


m/30 -

PUNJABI UNIVERSITY, PATIALA

SYLLABI AND COURSES OF READING  
FOR  
M.A. (ENGLISH) PART - I  
2022-2023 & 2023-2024 EXAMINATION  
(For Regular and Distance Education Candidates Only)



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Professor and Head  
Department of English  
Punjabi University, Patiala.

**SYLLABUS**  
**(FOR REGULAR AND DISTANCE EDUCATION CANDIDATES ONLY)**

**M. A. I (ENGLISH)**

**PROGRAMME CODE: ENGM1PUP**

**SEMESTER-I & II, SESSIONS 2022-2023 and 2023-2024**

**SEMESTER I**

Sr. No.	Title of Course	Course Code	Credit Hours/Week	Number of Credit	Core/Elective Course	IA	External Exam	Total Marks
1	Introduction to Poetry: Medieval and Renaissance	ENGM1101T	5	5	Core	25	75	100
2	Classical and Elizabethan Drama	ENGM1102T	5	5	Core	25	75	100
3	Beginnings of the Novel	ENGM1103T	5	5	Core	25	75	100
4	English Phonetics and Phonology	ENGM1104T	5	5	EC	25	75	100
5	William Shakespeare: From Stage to Screen	ENGM1105T	5	5	EC	25	75	100
<b>Total</b>			<b>20</b>	<b>20</b>		<b>100</b>	<b>300</b>	<b>400</b>

- All Core courses are compulsory.
- The candidate has to choose one course from EC
- Interested students may register for Massive Open Online Courses (MOOC) on MHRD portal SWAYAM with the approval of the concerned HoD after due process, but it will be considered for the award of the grade as Open Elective only and it shall earn EXTRA credits.

**SEMESTER II**

Sr. No.	Title of Course	Course Code	Credit Hours/Week	Number of Credit	Core/Elective Course	IA	External Exam	Total Marks
1	Literary Criticism	ENGM1206T	5	5	Core	25	75	100
2	Poetry from Neoclassical to Victorian Age	ENGM1207T	5	5	Core	25	75	100
3	Nineteenth Century Fiction	ENGM1208T	5	5	Core	25	75	100
4	Contemporary Essay	ENGM1209T	5	5	EC	25	75	100
5	Creative Writing	ENGM1210T	5	5	EC	25	75	100
6	Modern English Grammar and Usage	ENGM1211T	5	5	EC	25	75	100
<b>Total</b>			<b>20</b>	<b>20</b>		<b>100</b>	<b>300</b>	<b>400</b>

- All Core courses are compulsory.
- The candidate has to choose one course from EC
- Interested students may register for Massive Open Online Courses (MOOC) on MHRD portal SWAYAM with the approval of the concerned HoD after due process, but it will be considered for the award of the grade as Open Elective only and it shall earn EXTRA credits.

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**SYLLABUS****(FOR REGULAR AND DISTANCE EDUCATION CANDIDATES ONLY)****M.A.-I (ENGLISH)****PROGRAMME CODE: ENGM1PUP****SEMESTER I & II****SESSIONS 2022-2023 and 2023-2024****SEMESTER I**

Every Course has 5 credits. Each Semester has 20 credits points.

Max. Marks in Each Course: 100

Written Examination: 75 Marks

Internal Assessment: 25 Marks

Pass Marks: 35%

Total Credits 5x4=20

Core Course- I	Introduction to Poetry: Medieval and Renaissance
Core Course-II	Classical and Elizabethan Drama
Core Course-III	Beginnings of the Novel
Elective Course-IV	One the following options: (i) English Phonetics and Phonology (ii) William Shakespeare: From Stage to Screen

**SEMESTER II**

Every Course has 5 credits. Each Semester has 20 credits points.

Max. Marks in Each Course: 100

Written Examination: 75 Marks

Internal Assessment: 25 Marks

Pass Marks: 35%

Total Credits 5x4=20

Core Course-V	Literary Criticism
Core Course-VI	Poetry from Neoclassical to Victorian Age
Core Course-VII	Nineteenth Century Fiction
Elective Course-VIII	One the following options: (i) Contemporary Essay (ii) Creative Writing (iii) Modern English Grammar and Usage

\* Under Choice Based Credit System - CBCS, the Open Elective Course (Qualifying)- SAMPLING FICTION AND NON-FICTION has been put in place for students of various faculties other than English.

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**SEMESTER – I****CORE COURSE - I  
INTRODUCTION TO POETRY: MEDIEVAL AND RENAISSANCE  
COURSE CODE: ENGM1101T**

Time: 3 hours

Max. Marks: 100  
Written Examination: 75 Marks  
Internal Assessment: 25 Marks  
Pass Marks: 35%**Course Objectives:**

1. To explain medieval forms of poetry and the different kinds of literary devices used by poets.
2. To explain the relationship these forms of poetry had with the wider medieval epistemology and socio-cultural world.
3. To explain the influence these forms had on subsequent poets.

**Course Outcomes:**

1. The students will develop an understanding of the complex character of medieval society and culture.
2. The students will also learn about the modes of representation used by medieval writers.

**INSTRUCTIONS FOR THE PAPER-SETTER**

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

**UNIT-I**

Harold Bloom - *The Art of Reading Poetry*  
Geoffrey Chaucer - *Prologue to the Canterbury Tales*  
William Shakespeare - Sonnets 18, 55, 65, 129, 130

**UNIT-II**

John Donne - "The Flea", "The Sun Rising", "Valediction: Forbidding Mourning"  
Andrew Marvell - "To His Coy Mistress", "The Definition of Love"  
John Milton- *Paradise Lost* (Book I)

**UNIT-III**

This shall include ten short-answer questions as explained above.

**SUGGESTED READING**


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- Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning India Private Limited, 2015.  
 Bloom, Harold. *How to Read and Why*. Scribner, 2001.  
 Eagleton, Terry. *How to Read a Poem*. Blackwell, 2006.  
 Kisak, Paul F. *Poetic Devices: The Tools of Poetry*. Createspace Independent Pub, 2015.

### Geoffrey Chaucer

- Bowden, Muriel. *A Commentary on the General Prologue*. Macmillan, 1948.  
 Chesterton, G.K. *Chaucer*. Faber and Faber, 1932.  
 Coghill, Nevill. *The Poet Chaucer*. Oxford University Press, 1967.  
 Wyatt, A. J., editor. *Chaucer, The Prologue to the Canterbury Tales*. University Tutorial Press, 1999.

### William Shakespeare

- Don, Paterson. *Reading Shakespeare's Sonnets*. Faber and Faber, 2012.  
 Fuller, David. *The Life in the Sonnets: Shakespeare Now!*. Continuum, 2011.  
 Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. Bodley Head, 2016.  
 Helen, Vendler. *The Art of Shakespeare's Sonnets*. Belknap Press of Harvard University, 1999.  
 Post, Jonathan F.S. *Shakespeare's Sonnets and Poems: A Very Short Introduction*. Very Short Introductions, Oxford University Press, 2017.

### John Donne

- Ford, Boris, Editor. *From Donne to Marvell*. Penguin Books, 1990.  
 Gardner, Helen, editor. *John Donne: A Collection of Critical Essays*. Prentice-Hall, 1982.  
 Hammond, Gerald. *The Metaphysical Poets*. Macmillan, 1974.  
 Lovelock, Julian. *Donne: Songs & Sonnets*. Macmillan, 1973.

### Andrew Marvell

- Condren, Conal and A.D. Cousins. *The Political Identity of Andrew Marvell*. Scholar P, 1990.  
 Hirst, Derek and Steven N. Zwicker, editors. *The Cambridge Companion to Andrew Marvell*. Cambridge U. P., 2010.  
 Lord, George DeForest. editor. *Andrew Marvell: Collection of Critical Essays*. Prentice- Hall, 1968.  
 Worden, Blair. *Literature and Politics in Cromwellian England: John Milton, Andrew Marvell, Marchamont Nedham*. OUP, 2008.

### John Milton

- Martz, Louis L, editor. *Milton: A Collection of Critical Essays*. Prentice Hall, 1966.  
 Pattison, Mark. *Milton*. Lyall Book Depot, Chandigarh, 1966.  
 Waldock, A. J. A. *Paradise Lost: And Its Critics*. Cambridge University Press, 1966.

**CORE COURSE -II**  
**CLASSICAL AND ELIZABETHAN DRAMA**  
**COURSE CODE: ENGM1102T**

Time: 3 hours

Max. Marks: 100  
 Written Examination: 75 Marks  
 Internal Assessment: 25 Marks  
 Pass Marks: 35%

#### Course Objectives:

1. To familiarise students with the fundamentals of dramatic representation (with special

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- reference to Plato and Aristotle).
- To familiarise students with the masterpieces of Classical and Elizabethan drama.
  - To impart an understanding to students of the changes taking place in the tradition of English drama in the Elizabethan and Jacobean periods.

**Course Outcomes:**

- The students will develop an understanding of the differences between Classical, Renaissance and Jacobean dramatic traditions.
- The students will learn about the historico-cultural factors responsible for the popularity of the genre of drama in Elizabethan England.

**INSTRUCTIONS FOR THE PAPER-SETTER**

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

**UNIT-I**

Plato-“The Allegory/Myth of the Cave” from Book VI and relevant sections on poets and poetry from Books II, III and X of *The Republic* [Poetics, Oxford University Press, 2013]  
Aristotle - *Poetics*  
Sophocles - *Oedipus Rex*

**UNIT-II**

William Shakespeare - *King Lear*  
Christopher Marlowe - *Doctor Faustus*  
John Webster – *The Duchess of Malfi*

**UNIT-III**

This shall include ten short-answer questions as explained above.

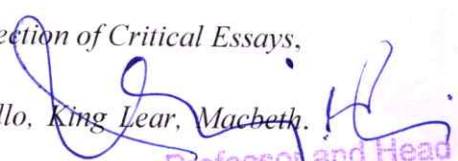
**SUGGESTED READING**

Cardullo, R.J. *Understanding Drama*. Primus Books, 2021.  
Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.  
Pakmaja, Ashok. *A Companion to Literary Forms*. Orient BlackSwan, 2015.

**William Shakespeare**

Adelman, J. *Twentieth Century Interpretations of King Lear: A Collection of Critical Essays*, Prentice Hall Direct, 1984.

Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*.

  
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Penguin Classics, 1904.

Hellman, R. *Image and Structure in King Lear*. Washington Press, 1948.

Muir, Kenneth, *Shakespeare's Tragic Sequence*. Routledge, 1972.

### Plato

Allen, Danielle S. *Why Plato Wrote*. Wiley-Blackwell, 2012.

Havelock, Eric A. *Preface to Plato (History of the Greek Mind)*. Belknap Press, Harvard University Press, 1963.

### Sophocles

Bloom, Harold. *Sophocles' Oedipus Rex*. (Bloom's Modern Critical Interpretation). Chelsea House Publications, 2007.

O'Brien, Michael J., editor. *Twentieth Century Interpretation of Oedipus Rex: A Collection of Critical Essays*. Prentice Hall, 1968.

Sheehan, Sean. *Sophocles' Oedipus the King: A Reader's Guide*. Continuum, 2012.

Travis, Roger. *Allegory and the Tragic Chorus in Sophocles' Oedipus at Colonus*. Rowman & Littlefield, 1999.

### John Webster

Brooke, Rupert. *John Webster and the Elizabethan Drama*. Read Books, 2010.

Cave, Richard Allan. *The White Devil and The Duchess of Malfi*. (Text and Performance). Palgrave Macmillan, 1988.

Lucky, Christina. *The Duchess of Malfi: A Critical Guide*. Bloomsbury Academic India, 2017.

Male, David A. *Webster: The White Devil and The Duchess of Malfi*. (Macmillan Master Guides). Palgrave Macmillan, 1986.

Moore, Don D. *John Webster: The Critical Heritage*. Routledge, 2014.

### Christopher Marlowe

Cheney, Patrick. *The Cambridge Companion to Christopher Marlowe*. Cambridge University Press, 2004.

Kastan (editor), David Scott. *Doctor Faustus*. (Norton Critical Edition). W. W. Norton & Company, 2005.

Leech, Clifford. *Marlowe: A Collection of Critical Essays*. Prentice-Hall, 1964.

Levin, Harry. *The Overreacher: A Study of Christopher Marlowe*. Harvard University Press, 1954.

Wilson, Richard. *Christopher Marlowe*. Longman Critical Series. Routledge, 1999.

### Aristotle

Halliwel, Stephen. *Aristotle's Poetics*. Bristol Classic Press, 1998.

House, Humphry. *Aristotle's Poetics: A Course of Eight Lectures*. Rupert Hart-Davis, 1966.

Lucas, D.W. *Aristotle: Poetics*. Clarendon Press, 1981.

Olson, Elder, editor. *Aristotle's Poetics and English Literature: A Collection of Critical Essays*. University of Chicago Press, 1965.

Ober, Josiah. *Political Dissent in Democratic Athens*. Princeton University Press, 2001.

Sharma, Rajesh. *Re-reading Aristotle's Poetics*. Copper Coin Publishers, 2021.

  
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**CORE COURSE -III**  
**BEGINNINGS OF THE NOVEL**  
**COURSE CODE: ENGM1103T**

Time: 3 hours

Max. Marks: 100  
 Written Examination: 75 Marks  
 Internal Assessment: 25 Marks  
 Pass Marks: 35%

**Course Objectives:**

1. To develop an understanding of the rise of the novel with reference to the broader socio-cultural and economic changes occurring in the world.
2. To develop an understanding of how the form of novel was appropriated by the early Indian writers.
3. To explain the radical diversity of the novel that was being written in the eighteenth and nineteenth centuries.

**Course Outcomes:**

1. The students will learn about the literary and cultural context that contributed to the rise of the novel.
2. The students will develop an appreciation of the centrality of the novel to modern cultural and political life.
3. The students will become familiar with the challenges of reading a novel.

**INSTRUCTIONS FOR THE PAPER-SETTER**

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

**UNIT-I**

Orhan Pamuk - "What Our Minds Do When We Read Novels" (From *The Naïve and the Sentimental Novelist* by Orhan Pamuk. Penguin, 2010)  
 Henry Fielding - *Joseph Andrews* (with Preface)  
 Charles Dickens - *Hard Times*

**UNIT-II**

Emily Bronte - *Wuthering Heights*  
 Bankim Chandra Chattopadhyay - *Rajmohan's Wife*  
 G.V. Desani - *All About H. Hatterr*

**UNIT-III**

This shall include ten short-answer questions as explained above.

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## SUGGESTED READING

**Orhan Pamuk**

GurrÃa-Quintana, Ãngel. Orhan Pamuk, The Art of Fiction No. 187. *The Paris Review*. <http://www.theparisreview.org/interviews/5587/the-art-of-fiction-no-187-orhan-pamuk>

Lodge, David. *The Art of Fiction*. Harvill Secker, 1992.

McGaha, Michael D. *Autobiographies of Orhan Pamuk: The Writer in His Novels*. University of Utah Press, 2008.

**Henry Fielding**

Battasin, M.C. *The Moral Basis of Fielding's Art: A Study of Joseph Andrews*. Wesleyan Univ. Pr., 1959

Jenkins, Elizabeth. *Henry Fielding*. Home & Van Thal Ltd., 1947.

Paulson, Ronald, editor. *Fielding: A Collection of Critical Essays*. Prentice Hall, 1963.

Watt, Ian. *The Rise of the English Novel*. University of California Press, 2001.

**Charles Dickens**

Bloom, Harold. *Charles Dickens' Hard Times (Modern Critical Interpretations)*. Chelsea House Publishers, 1991.

Cockshut, A.O.J. *The Imagination of Charles Dickens*. Routledge, 2015.

Dyson, A. E. editor. *Dickens: Modern Judgements*. Macmillan, 1968.

Engels, Monroe. *The Maturity of Dickens*. Harvard University Press, 2014.

House, Humphrey. *The Dickens World*. Oxford University Press, 1961.

Kaplan, Fred, editor. *Hard Times (Norton Critical Edition)*, 2000.

Kettle, Arnold. *The Nineteenth Century Novel: Critical Essays and Documents*. Heinemann Educational Books, 1981.

Miller, J. Hillis. *Charles Dickens: The World of His Novels*. Harvard University Press, 1958.

Price, Martin. *Dickens: 20th Century Views*. Prentice Hall (Higher Education Division, Pearson Education), 1991.

Regan, Stephen, editor. *The Nineteenth Century Novel: A Critical Reader*. Routledge, 2001.

Watt, Ian P, editor. *The Victorian Novel: Modern Essays in Criticism*. Oxford University Press, 1971.

Wilson, Angus. *The World of Charles Dickens*. Penguin, 1972.

**Emily Bronte**

Bloom, Harold, editor. *Emily Bronte's Wuthering Heights (Modern Critical Interpretations)*. Chelsea House Publishers, 2007.

Chitham, Edward. *The Birth of Wuthering Heights: Emily Bronte at Work*. Palgrave Macmillan, 1998.

Sutherland, John. *The Brontesaurus: An A-Z of Charlotte, Emily and Anne Bronte (and Branwell)*. Icon Books, 2016.

**Bankim Chandra Chattopadhyay**

Bhabatosh, Chatterjee. *Essays in Perspective*. South Asia Books, 1994.

Iyengar, K.R.Srinivasa. *Indian Writing in English*. Sterling Publishers, 2012.

Kaviraj, Sudipta. *The Unhappy Consciousness: Bankimchandra Chattopadhyay and the Formation of Nationalist Discourse in India*. Oxford University Press India, 1995

Mehrotra, Arvind Krishna. *Illustrated History of Indian Literature in English*. Orient Blackswan, 2005.

Naik, M K. *A History of Indian English Literature*. Sahitya Akademi, 2009.

Sen, Amia P. *Bankim Chandra Chattopadhyay: An Intellectual Biography*. Oxford University Press India, 2008.

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**G.V. Desani**

1. <https://youtu.be/ic89v77v-UA>
2. <https://youtu.be/KnkQ6b3NE5o>
3. <https://www.nyrb.com/products/all-about-h-hatterr?variant=1094929133>
4. <https://youtu.be/pRh2YUvEL6c>

**ELECTIVE COURSE-IV**  
**OPTION (i): ENGLISH PHONETICS AND PHONOLOGY**  
**COURSE CODE: ENGM1104T**

Time: 3 hours

Max. Marks: 100  
 Written Examination: 75 Marks  
 Internal Assessment: 25 Marks  
 Pass Marks: 35%

**Course Objectives:**

1. To acquaint students with the basics in the production of speech sounds.
2. To develop an understanding of the phonetic structure of English.
3. To learn the principles of phonemic transcription.

**Course Outcomes:**

1. The students will become familiar with phonemic/phonetic differences of English words.
2. The students will develop an understanding of the mechanics of pronunciation.

**INSTRUCTIONS FOR THE CANDIDATES**

Candidates shall attempt six questions in all, two each from Units I and II and the entire Unit III.

**INSTRUCTIONS TO THE PAPER-SETTER**

- (1) In Unit I, there shall be four questions each of 11 marks out of which candidates will attempt any two. These questions will be set from the prescribed chapters of Peter Roach's book mentioned in Unit I.
- (2) In Unit II, there shall be four questions in all, each of 11 marks. Four questions shall be set from the prescribed chapters of Peter Roach's book and one chapter prescribed in J. Sethi and P.V. Dhamija's book mentioned in Unit II. Candidates will attempt any two questions out of the four set in this Unit.
- (3) Unit III will carry 31 marks in all. The paper setter shall set two questions pertaining to phonemic transcription and minimal pairs. The first question will be on phonemic transcription of common English words using IPA symbols as well as marking of the primary stress wherever required. The paper setter will set **twenty five words** out of which candidates will attempt any **eighteen**. Each word will carry one mark.  
 The second question in this Unit will pertain to minimal pairs. The paper setter will set **sixteen minimal pairs** out of which candidates will point out the phonemic/phonetic differences of any **thirteen**. Each minimal pair will carry one mark.

**Note: The scope of the questions shall be defined strictly in accordance with the prescribed chapters of the texts.**

**PRESCRIBED TEXT FOR UNIT-I**

  
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1. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. 4th Edition. Cambridge University Press, 2009. Reprint 2012. The following chapters from this book are prescribed:

**Chapters 2, 3, 4, 5, 6 and 7 to be studied in Unit I.**

#### **PRESCRIBED TEXTS FOR UNIT-II**

1. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. 4th Edition. Cambridge University Press, 2009. Reprint 2012. The following chapters from this book are prescribed:

**Chapters 8, 9, 10, 11, 12 and 14 to be studied in Unit II.**

2. Sethi, J. and P.V. Dhamija. *A Course in Phonetics and Spoken English*. Second Edition. Delhi: PHI Learning Private Limited, 1999. Thirty-First Printing, 2017.

**Chapter 15 only to be studied from this book in Unit II.**

#### **PRESCRIBED TEXT FOR UNIT III**

1. Daniel Jones's *English Pronouncing Dictionary* edited by Peter Roach, James Hartman & Jane Setter. 17<sup>th</sup> Edition (Low-Price), Cambridge University Press, 2003.

#### **SUPPLEMENTARY TEXT**

Gimson, A.C. and Ramsaran, Susan. *An Introduction to the Pronunciation of English*. ELBS, 1992.

#### **UNIT-I**

Chapter 2: The production of speech sounds

Chapter 3: Long vowels, diphthongs and triphthongs

Chapter 4: Voicing and consonants

Chapter 5: Phonemes and symbols

Chapter 6: Fricatives and affricates

Chapter 7: Nasals and other consonants

#### **UNIT-II**

Chapter 8: The syllable

Chapter 9: Strong and weak syllables

Chapter 10: Stress in simple words

Chapter 11: Complex word stress

Chapter 12 : Weak Forms

Chapter 14: Aspects of connected speech

and

Chapter 15: Intonation (from *A Course in Phonetics and Spoken English* by J. Sethi and P.V. Dhamija. Second Edition).

#### **UNIT-III**

This section comprises providing phonemic transcription of and marking primary stress wherever required on the RP variety of common English words using IPA symbols as given in Daniel Jones' *English Pronouncing Dictionary* edited by Peter Roach, James Hartman & Jane Setter, 17<sup>th</sup> (Low-Priced) Edition, Cambridge University Press, 2003.

This section also comprises pointing out of phonemic differences in minimal pairs.

#### **RECOMMENDED READING**

Akmajian, A. *An Introduction to Language and Communication*, 4<sup>th</sup> ed. New York: Prentice Hall, 1996.

  
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- Bloomfield, L. *Language*, New York: Holt, Rinehart and Winston, 1993.  
 Chomsky, N. *Reflections on Language*, New York: Pantheon, 1976.  
 Chomsky, N and Halle, M. *The Sound Pattern of English*, New York: Harper& Row, 1991.  
 Crystal, D. *Linguistics*, Harmondsworth: Penguin, 1971.  
 Dineen, F.P. *An Introduction to General Linguistics*, New York: Holt, Rinehart & Winston, 1967.  
 Halle, M. and Jakobson, R. *Fundamentals of Language*, The Hague: Mouton, 1956.  
 Hockett, C.F. *A Course in Modern Linguistics*, New York: Macmillan, 1958.  
 Laver, J. *Principles of Phonetics*, Cambridge University Press, 1994.  
 Lyons, John. *Introduction to Theoretical Linguistics*, Cambridge University Press, 1968.  
 O'Connor, J.D. *Phonetics*, London: Penguin, 1991.  
 O'Connor, J.D. *Better English Pronunciation*, Cambridge University Press, 2000.  
 Robins, R.H. *General Linguistics*, 3<sup>rd</sup> edn., London: Longman, 1980.

### TESTING

#### UNIT-I

Q. 1, 2, 3 & 4. Four questions, each of 11.5 marks, to be set from the prescribed chapters of Peter Roach's book mentioned in Unit I. Candidates will attempt any two questions.

11 x2=22 marks.

#### UNIT II

Q. 5, 6, 7 & 8. Four questions, each of 11 marks, to be set from the prescribed chapters of Peter Roach's book and J. Sethi and P.V. Dhamija's book mentioned in Unit II. Candidates will attempt any two of these questions. 11x2=22 marks.

#### UNIT III

Q. 9. Twenty five common English words will be set whose phonemic transcription is to be provided by candidates using IPA symbols. Primary stress would also be marked wherever required. Candidates would attempt any eighteen of these words. Each word carries one mark.

1x18 = 18 marks.

Q. 10. Sixteen minimal pairs will be set by the paper setter for pointing out the phonemic/phonetic differences. Candidates will attempt any thirteen of these pairs. Each pair carries one mark.

1x13 = 13 marks.

### ELECTIVE COURSE - IV

#### OPTION (ii) WILLIAM SHAKESPEARE: FROM STAGE TO SCREEN

#### COURSE CODE: ENGM1105T

Time: 3 hours

Max. Marks: 100

Written Examination: 75 Marks

Internal Assessment: 25 Marks

Pass Marks: 35%

#### Course Objectives:

1. To familiarise the students with the creative range of William Shakespeare through his selected plays.
2. To develop an understanding of the main features of Shakespearean drama.
3. To familiarise the students with principles of film adaptation (with reference to *Hamlet* and *The Tempest*).

#### Course Outcomes:

1. The students will be able to appreciate Shakespeare's departure as a dramatist from the Aristotelian theory of drama.
2. The students will develop an understanding of the philosophical depth of a

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Shakespearean tragedy.

3. The students will be develop an understanding of the transition from the English tradition of morality/mystery plays to Shakespearean drama.

#### INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

#### UNIT-I

*Hamlet* + Film [Directed by Kenneth Branagh, 1996]  
*A Midsummer Night's Dream*

#### UNIT-II

*Henry IV* Part I  
*The Tempest* + Film [Directed by Julie Taymor, 2010]

#### UNIT-III

This shall include ten short-answer questions as explained above.

#### SUGGESTED READING

##### William Shakespeare

##### Tragedies

Bloom, Harold. *William Shakespeare's Hamlet (Modern Critical Interpretations)*. Chelsea House Publications, 2009.

Bradley, A.C. *Shakespearean Tragedy*. Macmillan, 2005.

Knight, Wilson. *The Wheel of Fire: Interpretations of Shakespearean Tragedy*. Methuen, 1949.

Lerner, Lawrence. *Shakespeare's Tragedies: An Anthology of Modern Criticism*. Penguin Books, 1966.

Muir, Kenneth. *Shakespeare: The Great Tragedies: Hamlet, Othello, King Lear, Macbeth*. (Writers and their Work Series) The British Council, 1961.

##### Comedies

Brown, John Russell. *Shakespeare and His Comedies*. Routledge, 2013.

Charlton, H.B. *Shakespearean Comedy*. Routledge, 2013.

Palmer, D.J. *Shakespeare's Later Comedies: An Anthology of Modern Criticism*. Penguin Books, 1971.

Tillyard, E.M.W. *Shakespeare's Problem Plays*. Chato & Windus, 1950.

##### Histories

Knight, G. Wilson. *The Imperial Theme: The First Interpretations of Shakespeare's Tragedies Including the Roman Plays*. Routledge, 2002.

Knights, L.C. *Shakespeare: The Histories*. (Writers and Their Work Series) Longman, 1971.

Profession Head  
Department of English  
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Waith, Eugene M. *Shakespeare: The Histories: A Collection of Critical Essays*. Prentice Hall, 1965.

**Films**

Anderegg, Michael. *Cinematic Shakespeare*, Rowman and Littlefield Publishers, 2003.

Boose, Lynda E. and Richard Burt. *Shakespeare, the Movie: Popularizing the Plays on Film, TV and Video*. Routledge, 1997.

Burnett, Mark Thornton and Ramona Wray, editors. *Shakespeare, Film, Fin De Siècle*. Palgrave Macmillan, 2000.

Coursen, Herbert R. *Shakespeare Translated: Derivatives on Film and TV*. Peter Lang, 2005.

Guneratne, Anthony R. *Shakespeare, Film Studies, and the Visual Cultures of Modernity*. Palgrave Macmillan, 2008.

Russell, Jackson: *The Cambridge Companion to Shakespeare on Film*. (Cambridge Companions to Literature) Cambridge University Press, 2000.

  
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**SEMESTER-II****CORE COURSE -V  
LITERARY CRITICISM  
COURSE CODE: ENGM1206T**

Time: 3 hours

Max. Marks: 100  
Written Examination: 75 Marks  
Internal Assessment: 25 Marks  
Pass Marks: 35%**Course Objectives:**

1. To develop an understanding of the principles of Western and Indian tradition of literary criticism.
2. To familiarise students with the development of English literary criticism from eighteenth century onwards.
3. To familiarise students with the critical vocabulary used to interpret a literary text.

**Course Outcomes:**

1. The students will be able to appreciate the changing function of literary criticism.
2. The students will learn to read a literary text critically.
3. The students will also use Indian literary concepts to interpret texts.

**INSTRUCTIONS FOR THE PAPER-SETTER**

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

**UNIT-I**

Samuel Johnson - *Preface to Shakespeare*  
William Wordsworth - *Preface to Lyrical Ballads*  
Matthew Arnold - "The Function of Criticism at the Present Time"

**UNIT-II**

T.S. Eliot - "Tradition and the Individual Talent"  
Immanuel Kant - "What is Enlightenment"  
Kapil Kapoor – The following terms from "Brief Introduction to Major Literary Theories":  
*Rasa, Alamkāra, Rīti, Dhvani, Vakrokti, Guṇa/Doṣa, Aucitya, Mahāvākya: The Model of Narrative Grammar. (Literary Theory: Indian Conceptual Framework, 2013)*

**UNIT-III**

This shall include ten short-answer questions as explained above.

**SUGGESTED READING**

Samuel Johnson

  
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Anderson, Robert. *The Life of Samuel Johnson with Critical Observations on his Works*. Kessinger Pub, 2009.

Bate, Walter Jackson. *The Achievement of Samuel Johnson*. Oxford University Press, 1995.

Boulton, James T, editor. *Samuel Johnson: The Critical Heritage*. Routledge, 2002.

Demaria, Robert. *The Life of Samuel Johnson: A Critical Biography*. Blackwell Publishers, 1993.

Greene, Donal. *Samuel Johnson: A Survey and Bibliography of Critical Studies*. University of Minnesota Press, 1970.

Sherbo, Arthur. *Samuel Johnson's Critical Opinions: A Reexamination*. University of Delaware Press, 1995.

#### **William Wordsworth**

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. Oxford University Press, 1972.

Mason, Emma. *The Cambridge Introduction to William Wordsworth*. Cambridge University Press, 2010.

#### **Matthew Arnold**

Hamilton, Ian. *A Gift Imprisoned: The Poetic Life Of Matthew Arnold*. Basic Books, 1999.

Latham, Jacqueline E.M.(editor). *Critics on Matthew Arnold*. George Allen and Unwin, 1973.

Trilling, Lionel. *Matthew Arnold*. Case Press, 2008.

#### **T. S. Eliot**

Frye, Northrop. *T.S. Eliot: An Introduction*. University of Chicago, 1981.

Gardner, Helen. *The Art of T.S. Eliot*. Faber and Faber, 1980.

Hardwood, John. *Eliot to Derrida: The Poverty of Interpretation*. Macmillan, 1995.

Lucy, Sean. *T.S. Eliot and the Idea of Tradition*. Cohen and West Ltd., 1967.

Spender, Stephen. *T.S. Eliot*. Viking Adult, 1976.

Tate, Allen. *T.S. Eliot: The Man and His Work*. Penguin Books Ltd., 1991.

#### **Immanuel Kant**

Guyer, Paul. *The Cambridge Companion to Kant*. Cambridge University Press, 1992.

Scruton, Roger. *Kant: A Very Short Introduction*. Oxford, 2002.

The Internet Encyclopedia of Philosophy article on Kant.

The Stanford Encyclopedia of Philosophy article on Kant.

#### **Kapil Kapoor**

Niranjana, T. "Colonialism and the Aesthetics of Translation". In T. Niranjan, P. Sudhir, & V. Dhareshwar. editors. *Interrogating Modernity: Culture and Colonialism in India* (pp. 319-333). Seagull Books, 1993

Sankaran, A. *Some Aspects of Literary Criticism in Sanskrit or the Theories of Rasa and Dhvani*. Munshiram Manoharlal Publishers Pvt Ltd, 1973.

Seturaman, V. S. editor. *Indian Aesthetics: An Introduction*. Macmillan, 1992.

S S Barlingay. *A Modern Introduction to Indian Aesthetic Theory*. D.K. Print World Ltd, 2007.

  
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**CORE COURSE - VI**  
**POETRY FROM NEOCLASSICAL TO VICTORIAN AGE**  
**COURSE CODE: ENGM1207T**

Time: 3 hours

Max. Marks: 100  
 Written Examination: 75 Marks  
 Internal Assessment: 25 Marks  
 Pass Marks: 35%

**Course Objectives:**

1. To familiarise students with the main historical and cultural features of Neoclassical, Romantic and Victorian ages.
2. To explain the changing nature of poetic expression with reference to select poets.

**Course Outcomes:**

1. The students will develop a period-specific understanding of poetry.
2. The students will be able to appreciate poetry by situating it in the socio-cultural and historical context.
3. The students will develop an understanding of the changing contours of poetic sensibility.

**INSTRUCTIONS FOR THE PAPER-SETTER**

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a poet. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a poet. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

**UNIT-I**

Alexander Pope - *The Rape of the Lock*

William Blake - "Lamb", "Tyger", "Chimney Sweeper" from *Songs of Innocence and Experience*

S.T. Coleridge - "The Rime of the Ancient Mariner", "Kubla Khan"

**UNIT-II**

John Keats - "Ode on a Grecian Urn", "Ode to Autumn", "Ode to Psyche"

Robert Browning - "My Last Duchess", "Andrea Del Sarto", "The Bishop Orders His Tomb"

Christina Rossetti - "In an Artist's Studio", "Goblin Market"

**UNIT-III**

This shall include ten short-answer questions as explained above.

**SUGGESTED READING**

**Alexander Pope**

Barnard, John. *Alexander Pope: The Critical Heritage*. Routledge, 1995.

Brower, R.A. *Alexander Pope: The Poetry of Allusion*. Oxford University Press, 1968.

Brown, E.K. *Matthew Arnold: A Study in Conflict*. University of Chicago Press, 1948.

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James, D G. *Matthew Arnold and the Decline of English Romanticism*. Clarendon Press, 1961.

Mack, Maynard. "Wit and Poetry and Pope", *Eighteenth Century English Literature*, edited by Clifford. Oxford University Press, 1949.

### **William Blake**

Bloom, Harold. *William Blake* (Bloom's Major Poets). Infobase Publishing (Chelsea House), 2003.

Damon, Foster S. and Morris Eaves. *A Blake Dictionary: The Ideas and Symbols of William Blake*. Dartmouth, 2013.

Eaves, Morris. *The Cambridge Companion to William Blake*. Cambridge University Press, 2003.

Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. Princeton University Press, 1969.

Quinney, Laura. *William Blake on Self and Soul*. Harvard University Press, 2009.

Weir, David. *Brahma in the West: William Blake and the Oriental Renaissance*. State University of New York Press, 2003.

### **S.T. Coleridge**

Beer, J.B. *Coleridge the Visionary*. Collier Books, 1959.

Coburn, Katheleen. editor. *Coleridge: A Collection of Critical Essays*. Prentice Hall Direct, 1967.

Cornwell, Ethel F. *The Still Point: Theme and Variations in the Writings of T.S. Eliot, Coleridge, Yeats, Henry James, Virginia Woolf, and D.H. Lawrence*. Rutgers University Press, 1962.

Lowe, John Livingstone. *The Road to Xanadu: A Study in the Ways of Imagination*. Dyer Press, 2013.

### **John Keats**

Bate, W.J. *John Keats*. Harvard University Press, 1979.

Chatterjee, Bhabatosh. *John Keats: His Mind and Work of John Keats*. Sarat Book House, 2014.

Gittings, Robert (editor). *Selected Poems and Letters*. Heineman Books Ltd., 1995.

Muir, Kenneth. *John Keats: A Reassessment*. Liverpool University Press, 1958.

### **Robert Browning**

DeVane, W.C. *A Browning Handbook*. Appleton Century Crofts, 1955.

Drew, Philip, editor. *A Collection of Critical Essays on Browning*. Routledge, 2016.

Faverty, F.E.L. *The Victorian Poets: A Guide to Research*. Harvard University Press, 1968.

Flowers, Betty S. *Browning and the Modern Tradition*. Maclean Hunter Press, 1976.

Johnson, E.D.H. *The Alien Vision of Victorian Poetry: Sources of the Poetic Imagination in Tennyson, Browning, and Arnold*. Archon Books, 1964.

Miller, J.H. *The Disappearance of God: Five Nineteenth Century Writers*. University of Illinois Press, 2000.

Tracy. *Browning's Mind and Art: Essays Old and New*. Edited by Clarence. Barnes and Noble, 1970.

### **Christina Rossetti**

Abbott Andrea. *The Language of Exclusion: The Poetry of Emily Dickinson and Christina Rossetti*, Sharon Leder. Greenwood Press, 1987.

  
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- Rhoda, B. Nathan. *Nineteenth-Century Women Writers of the English-Speaking World* Greenwood Press, 1986.
- Rosenblum, Dolores. *Christina Rossetti: The Poetry of Endurance*. Southern Illinois University Press, 1986.
- Scheinberg, Cynthia. *Women's Poetry and Religion in Victorian England: Jewish Identity and Christian Culture*. Cambridge University Press, 2002.
- Zaturenska, Marya. *Christina Rossetti: A Portrait with Background*. Macmillan, 1949.

**CORE COURSE - VII**  
**NINETEENTH CENTURY FICTION**  
**COURSE CODE: ENGM1208T**

Time: 3 hours

Max. Marks: 100  
 Written Examination: 75 Marks  
 Internal Assessment: 25 Marks  
 Pass Marks: 35%

**Course Objectives:**

1. To familiarise students with the reasons that led to the novel becoming the dominant form of literary and cultural expression.
2. To impart an understanding of the major historical and cultural transformations taking place in the nineteenth century.
3. To explain how the novel engages with the complexity of reality.

**Course Outcomes:**

1. The students will be able to appreciate the centrality of the novel in the nineteenth century.
2. The students will develop an understanding of the efflorescence of the genre of novel across America, France, England, and Russia during the nineteenth century.

**INSTRUCTIONS FOR THE PAPER-SETTER**

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

**UNIT-I**

John Gardner - Chapter 2 "Basic Skills, Genre and Fiction as a Dream" (*The Art of Fiction*, 1991)

Jane Austen - *Pride and Prejudice*

Harriet Beecher Stowe – *Uncle Tom's Cabin*

**UNIT-II**

Gustave Flaubert - *Madame Bovary*

  
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F. Dostoevsky - *Notes from the Underground*  
 Thomas Hardy - *Far From the Madding Crowd*

### UNIT-III

This shall include ten short-answer questions as explained above.

### SUGGESTED READING

#### John Gardner

- Gardner, John W. *On Writers and Writing*. MJF Books, 2003.  
 --- *On Becoming a Novelist*. W. W. Norton and Company, 1999.  
 Howell, John Michael. *Understanding John Gardner*. University of South Carolina Press, 1993.  
 Lodge, David. *The Art of Fiction: Illustrated from Classic and Modern Texts*. Penguin Books, 1994.  
 Mullan, John. *How Novels Work*. OUP UK, 2008.  
 Silesky, Barry. *John Gardner: Literary Outlaw*. Algonquin Books, 2004.  
 Wood, James. *How Fiction Works*. Picador, 2009.

#### Jane Austen

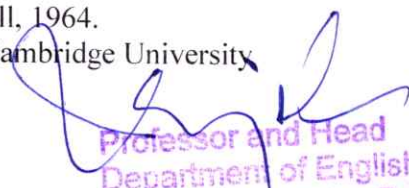
- Bloom, Harold. *Jane Austen* (Bloom's Modern Critical Views). Chelsea House Publishers, 2009.  
 Copeland, Edward and Juliet McMaster. *The Cambridge Companion to Jane Austen* (Cambridge Companions to Literature). Cambridge University Press, 1997.  
 Harding, D.W. and Monica Lawlor. *Regulated Hatred: And Other Essays on Jane Austen*. Continuum, 2000.  
 Le Faye, Deirdre. *Jane Austen: The World of Her Novels*. Harry N. Abrams, 2002.  
 Morini, Massimiliano. *Jane Austen's Narrative Techniques*. Ashgate, 2009.  
 Todd, Janet. *The Cambridge Introduction to Jane Austen* (Cambridge Introductions to Literature), Cambridge University Press, 2006.

#### Harriet Beecher Stowe

- Ammons, Elizabeth. *Harriet Beecher Stowe's Uncle Tom's Cabin: A Casebook*. Oxford University Press, 2007.  
 Charles Edward Stowe. Lyman Beecher Stowe. *Harriet Beecher Stowe: The Story of Her*. Literary Licensing, 2014.  
 Jeanne, Boydston, Mary Kelley and Anne Margolis. *The Limits of Sisterhood: The Beecher Life*. Houghton Mifflin, 1911.  
 Samuels, Shirley. *Reading the American Novel, 1780-1865*. Wiley-Blackwell, 2012.  
 --- *Sisters on Women's Rights and Woman's Sphere*. University of North Carolina Press, 1988.

#### Gustave Flaubert

- Cohen, Margaret and Eleanor Marx Aveling (editor). *Madame Bovary*. W. W. Norton & Company, 2004  
 Heath, Stephen. *Flaubert: Madame Bovary*. Cambridge University Press, 1992.  
 James, Henry. *French Poets and Novelists*. HardPress Publishing, 2014.  
 Porter, Laurence M. and Eugene F. Gray. *Gustave Flaubert's Madame Bovary: A Reference Guide*. Greenwood Publishing Group, 2002.  
 Ullmann, Stephen. *Style in the French Novel*. Basil Blackwell, 1964.  
 Unwin, Timothy. *The Cambridge Companion to Flaubert*. Cambridge University Press, 2004.

  
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 Department of English  
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**F. Dostoevsky**

- Bird, Richard. *Fyodor Dostoevsky*. Reaktion Books, 2013.  
 Gide, André. *Dostoevsky*. Textbook Publishers, 2003.  
 Girard, René. *Resurrection from the Underground: Feodor Dostoevsky*. MSU Press, 2012.  
 Peace, Richard. *Dostoevsky's Notes from Underground*. Bristol Classical Press, 2010.

**Thomas Hardy**

- Cox, R.G. *Thomas Hardy: The Critical Heritage*. Routledge, 2013.  
 Ebbatson, Roger. *Thomas Hardy: The Margin of the Unexpressed*. Sheffield Academic Press, 1993.  
 Gregor, Ian. *The Great Web: The Form of Hardy's Major Fiction*. Rowman & Littlefield Pub Inc, 1974.  
 Millgate, Michael. *Thomas Hardy: A Biography Revisited*. Oxford University Press, 2004.  
 Williams, Merryn. *A Preface to Hardy*. Longman, 2000.

**ELECTIVE COURSE -VIII**  
**OPTION (i): CONTEMPORARY ESSAY**  
**COURSE CODE: ENGM1209T**

Time: 3 hours

Max. Marks: 100  
 Written Examination: 75 Marks  
 Internal Assessment: 25 Marks  
 Pass Marks: 35%

**Course Objectives:**

1. To familiarise students with the history of the literary essay.
2. To give a bird's eye view of the development of the contemporary essay.
3. To explain the relationship between essay writing and the contemporary literary and cultural contexts.

**Course Outcomes:**

1. The students will be able to appreciate the growth of essay writing from the classical to the modern.
2. The students will develop an understanding of how essay writing is different from other forms of writing (both fiction and non-fiction).

**INSTRUCTIONS FOR THE PAPER-SETTER**

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

**UNIT-I**

Scott Russell Sanders, "The Singular First Person" (*Essays on the Essay: Redefining the Genre*, 1989)

  
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- Philip Lopate, "The Personal Essay in the Age of Facebook" (*To Show and To Tell*, 2013)  
 Lorrie Moore, "On Writing" (*See What Can Be Done*, 2018)  
 Max Beerbohm, "Actors" (*The Prince of Minor Writers: The Selected Essays of Max Beerbohm*, 2015)  
 V.S. Naipaul, "Two Worlds" (The Nobel Lecture), (*Literary Occasions*, 2011)

#### UNIT-II

- John Berger, "Ten Dispatches about Endurance in Face of Walls", (*Hold Everything Dear*, 2008)  
 E.B. White, "Will Strunk" (*Essays of E. B. White*, 1992)  
 Jonathan Franzen, "My Father's Brain" (*How to be Alone*, 2002)  
 Toni Morrison "James Baldwin Eulogy" (*Mouth Full of Blood*, 2019)  
 Katie Roiphe, "One Day at a Time" (*In Praise of Messy Lives*, 2012)

#### UNIT-III

This shall include ten short-answer questions as explained above.

#### SUGGESTED READING

- Advani, Rukam. *Written Forever: The Best of Civil Lines*. Hachette India, 2014.  
 Agata, John D., editor. *The Lost Origins of the Essay (A New History of the Essay)*. Graywolf Press, 2009.  
 Agata, John D., editor. *The Next American Essay (A New History of the Essay)*. Graywolf Press, 2003.  
 Atkins, G.Douglas. *E. B. White: The Essayist as First-Class Writer*. Palgrave Macmillan, 2012.  
 --- *Literary Paths to Religious Understanding: Essays on Dryden, Pope, Keats, George Eliot, Joyce, T. S. Eliot and E. B. White*. Palgrave Macmillan, 2009.  
 Beerbaum, Max. *The Prince of Minor Writers: The Selected Essays of Max Beerbohm*. New York Review of Books Classics, 2015.  
 Berger, John. *Ways of Seeing*. Penguin Books, 1990.  
 Burn, Stephen J. *Jonathan Franzen at the End of Postmodernism*. Continuum, 2008.  
 Butrym, Alexander J., *Essays on the Essay: Redefining the Genre*. The University of Georgia Press, 1989.  
 Coovadia, Imraan. *Authority and Authorship in V. S. Naipaul*. Palgrave Macmillan, 2009.  
 Dharwadker, Vinay, editor. *Collected Essays of A. K. Ramanujan*. Oxford, 2004.  
 Eastman, Arthur M. *Norton Reader: An Anthology of Expository Prose*. W. W. Norton & Co Inc., 1988.  
 Futehally, Laeeq. *The Best of Quest*. Tranquebar Press, 2011.  
 Griffith, Kelley. *Writing Essays About Literature*. Cengage Learning, 2013.  
 Gross, John (editor). *The Oxford Book of Essays*. Oxford University Press, 1991.  
 Hayward, Helen. *The Enigma of V. S. Naipaul*. Palgrave Macmillan, 2002.  
 Kelly, Alison. *Understanding Lorrie Moore*. University of South Carolina Press, 2009.  
 King, Bruce. *V. S. Naipaul*. Palgrave Macmillan, 2003.  
 LaBrie, Aimee. *E. B. White (Who Wrote That?)*, Chelsea House Publishers, 1969.  
 Lewis, C. S. *Selected Literary Essays*. Edited by Walter Hooper. Cambridge University Press, 2013.

  
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- Lopate, Philip. *Against Joie de Vivre: Personal Essays*. Bison Books, 2008.  
 ---*Getting Personal: Selected Essays*. Basic Books, 2003.  
 ---*Portrait Inside My Head: Essays*. Simon and Schuster, 2014.  
 ---*To Show and To Tell: The Craft of Literary Nonfiction*. Simon and Schuster, 2013.
- Matthews, Brandon. *The Oxford Book of American Essays*. Wildside Press, 2013.
- Merrifield, Andy. *John Berger*. (Critical Lives Series). Reaktion Books, 2012.
- Montaigne, Michel de. *The Complete Essays*. Translated by M. A. Screech. Penguin, 1993.
- Morrison, Toni. *The Source of Self-Regard: Selected Essays, Speeches, and Meditations*. Knopf, 2019.
- Mustafa, Fawzia. *V. S. Naipaul*. (Cambridge Studies in African and Caribbean Literature). Cambridge University Press, 1995.
- Naipaul, V. S. *Reading and Writing: A Personal Account*. New York Review Books, 2000.
- Roberts, John. *The Art of Interruption: Realism, Photography, and the Everyday*. Manchester University Press, 1998.
- Sperling, Joshua. *A Writer of Our Time: The Life and Work of John Berger*. Verso, 2018.
- Tally, Justine. *The Cambridge Companion to Toni Morrison*. Cambridge University Press, 2007.
- Vinciguerra, Thomas. *Cast of Characters: Wolcott Gibbs, E. B. White, James Thurber, and the Golden Age of the New Yorker*. W. W. Norton and Company, 2015.

**ELECTIVE COURSE -VIII**  
**OPTION (ii) : CREATIVE WRITING**  
**COURSE CODE: ENGM1210T**

Time: 3 hours

Max. Marks: 100  
 Written Examination: 75 Marks  
 Internal Assessment: 25 Marks  
 Pass Marks: 35%

**Course Objectives:**

1. To familiarise students with the art and craft of creative writing.
2. To explain the mechanics of language and writing in the construction of narrative and description.

**Course Outcomes:**

1. The students will be able to appreciate and practice the construction of clear, precise and elegant syntax.
2. The students will develop an understating of the organization of information into structure and form.
3. The students will develop the ability to write original pieces of fiction as well as non-fiction

**INSTRUCTIONS FOR THE PAPER-SETTER**

UNIT-I shall have two questions (of a theoretical/semi-theoretical nature) with internal alternatives from the prescribed texts. These questions shall carry 12+11=23 marks.  
 UNIT-II shall have two questions with internal alternatives. The paper-setter shall, giving specific instructions/problem(s)/challenge(s), ask the candidate to demonstrate her/his creative writing abilities by producing one original piece of fiction and another of non-fiction. Each piece shall be of 800 words. The two questions shall carry 11+11=22 marks.

  
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UNIT-III, covering the prescribed texts, shall be of 30 marks. It shall comprise ten short-answer questions: of these, **six** questions shall be based on the prescribed Chapter 19 of *The Oxford Essential Guide to Writing* by Thomas S. Kane; the remaining **four** shall be based on the terms, concepts, genres and practices discussed in the chapters prescribed from the other three books. Each question is expected to be answered in about 80-100 words and shall carry 3 marks.

#### UNIT-I

Prescribed Texts:

1. *The Cambridge Introduction to Creative Writing* by David Morley (2007). Chapters 4, 5, 6 & 7 are prescribed.
2. *On Writing Well* by William Zinsser (2006; 1976). Chapter 12 ("Writing about People: The Interview") and Chapter 13 (Writing about Places: The Travel Article"), both from Part III: Forms, are prescribed.
3. *About Writing: Seven Essays, Four letters, & Five Interviews* by Samuel R. Delany. (2005). The following essay from Part I is prescribed: "Character".
4. *The Oxford Essential Guide to Writing* by Thomas S. Kane (Berkley Edition, 2000). Chapter 19 ("Sentence Styles") from Part IV is prescribed.
5. *First You Write a Sentence* by Joe Moran. Chapter 2 (The Apes that Writes Sentences) and Chapter 4 (Nothing Like a Windowpane)
6. *Reading like a Writer* by Francine Prose (Harper Collins, 2006). Chapter 7: Dialogue.

#### UNIT-II

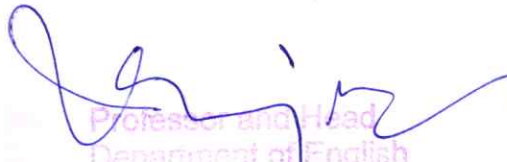
- I. Writing an original piece of fiction (which should include dialogue) in 800 words.
- II. Writing an original piece of non-fiction in 800 words.

#### UNIT-III

As mentioned in the instructions for the paper-setter above.

#### SUGGESTED READING

- Boulter, Amanda. *Writing Fiction: Creative and Critical Approaches*. Palgrave Macmillan, 2007.
- Brevity: A Journal of Concise*. brevitymag.com/
- Morley, David & Philip Neisen. *The Cambridge Companion to Creative Writing*. Cambridge University Press, 2012.
- Forster, E.M. *Aspects of the Novel*. Penguin, 2005.
- Pound, Ezra. *ABC of Reading*. New Direction, 2011.
- Harper, Graeme. *A Companion to Creative Writing*. Wiley Blackwell, 2011.
- Philips, Larry W. *Ernest Hemingway on Writing*. Simon and Schuster, 1999.
- Kroll, Jeri and Graeme Harper. *Research Methods in Creative Writing*. Palgrave Macmillan, 2005.
- Sharma, Meenakshi (editor). *The Wordsmiths*. Katha, 2002.
- Prose, Francine. *Reading like a Writer*. Harper Prentice Hall, 2007.
- The Paris Review: The Art of Fiction Interviews*
- King, Stephen. *On Writing: A Memoir of the Craft*. Hodder Paperbacks, 2012.
- Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, 2014.

  
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**ELECTIVE COURSE VIII**  
**Option (iii) MODERN ENGLISH GRAMMAR AND USAGE**  
**COURSE CODE: ENGM1211T**

Time: 3 hours

Max. Marks: 100  
 Written Examination: 75 Marks  
 Internal Assessment: 25 Marks  
 Pass Marks: 35%

**Option (iii)**

**Course Objectives:**

1. To familiarise students with the major developments in the history of English grammar
2. To familiarise students with the constituents of modern English grammar.

**Course Outcomes:**

1. The students will develop an understanding of various levels of grammar in English.

**INSTRUCTIONS FOR THE CANDIDATES**

Candidates shall attempt five questions in all. Candidates shall attempt two questions from Unit I (11.5+11.5=23 marks) and two questions from Unit II (11+11=22 marks). In Unit III, comprising short-answer questions, candidates shall attempt ten out of the given ten questions. Each of these short-answer questions shall be answered in 100 words and shall be of 3 marks each, carrying a total of 10x3=30 marks.

**INSTRUCTIONS TO THE PAPER-SETTER**

In **Unit I**, the paper-setter will set four questions based on Chapters **Two, Three and Four** in the prescribed text. The candidates will attempt any **two** out of the given **four**. **Each question will be of 11.5 marks.**

In **Unit II**, the paper-setter will set four questions based on Chapters **Five, Six, Seven and Eight** in the prescribed text. The candidates will attempt any **two** out of the **four**. **Each question will be of 11 marks.**

In **Unit III**, the paper-setter shall set ten short-answer questions, at least one from each of the prescribed chapters in Units I and II, carrying a weightage of 30 marks. Each question shall be answered in 100 words and shall be of 3 marks.

**Important Note:** The scope of the questions in all the three sections shall be defined strictly in accordance with the content of the prescribed chapters.

**UNIT I**

**Chapter Two: Elements of Grammar**

Sentence elements, Parts of Speech, Stative and Dynamic, Pro-forms, question and negation.

**Chapter Three: Verbs and the Verb Phrase**

Regular Verbs and inflectional rules, Irregular Verbs, Auxiliaries, Tense and Aspect, Mood.

**Chapter Four: Nouns, pronouns, and the basic noun phrase**

Nounclasses, Determiners, Reference and the articles, Number, Gender, The genitive, Pronouns.

**UNIT II**

**Chapter Five: Adjectives and adverbs**

  
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Adjectives, attributive and predicative, Adverbs as modifiers, Comparison and intensification, Correspondence between adjective and adverb, Adjective, adverb, and other word-classes.

**Chapter Six: Prepositions and prepositional phrases**

Place relations, Time relations, Other relations chiefly as adjunct, as disjunct, as complementation of verb or adjective.

**Chapter Seven: The Simple Sentence**

Clause patterns, Elements and their meanings, Concord, Negation, Questions, Commands.

**Chapter Eight: Adjuncts, disjuncts, conjuncts**

Limiter and additive adjuncts, Intensifiers, Adjuncts of manner, means, and instrument, of place, of time, Style and attitudinal disjuncts, Conjuncts.

**PRESCRIBED TEXT FOR UNITS I, II & III**

3. *A University Grammar of English* by Randolph Quirk and Sidney Greenbaum. New Delhi: Pearson Education, 1973. First Impression, 2006. The following chapters from this book are prescribed:

**Chapters 2, 3, 4, 5, 6, 7 & 8 only to be studied.**

**SUGGESTED READING**

Carter, Ronald and McCarthy, Michael. *Cambridge Grammar of English. A Comprehensive Guide. Advanced, Proficiency and Above.* Cambridge University Press, 2007.

Gower, Roger. *Grammar in Practice. Level 6 Upper Intermediate.* Cambridge University Press, 2007.

Greenbaum, Sidney and Quirk, Randolph. *A Student's Grammar of the English Language.* New Delhi: Pearson Education.

Haines, Simon et al. *Advanced Grammar in Use Supplementary Exercises. Upper Intermediate to Proficiency.* Cambridge University Press, 2007.

Hewings, Martin. *Advanced Grammar in Use. Upper Intermediate to Proficiency. Edition with Answers.* Cambridge University Press, 2007.

Leech, Geoffrey and Svartvik, Jan. *A Communicative Grammar of English. Third Edition. (Special Indian Edition)* London and New York: Routledge, 2002. Reprint, 2017.

Quirk, Randolph et al. *A Grammar of Contemporary English.* Cambridge University Press.

Singh, Sukhdev and Balbir Singh. *Grammar of the Modern English Language.* Cambridge University Press, 2012.

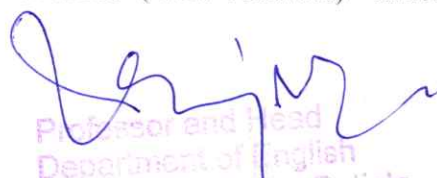
Swan, Michael and Walter, Catherine. *How English Works (With Answers).* Oxford University Press, 2006.

Thomson, A.J. and Martinet, A.V. *A Practical English Grammar. Intermediate to Advanced.* Oxford University Press, 2006.

Thornbury, Scott. *Natural Grammar.* Oxford University Press, 2006.

Willis, Dave. *Collins Cobuild Student's Grammar. Practice Material.* Harper Collins, 1994.

Yule, George. *New Oxford Practice Grammar. Advanced (With Answers).* Oxford University Press, 2006.

  
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