M.A.-I (ENGLISH) Course Code- MESSD
SEMESTER I & II
Session 2026-27, 2027-28, 2028-29

S.No.	TITLE	COURSE CODE	CREDITS	CORE/ ELECTIVE	INTERNAL	EXTERNAL EXAM	TOTAL
1	Introduction to Poetry: Medieval and Renaissance	MAE111	5	CORE	30	70	100
2	Classical and Elizabethan Drama	MAE112	5	CORE	30	70	100
3	Beginnings of the Novel	MAE113	5	CORE	30	70	100
4	William Shakespeare: From Stage to Screen	MAE114	5	DSE	30	70	100
5	English Phonetics and Phonology	MAE115	5	DSE	30	70	100
Total			20		120	280	400

M.A ENGLISH PART 1 SEM 2

S.No.	TITLE	COURSE CODE	CREDITS	CORE/ ELECTIVE	INTERNAL	EXTERNAL EXAM	TOTAL
1	Literary Criticism	MAE121	5	CORE	30	70	100
2	Poetry from Neoclassical Victorian Age	MAE122	5	CORE	30	70	100
3	Modern Fiction: Nineteenth Century Onwards	MAE123	5	CORE	30	70	100
4	Creative Writing	MAE124	5	DSE	30	70	100
5	Contemporary Essay	MAE125	5	DSE	30	70	100
6	Modern English Grammar Usage	MAE126	5	DSE	30	70	100
7	Punjabi Compulsory	MAE P1		Qualifying	---	100	100
Total			20		120	280	400

- All Core courses are compulsory.
- The candidate has to choose one Discipline Specific Elective (DSE) course in each semester.
- Interested students may register online for Massive Open Online Courses (MOOC) on MHRD portal SWAYAM with the approval of the concerned HoI after due process, but it will be considered for the award of the grade as Open Elective only and it shall earn EXTRA credits. However, the candidate will be allowed to opt for MOOC in lieu of open elective courses only. The subjects which the students can opt from MOOCs will be notified by the Department semester-wise from time to time.
- Open Elective (OE) Courses: Open Elective courses offered under the unrelated discipline/subject to seek exposure beyond main discipline of choice shall be referred to as Open Elective courses.
- There will be an Open Elective Course (OE) in semester II/IV. It shall carry four (04) credits. The marks obtained in OE will reflect in a student's DMC but these marks will not be calculated for merit. The candidate will seek approval of the concerned HoI before enrolling for this course. The minimum marks required to pass the course will be 35%.
- The candidate has to pass the qualifying paper of Punjabi Compulsory (though credits shall not be added to calculate merit). Students who have passed Punjabi in Class X shall appear for this paper.
- Indian students enrolled under All India Basis (states other than Punjab, who have not studied Punjabi till Class X), shall have to qualify the Mudhla Gyan paper, while foreign students need to qualify the Elementary Punjabi paper.

SEMESTER - I
CORE COURSE-I
INTRODUCTION TO POETRY: MEDIEVAL AND RENAISSANCE
COURSE CODE MAE111

Time: 3 hours Max. Marks: 100
Pass Marks: 35% Written Examination: 70
Internal Assessment: 30

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 four questions out of which the students shall be required to attempt any two. Not more than one question shall be set from each text. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the units. The fourth question shall be based on the history movement(s)/genre(s)/concepts etc,. pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT –I. UNIT-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. The questions shall aim at testing the close reading of the texts as well as the history movement(s)/genre(s)/concepts etc,. pertaining to the entire course (2x11=22 marks).

UNIT-I

Ruth Padel - "The Poem and the Journey: Sixty Poems to Read Along the Way" pp. 3-56
(From *The Poem and the Journey: Sixty Poems to Read Along the Way*)
Geoffrey Chaucer - *Prologue to the Canterbury Tales*
William Shakespeare – Sonnets 18, 55, 65, 129, 130

UNIT-II

John Donne - Poems:'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

It shall comprise eleven short-answer questions as explained above.

RECOMMENDED READING

Introductory Readings

Eagleton, Terry. *How to Read a Poem*. Blackwell, 2006.
Hammond, Gerald. *The Metaphysical Poets*. Macmillan, 1974.

Ruth Padel

Padel Ruth and University of Newcastle upon Tyne. *Silent Letters of the Alphabet*. Dept. of English Literary & Linguistic Studies Newcastle University; Bloodaxe Books 2010.
---. *Darwin: A Life in Poems.* Vintage 2010.
---. *Rembrandt Would Have Loved You.* Chatto &Windus 1998.

Geoffrey Chaucer

Geoffrey Chaucer, Wyatt-J., ed., Chaucer, *The Prologue*, University Tutorial Press, London 1997
Bowden, Muriel: *A Commentary on the General Prologue*, Macmillan: London, 1948
Chesterton, G.K. *Chaucer,* Faber, London.
Coghill, N. *The Poet Chaucer, London*, 1961.

John Donne

Gardner, Helen, ed., John Donne. *A Collection of Critical Essays*, Prentice-Hall, 1982.
Gerald, Hammond, *The Metaphysical Poets*, Macmillan, 1974.
Julian Lovelock, *Songs & Sonnets*. Macmillan, 1973.

John Milton

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

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: Very Short Introductions*. Oxford University Press, 2017.

Andrew Marvell

Hirst, Derek and Steven N. Zwicker, editors. *The Cambridge Companion to Andrew Marvell.* Cambridge UP, 2010.

CLASSICAL AND ELIZABETHAN DRAMA
CORE COURSE- MAE 112

Time: 3 hours Max. Marks: 100
Pass Marks: 35% Written Examination: 70
Internal Assessment: 30

Course Objectives

1. To familiarize the students with the fundamentals of dramatic representation (with special reference to Plato and Aristotle.
2. To familiarize the students with the masterpieces of Classical and Elizabethan drama.
3. To impart an understanding to students of the changes taking place in the tradition of English drama in the Elizabethan and Jacobean periods.

Course Outcome

1. The students will develop an understanding of the differences Classical, Elizabethan, and Jacobean dramatic traditions.
2. The students will also know about the historico-cultural factors responsible for the popularity of the genre.

INSTRUCTIONS FOR THE PAPER SETTER

UNIT-I shall have four questions out of which the students shall be required to attempt any two. Not more than one question shall be set from each text. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the units. The fourth question shall be based on the history movement(s)/genre(s)/concepts etc,. pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT –I. UNIT-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. The questions shall aim at testing the close reading of the texts as well as the history movement(s)/genre(s)/concepts etc,. pertaining to the entire course (2x11=22 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 UP, 2013]

Aristotle - *Poetics*

Sophocles - *Oedipus Rex*

UNIT-II

Shakespeare – *King Lear*

Christopher Marlowe - *Doctor Faustus*

John Webster - *The Duchess of Malfi*

UNIT-III

UNIT-III shall include Units I & II and the history/movement(s)/genre(s)/concepts pertaining to the course. It shall eleven comprise short-answer questions.

RECOMMENDED READING

William Shakespeare

Adelman, J: *King Lear: Twentieth Century Interpretations*, Prentice Hall Inc, Englewood Cliffs, N.J., 1978.

Bradley, A.C. *Shakespearean Tragedy*, 1904.

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

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

Christopher Marlowe

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

Kastan, David Scott (Ed.) *Doctor Faustus*. (Norton Critical Edition).

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

Levin, Harry. *The Overreacher*. Faber, 1954.

Wilson, Richard. *Christopher Marlow*. Longman Critical Series, 1999.

Plato

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

Habib. I.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.

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

Sophocles

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

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

Sheehan, Sean. *Oedipus the King: A Reader"s Guide.* Bloomsbury Publishing, 2012.

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

Aristotle

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

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

Lucas. D.IW. *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.

CORE COURSE-MAE 113
BEGINNINGS OF THE NOVEL

Time: 3 hours Max. Marks: 100
Pass Marks: 35% Written Examination: 70
Internal Assessment: 30

Course Objectives

1. To develop an understanding of the Rise of the Novel with reference to the broader sociocultural and economic changes occurring in the world.
2. To develop an understanding of how the form of novel was appropriated by the early Indian novelists.
3. To explain the radical diversity of the novel that was being written in the eighteenth and nineteenth century.

Course Outcome

1. The students will develop an understanding of literary and cultural context that contributed to the Rise of the Novel.
2. The students will also become familiar with the challenges of reading a novel.

INSTRUCTIONS FOR THE PAPER SETTER

1. UNIT-I shall have four questions out of which the students shall be required to attempt any two. Not more than one question shall be set from each text. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the units. The fourth question shall be based on the history movement(s)/genre(s)/concepts etc,. pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.
2. The instructions for UNIT-II remain the same as those of UNIT –I. UNIT-II shall carry 12+12=24 marks.
3. UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. The questions shall aim at testing the close reading of the texts as well as the history movement(s)/genre(s)/concepts etc,. pertaining to the entire course (2x11=22 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 Fieldings- *Joseph Andrews*

Charles Dickens - *Hard Times*

UNIT-II

Emily Bronte - *Wuthering Heights*

Bankim Chandra Chattopadhyay - *Rajmohan's Wife*

Mulk Raj Anand- *The Private Life of an Indian Prince*

UNIT-III

UNIT-III shall include Units I & II and the history/movement(s)/genre(s)/concepts pertaining to the course. It shall eleven comprise short-answer questions.

RECOMMENDED READING

Orhan Pamuk

Göknar, Erdag. *Orhan Pamuk, Secularism and Blasphemy: The Politics of the Turkish Novel,* 2013.

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>

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

Charles Dickens

Bloom, Harold. *Charles Dickens" Hard Times*. (Modern Critical Interpretation), 1991.

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

Gissing George. *Charles Dickens: A Critical Study*, 2001.

Regan, Stephen ed., *The Nineteenth Century Novel: A Critical Reader*.

Tomalin, Claire. *Charles Dickens*. Penguin Press, 2011.

Wilson, Angus. *The World of Charles Dickens*. Viking Press, 1970.

Emily Bronte

Bloom, Harold. editor. *Emily Bronte"s Wuthering* Heights (Modern Classical Interpretations). Chesla House Publishers, 2007.

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

Sutherland, John. *The Bronetauras: An A-Z of Charlotte*, Emily, and Ane Bronte (and Branwell). Icon Books, 2006.

Bankim Chander Chattopadhaya

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

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

Kaviraj, Supidta. *The Unhappy Consciousness: Bankim Chander Chattopadhaya 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 English Literature*. Sahitya Akademi, 2009.

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE-ME 114
OPTION (A) : ENGLISH PHONETICS AND PHONOLOGY

Time: 3 hours Max. Marks: 100
Pass Marks: 35% Written Examination: 70
Internal Assessment: 30

Course Objectives

1. To acquaint students with the basic 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

1. UNIT-I shall have three questions out of which the students shall be required to attempt any two. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. Unit-I shall carry 12+12=24 marks. UNIT-II will remain same as UNIT-I
2. UNIT-III shall comprise 11 short answer type questions of 70-80 words each (2 marks each). This question shall have two parts. Part(a)- 5 phonemic transcription (with primary stress) 5x2=10 marks. Part(b)- 6 minimal pairs. 6x2=12marks.

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

PRESCRIBED TEXT FOR UNIT-I

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.

SUPPLEMENTARY TEXT

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

UNIT-II

Chapter 8: The syllable
Chapter 9: Strong and weak syllables
Chapter 10: Stress in simple words
Chapter 11: Complex word stress
Chapter 14: Aspects of connected speech

Saussure’s conception of Linguistic Sign, Sign/Symbol distinction, Arbitrary and Conventional nature of sign; Saussure’s Dichotomies: Langue vs. Parole, Synchrony vs. Diachrony, Syntagmatic vs Paradigmatic Relationships, Substance vs. Form

PRESCRIBED TEXT 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 and 14 to be studied in Unit II.

2. Saussure. Course in General Linguistics, Trans. W. Baskin. Fontana/Collins, 1974.

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3. Lyons, John. Language and Linguistics, Cambridge University Press, 1981. Relevant portions to be studied.

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, 17th (Low-Priced) Edition, Cambridge University Press, 2003.

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

PRESCRIBED TEXT FOR UNIT III

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

RECOMMENDED READING

Akmajian, A. An Introduction to Language and Communication, 4th ed. New York: Prentice Hall, 1996.

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. Fundamantals 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, 3rd 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 Roach's book mentioned in Unit I. Candidates will attempt any two questions.

11.5 x2=23 marks.

UNIT II

Q. 5, 6, & 7. Three questions, each of 11 marks, to be set from the prescribed chapters of Roach's book mentioned in Unit II.

Q. 8. One question of 11 marks to be set from the sections pertaining to Saussure 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. Fifteen minimal pairs will be set by the paper setter for pointing out the phonemic/phonetic differences. Candidates will attempt any twelve of these pairs. Each pair carries one mark. 1x12 = 12 marks.

ELECTIVE COURSE- ME 114(B)
SHAKESPEARE: FROM STAGE TO SCREEN

Time: 3 hours Max. Marks: 100
Pass Marks: 35% Written Examination: 70
Internal Assessment: 30

Course Objectives

1. To familiarize students with the creative range of William Shakespeare through his selected plays.
2. To develop an understanding of main features of Shakespearean Drama.
3. To familiarizes 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 Shakespearean tragedy.
3. The students will develop an understanding of the transition from English tradition of Morality and Mystery plays to Shakespearean Drama.

INSTRUCTIONS FOR THE PAPER SETTER

1. UNIT-I shall have four questions out of which the students shall be required to attempt any two. Not more than one question shall be set from each text. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the units. The fourth question shall be based on the history movement(s)/genre(s)/concepts etc,. pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.
2. The instructions for UNIT-II remain the same as those of UNIT –I. UNIT-II shall carry 12+12=24 marks.
3. UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. The questions shall aim at testing the close reading of the texts as well as the history movement(s)/genre(s)/concepts etc,. pertaining to the entire course

(2x11=22 marks).

UNIT-I

William Shakespeare- *Hamlet*

Kenneth Branagh, Director- Film *Hamlet*

William Shakespeare- A Midsummer Night‟s Dream

UNIT-II

William Shakespeare- *Henry IV* Part I

William Shakespeare- *The Tempest*

Julie Taymor, Director- Film *The Tempest*

UNIT-III

UNIT-III shall include Units I & II and the history/movement(s)/genre(s)/concepts pertaining to the course.It shall eleven comprise short-answer questions.

RECOMMENDED READING

William Shakespeare

Tragedies

Bloom, Harold. Hamlet. . (Modern Critical Interpretation), 2009.

Bradley, A.C.: Shakespearean Tragedy, London, Macmillan, 1905.

Knight, G. Wilson: The Wheel of Fire, London, Methuen, 1949.

Laurence, L. Shakespeare's Tragedies: An Anthology of Modern Criticism, Harmondsworth, Middlesex, Penguin Books, 1970.

Muir, Kenneth: Shakespeare: The Great Tragedies, London, The British Council, 1961 (Writers and their Work Series).

Comedies

Brown, John Russell: Shakespeare and His Comedies, London, Methuen, 1957.

Charlton, H.B.: Shakespearean Comedy, London, Methuen, 1957.

Leech, Clifford. (ed.): Shakespeare's Comedies, Harmondsworth, Middlesex, Penguin Books, 1967.

Palmer, D.J.(ed.): Shakespeare's Later Comedies, Harmondsworth, Middlesex, Penguin Books, 1971.

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

Histories

Knight, G. Wilson: The Imperial Theme, London, Methuen, 1965.

Knights, L.C.: Shakespeare: The Histories, London, The British Counil, 1962. (Writers and Their Work Series)

Waith, Eugene M.: Shakespeare: The Histories: A Collection of Critical Essays, Englewood Cliffs, N.J., Prentice Hall, 1965.

SEMESTER II
CORE COURSE- MAE 121
LITERARY CRITICISM

Time: 3 hours Max. Marks: 100
Pass Marks: 35% Written Examination: 70
Internal Assessment: 30

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

1. UNIT-I shall have four questions out of which the students shall be required to attempt any two. Not more than one question shall be set from each text. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the units. The fourth question shall be based on the history movement(s)/genre(s)/concepts etc,. pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.
2. The instructions for UNIT-II remain the same as those of UNIT –I. UNIT-II shall carry 12+12=24 marks.
3. UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. The questions shall aim at testing the close reading of the texts as well as the history movement(s)/genre(s)/concepts etc,. pertaining to the entire course (2x11=22 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,Alamkara,Riti,Dhvani,Vakrokti, Guna/Dosa, Aucitya,Mahakavya: the model of Narrative Grammar, (Literary Indian Conceptual Framework, 2013)

UNIT-III

UNIT-III shall include Units I & II and the history/movement(s)/genre(s)/concepts pertaining to the course. It shall comprise short-answer questions.

RECOMMENDED READING

Samuel Johnson
Anderson, Robert : The Life of Samuel Johnson Whit Critical Observations on His Works.
Arthur Sherbo : Samuel Johnson's Critical Opinions: A Reexamination
Greene, Donal : Samuel Johnson
Bate, Walter Jackson : The Achievement of Samuel Johnson
Robert DeMaria Jr. : The Life of Samuel Johnson: A Critical Biography
Boulton, Jameson T. : Samuel Johnson: The Critical Heritage
William Wordsworth
Mason, Emma : The Cambridge Introduction to William Wordsworth
Richards, I.A. : Coleridge on Imagination
Abrams, M.H. : The Mirror and the Lamp
Matthew Arnold
Wellek, Rene : A History of Literary Criticism, I & II.
Trilling, Lionel : Matthew Arnold
Waugh, Patricia : An Oxford Guide to Literary Theory and Criticism
Latham, Jacqueline E.M.(ed.) : Critics on Matthew Arnold
T. S. Eliot
Frye, Northrop : T.S. Eliot
Lucy, Sean : T.S. Eliot and the Idea of Tradition.
Hardwood, John : Eliot to Derrida
Tate, Allen : T.S. Eliot: The Man and His Mask
Gardner, Helen : The Art of T.S. Eliot
Spender, Stephen : T.S. Eliot
Immanuel Kant
Guyer. Paul. The Cambridge Companion to Kant. Cambridge University Press, 1992,
Scruton. Roger. Kant: A very Short Introduction. Oxford. 2002.
“Immanuel Kant." lnternet Encyclopaedia of Philosophy. iep.utm.edu/kantview.
Rohlf. Michael. "Immanuel Kant." Stanford Encyclopedia of Philosophy. Stanford University. 28 July 2020, plato.stanford.edu entries 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.
SS Barlingay. A Modern Introduction to Indian Aesthetic Theory. D.K. Print World Ltd. 2007.

CORE COURSE-MAE 122
POETRY FROM NEOCLASSICAL TO VICTORIAN AGE

Time: 3 hours Max. Marks: 100
Pass Marks: 35% Written Examination: 70
Internal Assessment: 30

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 expressions 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 developed an understanding of the changing contours of poetic sensibility.

INSTRUCTIONS FOR THE PAPER SETTER

1. UNIT-I shall have four questions out of which the students shall be required to attempt any two. Not more than one question shall be set from each text. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the units. The fourth question shall be based on the history movement(s)/genre(s)/concepts etc,. pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.
2. The instructions for UNIT-II remain the same as those of UNIT –I. UNIT-II shall carry 12+12=24 marks.
3. UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. The questions shall aim at testing the close reading of the texts as well as the history movement(s)/genre(s)/concepts etc,. pertaining to the entire course (2x11=22 marks).

UNIT-I

Alexander Pope - *The Rape of the Lock*
S.T. Coleridge - (i) Kubla Khan
(ii) The Rime of the Ancient Mariner
William Blake- ‘Lamb’, ‘Tyger’, ‘Chimney Sweeper’ from *Songs of Innocence and Experience*

UNIT-II

John Keats - Ode to Autumn
- Ode on a Grecian Urn
- Ode to Psyche
Robert Browning - - My Last Duchess
- The Bishop Orders His Tomb
- Andrea Del Sarto
Christina Rossetti – “Goblin Market”
“In an Artist's Studio”

UNIT-III

UNIT-III shall include Units I & II and the history/movement(s)/genre(s)/concepts pertaining to the course.It shall eleven comprise short-answer questions.

RECOMMENDED READING

Alexander Pope

Kaul, R.K. ed., The Rape of the Lock, Cult Series

Mack, Maynard. "Wit and Poetry and Pope", Eighteenth Century English Literature, ed., Clifford.

The Rape of the Lock, Casebook series

Brower, R.A. Alexander Pope: The Poetry of Allusion

S.T. Coleridge

Selected Poems ed. by James Reeves (Heinemann, 1966).

House, Humphrey, S.T. Coleridge, 1952.

Beer, J.B. Coleridge the Visionary, 1959.

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Lowers, J.E. - The Road to Xanadu, 1931.

Coburn, Katheleen ed. - Coleridge 20th Century Views

John Keats

Selected Poems and letters ed. by Robert Gittings Heineman, 1966.

Muir, K. ed., John Keats A Reassessment (Liverpool, 1958).

Bate, W.J., John Keats (Cambridge Mass, 1963).

Chatterjee, Bhabatosh. The Mind and Art of John Keats (Orient Longmans).

Casebook Series on Odes.

Robert Browning

Faverty, F.E.L : The Victorian Poets: a Guide to Research/(2nd ed.) Cambridge.

Johnson, E.D.H. : The Alien Vision of Victorian Poetry. Princeton, 1982.

Miller, J.H : The Disappearance of God, Law Press, 1963.

De Vance, W.C. : A Browning Handbook.

Flower, Betty S. : Browning and the Modern Tradition.

Drew, Philip ed., : A Collection of Critical Essays on Browning.

Tracy, Clarence : Browning's Mind and Art: Essays.

CORE COURSE MAE 123

MODERN FICTION: NINETEENTH CENTURY ONWARDS

Time: 3 hours Max. Marks: 100

Pass Marks: 35% Written Examination: 70

Internal Assessment: 30

Course Objectives

1. To familiarise the students with the reasons that led to the novel becoming the dominant form of literary and cultural expressions.
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 developed an understanding of the effloresce of the genre of novel across America, France, England, and Russia during the nineteenth century.

INSTRUCTIONS FOR THE PAPER SETTER

1. UNIT-I shall have four questions out of which the students shall be required to attempt any two. Not more than one question shall be set from each text. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the units. The fourth question shall be based on the history movement(s)/genre(s)/concepts etc,. pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.
2. The instructions for UNIT-II remain the same as those of UNIT –I. UNIT-II shall carry 12+12=24 marks.
3. UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. The questions shall aim at testing the close reading of the texts as well as the history movement(s)/genre(s)/concepts etc,. pertaining to the entire course (2x11=22 marks).

UNIT-I

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

Gustave Flaubert - *Madame Bovary*

F. Dostoevsky – *Notes From the Underground*

UNIT-II

Carlos Fuentes - “Cervantes: Or. The Critique of Reading”
(chapter from *Myself with Others: Selected Essays*)

Kafka - *The Trail*

Albert Camus - *The Plague*

UNIT-III

UNIT-III shall include Units I & II and the history/movement(s)/genre(s)/concepts pertaining to the course. It shall eleven comprise short-answer questions.

RECOMMENDED READING

Gustave Flaubert
Cohen, Margaret and Eleanor Marx Aveling : Madame Bovary. (Norton Critical Edition), 2005.
Heath, Stephen. Flaubert: Madame Bovary. Cambridge University Press, 1992.
James, Hanry: French Poets and Novelists, London, 1876.
Lubbock, Percy: The Craft of Fiction, New York and London, 1924.
Porter, Laurence M. and Eugene F. Gray. Gustave Flaubert's Madame Bovary: A Reference Guide. Greenwood Publishing Group, 2002
Ullman, Stephen: Style in the French Novel, Camb. 1957.
Unwin, Timothy. Flaubert. Cambridge University Press, 2004.
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 (BCP Critical Studies in Russian Literature), 2010
Katz, Michael R. and F. Dostoevsky. Notes from Underground. (Norton Critical Edition), 2000.

ELECTIVE COURSE- MAE 124
OPTION (A): CREATIVE WRITING

Time: 3 hours | Max. Marks: 100
Pass Marks: 35% | Written Examination: 70
Internal Assessment: 30

Course Objectives

1. To develop an understanding of the art and craft of creative writing.
2. To explain the mechanism of language and writing in the construction of narrative and description.

Course Outcome

1. The students will be able to appreciate and practice the construction of clear, precise and elegant style.
2. The students will also become familiar with the organization of information into structure and form.
3. The student will develop an ability to write original pieces of fiction as well as no nfiction.

INSTRUCTIONS FOR THE PAPER SETTER

1. UNIT-I shall have three questions out of which the students shall be required to attempt any two. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. Unit-I shall carry 12+12=24 marks.
2. UNIT-II shall have three questions out of which the students shall be required to attempt any two. The paper setter shall ask the students to demonstrate their creative writing skills. Each piece shall carry 800 words. UNIT-II shall carry 12+12=24 marks.
3. UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. Part (a) shall carry 06 questions from the prescribed Chapter 19 of . The Oxford Essential Guide to Writing by Thomas S. Kane (6x2=12 marks). Part (b) shall have 05 questions based on the terms /genre(s)/concepts and practices pertaining to the other text prescribed in the syllabus (5x2=10 marks).

Prescribed Texts

UNIT-I

1. The Cambridge Introduction to Creative Writing by David Morley (2007). Chapters 4. 3.6 & 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 two essays both from Part I. are prescribed: *Thickening the Plot" and "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)

2007.

UNIT-II

1. Writing an original piece of fiction (which should include dialogue) in 800 words.
2. 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 W& 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., 2003

Sharma. Meenakshi (editor). The Wordsmiths. Katha, 2002.

Prose. Francine. Reading Like a Writer. Harper Perennial, 2007, pp 25-27.

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.

ELECTIVE COURSE –MAE 125
OPTION (B): CONTEMPORARY ESSAY

Time: 3 hours | Max. Marks: 100
Pass Marks: 35% | Written Examination: 70
Internal Assessment: 30

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

1. UNIT-I shall have four questions out of which the students shall be required to attempt any two. Not more than one question shall be set from each text. Each question will carry twelve marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the units. The fourth question shall be based on the history movement(s)/genre(s)/concepts etc,. pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.
2. The instructions for UNIT-II remain the same as those of UNIT –I. UNIT-II shall carry 12+12=24 marks.
3. UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. The questions shall aim at testing the close reading of the texts as well as the history movement(s)/genre(s)/concepts etc,. pertaining to the entire course (2x11=22 marks).

UNIT-I

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

Philip Lopate - "The Personal Essay in the Age of Facebook" (To Show and To Tell. 2013)

Loorie 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)

Tony Morrison - "James Baldwin Eulogy" (Month Full of Blood,2019)

Katie Roiphe - "One Day at a Time" (In Praise of Messy Lives,2012)

UNIT-III

UNIT-III shall include Units I & II and the history/movement(s)/genre(s)/concepts pertaining to the course. It shall eleven comprise short-answer questions.

ELECTIVE COURSE –MAE 126
OPTION (C): ENGISH GRAMMAR AND USAGE

Time: 3 hours | Max. Marks: 100
Pass Marks: 35% | Written Examination: 70
Internal Assessment: 30

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 (12+12=24 marks) and two questions from Unit II (12+12=24 marks). In Unit III, comprising short-answer questions, candidates shall attempt all eleven questions. Each of these short-answer questions shall be answered in 70-80 words and shall be of 2 marks each, carrying a total of 11x2-22 marks.

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 12 marks. (12+12=24 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 12 marks. (12+12-24 marks)

In Unit III, the paper-setter shall set eleven short-answer questions, at least one from each of the prescribed chapters in in Units I and II, carrying a weightage of 22 marks. Each question shall be answered in 70-80 words and shall be of 2 marks each. (11x2=22 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 Noun classes, Determiners, Reference and the articles, Number, Gender, The genitive, Pronouns.

UNIT II

Chapter Five: Adjectives and adverbs

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

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

Language. New Delhi: Pearson Education.

Carter, Ronald and McCarthy, Michael. Cambridge Grammar of English. A

Comprehensive Guide. Advanced, Proficiency and Above. Cambridge UP, 2007. Gower, Roger. Grammar in Practice. Level 6 Upper Intermediate. Cambridge UP, 2007. Greenbaum, Sidney and Quirk, Randolph. A Student's Grammar of the English

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

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

Leech, Geoffrey and Svartvik, Jan. A Communicative Grammar of English. Third Ed.

(Special Indian Edition) Routledge, 2002. Reprint, 2017. Quirk, Randolph et al. A Grammar of Contemporary English. Cambridge UP. Singh, Sukhdev and Balbir Singh. Grammar of the Modern English Language. Cambridge UP, 2012. Swan, Michael and Walter, Catherine. How English Works (With Answers). Oxford UP, 2006.

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

Thornbury, Scott. Natural Grammar. Oxford UP, 2006. Willis, Dave. Collins Cobuild Student's Grammar. Practice Material. Harper Collins, 1994.

Yule, George. New Oxford Practice Grammar. Advanced (With Answers). Oxford UP, 2006.

QUALIFYING COURSE-IX

PUNJABI COMPULSORY
or MUDHLA GYAN [PBGM1101T] (in lieu of Punjabi Compulsory) / Elementary

Time: 3 hours | Written Examination: 100 Marks
Max. Marks: 100 | Pass Marks: 40%

Course Objectives

1. To familiarise the students with the themes of modern Punjabi literature. 2. To acquaint students with the ways in which such themes are articulated by writers in different genres of Punjabi literature.

Course Outcomes

1. The students will develop an understanding of the complex character of modern Punjabi literature via its various genres.

2. The students will also learn about the modes of representation used by modern Punjabi writers.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have four questions out of which the students shall be required to attempt any two. Not more than one question shall be set from each text. Each question will carry 15 marks and can be segregated into sub-parts. Three questions will be based on the tev prescribed in the unit. The fourth question shall history/movement(s)/genre(s/concepts etc, pertaining to the respectiv 25/26 I shall carry 15+15=30 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 15+15=30 marks.

UNIT-III shall comprise ten short-answer questions of 200-220 words each.

UNIT-III shall comprise ten short-answer questions of 200-220 words each. Each question shall carry 4 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (4x10=40 marks).

UNIT I

ਵਾਰਕਤ

ਮੈਂ ਭਗਤ ਸਿੰਘ: "ਮੈਂ ਨਾਸਤਕ ਕਿਉਂ ਹਾਂ?"
ਬਲਰਾਜ ਸਾਹਣੀ: ਜੇ . ਐਨ . ਯੂ ਵਿੱਚ 1972 ਦਾ ਕਨਵੋਕੇਸ਼ਨ ਭਾਸ਼ਣ
ਆਰਡੀ ਨਿਰਾਕਾਰੀ: ਭਾਰਤੀ ਦਰਸ਼ਨ (ਪਾਠ 5,15,16,41) [ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ]
ਨਾਹਰ ਸਿੰਘ: ਪੰਜਾਬੀਆਂ ਦਾ ਮੌਤ ਦਰਸ਼ਨ (ਪਾਠ 1,2,3,4) [ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ]

UNIT II

ਕਹਾਣੀਆਂ

ਸੁਜਾਨ ਸਿੰਘ: "ਕੁਲਫੀ"
ਮਨਿੰਦਰ ਕਾਂਗ: "ਭਾਰ"
ਸੰਤੋਖ ਸਿੰਘ ਧੀਰ: "ਕੋਈ ਇੱਕ ਸਵਾਰ"
ਗੁਰਬਖਸ਼ ਸਿੰਘ: "ਭਾਬੀ","ਮੈਣਾ"
ਸੁਖਜੀਤ: "ਹਜ਼ਾਰ ਕਹਾਣੀਆਂ ਦਾ ਬਾਪ"

UNIT-III

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

*The candidate is required to attempt the paper in Punjabi. This is a compulsory qualifying paper. Though credits shall not be added to calculate merit, the candidate needs to pass this paper.