



**SYLLABUS****M.A I (ENGLISH)****PROGRAMME CODE: ENGM1GNC****SEMESTERS-I & II, SESSIONS 2025-26 AND 2026-27****SEMESTER I**

Sr.no.	Title of course	Course Code	Credit hours/ week	Number of Credits	Core/Elective Course	Int. assessment	External Exam	Total marks
1	Introduction to Poetry: Medieval And Renaissance	MIENG101T	5	5	Core	30	70	100
2	Classical and Elizabethan Drama	MIENG102T	5	5	Core	30	70	100
3	Beginnings of the Novel	MIENG103T	5	5	Core	30	70	100
4	William Shakespeare :From Stage to Screen	MIENG104T	5	5	DSE	30	70	100
5	English Phonetics and Phonology	MIENG105T	5	5	DSE	30	70	100
Total				20	20	120	280	400

- All Core Courses are compulsory.
- The candidate has to choose one Discipline Specific Elective (DSE) course in each semester
- There shall 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 students' DMC but these marks will not be calculated for merit. The candidates will seek approval of the concerned HOD before enrolling for this course. The minimum marks required to pass the course will be 40%.

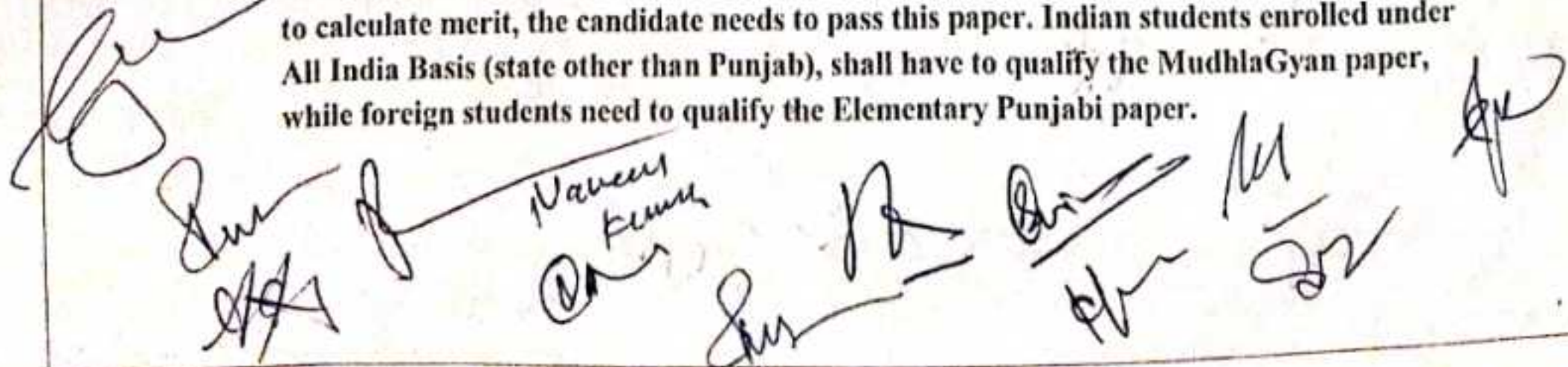

  
 Navneet Kaur



## SEMESTER II

Sr.no.	Title of course	Course Code	Credit hours/ week	Number of Credits	Core/Elective Course	Int. assessment	External Exam	Total marks
1	Literary Criticism	M1ENG201T	5	5	Core	30	70	100
2	Poetry from Neoclassical to Victorian Age	M1ENG202T	5	5	Core	30	70	100
3	Nineteen Century Fiction	M1ENG203T	5	5	Core	30	70	100
4	Contemporary essay	M1ENG204T	5	5	DSE	30	70	100
5	Creative Writing	M1ENG205T	5	5	DSE	30	70	100
6	Modern English Grammar And usage	M1ENG206T	5	5	DSE	30	70	100
7	Punjabi Compulsory / MudhlaGyan / Elementary Punjabi (for Foreign Students only)	M1ENGPCQ / PBGM1101T / PBEM1101T	4	4	Qualifying	.....	100	100
Total			24	24		120	280	400

- All Core Courses are compulsory.
- The Candidate has to choose one Discipline Specific Elective (DSE) course in each semester.
- There shall 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 students' DMC but these marks will not be calculated for merit. The candidates will seek approval of the concerned HOD before enrolling for this course. The minimum marks required to pass the course will be 40%.
- The Punjabi Compulsory paper is a qualifying paper. Though credits shall not be added to calculate merit, the candidate needs to pass this paper. Indian students enrolled under All India Basis (state other than Punjab), shall have to qualify the MudhlaGyan paper, while foreign students need to qualify the Elementary Punjabi paper.



SYLLABUS

M.A. I (ENGLISH)

SEMESTERS I & II (SESSIONS 2025-2026, 2026-27)

SEMESTER-I

Every Course has 5 credits. This semester has 20 credits points.

Max. Marks in Each Course: 100  
Written Examination: 70 Marks  
Internal Assessment: 30 Marks  
Pass Marks: 40%  
Total Credits: 5×4=20

Core Course-I	Introduction to Poetry: Medieval and Renaissance	5 credits
Core Course-II	Classical and Elizabethan Drama	--do--
Core Course-III	Beginnings of the Novel	--do--
Discipline Specific Elective (DSE) Course-IV	One of the following options:	--do--

- (i) William Shakespeare: From Stage to Screen
- (ii) English Phonetics and Phonology

SEMESTER II

Every Course has 5 credits. However, the Qualifying Punjabi Compulsory Paper is for 4 credits and of 100 marks with no Internal Assessment. This semester has 24 credits points.

Max. Marks: 100  
Written Examination: 70 Marks  
Internal Assessment: 30 Marks  
Pass Marks: 40%

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Total Credits: 24

Core Course-V	Literary Criticism	5 credits
Core Course-VI	Poetry from Neoclassical to Victorian Age	-do-
Core Course-VII	Modern Fiction: Nineteenth Century Onwards	-do-
Discipline Specific Elective (DSE) Course-VIII	One of the following options:	-do-
	(i) Contemporary Essay	
	(ii) Creative Writing	
	(iii) Modern English Grammar and Usage	
Course-IX	Punjabi Compulsory/Mudhli Gyan/Elementary Punjabi	Qualifying Paper
		4 credits

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.

Chairperson

Dr. Rupinderjeet Kaur

VC Nominee

Dr. Shivani Takkar Dr. Rajesh Jaiswal

Member

Member

Dr. Mahesh Kumar

Member

Dr. Jaspreet Kaur

Industry Representative

Ms. Gurmeet Kaur

Naveen Kumar  
College Alumni

Naveen Kumar

Dr. Rajesh Kumar Jaiswal

**Programme Objectives:**

1. To provide students with a sound foundation in literary concepts necessary to formulate, analyse and articulate narrative expressions.
2. To introduce various literatures in English to the students with a focus on socio-historical and political contexts.
3. To help students to comprehend and critique literature in the light of critical approaches.
4. To equip students to use literary and critical skills learnt during the course for creative production.
5. To create interest in independent literary pursuits for further career in academics, research and industry.

**Programme Specific Outcomes:**

A student with a Master's degree in English will be able to

1. Build skills of analytical and interpretive argument.
2. Identify, formulate, review literature and analyze text to interpret narrative and discursive concerns.
3. Conduct investigations of discursive and narrative problems: Use critical theory and practices to investigate narrative constructs.
4. Support creative writing and narrative skills
5. Apply reasoning informed by the contextual knowledge to assess socio-cultural issues.
6. Articulate, clearly and persuasively, literary concepts and theories learnt during the course.

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**CORE COURSE -1**

**INTRODUCTION TO POETRY: MEDIEVAL AND RENAISSANCE**

**COURSE CODE - M1ENG101T**

**Time: 3 Hours**

Max. Marks: 100  
External Exam Marks: 70  
Internal Assessment: 30

Pass Marks: 40%

**Course Objectives**

1. To explain medieval forms of poetry and the different kinds of literary devices used poets.
2. To explain the relationship these forms of poetry had with the wider medieval writers.
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.
3. Analyse and interpret Medieval period poems critically, using appropriate literary terminology and theoretical frameworks.
4. Compare the works of different Medieval and Renaissance Poets, highlighting stylistic features, terms, thematic concerns, and philosophical insights.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper shall have three (Unit) sections.

Unit - I shall have four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. 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 instruction for Unit -II remains the same as those of Unit -I. Unit-2 shall carry  $12+12=24$  marks.

Unit -III will be compulsory and shall comprise eleven short-answer type questions. Each question shall be of 02 marks and shall cover the entire syllabus ( $2 \times 11 = 22$  marks).

**INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt any two questions from Unit 1, any two questions from Unit 2 and all question of section C

Unit -1

Geoffrey Chaucer - Prologue to the Canterbury Tales  
William Shakespeare - Sonnet 18, 55, 65, 129, 130



**Unit -2**

John Donne – “The Sun Rising”, “Valediction: Forbidding Mourning”  
John Milton - Paradise Lost (Book -1)

**Unit -3**

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

**Suggested Readings.**

**Introductory Readings**

Eagleton, Terry. How to Read a Poem. Blackwell, 2006.

Hammond, Gerald. The Metaphysical Poets. Macmillan, 1974.

**Geoffrey Chaucer**

Bowden, Muriel. A Commentary on the General Prologue. Macmillan, 1948.

Chesterton, G.K. Chaucer. Faber and Faber. 1932.

Wyatt, A. J. editor. Chaucer: The Prologue to the Canterbury Tales. University Tutorial Press.

Coghill, Nevill. The Poet Chaucer. Oxford University Press. 1967.

**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 :**

Foreman, B. Ford, Boris, editor. From Donne to Marvell. Penguin Books. 1990.

Zandmer, Helen, editor. John Donne: A Collection of Critical Essays. Prentice-Hall. 1962.

Lovelock, Julian. Donne's Songs & Sonnets. Macmillan. 1973.

The “Three-Personed God” is famously used in John Donne's Holy Sonnet 14, also known as “Batter my heart, three-person'd God”

Dedicated collections of Donne's poems, such as The Complete Poems of John Donne.

**John Milton:**

Martz, Louis L. editor. Milton: A Collection of Critical Essays. Prentice Hall. 1966.

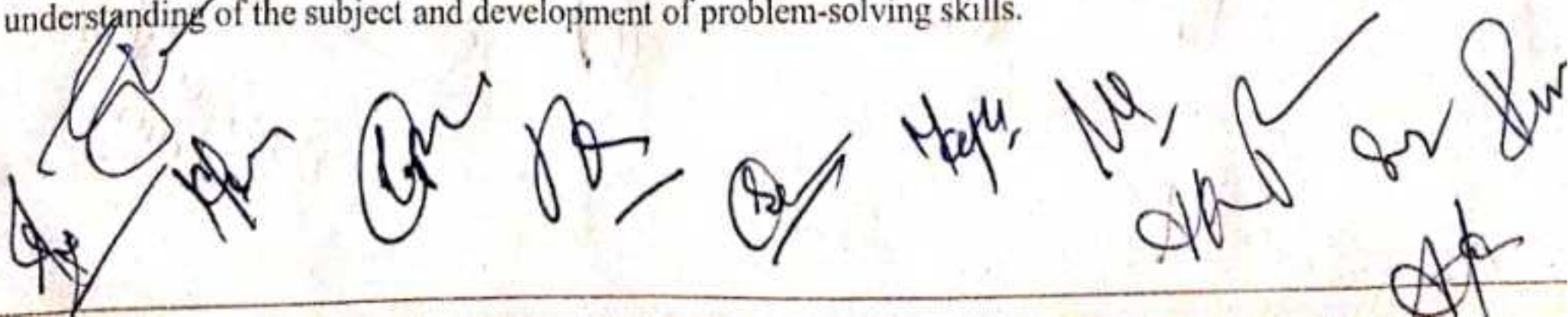
Sanders, Mark. Milton. Lyall Book Depot, Chandigarh.

Waldock, A. J. A Paradise Lost: And Its Critics. Cambridge University Press. M.H. Abrams's

Glossary of Literary Terms.

**Teaching Learning Activities:**

**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.





**Quizzes:** Quizzes are organized to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions are conducted to develop and boost the self confidence comparative aptitude and enhance the problem solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement

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- Middle right: *Okpe*
- Bottom right: *Ho*
- Bottom left: *du*
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**CORE COURSE -11**

**CLASSICAL AND ELIZABETHAN DRAMA**

**COURSE CODE – MIENG102T**

**Time: 3 Hours**

Max. Marks: 100

External Exam Marks: 70

Internal Assessment: 30

Pass Marks: 40%

**Course Objectives:**

1. To familiarize the students with the fundamentals of dramatic representation (with special reference to Plato and Aristotle).
2. To familiarize 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.
4. To Examine the historical and cultural contexts of Classical and Elizabethan drama, considering the role of theatre in ancient Greek and Rome and the English Renaissance, and how these contexts influenced the development of drama.

**Course Outcomes:**

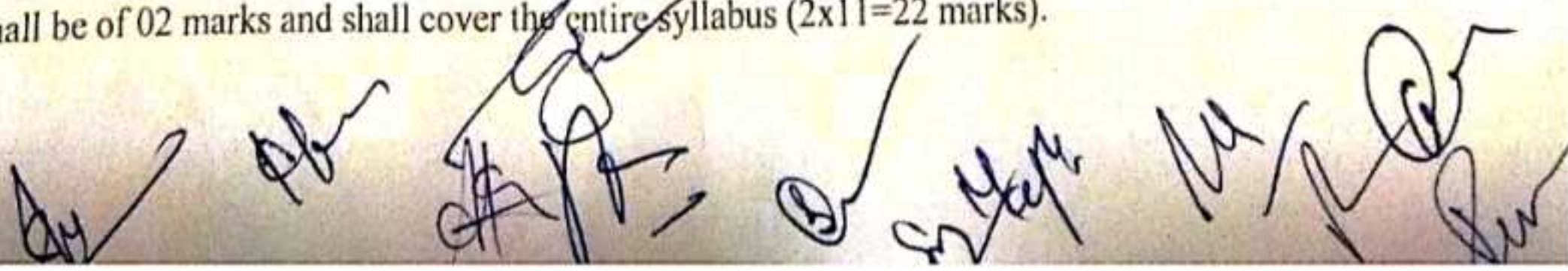
1. The students will develop an understanding of the differences between Classical, Renaissance and Elizabethan dramatic traditions.
2. The students will be able to learn about the historic-cultural factors responsible for the popularity of the genre of drama in Elizabethan period.
3. The students will be able to critically analyze and interpret Classical and Elizabethan dramas, identifying and evaluating the use of dramatic structures, literary devices and the themes.
4. The students will be able to compare and contrast the dramatic styles, themes and characterization of Classical and Elizabethan playwrights, recognizing the evolution of dramatic forms and traditions

**INSTRUCTIONS FOR THE PAPER-SETTER**

Unit - I shall have four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. 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 instruction for Unit -II remains the same as those of Unit -I. Unit-2 shall carry 12+12=24 marks.

Unit -III will be compulsory and shall comprise eleven short-answer type questions. Each question shall be of 02 marks and shall cover the entire syllabus (2x11=22 marks).





## INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt any two questions from Unit 1, any two questions from Unit 2 and all question of section C.

### UNIT-I

Aristotle - Poetics

Sophocles - Oedipus Rex

### UNIT-II

William Shakespeare - King Lear

Christopher Marlowe - Doctor Faustus

### UNIT-III

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

### SUGGESTED READINGS

#### Aristotle

Halliwell, 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 UP, 2001.

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

#### 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.

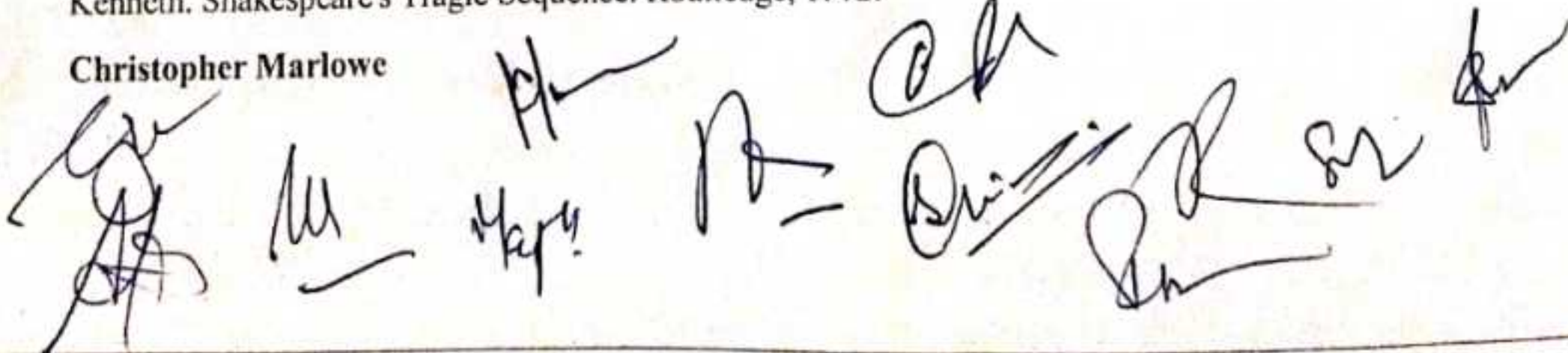
#### William Shakespeare

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. Penguin Classics, 1904.

Hellman, R. Image and Structure in King Lear. Washington Press, 1948. Muir, Kenneth. Shakespeare's Tragic Sequence. Routledge, 1972.

#### Christopher Marlowe

A collection of handwritten signatures and initials in black ink, located at the bottom of the page below the 'Christopher Marlowe' heading. The signatures are varied in style, some appearing to be initials and others more full names, though they are not legible.



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 UP, 1954.

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

#### Teaching Learning Activities:

**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures focus on overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes help to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions develop and boost the self-confidence comparative aptitude and enhance the problem-solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement.

**Seminar Discussions:** Student-led conversations on assigned theory texts or essays.

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**CORE COURSE -111**  
**BEGINNINGS OF THE NOVEL**  
**COURSE CODE – M1ENG103T**

**Time: 3 Hours**

Max. Marks: 100

Internal Assessment: 30

External Exam Marks: 70

Pass Marks: 40%

**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 Learning 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 four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. 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 instruction for Unit -II remains the same as those of Unit -I. Unit-2 shall carry 12+12=24 marks.

Unit -III will be compulsory and shall comprise eleven short-answer type questions. Each question shall be of 02 marks and shall cover the entire syllabus (2x11=22 marks).

**INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt any two questions from Unit I, any two questions from Unit II and all question of section C.

**UNIT-I**

Henry Fielding - *Joseph Andrews* (with Preface)





Charles Dickens - *Hard Times*

## UNIT - II

Mulk Raj Anand - *The Private Life of an Indian Prince*Bankim Chandra Chattopadhyay - *Anandamath's Wife*

## UNIT-III

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

## SUGGESTED READING

## Henry Fielding

Battestin, M.C. *The Moral Basis of Fielding's Art: A Study of Joseph Andrews*. Wesleyan Univ Pr., 1959Jenkins, Elizabeth. *Henry Fielding*. Home & Van Thallid., 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)*. C Iscahouse 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 UP, 2014.House, Humphrey. *The Dickens World*. Oxford UP, 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 UP, 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 UP, 1971. Wilson, Angus. *The World of Charles Dickens*. Penguin, 1972.

## Mulk Raj Anand

Anand, Mulk Raj. *Conversations in Bloomsbury*. Vision Books Pvt. Ltd., 2011 (re-published).Nair, M.K. *A History of Indian English Literature*. Sahitya Akademi, 2009.Iyengar, K.R. Srinivasa. *Indian Writing in English*. Sterling Publications Pvt. Ltd., 2019. Jaidka, Manju and Tej N Dhar, eds. *The Routledge Encyclopedia of Indian Writing in*

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English. Routledge, 2025.

Sahitya - Akademi. "Mulk Raj Anand." Director Suresh Kohli, from Sahitya Akademi Archives, YouTube, 7 Aug. 2022, [www.youtube.com/watch?v=RF7tKXBNdgg](https://www.youtube.com/watch?v=RF7tKXBNdgg)

### **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 UP 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*. OUP India, 2008.

### **Teaching Learning Activities:**

**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures focus on overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes help to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions develop and boost the self-confidence comparative aptitude and enhance the problem-solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement.

**Seminar Discussions:** Student-led conversations on assigned theory texts or essays.

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**ELECTIVE COURSE - IV**

**OPTION (B): ENGLISH PHONETICS AND PHONOLOGY**

**COURSE CODE: MENC104T**

**Time: 3 Hours**

**Max. Marks: 100**

**External Exam Marks: 70**

**Internal Assessment: 30**

**Pass Marks: 40%**

**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.
3. Gain knowledge about correct pronunciation after decoding linguistic signal

**INSTRUCTIONS FOR THE PAPER-SETTER**

**UNIT I**

Q. 1 to 4. Four questions, each of twelve marks, to be set from the prescribed chapters of Peter Roach's book mentioned in Unit I. Candidates will attempt any two questions.  
 $12 \times 2 = 24$  marks

**UNIT II**

Q. 5 to 8. Four questions, each of twelve 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.  
 $12 \times 2 = 24$  marks

**UNIT III**

Q. 9. Eight 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 five of these words. Each word carries two marks.  $2 \times 5 = 10$  marks

Q. 10. Nine minimal pairs will be set by the paper setter for pointing out the phonemic/phonetic differences. Candidates will attempt any six of these pairs. Each pair carries two marks.  
 $2 \times 6 = 12$  marks

**INSTRUCTIONS FOR CANDIDATES**

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

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### **PRESCRIBED TEXT FOR UNIT-I**

1. Roach, Peter. English Phonetics and Phonology: A Practical Course. 4th Edition. Cambridge UP, 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 UP, 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**

Daniel Jones's English Pronouncing Dictionary edited by Peter Roach, James Hartman & Jane Setter. 17th Ed., Cambridge UP, 2003.

#### **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

#### **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 Edition, Cambridge UP, 2003. This section also comprises pointing out of phonemic differences in minimal pairs.

#### **RECOMMENDED READING**

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

Bloomfield, L. Language. Holt, Rinehart and Winston, 1993

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- Chomsky, N. Reflections on Language. Pantheon, 1976
- Chomsky, N. and Halle, M. The Sound Pattern of English. Harper & Row, 1996
- Crystal, D. Linguistics. Penguin, 1971
- Dineen, F.P. An Introduction to General Linguistics. Holt, Rinehart & Winston, 1967
- Halle, M. and Jakobson, R. Fundamentals of Language. The Hague, Mouton, 1956
- Hockett, C.F. A Course in Modern Linguistics. Macmillan, 1958
- Laver, J. Principles of Phonetics. Cambridge UP, 1994
- Lyons, John. Introduction to Theoretical Linguistics. Cambridge UP, 1968
- O'Connor, J.D. Phonetics. Penguin, 1991
- O'Connor, J.D. Better English Pronunciation. Cambridge UP, 2000
- Robins, R.H. General Linguistics. 3rd ed., Longman, 1980

### Teaching Learning Activities:

**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures are conducted for overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes are organised to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions are conducted to develop and boost the self-confidence comparative aptitude and enhance the problem solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement





**DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE-IV**

**OPTION (i): WILLIAM SHAKESPEARE: FROM STAGE TO SCREEN**

**COURSE CODE:MIENG105T**

**Time: 3 Hours**

Max. Marks: 100

External Exam Marks: 70

Internal Assessment: 30

Pass Marks: 40%

**Course Objectives**

- 1.To familiarise 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 Shakespearean tragedy.
- 3.The students will 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 four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. 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 instruction for Unit -II remains the same as those of Unit -I. Unit-2 shall carry 12+12=24 marks.

Unit - III will be compulsory and shall comprise eleven short-answer type questions. Each question shall be of 02 marks and shall cover the entire syllabus (2x11=22 marks).

**INSTRUCTIONS FOR CANDIDATES**

Candidates are required to attempt any two questions from Unit I, any two questions from Unit II and all question of section C.

**UNIT-I**

William Shakespeare – Hamlet

William Shakespeare – A Midsummer Night's Dream

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## UNIT-II

William Shakespeare – Henry IV Part I

William Shakespeare – The Tempest

## UNIT-III

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

## SUGGESTED READING

### 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 Shakespearian 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. Chatto&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.

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.

Courser, 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 UP, 2000.

### Teaching Learning Activities:

**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures are conducted for overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes are organised to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions are conducted to develop and boost the self-confidence comparative aptitude and enhance the problem - solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement

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**SEMESTER-II**  
**CORE COURSE -V**  
**LITERARY CRITICISM**  
**COURSE CODE-MIENG201T**

**Time: 3 Hours**

**Max. Marks: 100**

**Internal Assessment: 30**

**External Exam Marks: 70**

**Pass Marks: 40%**

**Course Objectives**

1. To develop an understanding of the principles of Western and Indian tradition of literary criticism.
2. To familiarize students with the development of English literary criticism from eighteenth century onwards.
3. To familiarize students with the critical vocabulary used to interpret a literary text.
4. To develop the analytical skills among students to evaluate the relevance and application of theoretical approaches across diverse literary genres.

**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.
4. The students will learn to compare and contrast different critical approaches and assess their effectiveness across varied genres.

**INSTRUCTIONS FOR THE PAPER-SETTER**

Unit - I shall have four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. 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 instruction for Unit -II remains the same as those of Unit -I. Unit-2 shall carry 12+12=24 marks.

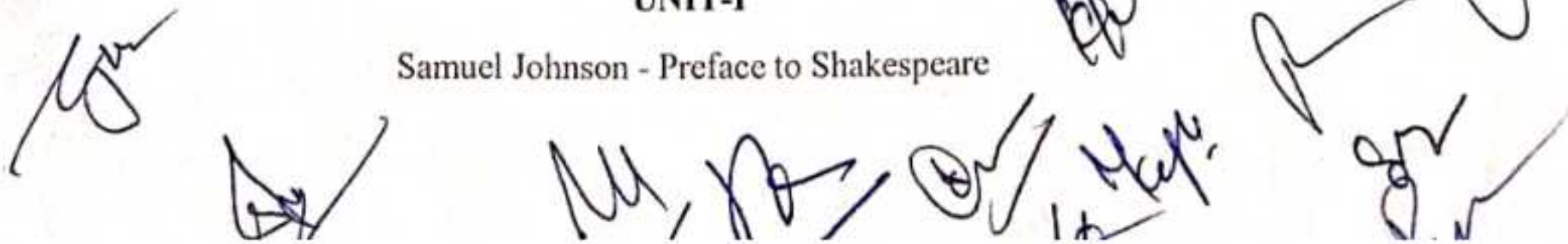
Unit -III will be compulsory and shall comprise eleven short-answer type questions. Each question shall be of 02 marks and shall cover the entire syllabus (2x11=22 marks).

**INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt any two questions from Unit I, any two questions from Unit II and all question of section C.

**UNIT-I**

Samuel Johnson - Preface to Shakespeare

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**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*. MunshiramManoharlal Publishers Pvt. Ltd, 1973.

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

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

**Teaching Learning Activities:**

**Assignment:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures focus on **Assignments** overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes help to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions develop and boost the self-confidence comparative aptitude and enhance the problem solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement.

**Seminar Discussions:** Student-led conversations on assigned theory texts or essay



## CORE COURSE -VI

### POETRY FROM NEOCLASSICAL TO VICTORIAN AGE

COURSE CODE – M1ENG202T

Time: 3 Hours

Max. Marks: 100

External Exam Marks: 70

Internal Assessment: 30

Pass Marks: 40%

#### 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 Learning 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 four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. 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 instruction for Unit -II remains the same as those of Unit -I. Unit-II shall carry 12+12=24 marks.

Unit -III will be compulsory and shall comprise eleven short-answer type questions. Each question shall be of 02 marks and shall cover the entire syllabus (2x11=22 marks).

#### INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt any two questions from Unit 1, any two questions from Unit 2 and all question of section C.

#### UNIT-I

Alexander Pope - *The Rape of the Lock*

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

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## 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"

## UNIT-III

This shall include eleven 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 UP, 1968.

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

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 UP, 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 UP, 2003. Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. Princeton UP, 1969. Quinney, Laura. *William Blake on Self and Soul*. Harvard UP, 2009.

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

#### John Keats

Bate, W.J. *John Keats*. Harvard UP, 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 UP, 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. *The Victorian Poets: A Guide to Research*. Harvard UP, 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.

**Teaching Learning Activities:**

**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures focus on overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes help to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions develop and boost the self-confidence comparative aptitude and enhance the problem solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement.

**Seminar Discussions:** Student-led conversations on assigned theory texts or essays.

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**CORE COURSE – VII**

**(MODERN FICTION: NINETEENTH CENTURY ONWARDS)**

**COURSE CODE:MIENG203T**

Time: 3 Hours

Max. Marks: 100

External Exam Marks: 70

Internal Assessment: 30

Pass Marks: 40%

**Course Objectives:**

1. To familiarize the 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 four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. 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 instruction for Unit -II remains the same as those of Unit -I. Unit-II shall carry 12+12=24 marks.

Unit -III will be compulsory and shall comprise eleven short-answer type questions. Each question shall be of 02 marks and shall cover the entire syllabus (2x11=22 marks).

**INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt any two questions from Unit 1, any two questions from Unit 2 and all question of section C.

**UNIT-I**

John Gardner - Chapter 2 "Basic Skills, Genre and Fiction as a Dream"

(The Art of Fiction, 1991)

F. Dostoevsky - Notes from the Underground

**UNIT-II**

Kafka - The Trial

Albert Camus - The Plague

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### UNIT-III

This shall include eleven 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.

### 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.

Scanlan, James P. *Dostoevsky's Notes from Underground*. Bristol Classical Press, 2010.

## Franz Kafka

Emrich, Wilhelm. *Franz Kafka: A Critical Study of His Writings*. Ungar, 1968

Flores, Agnes. Franz Kafka Today. Gordian P, 1977

Kafka, Franz and Max Brod. *The Diaries of Franz Kafka*. Indialog Publications, 2003

Neider, C. *The Frozen Sea: A Study of Franz Kafka*. Oxford UP, 1948

Pascal, Roy. *The German Novel*. Oxford UP, 1957

## Albert Camus

Bree, Germaine, editor. *Camus: A Collection of Critical Essays*. Prentice-Hall Inc., 1977 (20th Century Views)

Casanova, Pascale, and Chris Turner. *Kafka, Angry Poet*. Seagull Books, 2015

Cruikshank, John. *Albert Camus and the Literature of Revolt*. Greenwood P, 1978

Hanna, Hanna Thomas. *The Thought and Art of Albert Camus*. H. Regnery, 1966

Lupé, Robert de et al. Albert Camus. [1st American ed.] ed. Funk & Wagnalls, 1968

Thomas, Hanna. *The Thought and Art of Albert Camus*. Literary Licensing, 2011.

Thody, Philip. *Albert Camus: A Study of His Work*. H. Hamilton, 1961

### Teaching Learning Activities:

N H D S



**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures are conducted for overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes are organised to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions are conducted to develop and boost the self confidence comparative aptitude and enhance the problem solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement.

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**DISCIPLINESPECIFIC ELECTIVE (DSE) COURSE-VIII**  
**OPTION (i): CONTEMPORARY ESSAY**  
**COURSE CODE: MIENG204T**

**Time: 3 Hours**

Max. Marks: 100

External Exam Marks: 70

Internal Assessment: 30

Pass Marks: 40%

**Course Objectives:**

1. To familiarize students with **Course** 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 four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. 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 questions of 70-80 words each. Each question will carry 2 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 ( $2 \times 11 = 22$  marks).

**INSTRUCTIONS FOR THE CANDIDATES**

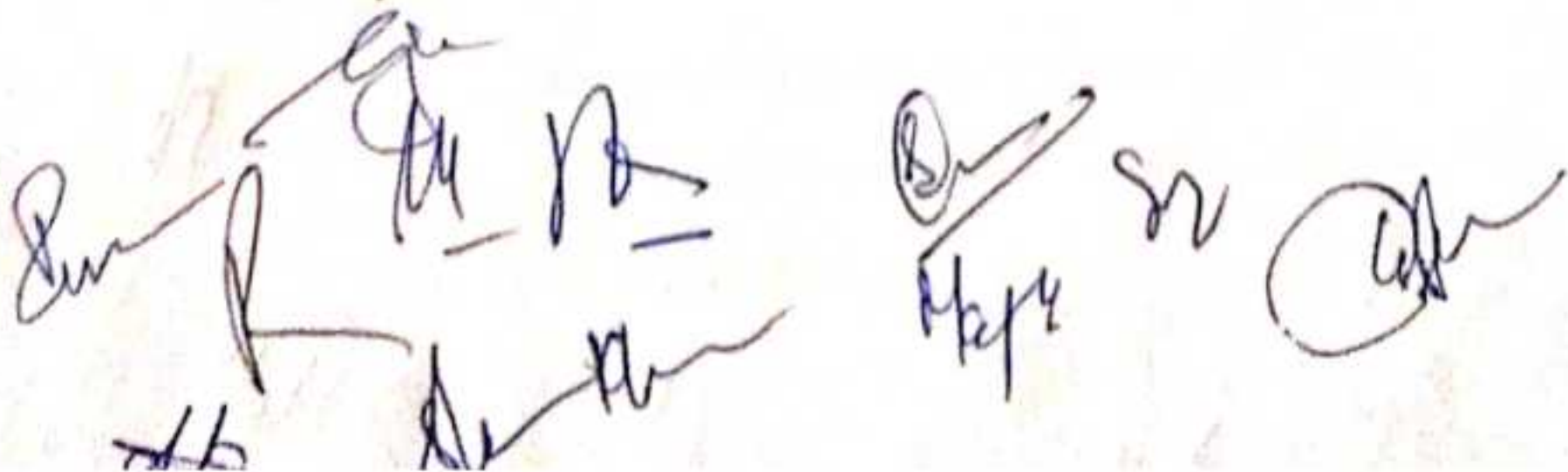
Candidates are required to attempt any two questions from Unit 1, any two questions from Unit 2 and all question of section C.

**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)

V.S. Naipaul, "Two Worlds" (The Nobel Lecture), (Literary Occasions, 2011)

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## Unit -2

John Berger, "Ten Dispatches about Endurance in Face of Walls" (Hold Everything Dear, 2008)

Jonathan Franzen, "My Father's Brain" (How to be Alone, 2002)

Toni Morrison, "James Baldwin Eulogy" (Mouth Full of Blood, 2019)

## Unit -3

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

### Suggested Readings:

Adwani, 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.

Beerbohm, 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.

Futchally, 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.

### Teaching Learning Activities:

**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures are conducted for overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes are organised to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions are conducted to develop and boost the self confidence comparative aptitude and enhance the problem solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement

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**DISCIPLINE SPECIFIC ELECTIVE(DSE) COURSE-VIII**  
**OPTION (B): CREATIVE WRITING**  
**COURSE CODE: MIENG205T**

**Time: 3 Hours**

**Max. Marks: 100**

**Internal Exam Marks: 70**

**Internal Assessment: 30**

**Pass Marks: 40%**

**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 understanding 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 four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. 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 questions of 70-80 words each. Each question will carry 2 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 (2×11=22 marks)

**INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt any two questions from Unit I, any two questions from Unit 2 and all question of section C.

**Unit -I**

The Cambridge Introduction to Creative Writing by David Morley (2007). Chapters 4, 5, 6 & 7 are prescribed.

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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.

About Writing: Seven Essays, Four letters, & Five Interviews by Samuel R. Delany (2005). The following essay from Part I is prescribed: "Character".

The Oxford Essential Guide to Writing by Thomas S. Kane (Berkley Edition, 2000). Chapter 19 ("Sentence Styles") from Part IV is prescribed.

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 -2

- 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-3

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

## Suggested Reading

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

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. Faber, 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.

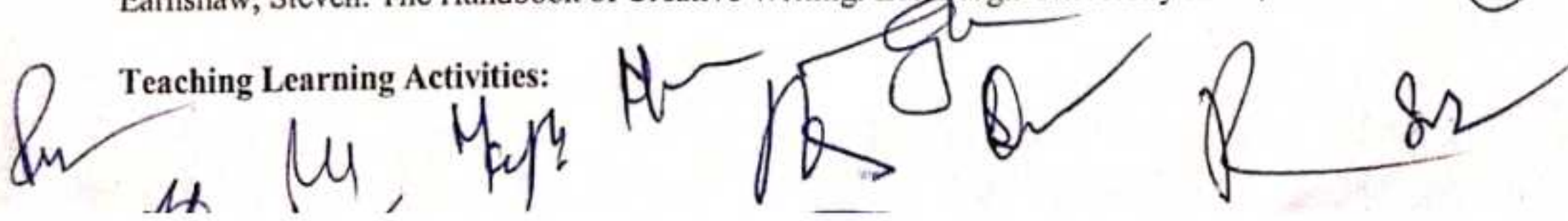
Prose, Francine. Reading like a Writer. Harper Preenenial, 2007.

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.

### Teaching Learning Activities:

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**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures are conducted for overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes are organized to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions are conducted to develop and boost the self confidence comparative aptitude and enhance the problem solving skills seminar seminars are conducted for overall personality development for interviews and class teaching this will help them in for the placement

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## COURSE VIII

### Option(iii)MODERN ENGLISH GRAMMAR AND USAGE COURSE CODE:MIENG206T

Time: 3 Hours

Max. Marks: 100

External Exam Marks: 70

Internal Assessment: 30

Pass Marks: 40%

#### Course objectives:

- 1.To familiarize students with the major development in the history of English grammar
2. To familiarize students with the constituents of Modern English grammar.

#### Course Outcomes:

- 1.The students will develop an understanding of various levels of grammar in English.
- 2.Enhance Vocabulary and Sentence Variety. Utilize a broader vocabulary and more complex sentence structures to improve the quality of written and spoken English.
- 3.Improve Writing and Editing Skills. Recognize and correct common grammatical errors in their writing and edit text for clarity, coherence, and correctness.

#### INSTRUCTIONS FOR THE PAPER-SETTER

The question paper shall have three (Unit) sections.

Unit - I shall have four questions out of which the students shall be required to attempt any two. Each question will carry 12 marks. Unit I shall carry  $12+12=24$  marks.

The instruction for Unit -II remains the same as those of Unit -I. Unit-II shall carry  $12+12=24$  marks.

Unit -IIIS will be compulsory and shall comprise eleven short-answer type questions. Each question shall be of 02 marks and shall cover the entire syllabus ( $2 \times 11 = 22$  marks).

#### INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt four questions in all selecting two questions from each (Unit -1) and (Unit-2) and compulsory question of (Unit -3).

##### Unit -1

##### Chapter Two : Elements of Grammar

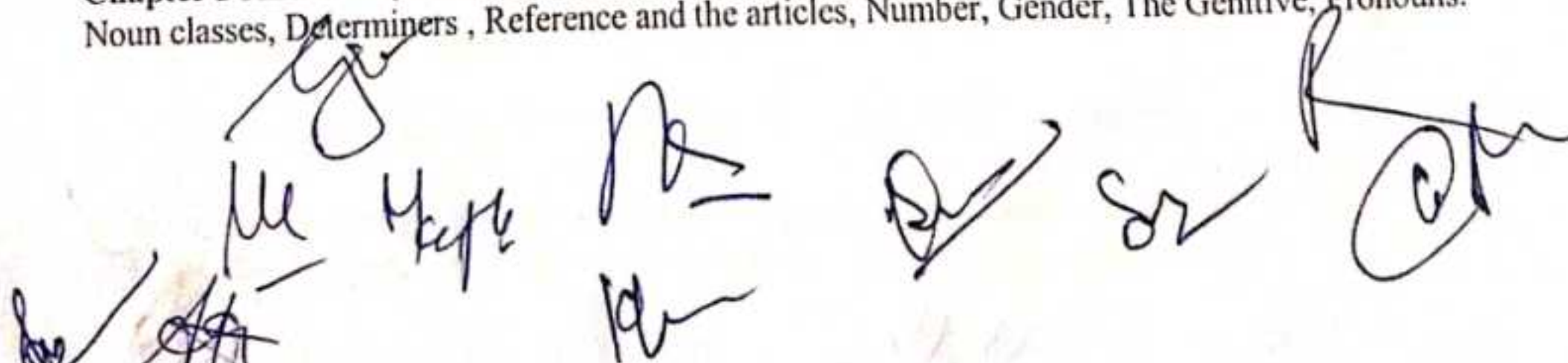
Sentence elements, Parts of speech, Stative and Dynamic, Pro – forms, Question and negation, Concord, Clause Pattern, Commands.

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

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

##### Chapter Four: Noun, Pronouns and the basic noun phrase

Noun classes, Determiners , Reference and the articles, Number, Gender, The Genitive, Pronouns.





## Unit -2

### Chapter Five : Adjective and adverbs

Adjectives, attributive and predictive, Adverbs as modifiers, Comparison and intensification, Correspondence between adjective and adverb, Adjective, Adverb and other word class.

### Chapter Six : Preposition and prepositional phrases

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

### Chapter Eight: Adjuncts, Disjuncts, Conjuncts

Limiter and additive adjuncts, intensifiers, Adjuncts of Manner, Means and instruments of place of time, Style and attitudinal Disjuncts. Conjuncts.

### Suggested Reading

#### 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, & 8 only to be studied

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

Huddleston, Rodney and Geoffrey Pullum. A Student's Introduction to English Grammar. Third Edition. (Special Indian Edition). New York and New York: Routledge, 2002. Reprint. 2017., Sukhdev and Balbir Singh. Grammar of the Modern English Language. Cambridge University Press, 2006.

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, 2004.

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 answer). Oxford University Syllabus Press, 2006

### Teaching Learning Activities:

**Assignments:** Class assignments focus on a strong foundation of conceptual knowledge, better understanding of the subject and development of problem-solving skills.

**Guest lectures:** Guest lectures are conducted for overall development of students and a strong foundation of the subject.

**Quizzes:** Quizzes are organised to build the bridge between theoretical and practical applications of the learned concepts.

**Group discussions:** Group discussions are conducted to develop and boost the self confidence comparative aptitude and enhance the problem solving skills seminar seminars are conducted for

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overall personality development for interviews and class teaching this will help them in for the placement

Handwritten signatures of the seven members of the National Commission on the Causes and Prevention of Violence, arranged in two rows. The top row contains the signatures of the three members of the President's Council on the Causes and Prevention of Violence. The bottom row contains the signatures of the four members of the Senate Select Committee on the Causes and Prevention of Violence.