

# **PG DEPARTMENT OF ENGLISH**

## **M.A. ENGLISH SYLLABUS**

**CHOICE BASED CREDIT SYSTEM (CBCS)**

### **S.C.S. (A) College, Puri**



**ACADEMIC SESSION**

**2015 – 2018**

Website: [www.scscollege.nic.in](http://www.scscollege.nic.in)

**CBCS – M.A. ENGLISH SYLLABUS**

## ABSTRACT

### Credit add-up

- Core: 32 credits
- Core Electives: 24 credits
- Allied Elective: 16 credits
- Dissertation: 08 credits

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Total: 80 credits

### Marks add-up

- Core Course: 800 marks
- Core Electives: 600 marks
- Allied Electives: 400 marks
- Dissertation: 200 marks

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Total: 2000 marks

#### i. Core Courses

Credits: 32 credits (04 credits per core x 08 cores = 32 credits)

Each Core = 100 marks

#### Cores offered

- Core 1: Forms of Literature; History of Literary Criticism (Part 1)
- Core 2: The Beginning of English Literature; History of Literary Criticism (Part 2)
- Core 3: The Age of initiation and the Age of Exploration
- Core 4: The Age of Reformation
- Core 5: The Age of Reason
- Core 6: The Age of Revolution
- Core 7: The Age of Uncertainty
- Core 8: The Age of Anxiety

#### ii. Core Electives

Credits: 24 credits per elective (Students to choose any one elective)

Each Elective: Six Papers per Elective; 100 marks per paper

#### Core Electives offered:

- American Literature (CE 1)
- ELT & Linguistics (CE 2)
- Indian Writing in English (CE 3)
- Professional Writing (CE 4)
- Translation (CE 5)
- World Literature (CE 6)

#### iii. Allied Electives

Credits: 16 credits per Elective (Students to choose any two elective; no one can choose an allied elective that is related to any offered under the core electives, e.g. anyone choosing CE 2 Cannot choose either AE 1.)

Each Elective: 4 papers of 100 marks each

**Allied Electives Offered**

- Elements of Language (AE 1)
- History of English Literature (AE 2)
- Modern English Grammar & Usage (AE 3)
- Professional Writing (AE 4)
- Social and Political History of England (AE 5)

**Internal Assessment**

**30 marks per paper**

i. Term paper: 02 (10 marks x 2 = 20 marks)

ii. Presentations: 01 per student (10 marks)

Or

**i. Midterm Examination 30 marks**

University Examination

70 marks per paper

Four long answer questions

14 marks x 4 = 56 marks (There may be internal division of marks in any question)

Two short answer questions

07 marks x 2 = 14 marks (Short notes, annotations, problems)

**Distribution of marks per Semester**

**Semester - 1 (July – November)**

**Core Papers 1 – 5**

**500 marks**

**Semester - 2 (January – May)**

**Core Papers 6 – 8**

**Core Elective Papers 1-2**

**300+200 =**

**500 marks**

**Semester – 3 (July – November)**

**Core Elective Papers 3-4**

**Allied Elective Papers 1-3**

**200+300=**

**500 marks**

**Semester – 4 (January – May)**

**Core Elective Paper 5-6**

**Allied Elective Paper 4**

**200+100=**

**300 marks**

**Dissertation**

**200 marks**

**500 marks**

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**Total Marks**

**2000 marks**

**Core Courses (Compulsory)                      8 Papers 100 marks per paper                      Total Marks: 800**  
**Semester – I**  
**Core Course – I**  
**Forms of Literature & Literacy Criticism – I & II**

**Course Description:**

This paper has two parts dealing with literary terms and literary criticism. Literary terms are essential to a complete understanding of literature. This course will expose students to important literary devices and various elements of style in literature. They will examine how authors create expressions and what they do with expressions, how writers structure sentences, how poetics and rhetoric work. The second part will expose students to literary criticism from its beginning upto the end of eighteenth century. There will be a historical perspective along with the perception of early literary critics towards literature.

**UNIT – I: Forms of Literature:**

**Literary Genres:** Novel and its types; Play and its types; poetry and its types; the genre of prose.

**UNIT – II: Elements of style:**

Alliteration, assonance, consonance, ambiguity; archetype; conceit, euphemism, litotes, objective correlative; myth; negative capability; oxymoron, paradox, pathetic fallacy, synecdoche, tropes, zeugma

**Reading List:**

- i. M. H. Abrams “A Glossary of Literary Terms”
- ii. Lewis Turco “The Book of Literary Terms: The Genres of Fiction, Drama, Nonfiction, Literary Criticism, and Scholarship”
- iii. Brian Moon “Literary terms: a practical glossary”

**UNIT – III: History of Literary Criticism I (classical Period)**

The course will expose students to initial literary criticism starting with Bharat Muni and up to the romantic period to understand the typology and description of literary forms with many specific criticisms of contemporary works of the periods.

The course aims to acquaint students with aspects of literature and introduce many literary terms still used today.

**Reading List:**

- a. Bharat Muni, *Natyashastra* (Chs 1 & 19) English Translation by M.M. Ghose, Asiatic Society, Kolkata 1950.
- b. Plato, *The Republic* (Book X) or Aristotle, *The Poetics* (Chs 1,2,3,4)

**UNIT – IV: History of Literary Criticism II (upto the Romantic Period)**

**UNIT – V: Two short answer questions**

**Reading List**

- a. Samuel Johnson, *Preface to Shakespeare*
- b. S. T. Coleridge, *Biographia Literaria* (Chs XIV & XVII)

**Suggested Reading:**

Relevant Chapters from

Johns Hopkins Guide to Literary Theory and Criticism. John Hopkins University Press, US.  
English Critical Texts: D. J. Enright & ERNST DE CHICKERA.

## **Core Course – II**

### **Literary Movements and Literary Criticism III & IV**

This paper is in two parts, the first seeking to give students some grounding in the major literary movements and the second providing insights into the major issues in nineteenth and twentieth century criticism through an encounter with the representative critical essays.

#### **UNIT – I: Literary Movements:**

Realism, Romanticism, Modernism, Postmodernism

#### **Suggested Readings:**

- i. Damian Grant, *Realism*
- ii. Lilian R. Furst, *Romanticism*
- iii. Rogger Fowler (Ed) *Modern Critical Terms*
- iv. M. H. Abrahms (ed) *A Glossary of Critical Terms*
- v. Julian Wolfreys et al (ed) *New Concepts in Literary Theory*
- vi. Chris Baldick (ed) *Oxford Concise Dictionary of Literary Terms*
- vii. Peter Childs, *Modernism*
- viii. Christopher Ricks, *Postmodernism*
- ix. Rogger Fowler (ed) *Modern Critical Terms*
- x. M. H. Abrahms (ed) *A Glossary of Critical Terms*
- xi. Julian Wolfreys et al (ed) *New Concepts in Literary Theory*
- xii. Chris Baldick (ed) *Oxford Concise Dictionary of Literary Terms*

#### **UNIT – II: History of Literary Criticism – III**

Matthew Arnold, “The Function of Criticism at the Present Time”/ Oscar Wilde,  
T. S. Eliot, “To Criticize the Critic”/ F. R. Leavis, “Under which King, Bezonian?”

#### **UNIT – III: History of Literary Criticism – IV**

Viktor Shklovsky, “Art as Technique” or John Crowe Ransom, “Poetry: A Note on Ontology” Raymond Williams, “Uses of Cultural Theory”/ Roland Barthes, “From Work to Text”

#### **UNIT – IV: History of Literary Criticism V**

Jacques Derrida, “Structure Sign and Play in the Discourse of the Human Sciences” or Michel Foucault, “What is an Author?”  
Chandra Talpade Mohanty, “Under Western Eyes” or Lura Muvey, “Visual Pleasure and Narrative Cinema”

**UNIT – V:** Two short answer questions

#### **Suggested Readings:**

- i. David Daiches, *Critical Approaches to Literature*
- ii. Terry Eagleton, *The Function of Criticism: From Spectator to Post structuralism*
- iii. Chapter on Criticism from: Norton anthology of Criticism and Patricia Waugh (ed) *Literary Criticism and Theory*

## **Core Course – III**

### **The age of Initiation and the age of exploration**

#### **Course Description:**

This course will cover the area of literary production from the Anglo-Saxon times to Chaucer. The study of literature of these eras opens a window to the “other” in English literature, that seems to be different from the writings of the later times but will challenge and enrich the literary experience of the students by exposing them to heroic, elegiac, Christian and secular writings of these ages.

The second part of the course introduces students to the flowering of English literature which chimes in with the voyages of discovery by the Renaissance and Elizabethan explorers. It traces the evolution of different genres and forms of literature.

#### **UNIT – I: The age of Initiation – I**

Beowulf (Episodes 1-3)

*Dream of the Road* (Translated to modern English by Charles Kennedy)

#### **UNIT – II: The Age of Initiation – II**

Saint Bede “*An Ecclesiastical History of the English People*” (Ch1 – Ch13)

\*Chaucer “*Prologue to Canterbury Tales*” or William Langland: “**Piers the Plowman**”

#### **UNIT – III: The Age of Exploration – I**

\*Christopher Marlowe: **Dr. Faustus or Edward II** or John Webster: **The Duchess of Malfi/ The White Devil**

#### **UNIT – IV: The Age of Exploration – II**

Shakespeare: **Henry VIII/ The Tempest/ King Lear**

**UNIT – V:** Two annotations from \*marked texts

## **Core Course – IV**

### **The Age of Reformation**

#### **\*UNIT – I: John Donne Poems:**

*The Flea, Song, Go and Catch a Falling Star, The Good-Morrow, Loves Alchymie, The Sunne Rising, Aire and Angels, Anniversarie, The Canonization, Twickham Garden, Hymne to God My God, in my sickness, A Valediction: Forbidding Mourning, The Extasie, Batter my Heart, Death be not Proud*

Or

**Andrew Marvell Poems:** *On a Drop of Dew, The Coronet, Eyes and Tears, Bermudas, A Dialogue between the Soul and the Body, To His Coy Mistress, The Fair Singer, The Definition of Love, The Mower to the Glow Worms, The Garden.*

#### **\*UNIT – II: Francis Bacon:**

**Essays:** *Of Truth, Of Death, Of Unity in Religion, Of Revenge, Of Adversity, Of Love, Of Simulation and Dissimulation, Of Envy, Of Parents and Children, Of Marriage and Single Life.*

Or

Francis Bacon: *The New Atlantis*

#### **UNIT – III**

Philip Sidney: *Defense of Poesy*

**UNIT – IV**

John Milton: Paradise Lost Books – 1 & 2/ John Milton: Samson Agonistes

**UNIT – V:** Two annotations from \*marked texts

**Core Course – V**  
**The Age of Reason**

The objective of the course is to acquaint students with the transformations that occurred in English literature in response to the authors' reaction to the Elizabethan effervescence and in admiration of the classical period and how the major fictional and non-fictional works of the period demonstrate a dignity and formality never occurring earlier.

**\*UNIT – I**

Congreve *The Way of the World* or Sheridan **Rivals**

**UNIT – II**

Fielding *Tom Jones* or Defoe *Robinson Crusoe* or Swift *Gulliver's Travels*

**UNIT – III**

Addison and Steel *De Coverley Papers* or Johnson *Lives of Poets (Milton)*

**\*UNIT – IV**

Dryden *Absalom and Achitophel* or Pope *The Dunciad*

**UNIT – V:** Two annotations from \*marked texts

**Suggested Readings: Core 4 & 5**

- i. Pelican Guides to English Literature Vol. IV
- ii. Literature and Society in the Eighteenth Century – Leslie Stephen
- iii. Eighteenth Century Background – Basil Willey
- iv. The Rhetorical World of Augustan Humanism – Paul Fussell

## Core Course – VI The Age of Revolution

The course aims at giving the students a broad perspective of the literary genres of the period and to help them explore the new political ideas in a period of Enlightenment, Romanticism and Revolution.

### \*UNIT – I

William Blake **Poems:** *And did those Feet, Tyger, To Autumn, A War Song to English Men, America, a Prophecy.*

### \*UNIT – II

William Wordsworth: *The Prelude* (Bks 1 & 2)

### UNIT – III

S. T. Coleridge: *The Rime of the Ancient Mariner*

### UNIT – IV

Shelley: *Prometheus Unbound Acts 1 & 2* or Keats *Endymion* or Sir Walter Scott *Ivanhoe*

UNIT – V: Two annotations from \*marked texts

## Core Course – VII Age of Uncertainty

The course will help students explore the three of the period in its literature: a democratic spirit in politics, a scientific attitude towards life and colonialism.

### \*UNIT – I

Tennyson *In Memoriam* (Prologue, Epilogue and the section as prescribed in the earlier syllabus)

### \*UNIT – II

Jane Austen: *Emma/ Pride and Prejudice*

### UNIT – III

Charles Dickens: *Great Expectations/ The Old Curiosity Shop*

### UNIT – IV

Thomas Hardy: *Tess of D'urbervilles/ Jude the Obscure*

UNIT – V: Two annotations from \*marked texts

## Core Course – VIII The Age of Anxiety

This paper will provide students exposure to British literary works of the modern period which are marked by anxiety about history, tradition and order and reflect a spirit of self-questioning, a flair for experimentation and a desire for innovation.



### UNIT – I

Samuel Beckett: *Murphy* or J Joyce **Dubliners** (*Clay, Araby, The Dead, A Mother, Grace*)

### \*UNIT – II

Virginia Woolf: *To the Light House* or D. H. Lawrence: *The Rainbow*

### \*UNIT – III

T. S. Eliot: *Four Quartets* and W. B. Yeats Poems: *Sailing to Byzantium, Byzantium, Among School Children, Dialogue of Self and Soul, 1919, Coole Park and Ballylee, The Circus Animals' Desertion, Under Ben Bulbin*

### UNIT – IV

G.B. Shaw: *Saint Joan* Or Harold Pinter: *The Birthday Party*

UNIT – V: Two annotations from \*marked texts

### Suggested Reading:

- i. Boris Ford (ed), Pelican Guide to English Literature: The Modern Age
- ii. Malcolm Bradbury and James McFarlane (eds), Modernism
- iii. G.S. Fraser, The Modern Writer and His World
- iv. Peter Faulkner, Modernism (Critical Idiom: Methuen)
- v. Peter Childs, Modernism (New Critical Idiom: Routledge)
- vi. Christopher Butler, Modernism (A Very Short Introduction: Oxford)

### Suggested reading for all the Core Papers

- i. Norton History of English Literature
- ii. Pelican Guide to English Literature
- iii. History of English Literature – A. C. Baugh
- iv. History of English Literature – Legous & Cazamian

## CORE ELECTIVES

### American Literature (CE 1)

The course is designed to encourage an in-depth study of American experience as represented in the seminal texts of American Literature. It focuses on themes, theories, genres, conventions, movements, and experiments that have given a shape and significance to American experience.

### Paper - 1: The Romantic Period: Poets and Essayists (1820-1860)

The course focuses on how the poets and essayists contributed to the “discovery of a distinctive American voice.”

#### \*UNIT – I

Walt Whitman **Poems:** *Song of Myself, One's Self I Sing, Out of the Cradle Endlessly Rocking, A Noiseless Patient Spider, O Captain! My Captain!*

#### \*UNIT – II

Emily Dickinson **Poems:** *After Great Pain a Formal Feeling Comes, Because I Could Not Stop for Death, Going to Church, I Taste a Liquor Never Brewed, Much Madness is Divinest Strength, Hope is the Thing with Feathers*

**UNIT – III**

Emerson: Selected **Essays:** *The American Scholar, Self-Reliance*

**UNIT – IV**

Thoreau: *Walden* or Oliver Wendell Holmes: *The Autocrat of the Breakfast Table*

**UNIT – V:** Two annotations from \*marked texts

**Paper - 2: The Romantic Period, 1820-60: Fiction and Autobiography**

**\*UNIT – I**

Hawthorne: *The Scarlet Letter*

**UNIT – II**

Melville: *Moby Dick*

**\*UNIT – III**

Harriet Beecher Stowe: *Uncle Tom's Cabin* Or Harriet Jacobs: *Incidents in the Life of a Slave Girl*

**UNIT – IV**

Frederick Douglass: *Narrative of the Life of Frederick Douglass, An American Slave*

**UNIT – V:** Two annotations from \*marked texts

**Paper - 3: The Rise of Realism: 1860-1914**

**\*UNIT – I**

Samuel Clemens (Mark Twain): *Adventures of Huckleberry Finn*

**\*UNIT – II**

Henry James: *The Portrait of a Lady*

**UNIT – III**

Edith Wharton: *The House of Mirth*

**UNIT – IV**

Stephen Crane: *The Red Badge of Courage* Or Theodore Dreiser: *Sister Carrie*

**UNIT – V:** Two annotations from \*marked texts

**Paper - 4: Modernism and Experimentation: 1914-1945**

**Poetry**

**\*UNIT – I**

Robert Frost: **Selected Poems:** *Mending Wall, Come in, The Road Not Taken, Fire and Ice, Stopping by Woods on a Snowy Evening, After Apple-Picking*

**\*UNIT – II**

Wallace Stevens: **Selected Poems:** *Of Modern Poetry, The Emperor of Ice-Cream, Sunday Morning, The Idea of Order at Key West, Anecdote of the Jar*

### **UNIT – III**

William Carlos Williams: **Selected Poems:** *The Red Wheel-Barrow, Rain, The Yachts, Tract, Nantucket*

### **UNIT – IV**

E.E. Cummings: **Selected Poems:** *As Freedom is a Breakfastfood, Anyone Lived in a Pretty How Town, My Love, All in Green Went My Love Riding, I Sing of Olaf* Or Hart Crane: **Selected Poems:** *To Brooklyn Bridge, National Winter Garden, Praise for an Urn, Repose of Rivers, Chaplinesque*

**UNIT – V:** Two annotations from \*marked texts

## **Paper - 5: Modernism and Experimentation: 1914-1945**

### **Twentieth-Century American Drama**

\***UNIT – I:** Eugene O'Neill: *Emperor Jones*

\***UNIT – II:** Clifford Odets: *Waiting for Lefty* Or Arthur Miller: *Death of a Salesman*

**UNIT – III:** Tennessee Williams: *A Streetcar Named Desire*

**UNIT – IV:** Edward Albee: *The Zoo Story*

**UNIT – V:** Two annotations from \*marked texts

## **Paper - 6: Twentieth-Century American Fiction**

\***UNIT – I:** Fitzgerald: *The Great Gatsby*

\***UNIT – II:** Hemingway: *The Old Man and the Sea*

**UNIT – III:** Faulkner: *The Sound and the Fury*

**UNIT – IV:** Bellow: *The Victim* Or Toni Morrison: *Sula*

**UNIT – V:** Two annotations from \*marked texts

## **Core Elective**

### **ELT and Linguistics (CE 2)**

#### **Paper – 1: Introduction to Linguistics – I**

##### **Course Description**

Cores 1 and 2 combine to form a course about the human mind acquiring Language, using language and passing it on to later generations. The course provides an understanding of human language as a crucial divide between humans and other species. It also offers important concepts that examine the learning of the 1st and other languages.

##### **UNIT – I: Introduction to Linguistics – I**

Formal and functional characteristics of human language; Hocket's Design Features; synchronic and diachronic sources of linguistic evidence

##### **UNIT – II: Language and its Structure - I: Phonetics & Phonology**

Writing systems and phonemic transcription; the psychological reality of the phoneme

**UNIT – III: Language and its Structure II: Phonetics & Phonology**

Phonological rules and features, sound change and reconstruction, implications for 2<sup>nd</sup> language learning

**UNIT – IV: Language and its Structure III: Morphology**

Morphological and morphophonemic rules, implications for 2<sup>nd</sup> language learning

**UNIT – V:** Two Short Notes

**Paper – 2: Introduction to Linguistics II**

**UNIT – I: Language and its Structure IV: Syntax**

Phrase-structure and transformational grammars, learnability and syntactic universals

**UNIT – II: The lexicon:**

Acquisition of categories, semantic bootstrapping, principles of pragmatics

**UNIT – III: Language and its Use in Context:**

Sociolinguistics: Use of language in culture and society

**UNIT – IV: Sociolinguistics:**

Gender and power; Dialectology and sociolinguistics

**UNIT – V:** Two Short Questions.

**Reading List (for Cores 1 & 2)**

- i. Carr, Philip. *English Phonetics & Phonology: An Introduction* (1999). Blackwell
- ii. Roach, Peter. *English Phonetics & Phonology*
- iii. Lieber, Rochelle. *Introducing Morphology* Cambridge
- iv. Carnie, Andrew. *Syntax: A Generative Introduction*. Blackwell
- v. Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. Blackwell
- vi. Bauer, Laurie and Peter Trudgill, eds. *Language Myths* (1998). Penguin
- vii. Clark, Eschholz, and Rosa. *Language: Introductory Readings*.
- viii. Trudgill. *Sociolinguistics* (1995). 3<sup>rd</sup> /4<sup>th</sup> ed. Penguin

**Paper – 3: First & Second Language Acquisition**

**Course Description:**

This course provides an introduction to theory and research in second language acquisition (SLA) and explores the relevance of SLA research for second language learning and teaching in a variety of contexts. A range of theoretical perspectives underlying previous and current SLA research will be examined, as well as a range of empirical classroom studies investigating the role of form-focused instruction and corrective feedback in classroom L2 learning. A range of individual differences, including age, aptitude, motivation and anxiety will be examined to consider why some L2 learners are more successful than others.

**UNIT – I: Language and its Representation in the Mind: Psycholinguistics – I**

Language and the brain, language acquisition

**UNIT – II: Language and its Representation in the Mind: Psycholinguistics – II**

Behaviourism, Nativism, Social interactionalism

### **UNIT – III: Second language learning**

Theories of first language acquisition influencing second language learning

### **UNIT – IV: Second language teaching principles**

Error analysis; Krashen's theories

**UNIT – V:** Two Short Questions.

#### **Reading List:**

- i. Brown, Douglas. *Principles of Language Learning and Teaching*
- ii. Crystal. *Cambridge Encyclopaedia of Language* (1997). Cambridge University Press
- iii. Delpit & Dowdy, eds. (2002). *The Skin that We Speak: Thoughts on Language and Culture in the Classroom*. New Press
- iv. Ellis, R. (2008). *The Study of Second Language Acquisition*. 2nd edition, Oxford: OUP
- v. Fromkin & Rodman. An *Introduction to Language* (1998). Harcourt Brace Jovanovich
- vi. Gass, S., & Selinker, L. (2008). *Introduction to Second Language Acquisition*. 2nd edition. Lawrence Erlbaum Associates
- vii. King, Kendall and Alison Mackey (2007). *The Bilingual Edge*. Collins
- viii. Ortega, L. (2009). *Understanding Second Language Acquisition*. London: Hodder Education.
- ix. Pinker. *The Language Instinct* (2000). Harper Perennial

### **Paper – 4: English Language Teaching – I** **Theories and Principles**

Course Description:

This paper provides an introduction to the theories and principles applicable to English language teaching, including a review of the communicative and other approaches used in language teaching. The course also provides opportunities to learn the principles of peer teaching, observing ESL classrooms, and assessment in ESL, along with interviewing an experienced ESL teacher.

**UNIT – I:** Theoretical principles and approaches to English language teaching - I

**UNIT – II:** Theoretical principles and approaches to English language teaching II

**UNIT – III:** Assessment and evaluation principles

**UNIT – IV:** Basics of lesson planning

**UNIT – V:** Two Short Notes.

#### **Reading List:**

- i. Brown, D. (2007). *Teaching by Principles: An Interactive Approach to Language Pedagogy* (3rd ed.). Pearson Education
- ii. Richards & Rodgers (2001). *Approaches And Methods In Language Teaching*
- iii. Ellis, R. (2008). *The Study of Second Language Acquisition*. 2nd edition, Oxford: OUP
- iv. Ortega, L. (2009). *Understanding Second Language Acquisition*. London: Hodder Education.

- v. Gass, S., & Selinker, L. (2008).
- vi. Introduction to Second Language Acquisition. 2nd edition. Lawrence Erlbaum Associates

**Paper – 5: Practical**  
**English Language Teaching II**  
**Application of Theories and Principles**

- UNIT – I:** Preparation of lesson plans
- UNIT – II:** Preparation of teaching materials designed to teach listening, speaking, reading and writing skills using various approaches
- UNIT – III:** Aspects of classroom management
- UNIT – IV:** Peer teaching and observation of English language classes
- UNIT – V:** Two Short Notes.

**Paper – 6: Practical**  
**English Language Teaching III**  
**Application of Theories and Principles**

- UNIT – I:** Preparation of lesson plans
- UNIT – II:** Preparation of teaching materials designed to teach grammar, vocabulary and language functions
- UNIT – III:** Preparation of evaluation and testing materials
- UNIT – IV:** Evaluation of teaching and testing materials
- UNIT – V:** Two Short Notes.

**Reading List (for Papers 5 & 6)**

- i. Willis, D., & Willis, J. (2007). Doing task-based teaching. OUP
- ii. Ellis, R. (2003). Task-based language learning and teaching. OUP
- iii. Van Den Branden, K., Bygate, M., & Norris, J. (2009). Task-based language teaching: A Reader. Amsterdam: John Benjamins Publishing.
- iv. Seymore, D & Popova, M. 700 Classroom Activities. MacMillan
- v. Scrivener, Jim. Learning Teaching. Macmillan
- vi. Celce-Murcia, M. (Ed.). (2001). Teaching English as a second or foreign language. (3rd ed.). Heinle & Heinle.
- vii. Folse, K. (2007). The art of teaching speaking: research and pedagogy for the ESL/EFL classroom. University of Michigan Press.

**CORE ELECTIVE**  
**Indian Writing in English (CE 3)**

The course aims at familiarising students with the major writings in Indian English fiction, play, non-fiction, poetry and Indian writing translated into English. Students will be exposed to the phases of the development referring to colonial, post-colonial and modern times. They

will explore the Indian litterateurs describing their environs and social milieu in the other tongue that came as a foreign language and got rooted into the Indian culture and the Indian psyche helping mould realities from insider and outsider points of view. Also, a deeper understanding of Indian Writing in English (IWE) would play the role of bridging cultural and linguistic boundaries.

### **Paper – 1: IWE: Fiction**

**UNIT – I:** Kamala Markandeya *The Golden Honeycomb*

**UNIT – II:** Namita Gokhale *Shakuntala*; Or Upamanyu Chatterjee *English August*

**UNIT – III:** Amitabh Ghose *The Shadow Lines*; Or Gurcharan Das *A Fine Family*

**UNIT – IV:** M K Naik *Indian English Fiction: A Critical Study* (essays on Mulk Raj Anand, R.K. Narayan and Raja Rao; 20th century major novelists; Rushdie and post-Rushdie fiction)

**UNIT – V:** Two Short Questions.

#### **Suggested Reading:**

- i. Indian English novelists: an anthology of critical essays. Madhusudan Prasad

### **Paper – 2: IWE: Plays**

**\*UNIT – I:** Bharati Sarabhai *The Well of the People* or Vijay Tendulkar *Sakharam Binder*

**\*UNIT – II:** Girish Karnad *Yayati* Or Sri Aurobinda *Vasavadutta*

**UNIT – III:** Manjula Padnavam *The Harvest* Or Badal Sircar *Ebam Indrajit*

**UNIT – IV:** Arvind M. Nawale (2010) *Critical Essays on Indian English Poetry and Drama: Texts and Contexts*. Authorspress: (Selected essays: *Sexuality as an expression of emancipation in selected women protagonists of Vijay Tendulkar, Representation of women characters in post-independence Indian English drama, Social transformation and hidden contemporary realities in the works of Mahasweta Devi, Tendulkar's The Vultures: body and soul*)

**UNIT – V:** Two Annotations from \*marked texts.

### **Paper – 3: IWE: Poetry**

**\*UNIT – I:** Sri Aurobindo **Selected poems** (*To the cuckoo, Things seen, Love in sorrow, Envoi, Since I have seen your face, The nightingale, A tree*) Or R N Tagore **Selected poems** (*The suicide of the star, The golden boat, Urvashi, Devoured by the god, The meeting of Karna and Kunti, Where the mind is without fear, The miser, Woman empowered*)

**UNIT – II:** Arvind Merhotra: *Approaching Fifty, The vase that is Marriage, Ganga, Continuities*; Jayanta Mahapatra: *The Indian Way, The Moon Moments, The Vase*; A Kolatkar: *A game of Tigers and Sheep, An Old Woman, Heart of Ruin*; Bibhu Padhi: *Stranger in the House, Letter to my Wife, Something Else*

**\*UNIT – III:** Nissim Ezakiel: *The couple, The Railway Clerk*; Mina Kandaswamy: *Mascara, My Lover Speaks of Rape, A Breathless Counsel*; Eunice De Souza: *He Speaks, Outside Jaisalmer, Autobiographical*; Mani Rao: *Star Crossed, En Route, The Void Plate*

**UNIT – IV:** Arvind M. Nawale (2010) **Critical Essays on Indian English Poetry and Drama: Texts and Contexts.** Authors press. (**Selected essays:** *Defining poetry to define infinity in finite: a study of Gopikrishnan Kottoor's poetry; Contemporary ethics, value system and concept of life in English poetry in India; The magic world of poetry and poetic art of Kulbhushan Kushal; Ecowisdom in Keki N. Daruwalla's poems*)

**UNIT – V:** Two Annotations from \*marked texts.

#### **Paper – 4: IWE: Non-fiction**

**UNIT – I:** Dean Mahomet: *The Travels of Dean Mahomet*; Or Manohar Malgaokar: *The Sea Hawk: Life and Battles of Kanhoji Angrey*

**UNIT – II:** Arundhati Roy **Algebra of Infinite Justice** (*The end of imagination, The greater common good*); Or A.K Mehrotra: *Towards a History of Indian Literature in English*

**UNIT – III:** Ruskin Bond, *Rain in the Mountains*; Or Farukh Dhondy C. L. R. James: *Crickets, The Caribbean and World Revolution*

**UNIT – IV:** Lee Gutkind: *Three R's of Narrative Non-fiction (New York Times)*, Patricia Byrne, *Narrative Non-fiction: Making facts dance*

**UNIT – V:** Two Short Questions.

#### **Paper – 5: Literature of the Diaspora**

**UNIT – I:** Chaudhury, N. C. *Autobiography of an Unknown Indian* (chs 1 & 2) Or Naipaul, V. S. *A Writer's People: ways of looking and feeling*

**UNIT – II:** Salman Rushdie: *The Ground Beneath her Feet*; Or Kiran Desai: *Inheritance of Loss*

**UNIT – III:** Jhumpa Lahidi: *The Namesake*; Or Chitra B Divakaruni: *The Mistress of Spices*

**UNIT – IV:** Reworlding (1992) (ed. Emmanuel Nelson) **selected essays:** *Passages from India; Indian writing in East & South Africa: Multiple Approaches to Colonialism and Apartheid; Staying close but breaking free*

**UNIT – V:** Two Short Questions.

#### **Paper – 6: IWE: Indian Writing in Translation**

**UNIT – I:** UR Ananthamurthy *Samskara* (Tr. A K Ramanujan)



**UNIT – II:** Gopinath Mohanty *Paraja* (Tr. Bikram K Das)

**UNIT – III:** Premchand *Godan* (in translation)

**UNIT – IV:** S Brassnet & H Trivedy. *Post Colonial Translation*. (*Writing Translation: the strange case of Indian English novel; Translation and Literary History*)

**UNIT – V:** Two Short Questions.

### **Core Elective Professional Writing (CE 4)**

This elective is designed to help students make the switchover from reading to writing by developing the skills required to function in society in a professional capacity. The students of literature ought to be able to excel in the kind of writing which bridges the gap between the academia and the world of practical affairs. But they must back off from literary writing, to start with, in order to acquire and nurture the skills of working, organizational, professional, journalistic, content and even academic writing. The elective will guide the student through the entire range. It will also expose them to the skills of editing.

#### **Paper 1: Basics of Writing**

**UNIT – I:** History of Writing

**UNIT – II:** Basic Writing Skills; Stages of Writing (up to Editing)

**UNIT – III:** Creative and Critical Thinking used in Writing

**UNIT – IV:** Assessing written texts

**UNIT – V:** Two Short Questions.

#### **Suggested Reading:**

- i. Havelock Ellis, The Art of Writing
- ii. Stephen Harvey, “The Empty Page”
- iii. Robert Scholes, section on “So Happy a Skill” from The Rise and Fall of English
- iv. Maxine Hairston & Michael Keene, Successful Writing
- v. Stephen McLaren, Easy Writer

#### **Paper 2: Medium of Writing**

**UNIT – I:** Plain and Simple English: uses and abuses

**UNIT – II:** Levels of Style: Communicative, Academic and Grand

**UNIT – III:** Persuasive writing

**UNIT – IV:** Expository & argumentative writing

**UNIT – V:** Two Short Questions.

**Suggested Reading:**

- i. Stanley Fish, How to Write a Sentence
- ii. Ralph L. Wahlstrom, The Tao of Writing
- iii. Ray Bradbury, The Zen of Writing
- iv. Colson Whitehead, “The Art of Writing”

**Paper 3: Mechanics of Editing**

**UNIT – I:** What is Editing?

**UNIT – II:** The Editorial Loop: Micro and Macro Editing; Style guides & checklists (MLA/Chicago)

**UNIT – III:** Proofreading: traditional methods, alternative methods; Proof reading vs. Copy editing

**UNIT – IV:** Editing Practice

**UNIT – V:** Two Short Questions.

**Suggested Reading:**

- i. Marsha Durham & Roslyn Petelyn, Section on Editing from The Professional Writing Guide
- ii. David Shipley, “What We Talk About When We Talk About Editing”, New YorkTimes. July 31, 2005.
- iii. Judith Butcher, Copy Editing

**Paper 4: Working Writing, Journalistic Writing**

**UNIT – I:** The Daily Bread (of Drafting): Application, Memo, Notices and Minutes

**UNIT – II:** Raising the Bar: Proposal, Review and Report; Academic Writing: Essay, Review Essay

**UNIT – III:** Writing for the Print Media: News Stories, Features, Editorials

**UNIT – IV:** Writing for the Electronic Media

**UNIT – V:** Two Short Questions.

**Suggested Reading:**

- i. E.H. McGrath, Basic Managerial Skills for All
- ii. Stephen McLaren, Easy Writer
- iii. Effective Writing for Public Relations
- iv. Writing Reports
- v. Writing for Business

**Paper 5: Advertising**

**UNIT – I:** Promotional Writing: Media planning; Designing, Branding, Packaging

**UNIT – II:** Use of Rhetoric in Advertorials

**UNIT – III:** Copywriting; Writing for Commercials & Infomercials

**UNIT – IV:** Evaluating advertisements

**UNIT – V:** Two Short Questions.

**Suggested Reading:**

- i. J.V. Vilanilam & A K Verghese. (2004). *Advertising Basics A Resource Guide for Beginners*. (Available online: Jain Book Depot)
- ii. Kenneth Roman & Jane Maas. (2008) *How to Advertise: What Works What Does not*.

**Paper 6: Web Writing**

**UNIT – I:** Writing for the Web: Email; Blogging; Social networking

**UNIT – II:** Website content writing

**UNIT – III:** Internet Journalism

**UNIT – IV:** Photo Editing and Graphics

**UNIT – V:** Two Short Questions.

**Core Elective**

**Translation Studies (CE 5)**

The course comprises six papers and aims to introduce students to aspects of the nature and scope of translation and familiarize them with key issues and developments in the field of translation studies. They would also be acquainted with various theories of translation and the history of the rise of translation as a discipline. The other areas covered by the course would include translation in the era of globalization and translation as a career in the modern world.

**Paper – 1: Introduction to Translation Studies as a discipline**

**UNIT – I:** Basic concepts of translation studies

**UNIT – II:** Terminology of translation studies

**UNIT – III:** Rise of translation as a discipline

**UNIT – IV:** Role of translation in the 21st century

**UNIT – V:** Two Short Questions.

**Paper – 2: History of Translation**

**UNIT – I:** History of translation in Europe

**UNIT – II:** History of translation in India

**UNIT – III:** Translation History in the Odishan context

**UNIT – IV:** Translation in India: the contemporary scene

**UNIT – V:** Two Short Questions.

### **Paper – 3: Introduction to Translation theory**

**UNIT – I:** Theories of translation: Eugene Nida, Itamar

**UNIT – II:** Theories of translation: Evan-Zohar, Roman Jakobson

**UNIT – III:** Theories of translation: Andre Lefevre, Julianne House

**UNIT – IV:** Theories of translation: Indian and Chinese

**UNIT – V:** Two Short Questions.

### **Paper – 4: Central issues in Translation**

**UNIT – I:** Concept of Equivalence

**UNIT – II:** Translatability

**UNIT – III:** Translation of Language or Culture?

**UNIT – IV:** Machine translation

**UNIT – V:** Two Short Questions.

### **Paper – 5: Translation of Religious Texts**

**UNIT – I:** Translation of the Bible

**UNIT – II:** Translation of the Bible into regional Indian languages and colonialism

**UNIT – III:** Translations and interpretations of the Ramayan and the Mahabharat and the role these played in shaping Indian culture

**UNIT – IV:** Translations of the Quran

**UNIT – V:** Two Short Questions.

### **Paper – 6: Translation Today and Tomorrow**

**UNIT – I:** Translation and nationalism

**UNIT – II:** Translation and Globalisation

**UNIT – III:** Politics of Translation

**UNIT – IV:** Translation as a career

**UNIT – V:** Two Short Questions.

**Suggested Reading:**

- i. Sujit Mukherjee, *Translation as Discovery*, 1994
- ii. Sujit Mukherjee, *Translation as Recovery*, 2004
- iii. Sherry Simon, Paul St-Pierre. *Changing the Terms: Translating in the Postcolonial Era*, 2000
- iv. Peter Newmark, *A Textbook of Translation*, 1988
- v. Andre Lefevere, *Translation/History/Culture: A Sourcebook*, 1992
- vi. Edith Grossman, *Why Translation Matters*, 2011
- vii. Susan Bassnett, *Translation Studies*, 2002
- viii. Lawrence Venuti, *The Translator's Invisibility: A History of Translation*, 1995
- ix. Paul Ricoeur, *On Translation: Thinking in Action*, 2006
- x. Michael Cronin, *Translation and Identity*, 2006
- xi. Sukanta Chaudhuri, *Translation and Understanding*, 1999
- xii. M Mamaduke Pickthal, *The Quran Translated: Message for Humanity*.

### **Core Elective World Literature (CE 6)**

World Literature refers to a corpus of defining works produced in the literatures of other languages. They may belong to the ancient period, as in case of works from the Greek, Roman and Indian antiquity, or to the contemporary period. The bulk of this corpus comprises works in languages other than English, but made available to readers in English translation. It does, however, include works in English emanating from non-Anglophone countries and some Anglophone countries like Australia, New Zealand and South Africa. In this course the last-named is not represented.

The course is designed to familiarise students with the diverse literary cultures from across the world as well with the universals of human experience. A key emphasis will be on how literary experiences travel across the world through reception, adaptation and influence.

#### **Paper – 1: Concept of World Literature**

**UNIT – I:** The Idea of World Literature: Goethe and Tagore

**UNIT – II:** Scope and Definition

**UNIT – III:** World Literature: History of the Discipline

**UNIT – IV:** Redefining world literature

**UNIT – V:** Two Short Questions.

**Texts to be studied:**

- i. Weltliteratur : John Wolfgang von Goethe in *Essays on Art and Literature* Goethe : The Collected Works Vol.3

- ii. Rabindranath Tagore “World Literature”: Selected Writings On Literature and Language: Rabindranath Tagore Ed. Sisir Kumar Das and Sukanta Chaudhuri Damrosch
- iii. Goethe’s “World Literature Paradigm and Contemporary Cultural Globalization” by John Pizer “Something Will Happen to You Who Read”: Adrienne Rich, Eavan Boland’ by Victor Luftig . JSTOR
- iv. Comparative Literature University of Oregon.
- v. “WLT and the Essay” World Literature Today Vol. 74, No. 3, 2000. JSTOR Irish University Review, Vol.23 Spring 1, Spring-Summer.
- vi. David Damrosch, What is World Literature? Princeton University Press

## **Paper – 2: European Stream**

**UNIT – I:** Charles Baudelaire, Selected Poems “*The Albatross, The Spleen, Carrion, The Ghost, A voyage to Cythera, Parisian Dream, The Swan, The Ideal, Correspondences*”

**UNIT – II:** Goethe, *Wilhelm Mesiter* Or Gustav Stendhal, *The Red and the Black*

**UNIT – III:** Henrik Ibsen, *A Doll’s House*

**UNIT – IV:** Tolstoy, *Haji Murad, Death of Ivan Ilich*

**UNIT – V:** Two Short Questions.

## **Paper – 3: Latin American Stream**

**\*UNIT – I:** J L Borges, *Labyrinths: Selected Stories*

**\*UNIT – II:** Pablo Neruda, *A dog has died, Hunger in the south, Leviathan, Ode to a large tuna in the market, Old ladies by the sea, Open sea, Soldier asleep, The chosen one*

**UNIT – III:** Gabriel Garcia Marquez, *Autumn of the Patriarch*

**UNIT – IV:** Maria Vargas Llosa, *Feast of Goats*

**UNIT – V:** Annotations from \*marked tests.

## **Paper – 4: Carribean and African Stream**

**UNIT – I:** V.S. Naipaul, *A Bend in the River*

**UNIT – II:** Derek Walcott, *Omeros*

**UNIT – III:** Amos Tutuola, *The Palm-Wine Drunkard Chinua Achebe no Longer at ease*

**UNIT – IV:** Ngugi Wa’Thiongo, *Weep not my Child.*

**UNIT – V:** Two Short Questions.

## **Paper – 5: South East Asia and Middle East**

**UNIT – I:** Yasunari Kawabata, *Snow Country*

**UNIT – II:** Gao Xingjian, *Soul Mountain*

**UNIT – III:** Naguib Mahfouz, *Cairo Trilogy*

**UNIT – IV:** Orhan Pamuk, *Snow*

**UNIT – V:** Two Short Questions.

## **Paper – 6: India**

**UNIT – I:** Kalidasa, *Sakuntala* Or Sudraka *Mrichhakatikam*

**UNIT – II:** Fakir Mohan Senapati, *Six Acres and a Third*, Or Phaniswar Nath Renu, *Maila Anchal*

**UNIT – III:** R. N. Tagore: Selected poems (The suicide of the star, The golden boat, Urvashi, Devoured by the god, The meeting of Karna and Kunti, When the mind is without fear, The miser, Woman empowered)  
Or Arvind Merhotra (tr.) Songs of Kabir

**UNIT – IV:** Amitav Ghosh, *The Shadow Lines* Or Raja Rao *Kanthapura*

**UNIT – V:** Two Short Questions.

**Allied Electives**

**4 papers per elective  
100 marks per paper**

### **Allied Elective**

#### **Elements of English language (AE 1)**

This course intends to unravel the internal mechanism of Language, with particular focus on the mechanics of the English language. Phonetics and phonology will investigate aspects of speech creation, production and reception; morphology will refer to the mental system involved in word formation and will deal with their internal structure, and the principles underlying their formation; syntax will focus on how the various parts of speech connect together to form sentences and how sentences can be interpreted; semantics will explore the relation between form and meaning; sociolinguistics will examine the role of language in the society.

This course will help students understand the what, the why and the how of the working of Language.

## **Paper – 1: Language and its Structure I: Phonetics & Phonology**

**UNIT – I:** Writing systems and phonemic transcription

**UNIT – II:** English phonetics

**UNIT – III:** Phonological rules and features

**UNIT – IV:** Pragmatics of pronunciation

**UNIT – V:** Two Short Questions.

## **Paper – 2: Language and its Structure II: Morphology**

**UNIT – I:** Morphology

**UNIT – II:** Morphophonemic rules

### **Language and its Structure III: Syntax**

**UNIT – III:** Phrase-structure and transformational grammars

**UNIT – IV:** Application of syntactic universals in language learning (phonology, morphology and syntax)

**UNIT – V:** Two Short Questions.

## **Paper – 3: Language and its Structure IV: Semantics and Pragmatics**

**UNIT – I:** Language and thought

**UNIT – II:** The lexicon and the acquisition of categories

**UNIT – III:** Pragmatics

**UNIT – IV:** Cross cultural communication

**UNIT – V:** Two Short Questions.

## **Paper – 4: Language and its Use in Context: Sociolinguistics**

**UNIT – I & II:** Sociolinguistic categories of language description

**UNIT – III:** Gender and power

**UNIT – IV:** Language and bias

**UNIT – V:** Two Short Questions.

### **Reading List:**

- i. Carr, Philip. *English Phonetics & Phonology: An Introduction* (1999). Blackwell
- ii. Roach, Peter. *English Phonetics & Phonology*
- iii. Lieber, Rochelle. *Introducing Morphology* Cambridge
- iv. Carnie, Andrew. *Syntax: A Generative Introduction*. Blackwell
- v. Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. Blackwell
- vi. Bauer, Laurie and Peter Trudgill, eds. *Language Myths* (1998). Penguin
- vii. Clark, Eschholz, and Rosa. *Language: Introductory Readings*.
- viii. Fromkin & Rodman. *An Introduction to Language* (1998). Harcourt Brace Jovanovich



- ix. Delpit & Dowdy, eds. (2002). *The Skin that We Speak: Thoughts on Language and Culture in the Classroom*. New Press
- x. King, Kendall and Alison Mackey (2007). *The Bilingual Edge*. Collins
- xi. Trudgill. *Sociolinguistics* (1995). 3<sup>rd</sup> /4<sup>th</sup> ed. Penguin

### **Allied Elective**

#### **History of English Literature and Language (AE 2)**

The purpose of this elective is to give students from allied disciplines an overview of the developments which constitute British literary history. The major periods are covered with a concentration of focus on the period's representative writers. A simplified retelling of the story of English is on offer for the sake of intelligibility. It is up to the teacher to suggest a sense of the dynamics of each period while teaching.

#### **Paper – 1**

**UNIT – I:** Beginnings: Old English (*Beowulf*)

**UNIT – II:** Middle English: *Chaucer and Langland*

**UNIT – III:** Renaissance I: Elizabethan Age: *Philip Sidney, Edmund Spenser, Shakespeare*

**UNIT – IV:** Old English language

**UNIT – V:** Two Short Questions.

#### **Paper – 2**

**UNIT – I:** English language: 1066 to Shakespeare (Middle English)

**UNIT – II:** Renaissance II: Jacobean Age: Shakespeare, Ben Jonson, John Webster, John Middleton

**UNIT – III:** Reformation (17th Century): John Donne, Andrew Marvell, John Bunyan, John Milton

**UNIT – IV:** Restoration: Augustan Age: John Dryden, Alexander Pope, Samuel Johnson, Oliver Goldsmith

**UNIT – V:** Two Short Questions.

#### **Paper – 3**

**UNIT – I:** English language: Early Modern English

**UNIT – II:** The Romantic Period (19<sup>th</sup> Century): Poetry: William Blake, William Wordsworth, S.T. Coleridge, Byron, P.B. Shelley, John Keats

**UNIT – III:** The Romantic Period: Prose & Literary Criticism: Walter Scott, Mary Shelley, Jane Austen, Wordsworth, Coleridge, Lamb and Hazlitt

**UNIT – IV:** The Victorian Period: Novel & Poetry: Dickens, Brontes, George Eliot, Hardy, Tennyson, Browning, Arnold

**UNIT – V:** Two Short Questions.

## **Paper – 4**

**UNIT – I:** English language: Modern English

**UNIT – II:** The Modern Age: Modernism: Conrad, James, Eliot, Yeats, Joyce, Woolf, Lawrence

**UNIT – III:** The Modern Age: Post-World War II Era and Beyond: Novels, Plays, Poetry

**UNIT – IV:** ‘The Empire Writes Back to the Centre’ Literature

**UNIT – V:** Two Short Questions.

### **Suggested Reading:**

- i. B. Ifor Ivans, *A Brief History of English Literature*
- ii. John Peck and Martin Coyle, *A Brief History of English Literature*
- iii. Andrew Sanders, *The Short Oxford History of English Literature*
- iv. Jonathan Bate, *English Literature: A Very Short Introduction*
- v. Stone, *History of English Language*

## **Allied Elective**

### **Modern English Grammar & Usage (AE 3)**

This course will familiarise students with the grammatical resources of the English language system and discuss how they may draw upon these resources to create different kinds of meaning. The knowledge of the system will help them distinguish between what is appropriate and what is not, what is acceptable and what is not in contexts. The objectives are not merely to help students write grammatically correct sentences but be clear, precise and interesting in one’s speaking and writing.

## **Paper – 1**

**UNIT – I:** parts of speech

**UNIT – II:** phrase structures

**UNIT – III:** clause structures

**UNIT – IV:** cohesive devices

**UNIT – V:** Two Short Questions.

## **Paper – 2**

**UNIT – I:** Spelling and punctuation; commonly confused and misused words

**UNIT – II:** Sentence structure

**UNIT – III:** Sentence structure problems

**UNIT – IV:** Agreement errors at different levels: Pronoun Agreement, Auxiliary Verbs

**UNIT – V:** Two Short Questions.

### **Paper – 3**

**UNIT – I:** Modern English Grammar as a systematic and rigorous survey of the structure of contemporary English

**UNIT – II:** Usage problems associated with contemporary grammar in both speech and writing: Case; confusion between Adjectives and Adverbs

**UNIT – III:** Grammar as a system of principles and rules that allows to organize words and sentences into coherent, meaningful language

**UNIT – IV:** Grammatical usage "errors" and correctness in English usage

**UNIT – V:** Two Short Questions.

### **Paper – 4**

**UNIT – I:** Style (Part 1): emphasis; clarity; consistency

**UNIT – II:** Style (Part 1): consistency; redundancy

**UNIT – III:** Style (Part 2): in-text cohesion

**UNIT – IV:** Style (Part 2): in-text cohesion and coherence; unity

**UNIT – V:** Two Short Questions.

#### **Reading list:**

- i. Sidney Greenbaum, A College Grammar of English, London: Longman

### **Allied Elective**

#### **Professional Writing (AE 4)**

Writing is critical to acquiring professional success in today's world. The very aim of a University education is to create an employable postgraduate. This elective will help students learn the basic skills of writing and editing.

### **Paper – 1: Basics of Writing**

**UNIT – I:** History of Writing

**UNIT – II:** Basic Writing Skills; Stages of Writing (up to Editing)

**UNIT – III:** Creative and Critical Thinking used in Writing

**UNIT – IV:** Assessing written texts

**UNIT – V:** Two Short Questions.

**Suggested Reading:**

- i. Havelock Ellis, *The Art of Writing*
- ii. Stephen Harvey, “*The Empty Page*”
- iii. Robert Scholes, section on “*So Happy a Skill*” from *The Rise and Fall of English*
- iv. Maxine Hairston & Michael Keene, *Successful Writing*
- v. Stephen McLaren, *Easy Writer*

**Paper – 2: Medium of Writing**

**UNIT – I:** Plain and Simple English: uses and abuses

**UNIT – II:** Levels of Style: Communicative, Academic and Grand

**UNIT – III:** Persuasive writing

**UNIT – IV:** Expository & argumentative writing

**UNIT – V:** Two Short Questions.

**Suggested Reading:**

- i. Stanley Fish, *How to Write a Sentence*
- ii. Ralph L. Wahlstrom, *The Tao of Writing*
- iii. Ray Bradbury, *The Zen of Writing*
- iv. Colson Whitehead, “*The Art of Writing*”

**Paper – 3: Mechanics of Editing**

**UNIT – I:** What is Editing?

**UNIT – II:** The Editorial Loop: Micro and Macro Editing; Style guides & checklists (MLA/Chicago)

**UNIT – III:** Proofreading: traditional methods, alternative methods; Proof reading vs. Copy editing

**UNIT – IV:** Editing Practice

**UNIT – V:** Two Short Questions.

**Suggested Reading:**

- i. Marsha Durham & Roslyn Petelyn, Section on Editing from *The Professional Writing Guide*
- ii. David Shipley, “*What We Talk About When We Talk About Editing*”, New YorkTimes. July 31, 2005.
- iii. Judith Butcher, *Copy Editing*

**Paper – 4: Working Writing, Journalistic Writing**

**UNIT – I:** The Daily Bread (of Drafting): Application, Memo, Notices and Minutes

**UNIT – II:** Raising the Bar: Proposal, Review and Report; Academic Writing: Essay, Review Essay

**UNIT – III:** Writing for the Print Media: News Stories, Features, Editorials

**UNIT – IV:** Writing for the Electronic Media

**UNIT – V:** Two Short Questions.

**Suggested Reading:**

- i. E.H. McGrath, *Basic Managerial Skills for All*
- ii. Stephen McLaren, *Easy Writer*
- iii. *Effective Writing for Public Relations*
- iv. *Writing Reports*
- v. *Writing for Business*