

PUNJABI UNIVERSITY, PATIALA

SYLLABI AND COURSES OF READING
FOR
M.A. (ENGLISH) PART 1
2020-21 & 2021-22 EXAMINATION
(For Private Candidates Only)



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SYLLABUS

(FOR PRIVATE CANDIDATES ONLY)

**M.A.-I (ENGLISH)
SEMESTER I & II**

SESSIONS 2020-2021, 2021-22

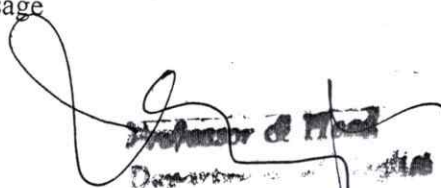
Max. Marks in Each Course: 100
Pass Marks: 35%

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

SEMESTER II

Max. Marks in Each Course: 100
Pass Marks: 35%

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


Professor Dr. Mohd. Iqbal
Department of English
Punjab University
PATIALA

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

Time: 3 hours

Max. Marks: 100
Pass Marks: 35%

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 40 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts. Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course(4x10=40 marks).

UNIT-I

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

UNIT-II

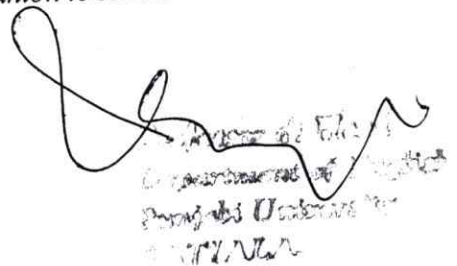
John Donne - "The Flea", "The Sun Rising", "Valediction: Forbidding Mourning"
Andrew Marvell - "To His Coy Mistress", "The Definition of Love"
John Milton- *Paradise Lost* (Book I)

UNIT-III

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

SUGGESTED READING

Bloom, Harold. *How to Read and Why*. Scribner, 2001.
Bowden, Muriel. *A Commentary on the General Prologue*. Macmillan, 1948.
Chesterton, G.K. *Chaucer*. Faber and Faber, 1932.
Coghill, Nevill. *The Poet Chaucer*. Oxford University Press, 1967.
Don, Paterson. *Reading Shakespeare's Sonnets*. Faber and Faber, 2012.
Eagleton, Terry. *How to Read a Poem*. Blackwell, 2006.
Ford, Boris, Editor. *From Donne to Marvell*. Penguin Books, 1990.
Fuller, David. *The Life in the Sonnets: Shakespeare Now!*. Continuum, 2011.
Gardner, Helen, editor. *John Donne: A Collection of Critical Essays*. Prentice-Hall, 1982.
Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. Bodley Head, 2016.
Hammond, Gerald. *The Metaphysical Poets*. Macmillan, 1974.
Helen, Vendler. *The Art of Shakespeare's Sonnets*. Belknap Press of Harvard University, 1999.
Hirst, Derek and Steven N. Zwicker, editors. *The Cambridge Companion to Andrew Marvell*.



A handwritten signature in black ink is written over a circular official stamp. The stamp contains text that is partially obscured by the signature and the quality of the scan. The signature appears to be 'S. N. Zwicker'.

Cambridge University Press, 2010.
Lovelock, Julian. *Donne: Songs & Sonnets*. Macmillan, 1973.
Martz, Louis L, editor. *Milton: A Collection of Critical Essays*. Prentice Hall, 1966.
Pattison, Mark. *Milton*. Lyall Book Depot, Chandigarh, 1966.
Post, Jonathan F.S. *Shakespeare's Sonnets and Poems: A Very Short Introduction*. Very Short Introductions, Oxford University Press, 2017.
Waldock, A. J. A. *Paradise Lost: And Its Critics*. Cambridge University Press, 1966.
Wyatt, A. J., editor. *Chaucer, The Prologue to the Canterbury Tales*. University Tutorial Press, 1999.

CORE COURSE -II CLASSICAL AND ELIZABETHAN DRAMA

Time: 3 hours

Max. Marks: 100
Pass Marks: 35%

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 40 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts. Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course(4x10=40 marks).

UNIT-I

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

Aristotle - *Poetics*

Sophocles - *Oedipus Rex*

UNIT-II

William Shakespeare - *King Lear*

Christopher Marlowe - *Doctor Faustus*

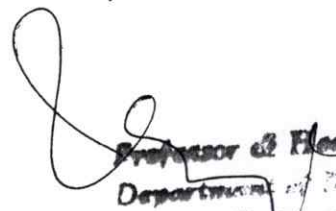
John Webster - *The Duchess of Malfi*

UNIT-III

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

SUGGESTED READING

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

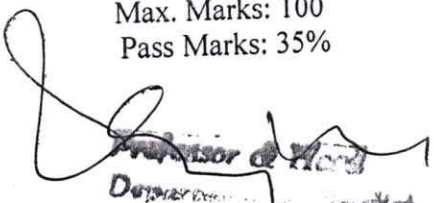

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- Allen, Danielle S. *Why Plato Wrote*. Wiley-Blackwell, 2012.
- Bloom, Harold. *Sophocles' Oedipus Rex*. (Bloom's Modern Critical Interpretation). Chelsea House Publications, 2007.
- Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Penguin Classics, 1904.
- Brooke, Rupert. *John Webster and the Elizabethan Drama*. Read Books, 2010.
- Cave, Richard Allan. *The White Devil and The Duchess of Malfi*. (Text and Performance). Palgrave Macmillan, 1988.
- Cheney, Patrick. *The Cambridge Companion to Christopher Marlowe*. Cambridge University Press, 2004.
- Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
- Halliwell, Stephen. *Aristotle's Poetics*. Bristol Classic Press, 1998.
- Havelock, Eric A. *Preface to Plato (History of the Greek Mind)*. Belknap Press, Harvard University Press, 1963.
- Hellman, R. *Image and Structure in King Lear*. Washington Press, 1948.
- House, Humphry. *Aristotle's Poetics: A Course of Eight Lectures*. Rupert Hart-Davis, 1966.
- Kastan (editor), David Scott. *Doctor Faustus*. (Norton Critical Edition). W. W. Norton & Company, 2005.
- Leech, Clifford. *Marlowe: A Collection of Critical Essays*. Prentice-Hall, 1964.
- Levin, Harry. *The Overreacher: A Study of Christopher Marlowe*. Harvard University Press, 1954.
- Lucas, D.W. *Aristotle: Poetics*. Clarendon Press, 1981.
- Lucky, Christina. *The Duchess of Malfi: A Critical Guide*. Bloomsbury Academic India, 2017.
- Male, David A. *Webster: The White Devil and The Duchess of Malfi*. (Macmillan Master Guides). Palgrave Macmillan, 1986.
- Moore, Don D. *John Webster: The Critical Heritage*. Routledge, 2014.
- Muir, Kenneth. *Shakespeare's Tragic Sequence*. Routledge, 1972.
- Olson, Elder, editor. *Aristotle's Poetics and English Literature: A Collection of Critical Essays*. University of Chicago Press, 1965.
- Ober, Josiah. *Political Dissent in Democratic Athens*. Princeton University Press, 2001.
- 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.
- Wilson, Richard. *Christopher Marlowe*. Longman Critical Series. Routledge, 1999.

CORE COURSE -III BEGINNINGS OF THE NOVEL

Time: 3 hours

Max. Marks: 100
Pass Marks: 35%


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INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 40 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts. Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course(4x10=40 marks).

UNIT-I

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

UNIT-II

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

UNIT-III

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

SUGGESTED READING

Orhan Pamuk

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

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

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

Henry Fielding

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

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

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

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

Charles Dickens

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

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

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

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

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The stamp contains the text: "Department of English", "University of Mumbai", and "Mumbai".

House, Humphrey. *The Dickens World*. Oxford University Press, 1961.
 Kaplan, Fred, editor. *Hard Times* (Norton Critical Edition), 2000.
 Kettle, Arnold. *The Nineteenth Century Novel: Critical Essays and Documents*. Heinemann Educational Books, 1981.
 Miller, J. Hillis. *Charles Dickens: The World of His Novels*. Harvard University Press, 1958.
 Price, Martin. *Dickens: 20th Century Views*. Prentice Hall (Higher Education Division, Pearson Education), 1991.
 Regan, Stephen, editor. *The Nineteenth Century Novel: A Critical Reader*. Routledge, 2001.
 Watt, Ian P, editor. *The Victorian Novel: Modern Essays in Criticism*. Oxford University Press, 1971.
 Wilson, Angus. *The World of Charles Dickens*. Penguin, 1972.

Emily Bronte

Bloom, Harold, editor. *Emily Bronte's Wuthering Heights (Modern Critical Interpretations)*. Chelsea House Publishers. 2007.
 Chitham, Edward. *The Birth of Wuthering Heights: Emily Bronte at Work*. Palgrave Macmillan, 1998.
 Sutherland, John. *The Brontesaurus: An A-Z of Charlotte, Emily and Anne Bronte (and Branwell)*. Icon Books. 2016.

Bankim Chandra Chattopadhyay

Bhabatosh, Chatterjee. *Essays in Perspective*. South Asia Books, 1994.
 Iyengar, K.R.Srinivasa. *Indian Writing in English*. Sterling Publishers, 2012.
 Kaviraj, Sudipta. *The Unhappy Consciousness: Bankimchandra Chattopadhyay and the Formation of Nationalist Discourse in India*. Oxford University Press India, 1995
 Mehrotra, Arvind Krishna. *Illustrated History of Indian Literature in English*. Orient Blackswan, 2005.
 Naik, M K. *A History of Indian English Literature*. Sahitya Akademi, 2009.
 Sen, Amia P. *Bankim Chandra Chattopadhyay: An Intellectual Biography*. Oxford University Press India, 2008.

Course-IV

OPTION (i) : ENGLISH PHONETICS AND PHONOLOGY

Time: 3 hours

Max. Marks: 100
 Pass Marks: 35%

INSTRUCTIONS FOR THE CANDIDATES

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

INSTRUCTIONS TO THE PAPER-SETTER

- (1) In Unit I, there shall be four questions each of 15 marks out of which candidates will attempt any two. These questions will be set from the prescribed chapters of Peter Roach's book mentioned in Unit I.
- (2) In Unit II, there shall be four questions in all, each of 15 marks. Four questions shall be set from the prescribed chapters of Peter Roach's book and one chapter prescribed in J. Sethi

and P.V. Dhamija's book mentioned in Unit II. Candidates will attempt any two questions out of the four set in this Unit.

(3) Unit III will carry 40 marks in all. The paper setter shall set two questions pertaining to phonemic transcription and minimal pairs. The first question will be on phonemic transcription of common English words using IPA symbols as well as marking of the primary stress wherever required. The paper setter will set **thirty two words** out of which candidates will attempt any **twenty five**. Each word will carry one mark.

The second question in this Unit will pertain to minimal pairs. The paper setter will set **twenty minimal pairs** out of which candidates will point out the phonemic/phonetic differences of any **fifteen**. Each minimal pair will carry one mark.

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

UNIT-I

Chapter 2: The production of speech sounds

Chapter 3: Long vowels, diphthongs and triphthongs

Chapter 4: Voicing and consonants

Chapter 5: Phonemes and symbols

Chapter 6: Fricatives and affricates

Chapter 7: Nasals and other consonants

PRESCRIBED TEXT FOR UNIT-I

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

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

SUPPLEMENTARY TEXT

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

UNIT-II

Chapter 8: The syllable

Chapter 9: Strong and weak syllables

Chapter 10: Stress in simple words

Chapter 11: Complex word stress

Chapter 12 : Weak Forms

Chapter 14: Aspects of connected speech
and

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

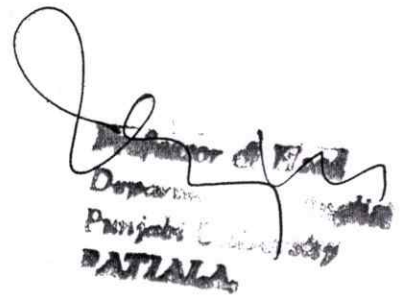
PRESCRIBED TEXTS FOR UNIT-II

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

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

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

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


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UNIT-III

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

PRESCRIBED TEXT FOR UNIT III

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

RECOMMENDED READING

Akmajian, A. *An Introduction to Language and Communication*, 4th ed. New York: Prentice Hall, 1996.
Bloomfield, L. *Language*, New York: Holt, Rinehart and Winston, 1993.
Chomsky, N. *Reflections on Language*, New York: Pantheon, 1976.
Chomsky, N and Halle, M. *The Sound Pattern of English*, New York: Harper & Row, 1991.
Crystal, D. *Linguistics*, Harmondsworth: Penguin, 1971.
Dineen, F.P. *An Introduction to General Linguistics*, New York: Holt, Rinehart & Winston, 1967.
Halle, M. and Jakobson, R. *Fundamentals of Language*, The Hague: Mouton, 1956.
Hockett, C.F. *A Course in Modern Linguistics*, New York: Macmillan, 1958.
Laver, J. *Principles of Phonetics*, Cambridge University Press, 1994.
Lyons, John. *Introduction to Theoretical Linguistics*, Cambridge University Press, 1968.
O'Connor, J.D. *Phonetics*, London: Penguin, 1991.
O'Connor, J.D. *Better English Pronunciation*, Cambridge University Press, 2000.
Robins, R.H. *General Linguistics*, 3rd edn., London: Longman, 1980.

TESTING

UNIT-I

Q. 1, 2, 3 & 4. Four questions, each of 11.5 marks, to be set from the prescribed chapters of Peter Roach's book mentioned in Unit I. Candidates will attempt any two questions.
15 x 2 = 30 marks.

UNIT II

Q. 5, 6, 7 & 8. Four questions, each of 11 marks, to be set from the prescribed chapters of Peter Roach's book and J. Sethi and P.V. Dhamija's book mentioned in Unit II. Candidates will attempt any two of these questions. 15 x 2 = 30 marks.

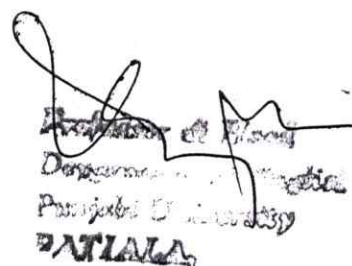
UNIT III

Q. 9. Twenty five common English words will be set whose phonemic transcription is to be provided by candidates using IPA symbols. Primary stress would also be marked wherever required. Candidates would attempt any eighteen of these words. Each word carries one mark.
1 x 18 = 18 marks.

Q. 10. Fifteen minimal pairs will be set by the paper setter for pointing out the phonemic/phonetic differences. Candidates will attempt any twelve of these pairs. Each pair carries one mark.
1 x 12 = 12 marks.

ELECTIVE COURSE - IV

OPTION (ii) WILLIAM SHAKESPEARE: FROM STAGE TO SCREEN


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INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 40 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts. Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course(4x10=40 marks).

UNIT-I

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

UNIT-II

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

UNIT-III

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

SUGGESTED READING**William Shakespeare****Tragedies**

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

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

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

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

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

Comedies

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

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

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

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

Histories


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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.
Coursen, Herbert R. *Shakespeare Translated: Derivatives on Film and TV*. Peter Lang, 2005.
Guneratne, Anthony R. *Shakespeare, Film Studies, and the Visual Cultures of Modernity*. Palgrave Macmillan, 2008.
Russell, Jackson: *The Cambridge Companion to Shakespeare on Film*. (Cambridge Companions to Literature) Cambridge University Press, 2000.

SEMESTER-II

CORE COURSE -V LITERARY CRITICISM

Time: 3 hours

Max. Marks: 100
Pass Marks: 35%

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.


UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 40 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts. Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (4x10=40 marks).

UNIT-I

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

UNIT-II

T.S. Eliot - "Tradition and the Individual Talent"
Immanuel Kant - "What is Enlightenment"
Kapil Kapoor – The following terms from "Brief Introduction to Major Literary Theories":


Dr. Kapil Kapoor
Principal, O.P.J.S. University
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UNIT-III

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

SUGGESTED READING

Samuel Johnson

- Anderson, Robert. *The Life of Samuel Johnson With Critical Observations on His Works*. Kessinger Pub, 2009.
- Bate, Walter Jackson. *The Achievement of Samuel Johnson*. Oxford University Press, 1995.
- Boulton, James T, editor. *Samuel Johnson: The Critical Heritage*. Routledge, 2002.
- Demaria, Robert. *The Life of Samuel Johnson: A Critical Biography*. Blackwell Publishers, 1993.
- Greene, Donal. *Samuel Johnson: A Survey and Bibliography of Critical Studies*. University of Minnesota Press, 1970.
- Sherbo, Arthur. *Samuel Johnson's Critical Opinions: A Reexamination*. University of Delaware Press, 1995.

William Wordsworth

- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. Oxford University Press, 1972.
- Mason, Emma. *The Cambridge Introduction to William Wordsworth*. Cambridge University Press, 2010.

Matthew Arnold

- Hamilton, Ian. *A Gift Imprisoned: The Poetic Life Of Matthew Arnold*. Basic Books, 1999.
- Latham, Jacqueline E.M.(editor). *Critics on Matthew Arnold*. George Allen and Unwin, 1973.
- Trilling, Lionel. *Matthew Arnold*. Case Press, 2008.

T. S. Eliot

- Frye, Northrop. *T.S. Eliot: An Introduction*. University of Chicago, 1981.
- Gardner, Helen. *The Art of T.S. Eliot*. Faber and Faber, 1980.
- Hardwood, John. *Eliot to Derrida: The Poverty of Interpretation*. Macmillan, 1995.
- Lucy, Sean. *T.S. Eliot and the Idea of Tradition*. Cohen and West Ltd., 1967.
- Spender, Stephen. *T.S. Eliot*. Viking Adult, 1976.
- Tate, Allen. *T.S. Eliot: The Man and His Work*. Penguin Books Ltd., 1991.

Immanuel Kant

- Guyer, Paul. *The Cambridge Companion to Kant*. Cambridge University Press, 1992.
- Scruton, Roger. *Kant: A Very Short Introduction*. Oxford, 2002.
- The Internet Encyclopedia of Philosophy article on Kant.
- The Stanford Encyclopedia of Philosophy article on Kant.

Kapil Kapoor



A handwritten signature in black ink, appearing to read 'Kapil Kapoor', with a stylized flourish at the end. Below the signature, there is a faint, rectangular stamp or mark.

Niranjana, T. "Colonialism and the Aesthetics of Translation". In T. Niranjan, P. Sudhir, & V. Dhareshwar (editors.), *Interrogating Modernity: Culture and Colonialism in India* (pp. 319-333). Seagull Books, 1993
Sankaran, A. *Some Aspects of Literary Criticism in Sanskrit or the Theories of Rasa and Dhvani*. Munshiram Manoharlal Publishers Pvt Ltd, 1973.
Seturaman, V. S. (editor) *Indian Aesthetics: An Introduction*. Macmillan, 1992.
S S Barlingay. *A Modern Introduction to Indian Aesthetic Theory*. D.K. Print World Ltd, 2007.

CORE COURSE - VI
POETRY FROM NEOCLASSICAL TO VICTORIAN AGE

Time: 3 hours

Max. Marks: 100
Pass Marks: 35%

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 40 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts. Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course(4x10=40 marks).

UNIT-I

Alexander Pope - *The Rape of the Lock*

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

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

UNIT-II

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

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

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

UNIT-III

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

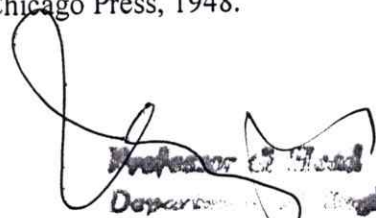
SUGGESTED READING

Alexander Pope

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

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

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


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James, D G. *Matthew Arnold and the Decline of English Romanticism*. Clarendon Press, 1961.
Mack, Maynard. "Wit and Poetry and Pope", *Eighteenth Century English Literature*, edited by Clifford. Oxford University Press, 1949.

William Blake

Bloom, Harold. *William Blake* (Bloom's Major Poets). Infobase Publishing (Chelsea House), 2003.
Damon, Foster S. and Morris Eaves. *A Blake Dictionary: The Ideas and Symbols of William Blake*. Dartmouth, 2013.
Eaves, Morris. *The Cambridge Companion to William Blake*. Cambridge University Press, 2003.
Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. Princeton University Press, 1969.
Quinney, Laura. *William Blake on Self and Soul*. Harvard University Press, 2009.
Weir, David. *Brahma in the West: William Blake and the Oriental Renaissance*. State University of New York Press, 2003.

S.T. Coleridge

Beer, J.B. *Coleridge the Visionary*. Collier Books, 1959.
Coburn, Katherine (editor). *Coleridge: A Collection of Critical Essays*. Prentice Hall Direct, 1967.
Cornwell, Ethel F. *The Still Point: Theme and Variations in the Writings of T.S. Eliot, Coleridge, Yeats, Henry James, Virginia Woolf, and D.H. Lawrence*. Rutgers University Press, 1962.
Lowes, John Livingstone. *The Road to Xanadu: A Study in the Ways of Imagination*. Dyer Press, 2013.

John Keats

Bate, W.J. *John Keats*. Harvard University Press, 1979.
Chatterjee, Bhabatosh. *John Keats: His Mind and Work of John Keats*. Sarat Book House, 2014.
Gittings, Robert (editor). *Selected Poems and Letters*. Heineman Books Ltd., 1995.
Muir, Kenneth. *John Keats: A Reassessment*. Liverpool University Press, 1958.

Robert Browning

DeVane, W.C. *A Browning Handbook*. Appleton Century Crofts, 1955.
Drew, Philip, editor. *A Collection of Critical Essays on Browning*. Routledge, 2016.
Faverty, F.E.L. *The Victorian Poets: A Guide to Research*. Harvard University Press, 1968.
Flowers, Betty S. *Browning and the Modern Tradition*. Maclean Hunter Press, 1976.
Johnson, E.D.H. *The Alien Vision of Victorian Poetry: Sources of the Poetic Imagination in Tennyson, Browning, and Arnold*. Archon Books, 1964.
Miller, J.H. *The Disappearance of God: Five Nineteenth Century Writers*. University of Illinois Press, 2000.
Tracy. *Browning's Mind and Art: Essays Old and New*. Edited by Clarence. Barnes and Noble, 1970.

Christina Rossetti


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Abbott Andrea. *The Language of Exclusion: The Poetry of Emily Dickinson and Christina Rossetti*, Sharon Leder. Greenwood Press, 1987.
 Rhoda, B. Nathan. *Nineteenth-Century Women Writers of the English-Speaking World* Greenwood Press, 1986.
 Rosenblum, Dolores. *Christina Rossetti: The Poetry of Endurance*. Southern Illinois University Press, 1986.
 Scheinberg, Cynthia. *Women's Poetry and Religion in Victorian England: Jewish Identity and Christian Culture*. Cambridge University Press, 2002.
 Zaturenska, Marya. *Christina Rossetti: A Portrait with Background*. Macmillan. 1949.

CORE COURSE - VII NINETEENTH CENTURY FICTION

Time: 3 hours

Max. Marks: 100
Pass Marks: 35%

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 40 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts. Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course(4x10=40 marks).

UNIT-I

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

Jane Austen - *Pride and Prejudice*
Harriet Beecher Stowe - *Uncle Tom's Cabin*

UNIT-II

Gustave Flaubert - *Madame Bovary*
F. Dostoevsky - *Notes from the Underground*
Thomas Hardy - *Far From the Madding Crowd*

UNIT-III

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

SUGGESTED READING

John Gardner

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

Jane Austen

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

Harriet Beecher Stowe

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

Gustave Flaubert

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

F. Dostoevsky

Bird, Richard. *Fyodor Dostoevsky*. Reaktion Books, 2013.

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

Thomas Hardy

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

ELECTIVE COURSE -VIII
OPTION (i) : CONTEMPORARY ESSAY

Time: 3 hours

Max. Marks: 100
Pass Marks: 35%

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 15+15=30 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 40 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts. Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (4x10=40 marks).

UNIT-I

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

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

Lorrie Moore, "On Writing" (*See What Can Be Done*, 2018)

Max Beerbohm, "Actors" (*The Prince of Minor Writers: The Selected Essays of Max Beerbohm*, 2015)

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

UNIT-II

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

E.B. White, "Will Strunk" (*Essays of E. B. White*, 1992)

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

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

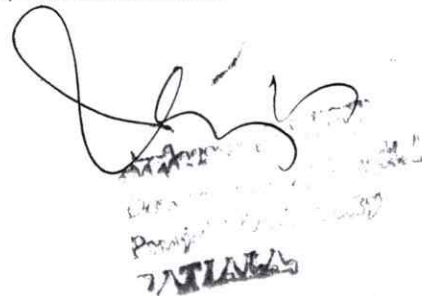
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UNIT-III

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

SUGGESTED READING

- Advani, Rukam. *Written Forever: The Best of Civil Lines*. Hachette India, 2014.
- Agata, John D., editor. *The Lost Origins of the Essay (A New History of the Essay)*. Graywolf Press, 2009.
- Agata, John D., editor. *The Next American Essay (A New History of the Essay)*. Graywolf Press, 2003.
- Atkins, G.Douglas.E. B. *White: The Essayist as First-Class Writer*. Palgrave Macmillan, 2012.
- *Literary Paths to Religious Understanding: Essays on Dryden, Pope, Keats, George Eliot, Joyce, T. S. Eliot and E. B. White*. Palgrave Macmillan, 2009.
- Beerbaum, Max. *The Prince of Minor Writers: The Selected Essays of Max Beerbohm*. New York Review of Books Classics, 2015.
- Berger, John. *Ways of Seeing*. Penguin Books, 1990.
- Burn, Stephen J. *Jonathan Franzen at the End of Postmodernism*. Continuum, 2008.
- Butrym, Alexander J., *Essays on the Essay: Redefining the Genre*. The University of Georgia Press, 1989.
- Coovadia, Imraan. *Authority and Authorship in V. S. Naipaul*. Palgrave Macmillan, 2009.
- Dharwadker, Vinay, editor. *Collected Essays of A. K. Ramanujan*. Oxford, 2004.
- Eastman, Arthur M. *Norton Reader: An Anthology of Expository Prose*. W. W. Norton & Co Inc., 1988.
- Futehally, Laeeq. *The Best of Quest*. Tranquebar Press, 2011.
- Griffith, Kelley. *Writing Essays About Literature*. Cengage Learning, 2013.
- Gross, John (editor). *The Oxford Book of Essays*. Oxford University Press, 1991.
- Hayward, Helen. *The Enigma of V. S. Naipaul*. Palgrave Macmillan, 2002.
- Kelly, Alison. *Understanding Lorrie Moore*. University of South Carolina Press, 2009.
- King, Bruce. *V. S. Naipaul*. Palgrave Macmillan, 2003.
- LaBrie, Aimee. *E. B. White (Who Wrote That?)*, Chelsea House Publishers, 1969.
- Lewis, C. S. *Selected Literary Essays*. Edited by Walter Hooper. Cambridge University Press, 2013.
- Lopate, Philip. *Against Joie de Vivre: Personal Essays*. Bison Books, 2008.
- *Getting Personal: Selected Essays*. Basic Books, 2003.
- *Portrait Inside My Head: Essays*. Simon and Schuster, 2014.
- *To Show and To Tell: The Craft of Literary Nonfiction*. Simon and Schuster, 2013.
- Matthews, Brandon. *The Oxford Book of American Essays*. Wildside Press, 2013.
- Merrifield, Andy. *John Berger*. (Critical Lives Series). Reaktion Books, 2012.
- Montaigne, Michel de. *The Complete Essays*. Translated by M. A. Screech. Penguin, 1993.
- Morrison, Toni. *The Source of Self-Regard: Selected Essays, Speeches, and Meditations*.



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- Knopf, 2019.
- Mustafa, Fawzia. *V. S. Naipaul*. (Cambridge Studies in African and Caribbean Literature). Cambridge University Press, 1995.
- Naipaul, V. S. *Reading and Writing: A Personal Account*. New York Review Books, 2000.
- Roberts, John. *The Art of Interruption: Realism, Photography, and the Everyday*. Manchester University Press, 1998.
- Sperling, Joshua. *A Writer of Our Time: The Life and Work of John Berger*. Verso, 2018.
- Tally, Justine. *The Cambridge Companion to Toni Morrison*. Cambridge University Press: 2007.
- Vinciguerra, Thomas. *Cast of Characters: Wolcott Gibbs, E. B. White, James Thurber, and the Golden Age of the New Yorker*. W. W. Norton and Company, 2015.

ELECTIVE COURSE -VIII OPTION (ii) : CREATIVE WRITING

Time: 3 hours

Max. Marks: 100
Pass Marks: 35%

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have two questions (of a theoretical/semi-theoretical nature) with internal alternatives from the prescribed texts. These questions shall carry 15+15=30 marks.

UNIT-II shall have two questions with internal alternatives. The paper-setter shall, giving specific instructions/problem(s)/challenge(s), ask the candidate to demonstrate her/his creative writing abilities by producing one original piece of fiction and another of non-fiction. Each piece shall be of 800 words. The two questions shall carry 15+15=30 marks.

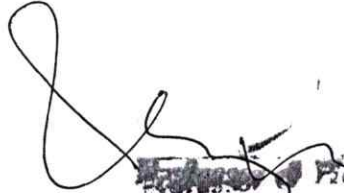
UNIT-III, covering the prescribed texts, shall be of 40 marks. It shall comprise ten short-answer questions: of these, six questions shall be based on the prescribed Chapter 19 of *The Oxford Essential Guide to Writing* by Thomas S. Kane; the remaining four shall be based on the terms, concepts, genres and practices discussed in the chapters prescribed from the other three books. Each question is expected to be answered in about 100 words and shall carry 4 marks.

UNIT-I

Prescribed Texts:

1. *The Cambridge Introduction to Creative Writing* by David Morley (2007). Chapters 4, 5, 6 & 7 are prescribed.
2. *On Writing Well* by William Zinsser (2006;1976). Chapter 12 ("Writing about People: The Interview") and Chapter 13 (Writing about Places: The Travel Article"), both from Part III : Forms, are prescribed.
3. *About Writing: Seven Essays, Four letters, & Five Interviews* by Samuel R. Delany. (2005). The following two essays, both from Part I, are prescribed: "Thickening the Plot" and "Character".
4. *The Oxford Essential Guide to Writing* by Thomas S. Kane (Berkley Edition, 2000). Chapter 19 ("Sentence Styles") from Part IV is prescribed.

UNIT-II


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- I. Writing an original piece of fiction in 800 words.
- II. Writing an original piece of non-fiction in 800 words.

UNIT-III

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

SUGGESTED READING

Boulter, Amanda. *Writing Fiction: Creative and Critical Approaches*. Palgrave Macmillan, 2007.
Brevity: A Journal of Concise. brevitymag.com/
Morley, David & Philip Neisen. *The Cambridge Companion to Creative Writing*. Cambridge University Press, 2012.
Forster, E.M. *Aspects of the Novel*. Penguin, 2005.
Pound, Ezra. *ABC of Reading*. New Direction, 2011.
Harper, Graeme. *A Companion to Creative Writing*. Wiley Blackwell, 2011.
Philips, Larry W. *Ernest Hemingway on Writing*. Simon and Schuster, 1999.
Kroll, Jeri and Graeme Harper. *Research Methods in Creative Writing*. Palgrave macmillan, 2005.
Sharma, Meenakshi (editor). *The Wordsmiths*. Katha, 2002.
Prose, Francine. *Reading Like a Writer*. Harper Prenennial, 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.

ELECTIVE COURSE VIII

Option (iii) MODERN ENGLISH GRAMMAR AND USAGE

Time: 3 hours

Max. Marks: 100

Pass Marks: 35%

INSTRUCTIONS FOR THE CANDIDATES

Candidates shall attempt five questions in all. Candidates shall attempt two questions from Unit I (15+15=30 marks) and two questions from Unit II (15+15=30 marks). In Unit III, comprising short-answer questions, candidates shall attempt ten out of the given ten questions. Each of these short-answer questions shall be answered in 100 words and shall be of 3 marks each, carrying a total of 10x4=40 marks.

INSTRUCTIONS TO THE PAPER-SETTER

In **Unit I**, the paper-setter will set four questions based on Chapters **Two, Three and Four** in the prescribed text. The candidates will attempt any **two** out of the given **four**. **Each question will be of 15 marks.**

In **Unit II**, the paper-setter will set four questions based on Chapters **Five, Six, Seven and Eight** in the prescribed text. The candidates will attempt any **two** out of the **four**. **Each question will be of 15 marks.**

In **Unit III**, the paper-setter shall set ten short-answer questions, at least one from each of the prescribed chapters in Units I and II, carrying a weightage of 40 marks. Each question shall be answered in 100 words and shall be of 4 marks.

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

UNIT I

Chapter Two: Elements of Grammar

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

Chapter Three: Verbs and the Verb Phrase

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

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

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

UNIT II

Chapter Five: Adjectives and adverbs

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

Chapter Six: Prepositions and prepositional phrases

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

Chapter Seven: The Simple Sentence

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

Chapter Eight: Adjuncts, disjuncts, conjuncts

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

PREScribed TEXT FOR UNITS I, II& III

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

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

SUGGESTED READING

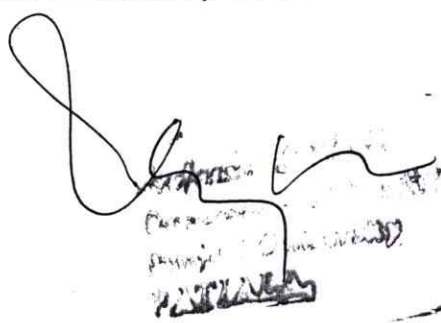
Carter, Ronald and McCarthy, Michael. *Cambridge Grammar of English. A Comprehensive Guide. Advanced, Proficiency and Above.* Cambridge University Press, 2007.

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

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

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

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



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

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

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

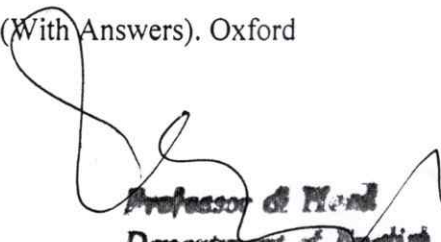
Swan, Michael and Walter, Catherine. *How English Works* (With Answers). Oxford University Press, 2006.

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

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

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

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



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