

**M.A.-I (ENGLISH) Course Code- MESSD**  
**SEMESTER I & II**  
**Session 2024-25**

**SEMESTER I**

Core Course- ME 111	Introduction to Poetry: Medieval and Renaissance Poetry
Core Course-ME 112	Classical and Elizabethan Drama
Core Course-ME 113	Beginnings of the Novel
Elective Course-ME 114	One of the following options (DSE):
(A)	Creative Writing
(B)	Shakespeare: From Stage to Screen

**SEMESTER II**

Core Course-ME 121	Literary Criticism
Core Course-ME 122	Poetry from Neoclassical to Victorian Age
Core Course-ME 123	Modern Fiction: Nineteenth Century Onwards
Elective Course-ME 124	One of the following options (DSE):
(A)	English Phonetics and Phonology
(B)	Contemporary Essay
(C)	Modern English Grammar and Usage

**SEMESTER I**

**CORE COURSE – ME111**

**INTRODUCTION TO POETRY : MEDIEVAL AND RENAISSANCE POETRY**

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

**Course Objectives**

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

**Course Outcome**

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

**INSTRUCTIONS FOR THE PAPER SETTER**

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

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

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

#### UNIT-I

- |                     |   |
|---------------------|---|
| Terry Eagleton      | - "How to Read a Poem"<br>(Chapter 5 from the How to Read a Poem) |
| Geoffrey Chaucer    | - <i>Prologue to the Canterbury Tales</i>                         |
| William Shakespeare | - Sonnets 18,55,65,129,130  |

#### UNIT-II

- |              |  |
|--------------|--|
| John Donne   | - <i>Poems</i> : 'The Flea', 'The Sun Rising', 'Valediction: Forbidding Mourning'. |
| John Milton- | - <i>Paradise Lost</i> (Book I)  |

#### UNIT-III

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

#### RECOMMENDED READING

##### Geoffrey Chaucer

Geoffrey Chaucer, Wyatt-J., ed., *Chaucer, The Prologue*, University Tutorial Press, London 1997

Bowden, Muriel: *A Commentary on the General Prologue*, Macmillan: London, 1948

Chesterton, G.K.: *Chaucer* Faber, London.

Coghill, N.: *The Poet Chaucer*, London, 1961.

##### John Donne

Gardner, Helen, ed., John Donne: *A Collection of Critical Essays*, Prentice-Hall, 1982.

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

Julian Lovelock, *Songs & Sonnets*. Macmillan, 1973.

##### John Milton

Martz, Louis L., ed., Milton: *A Collection of Critical Essays*, Prentice Hall, N.J., 1966.

Waldock, A. J., *Paradise Lost and Its Critics*, Cambridge University Press, 1966.

Pattison, Mark. *Milton*, Lyall Book Depot, Chandigarh, 1966

##### Terry Eagleton

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

Hammond, Gerald. *The Metaphysical Poem*. Macmillan, 1974.

##### William Shakespeare

Don, Paterson. *Reading Shakespeare's Sonnets*. Faber and Faber, 2012.

Fuller, David. *The Life in the Sonnets: Shakespeare Now!* Continuum, 2011.

Greenblatt, Stephen. *Will in the World: How Shakespeare became Shakespeare*. Bodley Head, 2016.

Helen, Vendler. *The Art of Shakespeare's Sonnets*. Belknap Press of Harvard University, 1999.

Post, Jonathan F.S. *Shakespeare's Sonnets and Poems: Very Short Introductions*. Oxford University Press, 2017.

#### CORE COURSE- ME 112 CLASSICAL AND ELIZABETHAN DRAMA

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks  
Internal Assessment: 30 Marks  
Pass Marks: 40%

### Course Objectives

1. To familiarize the students with the fundamentals of dramatic representation (with special reference to Plato and Aristotle).
2. To familiarize the students with the masterpieces of Classical and Elizabethan drama.

### Course Outcome

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

### INSTRUCTIONS FOR THE PAPER SETTER

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

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

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

### UNIT-I

Aristotle	-	<i>Poetics</i>
Sophocles	-	<i>Oedipus Rex</i>

Plato - “the Allegory Myth of the Cave” from Book VI and relevant sections on the poets and poetry from Book II, III, and X of *The Republic*

### UNIT-II

Shakespeare	-	<i>Merchant of Venice</i>
Marlowe	-	<i>Dr Faustus</i>
John Webster	-	<i>The Duchess of Malfi</i>

### UNIT-III

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

### RECOMMENDED READING

#### William Shakespeare

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

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

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

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

### **Christopher Marlowe**

- Cheney, Patrick. *The Cambridge Companion to Christopher Marlowe*. Cambridge UP, 2004.  
Kastan, David Scott (Ed.) *Doctor Faustus*. (Norton Critical Edition).  
Leech, Clifford. *Marlowe: A Collection of Critical Essays*. Prentice-Hall, 1964.  
Levin, Harry. *The Overreacher*. Faber, 1954.  
Wilson, Richard. *Christopher Marlowe*. Longman Critical Series, 1999.

### **Plato**

- Allen, Danielle S. *Why Plato Wrote*. Wiley-Blackwell, 2012.  
Habib, I.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.  
Havelock, Eric A. *A Preface to Plato (History of the Greek Mind)*. Belknap Press. Harvard University Press, 1963.

### **Sophocles**

- Bloom, Harold. *Sophocles' Oedipus Rex (Modern Critical Interpretation)*. Chelsea House 2007.  
O'Brien, Michael J. (Ed.) *Twentieth Century Interpretation of Oedipus Rex: A Collection of Critical Essays*. Prentice-Hall, 1968.  
Sheehan, Sean. *Sophocles' „Oedipus the King”: A Reader's Guide*. Bloomsbury Publishing, 2012.  
Travis, Roger. *Allegory and the Tragic Chorus in Sophocles' Oedipus at Colonus*. Rowman & Littlefield, 1999.

### **Aristotle**

- Halliwell, Stephen. *Aristotle's Poetics*. Bristol Classic Press, 1998,  
House, Humphry. *Aristotle's Poetics: A Course of Eight Lectures*. Rupert Hart-Davis, 1966.  
Lucas, D.I.W. *Aristotle: Poetics*. Clarendon Press, 1981.  
Olson, Elder. editor. *Aristotle's Poetics and English Literature: A Collection of Critical Essays*. University of Chicago Press. 1965.  
Ober, Josiah. *Political Dissent in Democratic Athens*. Princeton University Press. 2001.  
Sharma, Rajesh. *Re-reading Aristotle's Poetics*. Copper Coin Publishers, 2021.

### **Sophocles**

- Bloom, Harold. *Sophocles' Oedipus Rex*. (Bloom's Modern Critical Interpretation), Chelsea House Publications. 2007  
O'Brien, Michael J.. editor. *Twentieth Century Interpretation of Oedipus Rex: A Collection of Critical Essays*. Prentice Hall, 1968.  
Sheehan, Sean. *Sophocles Oedipus the King: A Reader's Guide*. Continuum. 2012.  
Travis, Roger. *Allegory and the Tragic Chorus in Sophocles' Oedipus at Colonus*. Rowman & Littlefield. 1999

### **William Shakespeare**

- Adelman, J. *Seventeenth Century Interpretations of King Lear: Collection of Critical Essays*. Prentice Hall Direct. 1984.  
Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet. Othello. King Lear. Macbeth*. Penguin Classics. 1904.  
Hellman, R. *Image and Structure in King Lear*. Washington Press. 1948,  
Muir, Kenneth. *Shakespeare's Tragic Sequence*. Routledge. 1972.

### **Christopher Marlowe**

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

Kastan. editor. David Scott. *Doctor Faustus. (Norton Critical Edition)*. W.W. Norton & Company. 2005.  
 Leech. Clifford. *Marlowe: H Collection of Critical Essays*. Princeton-Hall. 1964.  
 Levin. Harry. *The Over-reacher: A Study of Christopher Marlowe*. Harvard University Press. 1934,  
 Wilson. Richard. *Christopher Marlowe. Longman Critical Series*. Routledge. 1999

### **John Webster**

Lucky. Christina. *The Duchess of Malfi: A Critical Guide*. Bloomsbury Academic India. 2017.  
 Cave. Richard Allan. *The White Devil and The Duchess of Malfi. (Text and Performance)*. Palgrave Macmillan. 1988,  
 Male. David A. *Webster: The little Devil end The Duchess of Malfi (Macmillan Master Guides)*. Palgrave Macmillan. 1986.  
 Moore. Don D. *John Webster: The Critical Heritage*. Routledge, 2014.

## **CORE COURSE-ME 113 BEGINNINGS OF THE NOVEL**

Time: 3 hours

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

### **Course Objectives**

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

### **Course Outcome**

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

## **INSTRUCTIONS FOR THE PAPER SETTER**

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

### **UNIT-I**

Orhan Pamuk

-

“What Our Minds Do When We  
Read Novels” (From *The Naïve*

Jonathan Swift	-	<i>and the Sentimental Novelist</i> by Orhan Pamuk. Penguin, 2010)
Charles Dickens	-	<i>A Modest Proposal</i> <i>Hard Times</i>

## UNIT-II

Emily Bronte	-	Wuthering Heights
Bankim Chandra Chattopadhyay	-	Rajmohan's Wife
Raja Rao	-	The Serpent and the Rope

## UNIT-III

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

## RECOMMENDED READING

### Orhan Pamuk

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

GurrÃa-Quintana, Ãngel. Orhan Pamuk, The Art of Fiction No. 187. *The Paris Review*.

<<http://www.theparisreview.org/interviews/5587/the-art-of-fiction-no-187-orhan-pamuk>>

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

### Jonathan Swift

Swift, Jonathan. *A Modest Proposal*. Champaign, Ill. :Project Gutenberg, 1997.

David, Chalmers. *Jonathan Swift: A Critical Study*. Anmol Publications, 2007.

### Charles Dickens

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

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

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

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

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

Watt, Lan. ed., *The Victorian Novel: Modern Essays in Criticism*.

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

### Raja Rao

Ray, Robert J. "The Novels of Raja Rao". *World Literature Today*. Board of Regents of the University of Oklahoma, 1989, 197-199.

Sethi, Rumina. Aletrno, Letizia. *Reading India in a Transnational Era: The Works of Raja Rao*. Routledge India, 2023.

### Emily Bronte

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

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

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

### Bankim Chander Chattopadhaya

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

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

Kaviraj, Supidta. *The Unhappy Consciousness: Bankim Chander Chattopadhyaya and the Formation of Nationalist Discourse in India*. Oxford University Press India, 1995.  
 Mehrotra, Arvind Krishna. *Illustrated History of Indian Literature in English*. Orient Blackswan, 2005.  
 Naik, M.K. *A History of English Literature*. Sahitya Akademi, 2009.

**DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE-ME 114**  
**OPTION (A): CREATIVE WRITING**

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

**Course Objectives**

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

**Course Outcome**

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

**INSTRUCTIONS FOR THE PAPER SETTER**

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

**Prescribed Texts**

**UNIT-I**

1. *The Cambridge Introduction to Creative Writing* by David Morley (2007). Chapters 3.6 & 7 are prescribed.
2. *On Writing Well* by William Zinsser (2006:1976). Chapter 12 ("Writing about People The Interview") and Chapter 13 ("Writing about Places: The Travel Article"). Both from Part III: Forms, are prescribed.
3. *About Writing: Seven Essays, Four Letters & Five interviews* by Samuel R. Delany. (2005). The following two essays both from Part I. are prescribed: "Thickening the Plot" and "Character".
4. *The Oxford Essential Guide to Writing* by Thomas S. Kane (Berkley Edition, 2000) Chapter 19 "Sentence Styles") from Part IV is prescribed.
5. *First You Write a Sentence* by Joe Moran. Chapter 2 (The Apes that Writes

Sentences) and Chapter 4 (Nothing Like a Windowpane)  
2007.

### UNIT-II

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

### UNIT-III

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

### SUGGESTED READING

Boulter. Amanda. *Writing Fiction: Creative and Critical Approaches*. Palgrave Macmillan, 2007.  
Brevity, A Journal of Concise. brevitymag.com  
Morley. David W& Philip Neisen. *The Cambridge Companion to Creative Writing*. Cambridge University Press, 2012.  
Forster. E.M. *Aspects of the Novel*. Penguin, 2005.  
Pound. Ezra. *ABC of Reading*. New Direction, 2011.  
Harper. Graeme. *A Companion to Creative Writing*. Wiley Blackwell, 2011.  
Philips. Larry W. *Ernest Hemingway on Writing*. Simon and Schuster, 1999.  
Kroll. Jeri and Graeme Harper. *Research Methods in Creative Writing*. Palgrave Macmillan., 2003  
Sharma. Meenakshi (editor). *The Wordsmiths*. Katha, 2002.  
Prose. Francine. *Reading Like a Writer*. Harper Perennial, 2007, pp 25-27.  
*The Paris Review: The Art of Fiction Interviews*  
King. Stephen. *On Writing: A Memoir of the Craft*. Hodder Paperbacks, 2012.  
Earnshaw. Steven. *The Handbook of Creative Writing*. Edinburgh University Press, 2014.

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

Time: 3 hours

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

#### Course Objective

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

#### Course Outcomes

1. The students will be able to appreciate Shakespeare's departure as a dramatist from the Aristotelian theory of Drama.
2. The students will develop an understanding of the philosophical depth of a Shakespearean tragedy.
3. The students will develop an understanding of the transition from English tradition of Morality and Mystery plays to Shakespearean Drama.

### INSTRUCTIONS FOR THE PAPER SETTER

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



2. The instructions for UNIT-II remain the same as those of UNIT –I. UNIT-II shall carry 12+12=24 marks.
3. UNIT-III shall comprise eleven short answer type questions of 100-120 words each. Each question shall carry two marks. The questions shall aim at testing the close reading of the texts as well as the history movement(s)/genre(s)/concepts etc., pertaining to the entire course (2x11=22 marks).

#### **UNIT-I**

*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**

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

#### **RECOMMENDED READING**

##### **William Shakespeare**

##### **Tragedies**

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

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

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

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

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

##### **Comedies**

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

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

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

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

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

##### **Histories**

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

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

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

## SEMESTER II

### CORE COURSE- ME 121 LITERARY CRITICISM

Time: 3 hours

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

#### Course objectives

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

#### Course outcomes

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

#### INSTRUCTIONS FOR THE PAPER SETTER

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

#### UNIT-I

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

#### UNIT-II

T.S. Eliot - Tradition and the Individual Talent  
Immanuel Kant - “What is Enlightenment?”

Kapil Kapoor - the following terms from “Brief Introduction to Major Literary Theories”:  
*Rasa, Alamkara, Riti, Dhvani, Vakrokti, Guna/Dosa, Aucitya, Mahakavya: the model of Narrative Grammar, (Literary Indian Conceptual Framework, 2013)*

#### UNIT-III

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

#### RECOMMENDED READING

##### Samuel Johnson

Anderson, Robert : The Life of Samuel Johnson Whit Critical Observations on His Works.

Arthur Sherbo	:	Samuel Johnson's Critical Opinions: A Reexamination
Greene, Donal	:	Samuel Johnson
Bate, Walter Jackson	:	The Achievement of Samuel Johnson
Robert DeMaria Jr.	:	The Life of Samuel Johnson: A Critical Biography
Boulton, Jameson T.	:	Samuel Johnson: The Critical Heritage

#### **William Wordsworth**

Mason, Emma	:	The Cambridge Introduction to William Wordsworth
Richards, I.A.	:	Coleridge on Imagination
Abrams, M.H.	:	The Mirror and the Lamp

#### **Matthew Arnold**

Wellek, Rene	:	A History of Literary Criticism, I & II.
Trilling, Lionel	:	Matthew Arnold
Waugh, Patricia	:	An Oxford Guide to Literary Theory and Criticism
Latham, Jacqueline E.M.(ed.)	:	Critics on Matthew Arnold

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

Frye, Northrop	:	T.S. Eliot
Lucy, Sean	:	T.S. Eliot and the Idea of Tradition.
Hardwood, John	:	Eliot to Derrida
Tate, Allen	:	T.S. Eliot: The Man and His Mask
Gardner, Helen	:	The Art of T.S. Eliot
Spender, Stephen	:	T.S. Eliot

#### **Immanuel Kant**

Guyer. Paul. The Cambridge Companion to Kant. Cambridge University Press, 1992,  
 Scruton. Roger. Kant: A very Short Introduction. Oxford. 2002.  
 "Immanuel Kant." Internet Encyclopaedia of Philosophy. iep.utm.edu/kantview.  
 Rohlf. Michael. "Immanuel Kant." Stanford Encyclopedia of Philosophy. Stanford  
 University. 28 July 2020, plato.stanford.edu entries kant.

#### **Kapil Kapoor**

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

### **CORE COURSE-ME 122 POETRY FROM NEOCLASSICAL TO VICTORIAN AGE**

Time: 3 hours

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

#### **Course objectives**

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

#### **Course outcomes**

1. The students will develop a period- specific understanding of poetry.

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

### INSTRUCTIONS FOR THE PAPER SETTER

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

#### UNIT-I

Alexander Pope	-	<i>The Rape of the Lock</i>
S.T. Coleridge	-	(i) Kubla Khan
		(ii) The Rime of the Ancient Mariner
John Dryden	-	“Absalom and Achitophel”

#### UNIT-II

John Keats	-	Ode to Autumn
		Ode on a Grecian Urn
		Ode to Psyche
Robert Browning	-	My Last Duchess
		The Bishop Orders His Tomb
		Andrea Del Sarto
Christina Rossetti	-	Goblin Market
		“Eve”

#### UNIT-III

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

### RECOMMENDED READING

#### Alexander Pope

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

Mack, Maynard. *“Wit and Poetry and Pope”, Eighteenth Century English Literature*, ed., Clifford.

*The Rape of the Lock*, Casebook series

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

#### S.T. Coleridge

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

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

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

Lowers, J.E. - The Road to Xanadu, 1931.  
Coburn, Kathleen ed. - Coleridge 20th Century Views

### **John Keats**

Selected Poems and letters ed. by Robert Gittings Heineman, 1966.  
Muir, K. ed., John Keats A Reassessment (Liverpool, 1958).  
Bate, W.J., John Keats (Cambridge Mass, 1963).  
Chatterjee, Bhabatosh. The Mind and Art of John Keats (Orient Longmans).  
Casebook Series on Odes.

### **Robert Browning**

Faverty, F.E.L	:	The Victorian Poets: a Guide to Research/(2nd ed.) Cambridge.
Johnson, E.D.H.	:	The Alien Vision of Victorian Poetry. Princeton, 1982.
Miller, J.H	:	The Disappearance of God, Law Press, 1963.
De Vance, W.C.	:	A Browning Handbook.
Flower, Betty S.	:	Browning and the Modern Tradition.
Drew, Philip ed.,	:	A Collection of Critical Essays on Browning.
Tracy, Clarence	:	Browning's Mind and Art: Essays.

## **CORE COURSE ME 123 MODERN FICTION:NINETEENTH CENTURY ONWARDS**

Time: 3 hours

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

### **Course objectives**

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

### **Course outcomes**

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

## **INSTRUCTIONS FOR THE PAPER SETTER**

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

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

#### UNIT-I

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

Gustave Flaubert - *Madame Bovary*

F. Dostoevsky - *Crime and Punishment*

#### UNIT-II

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

Kafka - *The Trail*

Albert Camus - *The Plague*

#### UNIT-III

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

#### RECOMMENDED READING

##### Gustave Flaubert

Cohen, Margaret and Eleanor Marx Aveling : *Madame Bovary*. (Norton Critical Edition), 2005.

Heath, Stephen. *Flaubert: Madame Bovary*. Cambridge University Press, 1992.

James, Henry: *French Poets and Novelists*, London, 1876.

Lubbock, Percy: *The Craft of Fiction*, New York and London, 1924.

Porter, Laurence M. and Eugene F. Gray. *Gustave Flaubert's Madame Bovary: A Reference Guide*. Greenwood Publishing Group, 2002

Ullman, Stephen: *Style in the French Novel*, Camb. 1957.

Unwin, Timothy. *Flaubert*. Cambridge University Press, 2004.

##### F. Dostoevsky

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

Gide, André. *Dostoevsky*. Textbook Publishers, 2003.

Girard, René. *Resurrection from the Underground: Feodor Dostoevsky*. MSU Press, 2012.

Peace, Richard. *Dostoevsky's: Notes from Underground* (BCP Critical Studies in Russian Literature), 2010

Katz, Michael R. and F. Dostoevsky. *Notes from Underground*. (Norton Critical Edition), 2000.

#### ELECTIVE COURSE- ME 124

##### OPTION (A) : ENGLISH PHONETICS AND PHONOLOGY

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

##### Course Objectives

1. To acquaint students with the basic in the production of speech sounds.

2. To develop an understanding of the phonetic structure of English.
3. To learn the principles of phonemic transcription.

### **Course Outcomes**

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

### **INSTRUCTIONS FOR THE CANDIDATES**

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

### **UNIT-I**

Chapter 2: The production of speech sounds  
 Chapter 3: Long vowels, diphthongs and triphthongs  
 Chapter 4: Voicing and consonants  
 Chapter 5: Phonemes and symbols  
 Chapter 6: Fricatives and affricates  
 Chapter 7: Nasals and other consonants

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

1. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. 4th Edition. Cambridge University Press, 2009. Reprint 2012. The following chapters from this book are prescribed:  
 Chapters 2, 3, 4, 5, 6 and 7 to be studied in Unit I.

### **SUPPLEMENTARY TEXT**

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

### **UNIT-II**

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

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

### **PRESCRIBED TEXT FOR UNIT-II**

1. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. 4th Edition. Cambridge University Press, 2009. Reprint 2012. The following chapters from this book are prescribed:  
 Chapters 8, 9, 10, 11 and 14 to be studied in Unit II.
2. Saussure. *Course in General Linguistics*, Trans. W. Baskin. Fontana/Collins, 1974.

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

### UNIT-III

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

### **RECOMMENDED READING**

Akmajian, A. *An Introduction to Language and Communication*, 4<sup>th</sup> 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*, 3<sup>rd</sup> edn., London: Longman, 1980.

### **TESTING**

#### **UNIT-I**

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

11.5 x 2 = 23 marks.

#### **UNIT II**

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

Q. 8. One question of 11 marks to be set from the sections pertaining to Saussure mentioned in Unit II.

Candidates will attempt any two of these questions.

11 x 2 = 22 marks.

#### **UNIT III**

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

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 –ME 124**  
**OPTION (B): CONTEMPORARY ESSAY**

Time: 3 hours

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

**Course objectives**

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

**Course outcomes**

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

**INSTRUCTIONS FOR THE PAPER SETTER**

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

**UNIT-I**

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

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

Loorie Moore - "On Writing" (See What Can Be Done, 2018)

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

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

**UNIT-II**

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

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

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

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

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

**UNIT-III**

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

### **RECOMMENDED READING**

### **ELECTIVE COURSE-ME 124 OPTION (C): MODERN ENGLISH GRAMMAR AND USAGE**

Time: 3 hours

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

#### **Course objectives**

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

#### **Course outcomes**

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

### **INSTRUCTIONS FOR THE PAPER SETTER**

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

### **UNIT I**

#### **Chapter 1: Referring to people and things.**

Introduction to the noun group; Identifying people and things: nouns; Referring to people and things without naming them: pronouns; Identifying what you are talking about: determiners.

Exercises relevant to Chapter 1 in *Collins Cobuild English Grammar Exercises* by Katy Shaw.

#### **Chapter 2: Giving information about people and things.**

Introduction; Describing things: adjectives; Modifying using nouns: noun modifiers; Indicating possession or association: possessive structures; Talking about quantities and amounts; Referring to an exact number of things: numbers; Expanding the noun group: qualifiers.

Exercises relevant to Chapter 2 in *Collins Cobuild English Grammar Exercises* by Katy Shaw.

## UNIT II

### Chapter 3: Making a message

Indicating how many participants are involved: transitivity; Describing and identifying things: complementation; Talking about closely linked actions: using two verbs together in phase.

### Chapter 4: Varying the message

Statements, questions, orders, and suggestions; Negation; Using modals.

Exercises relevant to Chapters 3 and 4 in *Collins Cobuild English Grammar Exercises* by Katy Shaw.

### Chapter 5: Expressing time

Introduction; The present; The past; The future; Other uses of tenses; Timing by adjuncts; Time expressions and prepositional phrases; Frequency and duration.

### Chapter 6: Expressing manner and place

Introduction to adjuncts; Giving information about manner: adverbs; Giving information about place: prepositions.

Exercises relevant to Chapters 5 and 6 in *Collins Cobuild English Grammar Exercises* by Katy Shaw.

## PREScribed TEXTS FOR UNITS I & II

1. *Collins Cobuild English Grammar*. Editor-in-Chief John Sinclair; Managing Editor Gwyneth Fox. London and Glasgow: Collins, 1990. Rpt., 1990.  
The following chapters from this book are prescribed:  
Chapters 1, 2, 3, 4, 5 and 6.
2. Shaw, Katy. *Collins Cobuild English Grammar Exercises*. New Delhi: Indus (An imprint of Harper Collins Publishers India), 1991. Third impression 1994.  
The following chapters from this book are prescribed:  
Chapters 1, 2, 3, 4, 5 and 6.

## SUPPLEMENTARY TEXT

Quirk, Randolph and Greenbaum, Sidney. *A University Grammar of English*. New Delhi: Pearson Education, 1973. Ninth Indian Reprint, 2005.

## SUGGESTED READING

1. Greenbaum, Sidney and Quirk, Randolph. *A Student's Grammar of the English Language*. New Delhi: Pearson Education.
2. Leech, Geoffrey and Svartvik, Jan. *A Communicative Grammar of English*. New Delhi: Pearson Education.
3. Quirk, Randolph et al. *A Grammar of Contemporary English*. Cambridge University Press.
4. *Collins Cobuild Student's Grammar*. Practice Material by Dave Willis. New Delhi: Harper Collins, 1994.
5. Swan, Michael and Walter, Catherine. *How English Works* (With Answers). Oxford University Press, 2006.
6. Yule, George. *New Oxford Practice Grammar*. Advanced (With Answers). Oxford University Press, 2006.
7. Thomson, A.J. and Martinet, A.V. *A Practical English Grammar*. Intermediate to Advanced. Oxford University Press, 2006.

8. Thornbury, Scott. *Natural Grammar*. Oxford University Press, 2006.
9. Hewings, Martin. *Advanced Grammar in Use*. Upper Intermediate to Proficiency. Edition with Answers. Cambridge University Press, 2007.
10. Haines, Simon et al. *Advanced Grammar in Use Supplementary Exercises*. Upper Intermediate to Proficiency. Cambridge University Press, 2007.
11. Carter, Ronald and McCarthy, Michael. *Cambridge Grammar of English*. A Comprehensive Guide. Advanced, Proficiency and Above. Cambridge University Press, 2007.
12. Gower, Roger. *Grammar in Practice*. Level 6 Upper Intermediate. Cambridge University Press, 2007.
13. Singh, Sukhdev and Balbir Singh. *Grammar of the Modern English Language*. Cambridge University Press, 2012.