

**F. Y. B. A Compulsory English**  
**(w. e. f. 2019-2020)**  
**(Choice Based Credit System)**  
**70:30-Pattern**  
**(70-Semester-End Exam & 30-Internal Evaluation)**

**Prescribed Text: *Literary Gleam: An Anthology of Prose and Poetry* (Board of Editors-Orient BlackSwan)**

**Objectives:**

- a) To expose students to the best examples of prose and poetry in English so that they realize the beauty and communicative power of English
- b) To instill human values and develop the character of students as responsible citizens of the world
- c) To develop the ability to appreciate ideas and think critically
- d) To enhance employability of the students by developing their linguistic competence and communicative skills
- e) To revise and reinforce structures already learnt in the previous stages of learning.

**Semester-I**

**Prose:**

- 1. Engine Trouble — R. K. Narayan
- 2. On Saying 'Please' — A. G. Gardiner
- 3. The Gift of the Magi — O. Henry

**Poetry:**

- 1. A Red, Red Rose — Robert Burns
- 2. Leave this Chanting and Singing — Rabindranath Tagore
- 3. The Felling of a Banyan Tree — Dilip Chitre

**Grammar:**

- 1. Articles
- 2. Prepositions
- 3. Verbs
  - Regular and Irregular Verbs
  - Auxiliary Verbs: Primary and Modal
- 4. Punctuation

**Communication Skills:**

- 1. Greeting and Taking Leave

2. Introducing Yourself
3. Introducing People to One Another
4. Making Requests and Asking for Directions
5. Making and Accepting Apology

## **Semester- II**

### **Prose:**

1. In Sahyadri Hills, A Lesson in Humility — Sudha Murthy
2. The Model Millionaire — Oscar Wilde
3. The Eyes are not Here — Ruskin Bond

### **Poetry:**

1. My Heart Leaps Up — William Wordsworth
2. Ozymandias — P. B. Shelley
3. Success is Counted Sweetest — Emily Dickinson

### **Grammar:**

1. Tenses
2. Subject–Verb Agreement
3. Vocabulary

### **Communication Skills**

1. Inviting and Accepting/Declining Invitations
2. Making a Complaint
3. Congratulating, Expressing Sympathy and Offering Condolences
4. Making Suggestions, Offering Advice and Persuading

- Each semester shall have 3 credits for teaching. Each credit is equal to 15 hours, so this course shall have 45 teaching hours. In addition to that there shall be three hours allotted to internal evaluation. Changes as per the university guidelines shall be communicated from time to time.

**F. Y. B. A- Optional English (General Paper-1)**  
**(w. e. f. 2019-2020)**  
**(Choice Based Credit System)**  
**70:30-Pattern**  
**(70-Semester-End Exam & 30-Internal Evaluation)**

**Prescribed Text: *Initiations: Minor Literary Forms & Basics of Phonology* (Board of Editors- Orient BlackSwan)**

**Objectives:**

- a) To expose students to the basics of literature and language and develop an integrated view about language and literature in them
- b) To acquaint them with minor forms of literature in English and help them to appreciate the creative use of language in literature
- c) To introduce them to the basics of phonology of English so that they can pronounce better and speak English correctly.
- d) To prepare students to go for detailed study and understanding of literature and language
- e) To enhance the job potential of students by improving their language skills

**Semester - I**

**Prose Pieces:**

1. A Lesson My Father Taught Me - A.P.J. Abdul Kalam
2. Toasted English - R. K. Narayan

**Short Stories:**

1. The Romance of a Busy Broker - O. Henry
2. The Open Window - Saki

**Poetry:**

1. Sonnet 29: 'When in disgrace with Fortune and men's eyes' - William Shakespeare
2. The World is too much with Us - William Wordsworth
3. The Listeners - Walter de la Mare
4. No Men are Foreign - James Kirkup

**Language Studies:****Introduction to the Sounds of English: Part - I**

(Discrepancy between English Spelling and Pronunciation, Phonetic Symbols and Transcription, The Concept of Phoneme and Minimal Pairs.)

**Semester - II****Short Stories:**

1. The Doll's House - Katherine Mansfield
2. The Thief - Ruskin Bond

**Poetry:**

1. I remember; I remember - Thomas Hood
2. Where the Mind is without Fear - Rabindranath Tagore
3. The Mountain and the Squirrel - R. W. Emerson
4. Up - Hill - Christina Rossetti

**One Act Plays:**

1. The Monkey's Paw - W.W. Jacobs
2. Swansong - Anton Chekhov

**Language Studies:****Introduction to the Sounds of English: Part - II**

(The Concept of Syllable, Monosyllabic and polysyllabic Words, The Concept of Word Stress and Different Standards of Pronunciation i.e. British Received Pronunciation, General American English and General Indian English.)

- Each semester shall have 3 credits for teaching. Each credit is equal to 15 hours, so this course shall have 45 teaching hours. In addition to that there shall be three hours allotted to internal evaluation. Changes as per the university guidelines shall be communicated from time to time.

## **Question paper Pattern (2019-20)**

### **(Choice Based Credit System)**

**F Y B A Compulsory English: Text: LITERARY GLEAM: A SELECTION OF PROSE AND POETRY**

### **(70-Semester-End Exam & 30-Internal Evaluation)**

**SEMESTER-I      Hours: Three**

**Marks: 70**

**Q. 1)      A.** Attempt any One from the following questions:

(Two questions on **Prose piece -1**)

**B.** Attempt any One from the following questions:

(Two questions on **Prose piece -2**)

**Marks 14**

**Q. 2      A.** Attempt any One from the following questions:

(Two questions on **Prose piece -3**)

**B.** Attempt any One from the following questions:

(Two questions on **Poem - 1**)

**Marks 14**

**Q. 3)      A.** Attempt any One from the following questions:

(Two questions on **Poem -2**)

**B.** Attempt any One from the following questions:

(Two questions on **Poem -3**)

**Marks 14**

**Q.4) Objective Questions on Grammar and Punctuation** as under:

- a. Use correct articles in the blank space in the sentences given below. (3 out of 5)
- b. Fill in the blanks with correct preposition given in the brackets. (3 out of 5)
- c. Look at the underlined verbs in the sentences below and specify whether it is a regular verb or irregular verb: (3 out of 5)
- d. Look at the underlined auxiliaries in the sentences below and specify whether it is a primary or a modal auxiliary: (3 out of 5)
- e. Punctuate and rewrite the following sentence correctly. **Marks 14**

**Q.5) Practical Questions on Communication Skills: 1, 2, 3, 4, 5. Marks 14**

**Total Marks: 70**

## **SEMESTER - II**

### **Question Paper Format**

**Q. 1) A.** Attempt any One from the following questions:

(Two questions on **Prose piece -1**)

**B.** Attempt any One from the following questions:

(Two questions on **Prose piece -2**)

**Marks 14**

**Q. 2 A.** Attempt any One from the following questions:

(Two questions on **Prose piece -3**)

**B.** Attempt any One from the following questions:

(Two questions on **Poem - 1**)

**Marks 14**

**Q. 3) A.** Attempt any One from the following questions:

(Two questions on **Poem -2**)

**B.** Attempt any One from the following questions:

(Two questions on **Poem -3**)

**Marks 14**

**Q.4) Objective Questions on Grammar and Vocabulary** as under:

a. Fill in the blanks with correct tense form of the verb given in the brackets.

(6 out of 9)

b. Fill in the blanks using the appropriate form of the verb given in the brackets.

(4 out of 6)

c. Practical questions on vocabulary (e. g. Give synonyms/antonyms of the following words, Give a list of words related to computer/mobile/wild animals etc.)

(4 out of 6)

**Marks 14**

**Q.5) Practical Questions on Communication Skills:** 1, 2, 3, 4.

**Marks 14**

**Total Marks: 70**

**Pattern for Internal Evaluation in both the semesters:**

**1. Internal Mid-Semester Examination – 20**

**2. Home Assignments/Tutorials/Oral/Lecture Notes/Project - – 10**

**TOTAL – 30 Marks**

**F Y B A -Optional English (General Paper-1)**

**Text: INITIATIONS: MINOR LITERARY FORMS & BASICS OF PHONOLOGY**

**(70-Semester-End Exam & 30-Internal Evaluation)**

**SEMESTER-I Hours: Three**

**Marks: 70**

**Question Paper Format**

**Q. 1) A. Attempt any One from the following questions:**

(Two questions on **Prose piece -1**)

**B.** Attempt any One from the following questions:

(Two questions on **Prose piece -2**)

**Marks 14**

**Q. 2** **A.** Attempt any One from the following questions:

(Two questions on **Short Story -1**)

**B.** Attempt any One from the following questions:

(Two questions on **Short Story -2**)

**Marks 14**

**Q. 3)** Attempt any 02 out of the 04 given questions:

(Questions on the **Poems for the I st sem**)

**Marks -14**

**Q. 4)** Explain with reference to context (Any 2 out of 4 )

(**Questions on Poems for the Ist sem**)

:

**Marks 14**

**Q.5)** A. Write short notes: ( any 2 out of 4) :

**Marks 10**

B. Practical questions on phonology (any 4 out of 6) :

**Marks 04**

(**Questions on topics from Introduction to the Sounds of English Part –I**)

**Total Marks: 70**

## **SEMESTER - II**

**Hours: Three**

**Marks: 70**

### **Question Paper Format**

**Q. 1** **A.** Attempt any One from the following questions:

(Two questions on **Short Story -1 from II nd Sem**)



**B.** Attempt any One from the following questions:

(Two questions on **Short Story -2 from IInd Sem**)

**Marks 14**

**Q.2** Attempt any 02 out of the 04 given questions:

(Questions on the **Poems for the II nd Sem**)

**Marks -14**

**Q. 3** Explain with reference to context (Any 2 out of 4 )

(**Questions on Poetry for the II nd Sem**)

:

**Marks 14**

**Q. 4 A.** Attempt any One from the following questions:

(Two questions on **the First One Act Play**)

**B.** Attempt any One from the following questions:

(Two questions on **the Second One Act Play**)

**Marks 14**

**Q.5) A.** Write short notes: ( any 2 out of 4 ) :

**Marks 10**

B. Practical questions on phonology (any 4 out of 6) :

**Marks 04**

(**Questions on topics from Introduction to the Sounds of English Part –II**)

**Total Marks: 70**

**Pattern for Internal Evaluation in both the semesters:**

**1. Internal Mid-Semester Examination – 20**

**2. Home Assignments/Tutorials/Oral/Lecture Notes/Project/Seminar/G D – 10**

**TOTAL – 30 Marks**



## S. Y. B. A.

### Compulsory English (Core Course-CC)

#### **(Choice Based Credit System-70:30-Pattern)**

**(w. e. f- 2020-2021)**

**(03 Credit Course)**

#### **Preamble:**

The course aims at contributing to the overall personality development of the students. They have to be good human beings before anything else. This laudable aim involves instilling essential human values like tolerance, understanding, sympathy, respecting the differences, living in harmony with nature, protecting the environment etc. In our prose and poetry selections we have kept these considerations in mind. We offer an adequate mix of British, American, Indian and other writers and poets because we want our students to be responsive to an era of globalization but at the same time they have to be rooted in Indian culture and ethos.

Our students have to develop into responsible citizens of the world. They have to become confident and face the challenges of life successfully. Effective use of language is necessary for success in all walks of life. Hence we have focused on enhancing the linguistic skills of the students by concentrating on essential aspects of grammar and enrichment of vocabulary. Apart from the professional and technical qualifications of the employees, the present day employers generally look for certain soft skills which relate to some positive personality traits, attitudes and social skills. Hence the course includes units on some essential soft skills. The course is thus a value oriented and a skill-based course.

#### **Objectives:**

- a) To expose students to the best examples of literature in English and to contribute to their emotional quotient as well as independent thinking.
  - b) To instill universal human values through best pieces of literature in English
  - c) To develop effective communication skills by developing ability to use right words in the right context.
  - d) To enhance employability of the students by developing their basic soft skills
  - e) To revise and reinforce the learning of some important areas of grammar for better linguistic competence.
- **Each** semester shall have 3 credits for teaching. Each credit is equal to 15 hours, so this course shall have 45 teaching hours. In addition to that there shall be 03 hours allotted to internal evaluation. **(3x15=45+3=48)**. It is applicable to all other papers/courses.
  - **Considering** the choice-based credit system (CBCS) and the semester pattern, both Semesters-III & IV will have a uniform evaluation pattern of 100 marks each. There will be an 'Internal Examination' for 30 marks and 'Semester-end Examination' for 70 marks.
  - **The Internal** Examination for 30 marks will be conducted at college level.  
Assignment/group discussion/tutorial/seminar/oral/project for 10 marks  
A Mid-semester Written Test for 20 marks

## **Semester-III**

**Prescribed Text: *Panorama: Values and Skills through Literature* (Board of Editors- Orient BlackSwan)**

### **Unit-I- Prose**

1. A Simple Philosophy- **Seathl**
2. The Homecoming- **Rabindranath Tagore**
3. The Verger- **Somerset Maugham**

### **Unit-II- Poetry**

1. The Palanquin Bearers- **Sarojini Naidu**
2. On the Grasshopper and the Cricket- **John Keats**
3. Pied Beauty- **George Manley Hopkins**

### **Unit-III- Grammar**

1. The Passive Voice
2. Direct and Indirect Speech
3. Negative Sentences

### **Unit-IV- Vocabulary**

1. One-word substitutes
2. Idioms
3. Suffixes and prefixes

### **Unit-V- Soft Skills**

1. Leadership skills
2. Teamwork skills

## **Semester-IV**

**Prescribed Text: *Panorama: Values and Skills through Literature* (Board of Editors- Orient BlackSwan)**

### **Unit-I- Prose**

1. The Chicago Speech- **Swami Vivekananda**
2. The Lottery Ticket- **Anton Chekhov**
3. The Open Window- **Saki (H. H. Munro)**

### **Unit-II- Poetry**

1. On Another's Sorrow- **William Blake**
2. Laugh and Be Merry- **John Masefield**
3. The Rock and the Bubble- **Louisa May Alcott**

### **Unit-III- Grammar**

1. Question tags
2. Simple, Compound and Complex sentences
3. Degrees of Comparison

### **Unit-IV- Vocabulary**

1. Collocations: Words that go together
2. Phrasal Verbs
3. Commonly Confused Words

### **Unit-V- Soft Skills**

1. Problem-solving skills
2. Time management

### **Question paper Patterns**

#### **SEMESTER-III** **(Semester-End Exam)**

**Time: Three Hours**

**Marks: 70**

- Q. 1) A.** Answer the following questions in one or two sentences each (6 out of 9) **Marks 06**  
**B.** Attempt the following: (Any 2 out of 3 questions) **Marks 14**  
(Questions on **Unit-I- Prose**)
- Q. 2) A.** Answer the following questions in one or two sentences each (6 out of 9) **Marks 06**  
**B.** Attempt the following: (Any 2 out of 3 questions) **Marks 14**  
(Questions on **Unit-II-Poetry**)
- Q. 3)** Objective questions on **Grammar** as under: **Marks 10**  
a) Change the following into passive voice (4 out of 6)  
b) Change the following into indirect speech (3 out of 5)  
c) Change the following into negative sentence (3 out of 5)
- Q.4)** Objective questions on **Vocabulary** as under: **Marks 10**  
a) Give one-word substitute for the following (4 out of 6)  
b) Match the following pairs of idioms and their meanings (3 out of 5)  
c) Give examples of the words with following suffixes/prefixes (3 out of 5)
- Q.5)** Answer the following questions in brief (2 out of 3) **Marks 10**  
(Questions on **Unit-V- Soft Skills**)

**SEMESTER-IV**  
**(Semester-End Exam)**

**Time: Three Hours**

**Marks: 70**

- Q. 1) A.** Answer the following questions in one/two sentences each (6 out of 9) **Marks 06**  
**B.** Attempt the following: (Any 2 out of 3 questions) **Marks 14**  
(Questions on **Unit-I-Prose**)
- Q. 2) A.** Answer the following questions in one/two sentences each (6 out of 9) **Marks 06**  
**B.** Attempt the following: (Any 2 out of 3 questions) **Marks 14**  
(Questions on **Unit-II- Poetry**)
- Q. 3)** Objective questions on **Grammar** as under: **Marks 10**  
a) Add question tags to the following. (4 out of 6)  
b) Identify the type of the sentence (simple/compound/complex) (3 out of 5)  
c) Change into comparative/superlative degree (3 out of 5)
- Q.4)** Objective questions on **Vocabulary** as under: **Marks 10**  
a) Specify whether the underlined collocation is right or wrong. (4 out of 6)  
b) Fill in the blanks with correct phrasal verbs chosen from those given in the brackets (3 out of 5)  
c) Complete the sentences with an appropriate word chosen from those in the brackets (3 out of 5)
- Q.5)** Answer the following questions in brief (2 out of 3) **Marks 10**  
(Questions on **Unit-V- Soft Skills**)

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**S. Y. B. A.**

**Skill Enhancement Course-SEC-1A**

**(Old General English-G-2)**

**(Choice Based Credit System-70:30-Pattern)  
(w. e. f- 2020-2021)  
(03 Credit Course)**

**Title of the Paper: Advanced Study of English Language**

**Prescribed Text: *Linguistics: An Introduction*- (Ed. Board of Editors, Orient BlackSwan)**

**Preamble:**

Language is basically a skill-based subject. The present course is a skill enhancement course. Effective use of language involves multiple skills, namely listening, speaking, reading and writing. In order to acquire these skills and become efficient users of language our students need to be conversant with different aspects of language. Thus the students need to know phonological aspects of language like correct pronunciation, stress, tone groups, intonation patterns etc. The basics of morphology acquaint students with the structure of words and word formation processes. Morphology combined with lexical semantics contributes to the enrichment of vocabulary and helps the students to use right words in a right place in their communication. English in India is a second language and in a second language learning situation, developing insight into the process of sentence formation is very important. Syntax part of the course takes care of this crucial aspect in the development of language skills.

Mere correctness of language is not enough. We have to use language appropriately in a given context. Grounding in pragmatics contributes to the language skills of students by helping them produce contextually appropriate utterances. The sociolinguistics part of the course focuses on language variation because language is not a monolithic phenomenon. Awareness of diversity in language use can make the learner a better user of language. The course thus enhances the linguistic and communicative skills of the students.

**Objectives of the Course:**

- a) To familiarize students with the various components of language.
- b) To develop overall linguistic competence of the students.
- c) To introduce students to some advanced areas of language study.
- d) To prepare students to go for detailed study and understanding of language.

**Semester-III**

**Course Content-**

1. Phonetics and Phonology part from- **Linguistics: An Introduction**
2. Morphology part from- **Linguistics: An Introduction**

### 3. Sociolinguistics part from- **Linguistics: An Introduction**

(Following topics from **chapter – 1, 2, 3 and 4 of the prescribed book**)

#### **1. Phonology:**

**15 Clock Hours**

1. Organs of speech, speech mechanisms,
2. Description and classification of consonants and vowels,
3. Concept of syllable,
4. Word accent, sentence accent,
5. Tone groups, placement of nuclear/tonic accent,
6. Concept of intonation, uses/types of tones

#### **2. Morphology:**

**15 Clock Hours**

1. What is morphology?
2. Concept of morpheme, allomorph, zero allomorph, types of morphemes (free and - bound), Prefixes and Suffixes (class-changing and class-maintaining),
3. Inflectional and Derivational suffixes, borrowings

#### **3. Sociolinguistics:**

**15 Clock Hours**

1. National varieties of English: British, American and Indian
2. Regional and social dialects, standard dialect, concept of register, formal and informal styles
3. Pidgins and Creoles, code-switching and code mixing

## **Semester-IV**

**Prescribed Text:** *Linguistics: An Introduction-* (Ed. Board of Editors, Orient BlackSwan)

#### **Course Content-**

1. Syntax part from- **Linguistics: An Introduction**
2. Semantics part from- **Linguistics: An Introduction**
3. Pragmatics part from- **Linguistics: An Introduction**

(Following topics from **chapter – 5, 6 and 7 of the prescribed book**)

#### **1. Syntax:**

**15 Clock Hours**

1. Concept of Phrase, Phrase structure rules/ types of Phrases: Noun phrase, Adjective phrase, Adverb phrase, Prepositional phrase and Verb phrase.
2. Concept of Clause, Parts of Clauses: Subjects and objects, complements and Adverbials, Concept of Subject –verb Concord, Clause patterns.
3. Types of Sentences: Structural Classification - Simple Sentence, Compound Sentence and Complex sentence
4. Types of Sentences: Functional Classification - (affirmatives/interrogatives/imperatives) Wh –questions, Yes-No Questions, Tag



Questions, Negative Sentences, Do-support, Imperatives

**2. Semantics:** (Introductory)

**15 Clock Hours**

1. What is Semantics? Difference between Denotative and Connotative meaning.
2. Lexical relations: Synonymy, Antonymy, Homonymy, Homography and Homophony, Polysemy, Difference between Homonymy and Polysemy, Superordinate terms and Hyponymy, Metonymy.

**3. Pragmatics:** (Introductory)

**15 Clock Hours**

1. What is Pragmatics?
  2. Speech Acts: Types
    - a. Austin's typology - locutionary, illocutionary, perlocutionary.
    - b. Searle's typology – the six types
    - c. Direct and Indirect Speech Acts
  3. The Co-operative Principle and Its Maxims
  4. The Politeness Principle and Its Maxims
- As indicated in the CBCS (Choice Based Credit System) Restructured Programme of Savitribai Phule Pune University at undergraduate level to be introduced from the academic year 2019-20, this subject SEC (old-G-2-General English), like other subjects under B.A. Degree Course, shall have 70 +30 pattern. There will be written examination of 70 marks of 3 hrs duration for this subject at the end of each semester. The class work (internal evaluation) shall carry 30 marks. Each semester shall have 3 credits for teaching. Each credit is equal to 15 hours so this course shall have 45 teaching hours. In addition to that there shall be 03 hours allotted to internal evaluation.

**Reference Books:**

1. Study of Language: An Introduction – George Yule, (CUP, 1985)
2. English Grammar for Today: A New Introduction – Margaret Deuchar, Geoffrey Leech, Robert Hoogenraad (Palgrave Macmillan, 1982)
3. Semantics – F.R. Palmer (CUP, 1981)
4. Pragmatics - George Yule, (OUP, 2000)
5. Modern Linguistics: An Introduction - Verma and Krishnaswamy (OUP, 1989)
6. Pragmatics and Discourse: A Resource Book for Students - Joan Cutting, (Routledge, 2002)
7. Structure and Meaning in English – Graeme Kennedy (Pearson, 2011)
8. Making Sense of English: A Textbook of Sounds, Words and Grammar – M.A. Yadugiri (New Delhi: Viva Books Pvt. Ltd., 2006)

**Question Paper Patterns**  
**(Semester-III)**  
**(Sem-End Exam)**  
**(w.e.f- 2020-21)**

**Time: Three Hours**

**Total Marks: 70**

- |   |                 |
|---|-----------------|
| Q. 1) Attempt any three out of five questions-<br>(Short notes on <b>Phonology part</b> )   | <b>15 Marks</b> |
| Q. 2) Attempt following questions-<br>(Practical/Objective questions on <b>Phonology part</b> )<br>A) Transcribe the words (Five out of Seven) - 10 marks<br>B) Do as directed (Five out of Seven) - 05 Marks | <b>15 Marks</b> |
| Q. 3) Attempt any four out of six questions-<br>(Questions on <b>Morphology</b> )   | <b>20 Marks</b> |
| Q. 4) Attempt any four out of six questions-<br>(Questions on <b>Sociolinguistics</b> )   | <b>20 Marks</b> |

**Question Paper Patterns**  
**(Semester-IV)**  
**(Sem-End Exam)**  
**(w.e.f- 2020-21)**

**Time: Three Hours**

**Total Marks: 70**

- |   |                 |
|---|-----------------|
| Q. 1) Attempt any three out of five questions-<br>(Questions on <b>Syntax</b> )                 | <b>15 Marks</b> |
| Q. 2) Attempt any three out of five questions-<br>(Questions on <b>Syntax &amp; Semantics</b> ) | <b>15 Marks</b> |
| Q. 3) Attempt any three out of five questions-<br>(Questions on <b>Semantics</b> )              | <b>20 Marks</b> |
| Q. 4) Attempt any four out of six questions-<br>(Questions on <b>Pragmatics</b> )               | <b>20 Marks</b> |

**Internal Evaluation-Total-30 Marks**  
**(Applicable to both Semesters III & IV)**

1. Written Test - **20 Marks**
2. Project/Group Discussion/ Tutorial/ Home Assignment/ Seminar/ Participation in a Classroom Activity- **10 Marks**

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## **S. Y. B. A.**

### **Discipline Specific Course (DSC-1A)**

**(Old Special Paper-I)**

**(Choice Based Credit System-70:30-Pattern)**

**(w. e. f- 2020-2021)**

**(03 Credit Course)**

### **Title of the Paper: Appreciating Drama**

#### **Preamble:**

Drama is an age-old form of literature. Moreover, it is a performing art form. It has been undergoing several transformations in its form and performance till date. In this sense, the world of drama has been exploring and exposing very many distinguishing theoretical, literary and theatrical dimensions. At the backdrop of the very dynamics of drama, the syllabus prescribed under this paper attempts to give justice to the multi-dimensional aspects of drama. The course contents and the evaluation patterns are radically designed to keep pace with the age of technology and to empower the learners for futuristic academic avenues.

#### **Objectives:**

1. To introduce Drama as a major form of literature
2. To introduce minor forms of Drama
3. To acquaint and enlighten students regarding the literary and the performing dimensions of drama
4. To acquaint and familiarize the students with the elements and the types of Drama
5. To encourage students to make a detailed study of a few sample masterpieces of English Drama from different parts of the world
6. To develop interest among the students to appreciate and analyze drama independently
7. To enhance students' awareness regarding aesthetics of Drama and to empower them to evaluate drama independently

### **Semester-III**

#### **Course contents-**

#### **UNIT-I**

#### **Theory of Drama:**

1. Drama, the Literary Form
2. Drama, the Performing Art Form
3. Elements of Drama:
  - i) Literary Elements: (Theme, Plot, Characters, Diction, Conflict, Setting etc.)
  - ii) Theatrical Elements: (Stage directions, Light effects, Music, Costumes, Stage

- property, Makeup etc.)
4. Types of Drama: (Tragedy, Comedy, Tragicomedy, Problem play, Absurd drama)
  5. An Introduction to Minor Forms of Drama: (e.g. One-act-play, Skit, Street play, a short Radio play, Pantomime etc.)

## **UNIT-II**

**A Midsummer Night's Dream** by William Shakespeare

## **Semester-IV**

### **Title of the Paper: Appreciating Drama**

## **UNIT-I**

**Arms and the Man** by George Bernard Shaw

## **UNIT-II**

**The Fire and the Rain** by Girish Karnad

### **Select Bibliography:**

1. Abrams M.H. 1957. A Glossary of Literary Terms. Madras: Macmillan India Press.
2. Anandlal. 2004. Ed. The Oxford Companion to Indian Theatre. New Delhi: Oxford University Press.
3. Berthold M. 1999. The History of World Theatre. New York: Continuum.
4. Briggs J. & Jefferson N.C. 2003. Encyclopedia of Stage Lighting. : McFarland
5. Brown J.R. 1972. Theatre Language. London: The Penguin Press.
6. Craig E.G. 1911. On the Art of the Theatre. London: William Heinemann Ltd.
7. Crook T. 1999. Radio Drama. Routledge; 1st Edition
8. Dharwadkar A. 2005. Theatres of Independence. New Delhi: Oxford University Press
9. Hughes M. 2013. A History of Pantomime. Remember When
10. Jagadale U.S. 2014. Communication in Drama: A Pragmatic Approach. PartridgeIndia.
11. Mamet D. 1994. Goldberg Street: Short Plays and Monologues. Grove Press

12. Pease A. 1998. Body Language. London: Sheldon Press.
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### **EVALUATION PATTERN**

Considering the choice-based credit system (CBCS) and the semester pattern, both Semester-3 and Semester-4 will have a uniform evaluation pattern of 100 marks each. There will be an 'Internal Examination' for 30 marks followed by a 'Semester-end Examination' for 70 marks.

The Internal Examination for 30 marks will be conducted in two parts.

#### **1) Practical Examination for 10 marks:**

The practical examination aims at testing practical applications of the course contents. Hence, the evaluation pattern has to be a practical one. The following choice-based modes of evaluation can be considered in this concern.

**(Modes of evaluation:** Dramatic performances, Group discussions, Seminars, Project presentations, Library work, Oral examination etc.)

**In Semester-III**, the practical examination aims at testing practical applications of Unit-I: 'Theory of Drama' on the basis of the above-mentioned choices of evaluation modes.

**In Semester-IV**, the practical examination aims at testing practical applications of Unit-I: **Arms and the Man** on the basis of the above-mentioned choices of evaluation modes.

#### **2) A Mid-semester Written Test for 20 marks:**

Being a written test, it aims at testing the theoretical subject knowledge of the students, on the basis of the semester-wise syllabus given below.

**For Semester-III** the syllabus for the test will be **Unit-I: 'Theory of Drama'**.

**For Semester-IV** the syllabus for the test will be **Unit-I: Arms and the Man**.

### **SEMESTER-III**

#### **SEMESTER-END EXAMINATION**

##### **Question Paper Pattern**

**Marks: 70**

**Time: 3 Clock Hours**

**Instructions:**

- 1. All questions are compulsory.**                      **2. Figures to the right indicate full marks.**

- Q.1) Short-answer questions on the play A Midsummer Night's Dream  
(3 out of 5) (15)
- Q.2) Short-answer questions on the play A Midsummer Night's Dream  
(3 out of 5) (15)
- Q.3) Long-answer questions on the play A Midsummer Night's Dream  
(1 out of 2) (10)
- Q.4) Long-answer question on the play A Midsummer Night's Dream  
(1 out of 2) (10)
- Q.5) Short-answer questions on the theory topics 'Types of Drama' and 'An Introduction to Minor Forms of Drama'  
(4 out of 6) (20)

**SEMESTER-IV**

**SEMESTER-END EXAMINATION**

**Question Paper Pattern**

**Marks: 70**

**Time: 3 Clock Hours**

**Instructions:**

1. All questions are compulsory.                      2. Figures to the right indicate full marks.

- Q.1) Short-answer questions on the play The Fire and the Rain  
(3 out of 5) (15)
- Q.2) Short-answer questions on the play The Fire and the Rain  
(3 out of 5) (15)
- Q.3) Long-answer questions on the play Arms and the Man  
(1 out of 2) (10)
- Q.4) Long-answer questions on the play Arms and the Man  
(1 out of 2) (10)
- Q.5) Short-answer questions on The Fire and the Rain  
(4 out of 6) (20)

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## **S. Y. B. A.**

### **Discipline Specific Course (DSC-2A)**

**(Old Special Paper-II)**

**(Choice Based Credit System-70:30-Pattern)**

**(w. e. f- 2020-2021)**

**(03 Credit Course)**

#### **Title of the Paper: Appreciating Poetry**

##### **Rationale:**

Poetry has been the oldest form of literature and continues to be an important part of art and culture. It conveys a thought, describes a scene, or narrates a story in a concentrated, lyrical arrangement of words. It can be structured with rhyming lines and meter or can also be freeform that follows no formal structure. Poetry on the level of content offers a huge variety of aesthetic and worldly experiences. It offers new perspectives to look at the usual matters. The present course is designed in line with such liberating and enriching nature of poetry. This is an introductory course and it is intended that students learn the basics of poetry through its theory and the practical application of some of the terms related to poetry. Given its elementary nature this course cannot afford to be ambitious in its scope and selection of poems. Poems are not necessarily selected from different nationalities and cultures and no specific theme is maintained in the selection of poems. However it is seen in the selection that students get exposed to a variety of experiences through poems of different mold and that their aesthetic and human sensibilities get enriched.

##### **Objectives:**

1. To acquaint students with the terminology in poetry criticism (i.e. the terms used in appreciation and critical analysis of poems)
2. To encourage students to make a detailed study of a few sample masterpieces of English poetry
3. To enhance students awareness in the aesthetics of poetry and to empower them to read, appreciate and critically evaluate poetry independently

### **Semester-III**

#### **Course Content-**

**Prescribed Text: *Mirage: An Anthology of English Poetry* Ed. Board of Editors, Orient Blackswan**

#### **A) Theory of Poetry**

- (a) What is poetry? Significant development in the art of poetry during major periods
- (b) Elements of poetry: Rhythm, Meter, Sound Structure, Stanza Forms,
- (c) Figures of Speech, Symbols, Imagery, Simile, Metaphor, Personification and other Poetic Devices like Repetition and Contrast.
- (d) Types of Poetry: Elegy, Sonnet, Dramatic Monologue, Lyric, Ode, Ballad

## **B) Poems:**

- 1. The Nightingale- **Philip Sidney**
- 2. Sonnet 3- **William Shakespeare**
- 3. The Sun Rising- **John Donne**
- 4. London- **William Blake**
- 5. Ode on a Grecian Urn- **John Keats**
- 6. To a Skylark- **P. B. Shelley**

## **Semester-IV**

**Prescribed Text:** *Mirage: An Anthology of English Poetry* Ed. Board of Editors, Orient Blackswan

## **Poems:**

- 1. My Last Duchess- **Robert Browning**
- 2. Sailing to Byzantium- **W. B. Yeats**
- 3. Futility- **Wilfred Owen**
- 4. A Bird Came Down the Walk- **Emily Dickinson**
- 5. Talking in Their Sleep- **Edith M. Thomas**
- 6. What Is Life- **John Clare**
- 7. Sympathy- **Paul Laurence Dunbar**
- 8. The Awakening- **James Weldon Johnson**
- 9. The Wind- **Amy Lowell**
- 10. Freedom- **Rabindranath Tagore**
- 11. Caged Bird- **Maya Angelou**
- 12. Failure of Communication- **Judith Wright**

## **Select Bibliography:**

- 1. Abrams M.H. 1957. *A Glossary of Literary Terms*. Madras: Macmillan India Press.
- 2. Drew Elizabeth. 1959. *Poetry- A Modern Guide to Its Understanding and Enjoyment*. Dell Publishing Co.
- 3. Lennard John. 2005. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*. OUP.
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- 5. Oliver Mary. 1994. *A Poetry Handbook*. Harcourt Brace & Company.
- 6. Williams Rhian. 2009. *The Poetry Tool Kit: The Essential Guide to Studying Poetry*. Bloomsbury
- 7. Wolosky Shira. 2001. *The Art of Poetry: How to Read Poem*. OUP.



## **EVALUATION PATTERNS**

As indicated in the CBCS (Choice Based Credit System) Restructured Programme of Savitribai Phule Pune University at undergraduate level, this course shall have 70+30 pattern. There will be a written examination of 70 marks of 3 hours duration for this course at the end of each semester. The class work (internal evaluation) shall carry 30 marks. Each semester shall have 3 credits for teaching. Each credit is equal to 15 hours so this course shall have 45 teaching hours. In addition to that there shall be three hours allotted to internal evaluation.

**The Internal Evaluation for 30 marks shall be conducted in two parts-**

### **1) Practical Examination for 10 marks:**

The practical examination aims at testing practical application of the course contents. Hence, the evaluation pattern has to be a practical one. The following choice-based modes of evaluation may be considered-

**Modes of evaluation:** Recitation of Poems, Group discussions, Seminars, Project Presentations, Library Work, Oral Examination, etc.

### **2) Written Test for 20 marks**

## **SEMESTER-III**

### **SEMESTER-END EXAMINATION**

**(Question Paper Pattern)**

**Time: Three Hours**

**Total Marks:-70**

- |   |      |
|---|------|
| Q 1- Questions on the theory of poetry (5 out of 7)<br>(Elements of Poetry, Types of Poetry)                      | [10] |
| Q 2- Practical questions on the application of theory to the poems prescribed (5 out of 7)<br>(Figures of Speech) | [10] |
| Q 3-Theme-based questions on the poems prescribed (2 out of 3)  | [20] |
| Q 4- Theme-based questions on the poems prescribed (2 out of 3)   | [20] |
| Q 5- Reference to context (2 out of 4)  | [10] |

## **SEMESTER-IV**

### **SEMESTER-END EXAMINATION**

**(Question Paper Pattern)**

**Time: Three Hours**

**Total Marks: 70**

- |  |      |
|--|------|
| Q-1- Theme-based questions on the poems prescribed (3out of 5)<br>(Questions on Poems 1, 2, 3)   | [15] |
| Q. 2- Theme-based questions on the poems prescribed (3 out of 5)<br>(Questions on Poems 4, 5, 6) | [15] |

Q 3- Theme-based questions on the poems prescribed (3 out of 5) (Questions on Poems 7, 8, 9)	[15]
Q 4- Theme-based questions on the poems prescribed (3 out of 5) (Questions on Poems 10, 11, 12)	[15]
Q 5- Reference to context- poems prescribed (2 out of 4)	[10]

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**(S.Y.B.A)**

**Skill Enhancement Course-(SEC-2A)**  
**(w.e.f-2020- 2021)**

**“A Certificate Course in Skill Development”**

**[Two Credit Course (2x15=30 Hours)]**

**Objectives:**

1. Enhancing the skill of using English for everyday communication
2. To acquaint the students with the verbal and nonverbal communication
3. To create opportunities to access exposure of speaking in various contexts
4. To acquaint and familiarize the students with soft skills
5. To develop interest among the students to interact in English

**Suggestions to Teachers:**

1. It is a learner-centric course.
2. The course aims at developing skill among the students.
3. Learning can be facilitated through interactive and informal guiding sessions.
4. Participation and up-gradation of the students' performance needs to be encouraged.
5. Practicals, Exercises, Activity monitoring, Projects, Seminars, Presentations, Group Discussions are some of the activities that the teachers are expected to encourage.
6. Relevant and innovative ideas of both the students and the teachers are always appreciable for a successful completion of this course
7. The concerned faculty/teachers have to maintain the record of the students (Given in the Evaluation pattern) as the credits to the students need to be given on the basis of preserved record.

**SEMESTER-III**

**Course content:**

- A) Introducing Yourself and Others
- B) Joining and Leaving Conversation
- C) Accepting/Declining Invitations
- D) Asking/Giving/Refusing Permission
- E) Digital Literacy
- F) Project Management

**SEMESTER-IV**

**Course content:**

- A) Asking/Giving/Refusing Information

- B) Agreeing/Partial Agreeing/Disagreeing
  - C) Complaining
  - D) Apologizing
  - E) Vocabulary Building
  - F) Delivering a Speech
- .....

### **EVALUATION PATTERN**

At the end of both the semesters, an activity-based evaluation of the skill development is to be conducted using ANY ONE of the following evaluation modes.

1. Submission of a Project
2. Seminar
3. Group Discussion
4. Mock Interviews
5. Presentations
6. Any other mode of evaluation relevant to the course contents

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**Savitribai Phule Pune University**  
**(Choice Based Credit System-70:30-Pattern)**  
**(w. e. f- 2021-2022)**  
**T. Y. B. A- English**

Semesters	New Nomenclature of Courses/Papers	Old Nomenclature of Courses/Papers	Credits
V	CC-Compulsory English	Compulsory English	03
VI	CC-Compulsory English	Compulsory English	03
V	SEC-1-C	G-3	03
VI	SEC-1-D	G-3	03
V	DSE-1-C	S-3	3+1=04
VI	DSE-1-D	S-3	3+1=04
V	DSE-2-C	S-4	3+1=04
VI	DSE-2-D	S-4	3+1=04
V	SEC-2-C	----	02
VI	SEC-2-D	----	02

**T. Y. B. A.**  
**Compulsory English**

**(CC-Core Course- 03 Credit)**

**Rationale:**

The present course is a core course and it basically consists of two components: the literature component and the skills component. The literature component includes some of the best samples of English short stories, essays and poems written by writers of different nationalities (British, American, Indian etc.) This cultural mix is deliberate. We are living in a globalized world and our students need to have at least a cursory acquaintance with different cultures in the outside world. This is particularly important in a pluralistic society like ours. The core course is a part of the humanities. It aims at contributing to the linguistic and communicative abilities of the students. At the same time it also aims at fostering humanitarian attitude in our students and make them better human beings. Our prose and poetry selections in the literature part of the syllabus take care of these humanistic and aesthetic considerations.

The skills component of the syllabus includes language skills (i.e. grammar part and writing skills), soft skills and employability skills. All these are necessary in the contemporary world to make our students confident and enable them to face the real life challenges successfully. The

core course is essentially a language course. Linguistic competence is absolutely necessary for achieving success in almost all the fields of life. Hence we have concentrated on some important aspects of grammar. There are certain writing skills and communicative skills required in all work environments today. These have also been included in the syllabus. Some soft skills and employability skills are necessary from the viewpoint of the employer as well as the employee for his own career advancement. In fact no employee can survive without these skills in the modern day work place. We have kept all these practical considerations in mind while preparing the present syllabus. It is thus a composite course focusing on human values and useful, practical skills.

**Objectives:**

- a) To familiarize students with some excellent pieces of prose and poetry in English so that they realize the beauty and communicative power of English.
- b) To enable students to become competent and effective users of English in real life situations.
- c) To contribute to the overall personality development of the students.
- d) To instill humanitarian values and foster sympathetic attitude in the students.
- e) To train the students in practical writing skills required in work environment.
- f) To impart knowledge of some essential soft skills to enhance their employability.

**\*Each** semester shall have 3 credits for teaching. Each credit is equal to 15 hours, so this course shall have 45 teaching hours. In addition to that there shall be 03 hours allotted to internal evaluation. **(3x15=45+3=48).**

**\*Considering** the choice-based credit system (CBCS) and the semester pattern, both Semesters-V & VI will have a uniform evaluation pattern of 100 marks each. There will be an 'Internal Examination' for 30 marks and 'Semester-end Examination' for 70 marks.

**\*The Internal** Examination for 30 marks will be conducted at college level.

- a) Assignment/group discussion/tutorial/seminar/oral/project for 10 marks
- b) A Mid-semester Written Test for 20 marks

## **SEMESTER-V**

**Prescribed Text:** *Exploring New Horizons* (Ed-Board of Editors- Orient BlackSwan)

### **Unit-I- Prose (12 Clock Hours)**

- 1. The Phantom Luncheon – Saki
- 2. Function of Education –J. Krishnamurti
- 3. God sees the Truth but Waits – Leo Tolstoy

### **Unit-II- Poetry (12 Clock Hours)**

- 1. The Neutral Tones – Thomas Hardy
- 2. Strange Meeting – Wilfred Owen
- 3. Have you got a brook in your little heart – Emily Dickinson

### **Unit-III- Grammar (08 Clock Hours)**

1. Adverbs and their types (manner, place, time, frequency etc.)
2. Synthesis of sentences by using participles, infinitives, adverbials etc.)
3. Types of Sentences according to function: Declaratives, Interrogatives, Imperatives

### **Unit-IV- Writing (08 Clock Hours)**

1. Paragraph Writing
2. Note-making and Note-taking
3. Reference Skills (Using dictionaries/thesaurus/encyclopedias/year books/table of contents/indices etc)

### **Unit-V- Soft Skills and Employability Skills (05 Clock Hours)**

1. Body Language/Non-verbal Communication
2. Tips for Effective Communication
3. Telephone Skills
4. Teleconferences

## **SEMESTER-VI**

**Prescribed Text: *Exploring New Horizons* (Ed-Board of Editors-Orient BlackSwan)**

### **Unit-I- Prose (12 Clock Hours)**

1. Shakespeare's Sister – Virginia Woolf
2. After Twenty Years – O. Henry
3. The Conjuror's Revenge – Stephen Leacock

### **Unit-II- Poetry (12 Clock Hours)**

1. The Man of Life Upright – Thomas Campion
2. Money Madness – D.H. Lawrence
3. The Toys – Coventry Patmore

### **Unit-III- Grammar (08 Clock Hours)**

1. Transforming Declarative sentences into Yes-No questions
2. Transforming Declarative sentences into Wh- questions
3. Transforming Positive Imperative sentences into Negative imperatives

### **Unit-IV- Writing (08 Clock Hours)**

1. Email Writing
2. Using Graphs and Charts

### 3. Dialogue Writing

#### **Unit-V- Soft Skills and Employability Skills (05 Clock Hours)**

1. Stress Management
2. Motivation and Positive Approach
3. Goal Setting
4. Adaptability Skills

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#### **Skill Enhancement Course (SEC 1-C & SEC 1-D)**

**(Old G-3)**

**(w. e. f. 2021- 2022)**

#### **Title of the Paper: Enhancing Employability Skills**

**(Credit-3)**

**Prescribed Text- *Aspirations: English for Careers* (Board of Editors-  
Orient Black Swan)**

#### **Rationale:**

TYBA students are on the threshold of their career. Hence, it is necessary to orient and prepare them for different careers they can join after graduation. Considering the various career opportunities available to Arts graduates, the syllabus aims at awareness raising, competence building and skill enhancement of the learners. All the units in the book, besides offering exposure to the use of English for different careers, are radically designed to keep pace with the age of technology and to empower the learners for the present as well as the upcoming career avenues.

#### **Course Outcomes:**

After studying the paper successfully, the learners will be able:

1. To get the awareness of career opportunities available to them.
2. To identify the career opportunities suitable to them.
3. To understand the use of English in different careers.
4. To develop competence in using English for the career of their choice.
5. To enhance skills required for their placement.
6. To use English effectively in the career of their choice.
7. To exercise verbal as well as nonverbal communication effectively for their career.



**\*Each** semester shall have 3 credits for teaching. Each credit is equal to 15 hours, so this course shall have 45 teaching hours. In addition to that there shall be 03 hours allotted to internal evaluation. (**3x15=45+3=48**).

**\*Considering** the choice-based credit system (CBCS) and the semester pattern, both Semesters-V & VI will have a uniform evaluation pattern of 100 marks each. There will be an 'Internal Examination' for 30 marks and 'Semester-end Examination' for 70 marks.

**\*The Internal** Examination for 30 marks will be conducted at college level.

- a) Assignment/group discussion/tutorial/seminar/oral/project for 10 marks
- b) A Mid-semester Written Test for 20 marks

## **SEMESTER-V(SEC 1-C)**

### **Course contents:**

#### **Unit-I- Exploring Careers (12 Clock Hours)**

1. Creative Writing
2. Translation
3. Mass Communication and Journalism
4. Academia and Other Careers

#### **Unit-II- Basic Preparation for Jobs (08 Clock Hours)**

1. Application Letter and Résumé Writing
2. GDPI
3. Writing Notices and Agendas
4. Writing Minutes

#### **Unit-III- English for Employability Skills (13 Clock Hours)**

1. Style and Techniques for Effective Communication
2. Description, Narration and Demonstration in English
3. Soft Skills for Employers
4. Soft Skills for Employees

#### **Unit-IV- English for Corporate Field (12 Clock Hours)**

1. English for Sales Services
2. English for Customer Services
3. Presentation Skills
4. Writing a Project Report

## **SEMESTER-VI (SEC 1-D)**

**Prescribed Text- *Aspirations: English for Careers*** (Board of Editors-  
Orient Black Swan)

### **Unit-I- English for Competitive Examinations (09 Clock Hours)**

1. Vocabulary
2. Tenses
3. Prepositions
4. Précis Writing

### **Unit-II- English for Research Purposes (12 Clock Hours)**

1. Impersonal and Objective Style
2. Writing a Research Proposal
3. Writing a Research Paper
4. Writing a Short Dissertation

### **Unit-III- Content Writing (12 Clock Hours)**

1. Introduction to Content Writing
2. Writing Blog Posts and Articles
3. Writing for Websites
4. Writing for Social Media Platforms

### **Unit-IV- English for Digital Marketing (12 Clock Hours)**

1. Introduction to Advertisements
2. Newspaper Advertisements
3. Advertisements on Television and Radio Channels
4. Advertisements on Internet

### **SELECT BIBLIOGRAPHY**

1. Bakshi Rakesh Anand. 2019. Let's Talk On Air: Conversations with Radio Presenters. Puffin
2. Bill Mascull. 2010. Business Vocabulary in Use: Elementary to Pre-intermediate. Cambridge University Press
3. Chaskar, Jagadale, Bhabad, Raskar, Pawar. Ed. 2020. Horizons English in Multivalent Contexts. Orient BlackSwan
4. Donald Miller. 2017. Building a Story Brand. HarperCollins
5. Donna Papacosta. 2013. The Podcast Scripting Book. Trafalgar Communications
6. Dorothea Brande. 1981. Becoming a Writer. TarcherPerigee
7. Elizabeth Walter. 2010. Collins Easy Learning Writing. HarperCollins UK
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9. Gupta Kounal. 2020. Content Writing Handbook. Henry Harvin

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11. Henry Emery, Andy Roberts. 2008. Aviation English. Macmillan.
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13. Kohli Simran. 2006. The Radio Jockey Hand Book. Fusion Books
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16. Michael McCarthy Felicity O'Dell. 2004. English Phrasal Verbs in Use. Cambridge University Press
17. Michael Swan. 2001. Practical English Usage. Cornelsen & Oxford University Press
18. Paul J. Hamel. 2016. English for Better Jobs. Amazon Digital Services
19. Pease A. 1998. Body Language. London: Sheldon Press
20. Ronald Carter, Michael McCarthy. 2006. Cambridge Grammar of English: A Comprehensive Guide. Cambridge University Press

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## **Discipline Specific Elective (DSE-1C& DSE-1D)**

**(Old S-3)**

**(w. e. f. 2021- 2022)**

### **Title of the Paper: Appreciating Novel**

**(Credit-3+1=4)**

#### **Rationale:**

The impact of literature in human society is undeniable. Literature acts as a form of expression for each individual author. Some books mirror society and allow us to better understand the world we live in. Literature is important because it teaches the universal human experiences. It also provides different meanings to different people or teaches different lessons to the same person at different stages of his life. The novel is one of the major forms of literature which generally deals imaginatively with human experiences, usually through a connected sequence of events involving a group of persons in a specific setting. It is a genre of fiction and fiction may be defined as a form of art. It is not a short story in prose; instead, it is actually an extensive and illustrated account of series of events that happened right through the life of a character. By studying and appreciating novel, the students can develop their interpretative abilities and enhance their analytical skills.

#### **Objectives:**

- a) To introduce students to the basics of novel as a literary form
- b) To expose students to the historical development and nature of novel
- c) To make students aware of different types and aspects of novel
- d) To develop literary sensibility and sense of cultural diversity in students
- e) To expose students to some of the best examples of novel

\* **Each** semester shall have 3 credits for teaching. Each credit is equal to 15 hours, so this course shall have 45 teaching hours. In addition to that there shall be 03 hours allotted to internal evaluation. **(3x15=45+3=48).**

\* **Considering** the choice-based credit system (CBCS) and the semester pattern, both Semesters-V & VI will have a uniform evaluation pattern of 100 marks each. There will be an 'Internal Examination' for 30 marks and 'Semester-end Examination' for 70 marks.

\* **The Internal** Examination for 30 marks will be conducted at college level.

- a) Assignment/group discussion/tutorial/seminar/oral/project for 10 marks
- b) A Mid-semester Written Test for 20 marks

\* **Semester V and VI -DSE 3+1** = One credit is for Research Project/field visit/ or any other Subject-centric activities to be undertaken by the students in consultation with the concerned teacher. The concerned teachers have to evaluate and maintain the record of research project/field visit/ or any other subject-centric activity.

## **SEMESTER-V (DSE-1C)**

### **Course content:**

#### **A) Theory of Novel: (20 Clock Hours)**

- (a) What is Novel? A brief history of novel as a literary form
- (b) Elements of Novel: Theme, Characters, Plot, Structure Narrative  
Techniques, Point of view, Conflict, Setting and atmosphere, Dialogue
- (c) Types of Novels: epistolary, picaresque, bildungsroman, historical, regional,  
Psychological, satire, realistic, experimental novel, science fiction
- (d) In addition to this, other literary terms related to novel/fiction be considered  
for background study

#### **B) *Silas Marner*- George Eliot (25 Clock Hours)**

## **SEMESTER-VI (DSE-1D)**

#### **A) *A Farewell to Arms*- Ernest Hemingway (20 Clock Hours)**

#### **B) *The Painter of Signs*- R. K Narayan (25 Clock Hours)**

## **Reference Books:**

- 1) E. M. Forster, Aspects of the Novel, Harcourt, Inc. 1955
- 2) Terry Eagleton, The English Novel: An Introduction. Blackwell, 2005
- 3) Walter Allen, The English Novel (London, 1954)
- 4) Arnold Kettle, Introduction to the English Novel, (2 vols, London, 1951)
- 5) Ian Watt, The Rise of the Novel, London, 1957
- 6) J. Davis, Factual Fictions: The Origins of the English Novel, (New York, 1983)
- 7) Geoffrey Day, From Fiction to the Novel, (London, 1987)
- 8) Dominic Head, The Cambridge Introduction to Modern British Fiction, 1950– 2000. Cambridge, 2002
- 9) Walter L. Reed, An Exemplary History of the Novel: The Quixotic versus the Picaresque, (Chicago, 1981)
- 10) Richard Chase, The American Novel and its Tradition, New York, 1957
- 11) Nadel, Ira Bruce, Biography: Fiction, Fact and Form. London: Macmillan, 1984.
- 12) Jonathan Greenberg, Modernism, Satire and the Novel, Cambridge University Press, 2011
- 13) Afzal-Khan Fawzia, Cultural Imperialism and the Indo-English Novel: Genre and Ideology in R.K. Narayan, Anita Desai, Kamala Markandaya, and Salman Rushdie. University Park (Pennsylvania State UP) 1993.
- 14) Kermode Frank [1966], The Sense of an Ending: Studies in the Theory of Fiction, Oxford (OUP) 2000.
- 15) Mukherjee Meenakshi, Realism and Reality: The Novel and Society in India, Delhi (OUP) 1985.
- 16) Brian W Shaffer, Reading the Novel in English 1950–2000, Blackwell Publishing, 2006
- 17) Dirk Wiemann, Genres of Modernity Contemporary Indian Novels in English. Amsterdam – New York, NY 2008
- 18) Jesse Matz, The Modern Novel: A Short Introduction, Blackwell, 2004

- 21) John Mullan, How the Novel Works, OUP, 2006
- 22) Meenakshi Mukherji, The Twice Born Fiction. Heinemann Educational Books, New Delhi, 1971
- 23) A. J. Sebastian & N. D. R. Chandra. Literary Terms in Fiction and Prose. Authors Press, 2004

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**Discipline Specific Elective (DSE-2C & DSE-2D)**  
**(Old S-4)**  
**(w. e. f. 2021- 2022)**

**Title of the Paper: Introduction to Literary Criticism**  
**(Credit-3+1=4)**

**Rationale:**

Literary criticism is as ancient as literature. It has provided different views, perspectives, approaches and terms to understand literature in its diverse forms. It consists of interpretation, judgment, analysis and evaluation of literature. It makes readers aware of form and content of literature, structure and substance of literature. It deals with text and context in its analysis and provides many different views on literature. Literary criticism has undergone many changes in its long journey from the classical antiquity to the modern period. It has branched off from its earlier preoccupations like author's superiority and search for universal meaning and has taken on new pursuits. The present course is designed to introduce students to the basics of literary criticism and the age wise important critical concepts.

**Objectives:**

- a) To introduce students to the basics of literary criticism
- b) To make them aware of the nature and historical development of criticism
- c) To make them familiar with the significant critical approaches and terms
- d) To encourage students to interpret literary works in the light of the critical approaches
- e) To develop aptitude for critical analysis

\* **Each** semester shall have 3 credits for teaching. Each credit is equal to 15 hours, so this course shall have 45 teaching hours. In addition to that there shall be 03 hours allotted to internal evaluation. **(3x15=45+3=48).**

\* **Considering** the choice-based credit system (CBCS) and the semester pattern, both Semesters-V & VI will have a uniform evaluation pattern of 100 marks each. There will be an 'Internal Examination' for 30 marks and 'Semester-end Examination' for 70 marks.

\* **The Internal** Examination for 30 marks will be conducted at college level.

- a) Assignment/group discussion/tutorial/seminar/oral/project for 10 marks
- b) A Mid-semester Written Test for 20 marks

\* **Semester V and VI -DSE 3+1** = One credit is for Research Project/field visit/ or any other Subject-centric activities to be undertaken by the students in consultation with the concerned teacher. The concerned teachers have to evaluate and maintain the record of research project/field visit/ or any other subject-centric activity.

**Course Content:**

**SEMESTER-V (DSE-2C)**

**Unit-I- Orientation (15 clock hours)**

1. Literary Criticism- definitions and functions
2. Types of Criticism- historical, biographical, sociological and psychological
3. Literature of knowledge and literature of power
4. Qualities of a good critic

**Unit-II- Traditional Criticism (15 clock hours)**

1. **Classical Criticism** - Aristotle's Concept of Imitation (Ref- Poetics), Longinus's Five Sources of Sublimity (Ref- on the Sublime)
2. **Neo-Classical Criticism**–Dryden's definition of play (Ref-An Essay on Criticism), Samuel Johnson's defense of Shakespeare

**Unit-III- Romantic/Victorian Criticism (15 clock hours)**

Wordsworth's definition of poetry, Coleridge's distinction between fancy and imagination, Matthew Arnold's three estimates of poetry

**SEMESTER-VI (DSE-2D)**

**Unit-I- Modern Criticism (15 clock hours)**

Eliot's theory of impersonality, William Empson's seven types of ambiguity, Georg Lukacs' concept of realism, Sigmund Freud's structure of human mind- id, ego and superego

**Unit-II- New Criticism (15 clock hours)**

Allen Tate's concept of tension, Cleanth Brooks' notion of paradox as the structure of poetry, Wimsatt and Beardsley's concept of intentional fallacy

**Unit-III- Critical Terms and Practical Criticism (15 clock hours)**

**Critical Terms:**

1. Catharsis
2. Allegory
3. Diction
4. Irony
5. Motif and theme
6. Genre
7. Metaphor
8. Point of view

9. Subjective and objective
10. Satire

### **Practical Criticism:**

Practical criticism of poems, passages from novels and plays, etc.

(Teachers are advised to deal with poems, prose passages from the poems and novels that students have studied during their graduation)

### **Reference Books:**

- 1) Kulkarni Anand et al. (2021). *Explaining Literary Theory*. Namya Press, New Delhi.
- 2) Kulkarni Anand B. & Chaskar Ashok G. *An Introduction to Literary Criticism and Theory*. Orient Blackswan, Hyderabad, 2015
- 3) Atherton Carol. *Defining Literary Criticism*. Palgrave, 2005
- 4) Dorsch T. S. *Classical Literary Criticism*. Penguin, 1981 (reprinted version)
- 5) Kennedy George A. *A New History of Classical Rhetoric*. Princeton: Princeton University Press, 1994.
- 6) Ross Andrew. *The Origins of Criticism*. Princeton Univ. Press, 2002
- 7) Habib M. A. R. *A History of Literary Criticism: from Plato to the Present*. Blackwell Publishers Ltd, 2005
- 8) Hardison Jr., O. B. (ed.). *Medieval Literary Criticism: Translations and Interpretations*. New York: Frederick Ungar, 1974.
- 9) Brown Marshall (ed.). *Cambridge History of Romanticism*. Vol. 5, Cambridge Univ. Press, 2000
- 10) Thorat Ashok et al (2001). *A Spectrum of Literary Criticism*. Frank Bros.
- 11) Hickman Miranda B. and McIntyre John D. *Rereading the New Criticism*. The Ohio State University Press, 2012
- 12) Levenson Michael .*The Cambridge Companion to Modernism*. Cambridge, 1997
- 13) Litz A. Walton and others. *The Cambridge History of Literary Criticism (Modernism and the New Criticism)*, Vol. 7. Cambridge Univ. Press, 2008
- 14) Ross Stephen. *Modernism and Theory*. Routledge, 2009
- 15) Whitworth Michael (ed.). *Modernism*. Blackwell, 2007
- 16) Dobie Ann B. *Theory into Practice: An Introduction to Literary Criticism*. Third Edition, Wadsworth, Boston, 2012.
- 17) Ellis John M. *The Theory of Literary Criticism: A Logical Analysis*. University of California Press, 1974.
- 18) Seaton James. *Literary Criticism from Plato to Postmodernism: The Humanistic Alternative*. Cambridge University Press, 2014.
- 19) Peck John and Coyle Martin. *Literary Terms and Criticism*. Macmillan, 1984.

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**Skill Enhancement Course (SEC 2-C & SEC 2-D)**  
**(w. e. f. 2021- 2022)**

**Title of the Paper: *Mastering Life Skills and Life Values***

**[Two credit Course (2X15= 30 Clock Hours)]**

**Objectives:**

1. To equip the students with the social skills
2. To train the students interpersonal skills
3. To build self-confidence and communicate effectively
4. To Encourage the students to think critically
5. To learn stress management and positive thinking
6. To enhance leadership qualities
7. To aware the students about universal human values
8. To develop overall personality of the students

**Suggestions to Teachers:**

1. It is a learner-centric course.
2. The course aims at developing skills among the students.
3. Learning can be facilitated through interactive and informal guiding sessions.
4. Participation and up-gradation of the students' performance needs to be encouraged.
5. Practical, Exercises, Activity monitoring, Projects, Seminars, Presentations, Group Discussions are some of the activities that the teachers are expected to encourage.
6. Relevant and innovative ideas of both the students and the teachers are always appreciable for a successful completion of this course
7. The concerned faculty/teachers have to maintain the record of the students as credits to the students need to be given on the basis of preserved records.

**SEMESTER-V (SEC 2-C)**

**Course Content:**

**Life Skills**

1. Meaning and Nature of Life Skills
2. Importance of Life Skills
3. Problem Solving and Decision-making skill
4. Critical and Creative Thinking Skill
5. Interpersonal skills: Understanding and Cooperating with Others
6. Management of Stress and Emotions

## **SEMESTER-VI (SEC 2-D)**

### **Life Values**

1. Meaning and Nature of Values
2. Importance of Human Values
3. Moral Values
4. Ethical Values
5. Professional Values
6. Aesthetic Values
7. Psychological Values
8. Self-Awareness and Self-Management

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**F. Y. B. Com Compulsory English**  
**(w. e. f. 2019-2020)**  
**(Choice Based Credit System)**  
**70:30-Pattern**  
**(70-Semester-End Exam & 30-Internal Evaluation)**

**Prescribed Text: *Success Avenue* (Board of Editors- Orient Blackswan)**

**Objectives:**

- a) To offer relevant and practically helpful pieces of prose and poetry to students so that they not only get to know the beauty and communicative power of English but also its practical application
- b) To expose students to a variety of topics that dominate the contemporary socio-economic and cultural life
- c) To develop oral and written communication skills of the students so that their employability enhances
- d) To develop overall linguistic competence and communicative skills of students

**Semester- I**

**Prose**

**Unit-1-** The Beggar- Anton Chekhov

**Unit-II-** Black Money and the Black Economy- C. Rammanohar Reddy

**Unit-III-** The Nightingale and the Rose- Oscar Wilde

**Unit-IV-** Muhammad Yunus: An Economics for Peace- Farida Khan

**Poetry**

**Unit-V-** Up-Hill- Christina Rossetti

**Unit-VI-** Stay Calm- Grenville Kleiser

**Communication and Life Skills**

**Unit-VII-** Meeting and Greeting People and Dialogue Writing

**Unit-VIII-** Group Discussions, Interview and Interviewing Skills

**Unit-IX-** Presentation Skills

## **Semester- II**

### **Prose**

**Unit-I** - Indra Nooyi: A Corporate Giant- Indra Krishnamurty Nooyi

**Unit-II**- Appro JRD- Sudha Murthy

**Unit-III**- Fur- Saki

**Unit-IV**- After Twenty Years- O' Henry

### **Poetry**

**Unit-V** - O Captain! My Captain- Walt Whitman

**Unit-VI** - The Prayer for My Daughter- W. B. Yeats

### **Communication and Life Skills**

**Unit-VII**- Letter Writing, Report Writing and Blog Writing

**Unit-VIII**- Resume Writing and E-Mails

**Unit-IX**- Non-Verbal Communication

As indicated in the CBCS (Choice Based Credit System) Restructured Programme of Savitribai Phule Pune University at undergraduate level to be introduced from the academic year 2019-20, this subject (Compulsory English), like other subjects under B. Com. Degree Course, shall have 70+30 pattern. There will be written examination of 70 marks of 3 hrs duration for this subject at the end of each semester. The class work (internal evaluation) shall carry 30 marks. Each semester shall have 3 credits for teaching. Each credit is equal to 15 hours so this course shall have 45 teaching hours. In addition to that there shall be three hours allotted to internal evaluation. Changes as per the university guidelines shall be communicated from time to time.

## **Question Paper Format (Semester-I End Exam) (From June 2019-20)**

**Textbook: *Success Avenue***

**Time: Three Hours**

**Total Marks: 70**

- Q. 1) Attempt any **three out of five** - 15 Marks  
(Questions on Prose Unit I, II & III)
- Q. 2) Attempt any **three out of five** - 15 Marks  
(2 Questions on Prose Unit IV & 3 Questions on Poetry Unit V & VI)
- Q. 3) Attempt any **two out of four** - 20 Marks  
(2 Questions on Meeting & Greeting People & Dialogue Writing and 2 Questions on Group Discussion,)
- Q. 4) Attempt any **four out of six** -20Marks  
(3 Questions on Interview & Interview Skills and 3 Questions on Presentation Skills)

## **Question Paper Format (Semester II End Exam) (From June 2019-20)**

**Textbook: *Success Avenue***

**Time: Three Hours**

**Total Marks: 70**

- Q. 1) Attempt any **three out of five** - 15 Marks  
(Questions on Prose Unit I, II & III)
- Q. 2) Attempt any **three out of five** - 15 Marks  
(2 Questions on Prose Unit IV & 3 Questions on Poetry Unit V & VI)
- Q. 3) Attempt any **two out of four** - 20 Marks  
(1 Question each on Letter Writing, Report Writing, Blog Writing & Resume Writing)
- Q. 4) Attempt any **four out of six** -20Marks  
(3 Questions each on E-mail Writing & Non-verbal Communication)

**Internal Evaluation- Total- 30 Marks  
(Applicable to both Semester I & II)**

- 1)Written Test (on prescribed texts)- **20 Marks**  
2)Project/Group Discussion/Tutorial/Home  
Assignment/Seminar/Participation in A Classroom Activity- **10 Marks**

**F. Y. B. Com (Additional English)**  
**(w. e. f. 2019-2020)**  
**(Choice Based Credit System)**  
**70:30-Pattern**  
**(70-Semester-End Exam & 30-Internal Evaluation)**

**Prescribed Text: *Pearls of Wisdom* (Board of Editors-Orient  
Blackswan)**

**Objectives**

- a) To expose students to a good blend of old and new literary extracts having various themes that are entertaining, enlightening and informative so that they realize the beauty and communicative power of English
- b) To make students aware of the cultural values and the major problems in the world today
- c) To develop literary sensibilities and communicative abilities among students

**Term-I**

**Unit-I**

- 1. The Sporting Spirit – George Orwell
- 2. The World Is Too Much With Us – William Wordsworth

**Unit-II**

- 1. Do Insects Think? - Robert Benchley
- 2. The Fortune Teller - Joseph Furtado

**Unit-III**

- 1. Good Manners – J.C Hill
- 2. Where the Mind is Without Fear - Rabindranath Tagore

**Unit-IV**

- 1. My Financial Career-Stephen Leacock
- 2. I Sit and Look Out - Walt Whitman

## **Term-II**

### **Unit-I**

1. Playing the English Gentleman - M.K Gandhi
2. All the World's a Stage - William Shakespeare

### **Unit-II**

1. How Wealth Accumulates and Men Decay – G.B Shaw
2. My Grandmother's House- Kamala Das

### **Unit-III**

1. What Men Live By? - Leo Tolstoy
2. Laugh and be Merry - John Masefield

### **Unit-IV**

1. The Pleasures of Ignorance – Robert Lynd
2. To Daffodils- Robert Herrick

As indicated in the CBCS (Choice Based Credit System) Restructured Programme of Savitribai Phule Pune University at undergraduate level to be introduced from the academic year 2019-20, this subject (Compulsory English), like other subjects under B. Com. Degree Course, shall have 70+ 30 pattern. There will be written examination of 70 marks of 3 hrs duration for this subject at the end of each semester. The class work (internal evaluation) shall carry 30 marks. Each semester shall have 3 credits for teaching. Each credit is equal to 15 hours so this course shall have 45 teaching hours. In addition to that there shall be three hours allotted to internal evaluation. Changes as per the university guidelines shall be communicated from time to time.

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## **Question Paper Format (Semester I End Exam) (From June 2019-20)**

**Textbook: *Pearls of Wisdom***

**Time: Three Hours**

**Total Marks: 70**

- Q. 1) Attempt any **three out of five** - 15 Marks  
(Questions on Unit I)
- Q. 2) Attempt any **three out of five** - 15 Marks  
(Questions on II)
- Q. 3) Attempt any **two out of four** - 20 Marks  
(Questions on Unit III)
- Q. 4) Attempt any **four out of six** -20Marks  
(Questions on Unit IV)

## **Question Paper Format (Semester II End Exam) (From June 2019-20)**

**Textbook: *Pearls of Wisdom***

**Time: Three Hours**

**Total Marks: 70**

- Q. 1) Attempt any **three out of five** - 15 Marks  
(Questions on Unit I)
- Q. 2) Attempt any **three out of five** - 15 Marks  
(Questions on II)
- Q. 3) Attempt any **two out of four** - 20 Marks  
(Questions on Unit III)
- Q. 4) Attempt any **four out of six** -20Marks  
(Questions on Unit IV)

**Internal Evaluation- Total- 30 Marks  
(Applicable to both Semester I & II)**

- 1)Written Test (on prescribed texts)- **20 Marks**
- 2)Project/Group Discussion/Tutorial/Home  
Assignment/Seminar/Participation in A Classroom Activity- **10 Marks**



**M. A. (English-Part-I)**  
**Credit and Semester system (CSS)**  
**Implementation of Credit and Semester System at PG level**  
**(w e f 2019-20)**

1- The post-graduate degree will be awarded to students who obtain a total credit as follows

Sr.No	Name of the Faculty	Total credits	Average credits per semester
1	Faculty of Humanities	64	16

2- One credit will be equivalent to 15 clock hours of teacher-student contact per semester. There will be no mid-way change allowed from CSS to non-credit (external) system or vice versa.

3- Among the total number of credits required to be completed for degree course (64 credits) students have to opt for minimum 75% credits from parent Department and remaining 25 % can be opted from either parent Department or other Department/Centers/Faculty. In addition to that students have to obtain compulsory credits over and above.

**Examination Rules**

1- Assessment shall consist of a) In-semester continuous assessment and b) end semester assessment. Both shall have an equal weightage of 50 % each.

2- The teacher concerned shall announce the units for which each in-semester assessment will take place. However, the end-semester assessment shall cover the entire syllabus prescribed for the course.

3- An in-semester assessment of 50% marks should be continuous and at least two tests should be conducted for full course of 4 credits and a teacher must select a variety of procedures for examination such as:

i. Written Test and/or Mid Term Test (not more than one or two for each course)

ii. Term Paper;

iii. Journal/Lecture/Library notes;

iv. Seminar presentation;

v. Short Quizzes;

vi. Assignments;

vii. Extension Work;

viii. An Open Book Test (with the concerned teacher deciding what

books are to be allowed for this purpose)

**or**

ix. Mini Research Project by individual student or group of students

The concerned teacher in consultation with the Head of the PG Department shall decide the nature of questions for the Unit Test.

4- Semester end examination for remaining 50% marks will be conducted by the SPPU.

5- The student has to obtain 40 % marks in the combined examination of in Semester assessment and Semester-End assessment with a minimum passing of 30 % in both these separately.

6- To pass the degree course, a student shall have to get minimum aggregate 40% marks (E and above on grade point scale) in each course.

7- If a student misses an internal assessment examination he/she will have a second chance with the permission of the Principal in consultation with the concerned teacher. Such a second chance shall not be the right of the student.

8- Internal marks will not change. A student cannot repeat Internal Assessment. In case she/he wants to repeat internal assessment she/he can do so only by registering for the said courses during the 5th / 6th semester and onwards up to 8th semester.

9- Students who have failed semester-end exam may reappear for the semester end examination only twice in subsequent period. The student will be finally declared as failed if she\he does not pass in all credits within a total period of four years. After that, such students will have to seek fresh admission as per the admission rules prevailing at that time.

10- A student cannot register for the third semester, if she/he fails to complete 50% credits of the total credits expected to be ordinarily completed within two semesters.

11- There shall be Revaluation of the answer scripts of Semester-End examination but not of internal assessment papers as per Ordinance no.134 A & B.

12- While marks will be given for all examinations, they will be converted into grades. The semester end grade sheets will have only grades and final grade sheets and transcripts shall have grade points average and total percentage of marks (up to two decimal points). The final grade sheet will also indicate the PG Centre to which the candidate belongs.

### **Assessment and Grade point average**

**1- The system of evaluation will be as follows:** Each assignment/test will be evaluated in terms of grades. The grades for separate assignments and the final (semester-end) examination will be added together and then converted into a grade and later a grade point average. Results will be declared for each semester and the final examination will give total grades and grade point average.

### **2- Marks/Grade/Grade Point**

Marks	Grade	Grade Point
100 to 75	O: Outstanding	06
74 to 65	A: Very Good	05
64 to 55	B: Good	04
54 to 50	C: Average	03
49 to 45	D: Satisfactory	02
44 to 40	E: Pass	01
39 to 0	F: Fail	00

### 3- Final Grade Points:

Grade Points	Grade
05.00-6.00	O
04.50-04.99	A
03.50-04.49	B
02.50-03.49	C
01.50-02.49	D
00.50-01.49	E
00.00-00. 49	F

## **M. A. (English) Part I (w.e.f. June 2019-20)**

### **(Credit and Semester System-CSS)**

#### **Rationale for studying/teaching literature**

- The rationale for studying Literature in English is that it primarily reinforces the guiding principles for education reform outlined in the UGC guidelines.
- The Literature component in English Curriculum provides learners with learning experiences to appreciate and enjoy literature, encourage self-expression and creativity, enhance their critical and analytical skills, improve their competence in the use of English, develop their cultural understanding as well as positive values and attitudes conducive to lifelong learning, and prepare them for further study or work.
- The aims of studying/teaching the Literature component in English curriculum are to enable learners to appreciate and enjoy a wide range of literary or creative texts and to appreciate other related cultural forms.
- The curriculum helps learners to develop a humanistic outlook on life. Through a close interaction with literary/creative works, which portray a range of human thoughts, emotions and experiences, learners gain knowledge and an understanding of the nature of human existence and of the world.
- The study of Literature has many practical advantages—it provides ample opportunities for learners to develop their creativity, sharpen their critical and analytical skills, and enhance their language proficiency.
- It broadens students' awareness of the general culture of different places where English is used and enhances their appreciation and understanding of culturally diverse societies.
- The intellectual, aesthetic and emotional qualities which learners develop by studying literature in English prepare them for further study or work, particularly in areas such as publishing and the media, where creativity, critical thinking and intercultural understanding are highly appreciated.

**Rationale for studying English Language/Linguistics and English Literature:** English has attained the status of a global language and it is being taught world over for various purposes. In India, English has always been an important language and it has also been a second language in our country. Its importance has increased further in the recent times when it began to be considered as a language of opportunities, a language that can enhance geographical and social mobility. Young people with a good command of English are in great demand in the IT-BPO sectors and in many other prominent domains of profession. A sound knowledge of the English language can also secure lucrative jobs in the world of media. A similar knowledge is a need for many students who seek to work as teachers in schools and centres of higher learning. While teaching English for communicative purposes is an important activity in schools and colleges, teaching/studying the language scientifically is an absolute necessity for those students who

specialize in the language at undergraduate and postgraduate levels. These students need to know the phonological, morphological, semantic and syntactic functioning of English. The course entitled Contemporary Studies in English Language aims to fulfil this need.

English was introduced in Indian educational institutions through the medium of English Literature. Since then, English Literature has enjoyed a prominent place in the curricula of various programmes offered at educational institutions. It has also had a positive impact on the literatures of many regional languages in India. Although the prominence of English Literature is being questioned now, it still needs to be taught for familiarizing learners with some of the outstanding writers of England, a country which had its sway over India for long years. Critically studying the works of such writers in the current postcolonial contexts should be rewarding since it would enable learners to understand and appreciate some of the literary and cultural features of each age in the history of British Literature. Such an attempt, more importantly, would necessarily enable the current generation of students, who are well-informed about the significance of their own individual and collective identities, to challenge the colonial assumptions underlying the texts and thus enunciate their own ideological positions.

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## **Paper 1.1: English Literature from 1550 to 1798**

### **1) AIMS AND OBJECTIVES**

- 1) To introduce students to the major movements and figures of English Literature through a study of selected literary texts/pieces published during the period prescribed for study.
- 2) To enhance learners' literary sensibility and their emotional response to literary texts and to help them understand the thematic and stylistic preoccupations of the writers prescribed for study.
- 3) To enable them to critically examine the writers' thematic concerns and to point out the (in)significance of such concerns in the postcolonial context.
- 4) To help them recognize the distinctive ways in which the writers differed, in their ideological positions, from their counterparts belonging to different ages.
- 5) To provide learners some basic information about England's political, social and cultural developments during the period prescribed for study.
- 6) To enable them to critically assess the 'universal' values that writers tend to project in their writings.
- 7) To help learners apply the literary-critical principles they study in the paper 'Literary Criticism and Theory' to the texts prescribed or to any other text they read.
- 8) To explain to the learners the canonical relevance of the texts prescribed for them.
- 9) To help them identify potential areas of research on which they can work independently for securing a degree or merely for the sake of obtaining knowledge.
- 10) To enhance their proficiency in English

**2) COURSE CONTENT** Most of the texts/excerpts listed below are available online. Some of the online resources/sites are given under the section titled 'References.' Teachers and students must also consult standard editions of the texts for authenticity and accuracy.

### **Semester-I**

**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours). This also includes the completion of the background to each period/age. The allotment is as follows:

- 1) Unit I:** Philip Sidney, Edmund Spenser, Walter Raleigh, Robert Herrick: **16 clock hours**
- 2) Unit II:** John Donne, Andrew Marvell, George Herbert, Edmund Waller- **18 clock hours**

**3) Unit III:** Christopher Marlowe: *Edward II*- **13 clock hours**

**4) Unit IV:** William Shakespeare: *The Tempest*- **13 clock hours**

### **Unit-I:**

**Sir Philip Sidney:** The following lyric from *Astrophel and Stella*: ‘Come Sleep! O Sleep, the certain knot of peace’

**Edmund Spenser:** The following poem from *Amoretti*–“Ye tradefull Merchants that with weary toyle”

**Sir Walter Raleigh:** “The Lie”

**Robert Herrick:** “Delight in Disorder”

### **Unit-II**

**John Donne:** i) “The Sunne Rising” ii) “Batter my heart, three-person'd God”

**Andrew Marvell:** “On Mr. Milton's Paradise Lost”

**George Herbert:** i) “Death” ii) “The Collar”

**Edmund Waller:** “Go, lovely Rose”

### **Unit-III**

**Christopher Marlowe:** *Edward II*

### **Unit-IV**

**William Shakespeare:** *The Tempest*

## **Paper – 2.1: English Literature from 1550 to 1798**

### **Semester-II**

**Unit-I:** John Milton: **12 clock hours**

**Unit-II:** John Dryden, Alexander Pope and William Blake **18 clock hours**

**Unit-III:** Richard Steele, Joseph Addison, Ben Jonson: **16 clock hours**

**Unit-IV:** Jonathan Swift: **14 clock hours**

### **COURSE CONTENT**

#### **Unit-1**

**John Milton:** *Paradise Lost* (Book I)

## **Unit-II**

**John Dryden:** *Mac Flecknoe*

**Alexander Pope:** *The Rape of the Lock* (Book I)

**William Blake:** i) “The Little Black Boy” (from *Songs of Innocence*) ii) “London” ( from *Songs of Experience*)

## **Unit-III**

**Richard Steele:** Fashionable Affectations

**Joseph Addison:** The Dream—An Allegory

**Ben Jonson:** *Volpone*

## **Unit-IV**

**Jonathan Swift:** *Gulliver’s Travels*

### **3) SUGGESTIONS FOR TEACHERS**

Teachers are expected to briefly discuss the literary background, movements, important writers and their works while teaching the papers. There will be a separate question on the background of the period mentioned in title of the two papers. The topics for this question will be like the rise of humanism, the rise of the sonnet sequence, Elizabethan drama, the University Wits, Shakespeare’s theatre and audience, Metaphysical poetry, the Neo-classical Age, the Romantic Movement, etc. These topics are suggested as examples only; teachers may discuss other relevant topics as well.

It will also be useful for the students if they are briefly introduced to the socio-political and historical conditions that prevailed in England during the periods mentioned in the title of the papers. The dominant literary tendencies and trends, the stylistic features of the authors prescribed for study, the major thematic concerns in the texts, etc. are also issues that can be discussed. Students are expected to read all the primary texts listed in the two papers. Teachers should encourage students to read histories of English Literature and some critical works/commentaries on each text and author.

ICT-based teaching, amply supported by classroom interaction, is strongly recommended. A careful use of PPTs should help learners prepare notes on the various themes of the texts and the characteristic features of the writings of the authors prescribed for study. Depending on the availability of time, film versions of the novels and plays (downloaded from YouTube, etc.) may be shown to students. Readings of poems, sometimes by the poets themselves, may also be played/shown.



Seminars, discussions and presentations in the classroom can be adopted as means to enhance the critical skills of learners. Each teacher is expected to be a teacher-researcher in the sense that s/he would be consistently monitoring her/his own teaching in order to identify the most suitable method(s) for her/his students in particular classrooms.

**4) EVALUATION PROCEDURES** The assessment of students' performance in tests, examinations, etc. will be done according to the guidelines issued by Savitribai Phule Pune University. The pattern of the question papers for semester-end examinations is attached separately to this document.

## **5) REFERENCES**

### **Semester-I**

#### **A) ONLINE RESOURCES**

[Teachers and students are also advised to consult standard editions of the texts for authenticity and accuracy of content]

**Sir Philip Sidney** "Come Sleep! O Sleep, the certain knot of peace"

[<https://www.poetryfoundation.org/poems/45160/astrophil-and-stella-39-come-sleep-o-sleep-the-certain-knot-of-peace>]

**Edmund Spenser** "Ye tradefull Merchants that with weary toyle"

[<https://www.poetryfoundation.org/poems/50048/amoretti-xv-ye-tradefull-merchants-that-with-weary-toyle>]

**Sir Walter Raleigh** "The Lie"

[<https://www.poetryfoundation.org/poems/50019/the-lie-56d22cb6afd43>]

**Robert Herrick** "Delight in Disorder"

[<https://www.poetryfoundation.org/poems/47285/delight-in-disorder>]

**John Donne** i) "The Sunne Rising" ii) "Batter my heart, three-person'd God"

[<https://www.poetryfoundation.org/poems/44106/holy-sonnets-batter-my-heart-three-persond-god>]

**Andrew Marvell** "On Mr. Milton's Paradise Lost"

[<https://poetry.princeton.edu/2008/12/09/on-mr-miltons-paradise-lost/>]

**George Herbert** i) "Death" ii) "The Collar"

[<https://www.poetryfoundation.org/poems/50703/death-56d22dfa49664>]

[<https://www.poetryfoundation.org/poems/44360/the-collar>]

**Edmund Waller** “Go, lovely Rose”

[<https://www.poetryfoundation.org/poems/50341/go-lovely-rose-56d22d5b33186>]

**Christopher Marlowe** *Edward II*

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## Semester II

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**John Dryden** *MacFlecknoe*

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**Alexander Pope** *The Rape of the Lock* (Book I)

[<https://www.poetryfoundation.org/poems/44906/the-rape-of-the-lock>]

**William Blake** i) “The Little Black Boy” (from *Songs of Innocence*) ii) London ( from *Songs of Experience*)

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### **Jonathan Swift**

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- Rielly, Edward J. ed. *Approaches to Teaching Swift's "Gulliver's Travels"*. New York: Modern Language Association of America, 1988.
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## **Paper – 1.2: English Literature from 1798 to the Present**

### **1) AIMS AND OBJECTIVES**

- 1) To introduce students to the major movements and figures of English Literature through a study of selected literary texts/pieces published during the period prescribed for study.
- 2) To enhance learners' literary sensibility and their emotional response to literary texts and to help them understand the thematic and stylistic preoccupations of the writers prescribed for study.
- 3) To enable them to critically examine the writers' thematic concerns and to point out the (in)significance of such concerns in the postcolonial context.
- 4) To help them recognize the distinctive ways in which the writers differed, in their ideological positions, from their counterparts belonging to different ages.
- 5) To provide learners some basic information about England's political, social and cultural developments during the period prescribed for study.
- 6) To enable them to critically assess the 'universal' values that writers tend to project in their writings.
- 7) To help learners apply the literary-critical principles they study in the paper 'Literary Criticism and Theory' to the texts prescribed or to any other text they read.
- 8) To explain to the learners the canonical relevance of the texts prescribed for them.
- 9) To help them identify potential areas of research on which they can work independently for securing a degree or merely for the sake of obtaining knowledge.
- 10) To enhance their proficiency in English

**2) COURSE CONTENT** Most of the texts/excerpts listed below are available online. Some of the online resources/sites are given under the section titled 'References.' Teachers and students must also consult the print versions of the texts for authenticity and accuracy.

**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours). This also includes the completion of the background to each period/age. The allotment is as follows:

### **Semester-I**

**Unit-I: ST Coleridge, William Wordsworth: 14 clock hours**

**Unit-II:** PB Shelley, John Keats, Felicia Hemans: **16 clock hours**

**Unit-III:** Mary Shelley: **15 clock hours**

**Unit-IV:** Jane Austen: **15 clock hours**

### **Unit-I**

**S. T. Coleridge:** i) “Frost at Midnight”; ii) “Dejection: An Ode”

**William Wordsworth:** “Resolution and Independence”

### **Unit-II**

**P. B Shelley:** “England in 1819”

**John Keats:** i) “Ode on a Grecian Urn” ii) “On First Looking into Chapman’s Homer”

**Felicia Hemans:** “The Bird’s Release”

### **Unit-III**

**Mary Shelley:** *Frankenstein*

### **Unit-IV**

**Jane Austen:** *Persuasion*

## **Paper – 2.2: English Literature from 1798 to the Present**

### **Semester-II**

Unit I: Elizabeth Barrett Browning, Alfred Tennyson, Robert Browning: **12 clock hours**

Unit II: TS Eliot, WB Yeats, Siegfried Sassoon: **16 clock hours**

Unit III: Seamus Heaney, Anthony Thwaite, Kathryn Simmonds, Jean Rhys: **20 clock hours**

Unit IV: Tom Stoppard: **12 clock hours**

### **Unit-I**

**Elizabeth Barrett Browning:** “The Cry of the Children”

**Alfred Lord Tennyson:** From *In Memoriam* “I envy not in any moods”

**Robert Browning:** “Among the Rocks”

### **Unit-II**

**T. S. Eliot:** “Preludes”

**W. B. Yeats:** i) “Easter 1916” ii) “The Second Coming”

**Siegfried Sassoon:** “Counter-Attack”

### **Unit-III**

**Seamus Heaney:** “Blackberry-Picking”

**Anthony Thwaite:** “Simple Poem”

**Kathryn Simmonds:** “Experience”

**Jean Rhys:** *Wide Sargasso Sea*

### **Unit-IV:**

**Tom Stoppard:** *Rosencrantz and Guildenstern Are Dead*

## **3) SUGGESTIONS FOR TEACHERS**

Teachers are expected to briefly discuss the literary background, movements, important writers and their works while teaching the papers. There will be a separate question on the background of the period mentioned in title of the two papers. The topics for this question will be like the Modernist movement, Poststructural ideas, contemporary British literature, etc. These topics are suggested as examples only; teachers may discuss other relevant topics as well.

It will also be useful for the students if they are briefly introduced to the socio-political and historical conditions that prevailed in England during the periods mentioned in the title of the papers. The dominant literary tendencies and trends, the stylistic features of the authors prescribed for study, the major thematic concerns in the texts, etc. are also issues that can be discussed. Students are expected to read all the primary texts listed in the two papers. Teachers should encourage students to read histories of English Literature and some critical works/commentaries on each text and author.

ICT-based teaching, amply supported by classroom interaction, is strongly recommended. A careful use of PPTs should help learners prepare notes on the various themes of the texts and the characteristic features of the writings of the authors prescribed for study. Depending on the availability of time, film versions of the novels and plays (downloaded from YouTube, etc.) may be shown to students. Readings of poems, sometimes by the poets themselves, may also be played/shown.

Seminars, discussions and presentations in the classroom can be adopted as means to enhance the critical skills of learners. Each teacher is expected to be a teacher-researcher in the sense that s/he would be consistently monitoring her/his own teaching in order to identify the most suitable method(s) for her/his students in particular classrooms.

**4) EVALUATION PROCEDURES** The assessment of students' performance in tests, examinations, etc. will be done according to the guidelines issued by Savitribai Phule Pune University. The pattern of the question papers for semester-end examinations is attached separately to this document.

## **5) REFERENCES**

### **Semester I**

#### **ONLINE RESOURCES**

[Teachers and students are also advised to consult standard editions of the texts for authenticity and accuracy of content]

**S. T. Coleridge** "Frost at Midnight" , "Dejection: An Ode

[<https://www.poetryfoundation.org/poems/43986/frost-at-midnight>]

[<https://www.poetryfoundation.org/poems/43973/dejection-an-ode>]

**William Wordsworth** "Resolution and Independence"

[<https://www.poetryfoundation.org/poems/45545/resolution-and-independence>]

**P. B Shelley** "England in 1819"

[<https://www.poetryfoundation.org/poems/45118/england-in-1819>]

**John Keats** "Ode on a Grecian Urn"; "On First Looking into Chapman's Homer"

[<https://www.poetryfoundation.org/poems/44477/ode-on-a-grecian-urn>]

[<https://www.poetryfoundation.org/poems/44481/on-first-looking-into-chapmans-homer>]

**Felicia Hemans** "The Bird's Release"

<https://www.poemhunter.com/poem/the-bird-s-release/>

**Mary Shelley** *Frankenstein* [Any standard edition]

**Jane Austen** *Persuasion* [Any standard edition]

#### **SECONDARY SOURCES**

**ST Coleridge**

Barth, J. Robert. *The Symbolic Imagination*. New York: Fordham, 2001.

Beer, J. B., ed. *Poems by Samuel Taylor Coleridge*. New York: Alfred A. Knopf, 1991.

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### **William Wordsworth**

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### **PB Shelley**

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### **John Keats**

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### **Felicia Hemans**

Clarke, Norma. *Ambitious Heights: Writing, Friendship, Love—The Jewsbury Sisters, Jane Carlyle, and Felicia Hemans*. Routledge, 1990.

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### **Mary Shelley**

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### **Jane Austen**

Babb, Howard S. *Jane Austen's Novels: The Fabric of Dialogue*. Columbus: Ohio State University Press, 1962.

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Tave, Stuart M. & Anne Elliot, "Whose Word Had No Weight", in *Jane Austen's Persuasion*, ed. Harold Bloom. Philadelphia: Chelsea House, 2004.

## Semester II

### ONLINE RESOURCES

[Teachers and students are also advised to consult standard editions of the texts for authenticity and accuracy of content]

#### **Elizabeth Barrett Browning** "The Cry of the Children"

[<https://www.poetryfoundation.org/poems/43725/the-cry-of-the-children>]

#### **Alfred Lord Tennyson** from *In Memoriam* "I envy not in any moods" [Section 27]

[<https://www.poetryfoundation.org/poems/45336/in-memoriam-a-h-h-obiit-mdcccxxxiii-27>]

#### **Robert Browning** "Among the Rocks"

[<https://www.poetryfoundation.org/poems/43744/among-the-rocks>]

#### **T. S. Eliot** "Preludes"

[<https://www.poetryfoundation.org/poems/44214/preludes-56d22338dc954>]

**W. B. Yeats** “Easter 1916”

[<https://www.poetryfoundation.org/poems/43289/easter-1916>]

**Siegfried Sassoon** “Counter-Attack”

[<https://www.poetryfoundation.org/poems/57220/counter-attack>]

**Seamus Heaney** i) “Blackberry-Picking” ii) “Mid-Term Break”

[<https://www.poemhunter.com/poem/blackberry-picking-3/>]

[<http://www.ashcombe.surrey.sch.uk/legacy/Curriculum/english/GCSE/Y11/English>]

**Anthony Thwaite** “Simple Poem”

[<https://www.poemhunter.com/poem/simple-poem-3/>]

**Kathryn Simmonds** “Experience”

[<https://poetrysociety.org.uk/poems/experience/>]

**Jean Rhys** *Wide Sargasso Sea* [Any standard edition]

**Tom Stoppard** *Rosencrantz and Guildenstern Are Dead* [Any standard edition]

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**Elizabeth Barrett Browning**

Bidney, Martin. *Patterns of epiphany: from Wordsworth to Tolstoy, Pater, and Barrett Browning*. Edwardsville: Southern Illinois University Press, 1997.

Blake, Kathleen. *Love and the Woman Question in Victorian Literature: The Art of Self-postponement*. Brighton: Harvester, 1983.

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### **Alfred Lord Tennyson**

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Colley, Ann C. *Tennyson and Madness*. Athens, GA: Georgia UP, 1983.

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## **Paper 1.3: Contemporary Studies in English Language**

### **1) AIMS AND OBJECTIVES**

1. To introduce students to the basic tools essential for a systematic study of language
2. To acquaint students with the basic concepts and issues in linguistics
3. To introduce them to various sub-disciplines of linguistics
4. To initiate them into some of the theoretical assumptions underlying language and to enable them to apply the acquired linguistic skills in real life situations
- 5) To introduce learners to the syntactic features of the English language
- 6) To help them shake off some of the regional features of English pronunciation
- 7) To enable them to use English with confidence and with a better understanding of its appropriate social applications.

### **2) COURSE CONTENT**

[**Note:** Teachers are expected to discuss in class the background to major linguistic theories, linguists and their theoretical models. There will be a separate question on the linguistic background]

A note on the allotment of Credits: One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours). The allotment is as follows:

### **Semester-I**

**Unit-I:** Introduction to Linguistics and Contemporary Theories/Views of Language: **15 clock hours**

**Unit-II:** Phonology: **15 clock hours**

**Unit-III:** Morphology: **15 clock hours**

**Unit-IV:** Syntax: **15 clock hours**

**Unit-1: Introduction to Linguistics and Contemporary Theories/Views of Language**

A) Introduction: What is Linguistics? Major branches of Linguistics (Psycholinguistics, Sociolinguistics, Computational linguistics, Historical linguistics), Linguistics in the 20<sup>th</sup> century: A short history

B) Ferdinand de Saussure's Structuralist View of Grammar:

i) Synchronic and Diachronic Studies

- ii) Langue and Parole
- iii) Syntagmatic and Paradigmatic Relations
- iv) IC Analysis

C) Chomsky's Theory of Transformational Generative Grammar:

- i) Language acquisition: The Cognitivist approach
  - ii) Competence and Performance
  - iii) The Concepts of Kernel and Non- Kernel Sentences (i.e. Deep and Surface Structure]
- D) Dell Hymes' Concept of Communicative Competence

## **Unit-II: Phonology**

- i) The Phonemes of English: Description and Classification
- ii) The Syllable: Structure and Types, Syllabic Consonants
- iii) Word Stress: Degrees of Stress, Stress Shift, Grammatical Stress
- iv) Sentence Stress: Use of Weak and Strong Forms, Tone Groups, The Concept of Nucleus (types of nucleus: end-placed and contrastive), Tonic Accent, Pre-tonic Accent, Post-tonic Accent
- v) Intonation Patterns/Uses of Tones, Grammatical, Attitudinal and Accentual functions of Intonation

## **Unit-III: Morphology**

- i) Structure of words: The concepts of Morpheme and Allomorph
- ii) Types of Morpheme (free, bound, prefixes, suffixes: class changing, class-maintaining, inflectional, derivational), General Principles of Lexicography.
- iii) Some word formation processes: Reduplication, Clipping, Blending
- iv) Morphophonemic Changes, Phonological and Morphological Conditioning
- v) Problems of Morphological Analysis

## **Unit-IV: SYNTAX**

- a) Sentences and their Parts
- b) Words

**[For the topics under Syntax, please refer to: Geoffrey Leech, Margaret Deuchar & Robert Hoogenraad's *English Grammar for Today: A New Introduction* 2nd edn. Palgrave, 2006]**

## **Paper 2.3: Contemporary Studies in English Language**

### **Semester-II**

**Unit-I:** Sociolinguistics: **15 clock hours**

**Unit-II:** Semantics: **15 clock hours**

**Unit-III:** Speech Act Theory and Discourse Analysis: **15 clock hours**

**Unit IV:** Syntax: Phrases and Clauses: **15 clock hours**

#### **Unit-I: Sociolinguistics**

A) Language Variation: Regional Dialects, Social Dialects/ Sociolects, Diglossia,

Idiolects, Formal and Informal Styles, Registers, Standard and Non-standard Varieties, Arguments against the Standardisation of English, Slang, Jargon

B) Language Contact

a) Bilingualism, Multilingualism, Language Planning

b) Code Switching and Code Mixing

c) Pidgins and Creoles,

d) Borrowing,

e) Esperanto

f) Language maintenance, Language shift and Death of Language

#### **Unit-II: Semantics**

i) Nature of Semantics

ii) Seven Types of Meaning

iii) Lexical Semantics:

a) Synonymy, Antonymy

b) Homonymy, Polysemy

c) Hyponymy, Super ordinate Terms

d) Metonymy, the Concept of Prototype

#### **Unit-III: Speech Act Theory and Discourse Analysis**

i) Semantics and Pragmatics: Differences

ii) J. L. Austin's Speech Act theory:

- a) Constative and Performative Utterances
- b) Felicity Conditions
- c) Locutionary, Illocutionary and Perlocutionary Acts
- iii) J. R. Searle's Typology of Speech Acts:
  - a) Assertives ( b) Declaratives (c) Expressives (d) Directives (e) Commissives
- iv) Direct and Indirect Speech Acts
- v) The Concepts of Entailment, Presupposition and Implicatures
- vi) The Concept of Discourse:
  - a) Cohesion and Coherence
  - b) Turn Taking and Adjacency Pairs

#### **Unit-IV: Syntax**

- a) Phrases
- b) Clauses

[For the topics under Syntax, please refer to: Geoffrey Leech, Margaret Deuchar & Robert Hoogenraad's *English Grammar for Today: A New Introduction* 2nd edn. Palgrave, 2006.]

**3) METHODOLOGY:** Since many of the linguistic concepts in this paper are new to students (especially to those who join the programme from other disciplines), teachers' active involvement in teaching is vitally important. This means that they need to explain each concept in the syllabus to the students lucidly. They may do this with the help of PPTs and other ICT-based teaching methods. Teachers are also expected to emphasise the practical significance of the concepts. This is especially relevant to the unit on Phonetics and Phonology; giving practice in the production of each sound will enable the learners to shake off some of the local features of accent and to attain general intelligibility. Similarly, citing examples from the students' own language(s) to establish various concepts listed in the units will enable the students to understand the similarities and differences between the systems of their own languages and English. Such a comparative approach can arouse the research interests of the students and can encourage them to work on research projects in comparative linguistics. The discussions, seminars and presentations in the classroom should aim at the consolidation of the students' understanding of the topics. Teachers should encourage them to refer frequently to the primary sources listed in the Reference section below. Students' attention may also be drawn to the lectures on the topics delivered by eminent scholars/teachers, which are available on YouTube,

**4) EVALUATION PROCEDURES** The assessment of student's performance in tests, examinations, etc. will be done according to the guidelines issued by Savitribai Phule Pune University. The pattern of the question papers for the semester-end examination is attached to this document separately.

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## **Paper – 1.4: Literary Criticism and Theory**

### **1) OBJECTIVES**

- 1) To introduce students to the nature, function and relevance of literary criticism and theory
- 2) To introduce them to various important critical approaches and their tenets
- 3) To encourage them to deal with highly intellectual and radical content and thereby develop their logical thinking and analytical ability
- 4) To develop sensibility and competence in them for practical application of critical approach to literary texts

### **2) ALLOTMENT OF CREDITS**

One credit is equal to 16 clock hours per unit for both semesters. This also includes the completion of the background survey and basics of critical approaches. The allotment is as below:

#### **Semester-I**

Background survey and basics of critical approaches: 6 clock hours

**Unit I:** Classical Criticism- 12 clock hours (6 clock hours to each essay)

**Unit II:** Neoclassical Criticism-12 clock hours (6 clock hours to each essay)

**Unit III:** Romanticism and Victorian Criticism-18 clock hours (6 clock hours to each essay)

**Unit IV:** Modernism and New Criticism- 12 clock hours (6 clock hours to each essay)

## **Semester-II**

Background survey and basics of critical approaches: 6 clock hours

Unit I: Structuralism and Poststructuralism-12 clock hours (6 clock hours to each essay)

Unit II: Psychoanalysis and Reader Response Criticism-12 clock hours (6 clock hours to each essay)

Unit III: Marxist Criticism and Cultural Studies - 18 clock hours (6 clock hours to each essay)

Unit IV: Feminist Criticism and Postcolonialism-12 clock hours (6 clock hours to each essay)

### **3) COURSE CONTENT**

Teachers are expected to discuss the background contexts to critical approaches, basics, important theorists and critics in the beginning of their course teaching. There shall be a separate question on the critical background.

## **Semester-I**

**Unit-I:** Classical Criticism

i) Aristotle- Poetics (Chapter 6 to 10)

ii) The Theory of Rasa- S. N. Dasgupta (from Indian Aesthetics: An Introduction, ed. by V. S. Seturaman, Macmillan, 1992)

**Unit-II:** Neoclassical Criticism

i) Aphra Behn- Preface to The Lucky Chance

ii) Samuel Johnson- Preface to Shakespeare

(both texts from The Norton's Anthology of Theory & Criticism) \*\*

**Unit-III:** Romanticism and Victorian Criticism

i) S. T. Coleridge- Biographia Literaria (Chapter 13 & 14)

ii) Mary Wollstonecraft- Vindication of the Rights of Women (Chapter II)

(both texts from The Norton's Anthology of Theory & Criticism)

ii) Matthew Arnold- The Study of Poetry

**Unit-IV:** Modernism and New Criticism

i) T. S. Eliot- The Function of Criticism



ii) Cleanth Brooks- The Language of Paradox

## **Paper – 2.4: Literary Criticism and Theory**

### **Semester-II**

#### **Unit-I: Structuralism and Poststructuralism**

i) Tzvetan Todorov- Structural Analysis of Narrative

ii) Michel Foucault- What is an Author?

#### **Unit-II: Psychoanalysis and Reader Response Criticism**

i) Lionel Trilling- Freud and Literature

ii) Wolfgang Iser- Interaction between Text and Reader

#### **Unit-III: Marxist Criticism and Cultural Studies**

i) Terry Eagleton- Marxism and Literary Criticism (Chapters 1&2)

ii) Stuart Hall- Cultural Studies and Its Theoretical Legacies

iii) Susan Sontag: Against Interpretation (the title essay)

#### **Unit-IV: Feminist Criticism and Postcolonialism**

i) Simone de Beauvoir: Woman's Situation and Character, Chapter 6 (from The Second Sex)

ii) Postcolonialism (Chapter no. 10 from Literary Criticism: An Introduction to Theory and Practice by Charles E. Bressler, 5th Edition, Pearson, 2011)

\*\*(Vincent B. Leitch (General Editor). The Norton's Anthology of Theory & Criticism, W. W. Norton & Company, New York, 2001)

### **4) SUGGESTIONS FOR TEACHERS**

Though not thoroughly representative, the course content strives to cover the mammoth range of major critical approaches from the ancient to the poststructural period. Given the vast range and profundity of literary theory, it is advisable that teachers introduce the characteristics and basics of all major approaches along with brief summary of the contexts that necessitated their emergence and made them relevant. The explanation of the broad differences between the traditional and the modern criticism and between criticism and theory can greatly help students know views in larger perspectives. The critical terms generally used as the critical short hands need to be introduced in clear and simple words possible. It is important to explain the relevance of these approaches to the present literature and language study and this can be done

by applying the approaches to texts. Teachers can encourage students to take efforts to understand the approaches and apply them to texts of their choice.

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## QUESTION PAPER PATTERN

### **Paper 1.1 English Literature from 1550 to 1798**

**Question paper format (Semester-I)**

**(wef 2019-20)**

**Time: 3 hours**

**Max. Marks: 50**

**Qn. 1** Background questions on the background and features of literary schools, movements, comparison of the schools/movements/prescribed authors (one out of two) **10 Marks**

**Qn. 2** Long answer questions on Christopher Marlowe's *Edward II* (any one out of three) **10 Marks**

**Qn. 3** Long answer questions on William Shakespeare's *The Tempest* (any one out of three) **10 Marks**

**Qn. 4** Short notes on the prescribed poems of Philip Sidney, Edmund Spenser, Walter Raleigh and Robert Herrick (any two out of four) Short notes of comparative type will be ideal. **10 Marks**

**Qn. 5** Short notes on the prescribed poems of John Donne, Andrew Marvell, George Herbert and Edmund Waller (any two out of four) Short notes of comparative type will be ideal. **10 Marks**

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### **Paper 2.1 English Literature from 1550 to 1798**

**Question paper format (Semester-II)**

**(w e f 2019-20)**

**Time: 3 hours**

**Max. Marks: 50**

**Qn. 1** Background questions on the background and features of literary schools, movements, comparison of the schools/movements/prescribed authors (one out of two) **10 Marks**

**Qn. 2** Long answer questions on Ben Jonson's *Volpone*

**OR**

Comparative questions on the essays of Richard Steele and Joseph Addison **10 Marks** (any one out of three)

**Qn. 3** Long answer questions on Jonathan Swift's *Gulliver's Travels* (any one out of three) **10 Marks**

**Qn. 4** Short notes on the prescribed poem of John Milton's (any two out of four) **10 Marks**

**Qn. 5** Short notes on the prescribed poems of John Dryden, Alexander Pope and William Blake. Short notes of comparative type will be ideal (any two out of four) **10 Marks**

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## **Paper 1.2 English Literature from 1798 to the Present**

**Question paper format (Semester-I)**

**(w e f 2019-20)**

**Time: 3 hours**

**Max. Marks: 50**

**Qn. 1** Background questions on the background and features of literary schools, movements, comparison of the schools/movements/prescribed authors (one out of two) **10 Marks**

**Qn. 2** Long answer questions on Mary Shelley's *Frankenstein* (any one out of three) **10 Marks**

**Qn. 3** Long answer questions on Jane Austen's *Persuasion* (any one out of three) **10 Marks**

**Qn. 4** Short notes on the prescribed poems of ST Coleridge and William Wordsworth (any two out of four) **10 Marks**

**Qn. 5** Short notes on the prescribed poems of John Keats, PB Shelley and Felicia Hemans (any two out of four) Short notes of comparative type will be ideal. **10 Marks**

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## **Paper 2.2 English Literature from 1798 to the Present**

**Question paper format (Semester II)**

**(w e f 2019-20)**

**Time: 3 hours**

**Max. Marks: 50**

**Qn. 1** Background questions on the background and features of literary schools, movements, comparison of the schools/movements/prescribed authors (one out of two) **10 Marks**

**Qn. 2** Long answer questions on Jean Rhys' *Wide Sargasso Sea* (any one out of three) **10 Marks**

**Qn. 3** Long answer questions on Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (any one out of three) **10 Marks**

**Qn. 4** Short notes on the prescribed poems of Elizabeth Barrett Browning, Alfred Tennyson, Robert Browning and Seamus Heaney (any two out of four). **10 Marks**

[The short notes in question 4 must be comparative. The comparison can be between the poets' thematic and stylistic concerns, social/cultural differences reflected in the poems written at different times, use of symbols, images, forms, techniques, etc. In each question the comparison can be between two or three poets.]

**Qn. 5** Short notes on the prescribed poems of TS Eliot, WB Yeats and Siegfried Sassoon, Anthony Thwaite and Kathryn Simmonds (any two out of four). **10 Marks**

[The short notes in question 4 should be comparative. The comparison can be between the poets' thematic and stylistic concerns, social/cultural differences reflected in the poems written at different times, use of symbols, images, forms, techniques, etc. In each question the comparison can be between two or three poets.]

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## **Paper - I.3: Contemporary Studies in English Language**

### **Question Paper Format (Semester I)**

**(w e f 2019-20)**

**Time: 3 hours**

**Max. Marks: 50**

**Qn. 1** Short Answer questions on Contemporary Theories/Views of Language (2 out of 4) **Marks – 10**

**Qn. 2** Short Answer questions on Phonology  
(2 out of 4) **Marks – 10**

**Qn. 3** Short Answer questions on Morphology  
(2 out of 4) **Marks – 10**

**Qn. 4** Short Answer questions on Syntax

(2 out of 4) **Marks – 10**

**Qn. 5** Practical questions on all the four components above

(10 out of 15) **Marks – 10**

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## **Paper - 2.3: Contemporary Studies in English Language**

### **Question Paper Format (Semester- II)**

**Time: 3 Hours**

**Max. Marks: 50**

**Qn. 1** Short Answer questions on Sociolinguistics

(2 out of 4) **Marks – 10**

**Qn. 2** Short Answer questions on Semantics (two out of four) **Marks – 10**

**Qn. 3** Short Answer questions on Syntax (2 out of 4) **Marks – 10**

**Qn. 4** Short Answer questions on Speech Act Theory and Discourse

Analysis (2 out of 4) **Marks – 10**

**Qn. 5** Practical questions on all the four components above

(10 out of 15) **Marks 10**

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## **Paper 1.4: Literary Criticism and Theory**

### **Question Paper Format (Semester I)**

**(w e f 2019-20)**

**Time: 3 Hours**

**Marks: 50**

Q. 1) Long answer questions on the background and tenets of critical approaches and/or on comparative study of relevant approaches, isms and critics

(Any one out of three in 150 words)-

**Marks 10**

Q.2) Long answer questions on the prescribed texts of Aristotle & The Theory of Rasa



(Any one out of three in 150 words)-

**Marks 10**

Q.3) Long answer questions on the prescribed texts of Behn & Johnson

(Any one out of three in 150 words)-

**Marks 10**

Q.4) A) Short note on the prescribed text of Coleridge & Wollstonecraft

(Any one out of two in 100 words)-

**Marks 05**

B) Short note on the prescribed text of Arnold & Wollstonecraft (Any one out of two in 100 words)-

**Marks 05**

Q.5) A) Short note on the prescribed text of Eliot

(Any one out of two in 100 words):

**Marks 05**

B) Short note on the prescribed text of Brooks

(Any one out of two in 100 words):

**Marks 05**

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## **Paper 2.4: Literary Criticism and Theory**

### **Question Paper Format (Semester II)**

**(w e f 2019-20)**

**Time: 3 Hours**

**Marks: 50**

Q. 1) Long answer questions on the background and tenets of critical approaches and/or on comparative study of relevant approaches, isms and critics

(Any one out of three in 150 words)-

**Marks 10**

Q. 2) Long answer questions on the prescribed texts of Todorov & Foucault

(The nature of questions may be comparative- for example comparing the structuralist/narratological approach of Todorov with the poststructuralist/deconstructive approach of Foucault)

(Any one out of three in 150 words each)-

**Marks 10**

Q.3) Questions on the prescribed texts of Trilling & Iser

(Any one out of three in 150 words each)

**Marks 10**

Q.4) A) Short notes on the prescribed text of Eagleton & Sontag

(Any one out of two in 100 words)

**Marks 05**

B) Short notes on the prescribed text of Hall & Sontag

(Any one out of two in 100 words each)-

**Marks 05**

Q.5) A) Short notes on the prescribed text of Beauvoir

(Any one out of two in 100 words)

**Marks 05**

B) Short notes on the prescribed text of Postcolonialism

(Any one out of two in 100 words)

**Marks 05**

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**Savitribai Phule Pune University**

**M. A. English-Part-II-CBCS Pattern**

**(Semester-III & IV)**

**(From the Academic Year 2020-21)**

- **Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours). It is applicable to all the papers.
- **Examination Rules:**
  - 1- Assessment shall consist of a) In-semester continuous assessment and b) end semester assessment. Both shall have an equal weightage of 50 % each.
  - 2- The teacher concerned shall announce the units for which each in-semester assessment will take place. However, the end-semester assessment shall cover the entire syllabus prescribed for the course.
  - 3- An in-semester assessment of 50% marks should be continuous and at least two tests should be conducted for full course of 4 credits and a teacher must select a variety of procedures for examination such as:
    - i. Written Test/or Mid Term Test (not more than one or two for each course)
    - ii. Term Paper
    - iii. Journal/Lecture/Library notes
    - iv. Seminar presentation
    - v. Short Quizzes
    - vi. Assignments
    - vii. Extension Work
    - viii. An Open Book Test (with the concerned teacher deciding what 2 books are to be allowed for this purpose)
    - ix. Mini Research Project by individual student or group of students. The concerned teacher in consultation with the Head of the PG Department shall decide the nature of questions for the Unit Test. Semester end examination for remaining 50% marks will be conducted by the SPPU.

**List of Papers (Sem-III&IV)**

**Semester-III**

**Paper 3.1: Indian Writing in English (Core Paper)**

**Any three papers out of the following seven options:**

**Paper 3.2: Applied Linguistics**

**Paper 3.3: Cultural Studies**

**Paper 3.4: Indian Literatures in English Translation**

**Paper 3.5: Academic Writing and Critical Reading**

**Paper 3.6: American Literature**

**Paper 3.7: Pragmatics and Digital Humanities**

**Paper 3.8: World Literature in English**

### **Semester-IV**

**Paper 4.1: Indian Writing in English (Core Paper)**

**Any three papers out of the following seven options:**

**Paper 4.2: Applied Linguistics**

**Paper 4.3: Cultural Studies**

**Paper 4.4: Indian Literatures in English Translation**

**Paper 4.5: Academic Writing and Critical Reading**

**Paper 4.6: American Literature**

**Paper 4.7: Pragmatics and Digital Humanities**

**Paper 4.8: World Literature in English**

### **Paper-3.1: Indian Writing in English (Core Paper)**

#### **Rationale:**

This course attempts to offer an overview of Indian Writing in English. In India, literature written in English was initially labelled as Indo-Anglian, then Indo-English, and more recently, as Indian Writing in English (IWE). IWE has its roots in the colonial past. As a result of the British rule in India, the English language became a vital part of Indian culture. In his *Preface to Kanthapura*, Raja Rao affirms that English is the language of our intellectual make up just like Sanskrit or Persian in the ancient/medieval past. From the pre-independence era to the present times, works written by Indian English writers have been receiving worldwide critical appreciation. Indian Writing in English reflects the multi-cultural, multilingual society of modern India. IWE has established its qualitative excellence and it is now accepted as a part of the English literature curriculum despite some initial resistance. It represents the rich cultural heritage of Indian literary tradition, adopts various literary forms and also addresses different issues.

This paper aims to introduce students to a wide range of Indian Writing in English through various literary genres such as Fiction, Poetry, Non Fictional Prose and Drama. The paper is designed to acquaint students with the highly pluralistic and ideological dimensions of this literature. It is expected that students, through this course, will obtain an overall view of the remarkable contribution made by Indian authors to the body of English Literature

#### **Objectives:**

- 1) To introduce students to the various phases of the evolution in Indian Writing in

- English. (i. e. the major movements and figures of IWE)
- 2) To make them aware of Indian cultural ethos and indigenous belief systems through the study of major literary works in the domain of Indian English literature.
  - 3) To acquaint them with the writings of different Indian writers and help them to appreciate the variety and diversity of Indian Writing in English.
  - 4) To expose students to the corpus of Indian Writing in English, and explain the socio-political and cultural contexts in which the works were written and received.
  - 5) To develop the ability of students to critically examine and restate their understanding of literary texts.
  - 6) To expose students to the uniqueness of artistic and innovative use of the English language in IWE and to enhance the literary and linguistic competence of students.
  - 7) To instill human values and develop literary sensibility among students through exposure to IWE texts.

### **Course Content:**

Most of the texts/excerpts listed below are available online. Some of the online resources/sites are given under the section titled 'References.' Teachers and students must also consult the print versions of the texts for authenticity and accuracy. This is applicable to all the courses listed in this document.

**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted 04 credits (60 clock hours). This also includes the completion of the background to each period/age.

### **Semester-III**

**Unit-I:** *Kanthapura*- Raja Rao - 15 clock hours

**Unit-II:** *Nectar in a Sieve*- Kamala Markandaya- 15 clock hours

**Unit-III:** Derozio to Naidu- 15 clock hours

Henry Derozio: 1) *Freedom to the Slave* 2) *The Orphan Girl*

Toru Dutt: 1) *Sita* 2) *The Sower*

Manmohan Ghose: 1) *Can IT Be?*

Sri Aurobindo: 1) *Rose of God* 2) *The Tiger and the Deer*

Rabindranath Tagore: 1) *Defamation* 2) *Little Flute*

Sarojini Naidu: 1) *Autumn Song* 2) *Summer Woods*

**Unit-IV:** *My Days: A Memoir*- R. K. Narayan - 15 clock hours

## **Paper-4.1: Indian Writing in English (Core Paper)**

### **Semester-IV**

**Unit-I:** *The God of Small Things*- Arundhati Roy 15 clock hours

**Unit- II:** *The White Tiger*- Aravind Adiga 15 clock hours

**Unit-III:** Dom Moraes to Present Day

15 clock hours

Dom Moraes: 1) *Absences*      2) *The Garden*  
Nissim Ezekiel: 1) *Urban*      2) *Philosophy*

Kamala Das: *The Sunshine Cat*

A.K. Ramanujan: *Still Another View of Grace*

Jayanta Mahapatra: *A Missing Person*

Arun Kolatkar: *The Indicator*

Eunice de Souza: *Catholic Mother*

Vikram Seth: *Sit*

**Unit- IV:** *Nagamandala* - Girish Karnad

15 clock hours

**Suggestions for Teachers:**

Teachers teaching the paper are expected to briefly discuss the literary background, movements, important writers and works. There will be a separate question to test students' familiarity with the background of the text and the writer and their times. Teachers are expected to compare and contrast the prescribed texts with their contemporaries from Indian Writing in English. The prescribed syllabus should be taught to the students with special emphasis on the issues such as the representation of culture, identity, history, national and gender politics.

It will also be useful for the students if they are briefly introduced to the socio-political and historical conditions of 19<sup>th</sup> and 20<sup>th</sup> century India. The dominant literary tendencies and trends, the stylistic features of the authors prescribed for study, the major thematic concerns in the texts, etc. are also issues that can be discussed. Students are expected to read all the primary texts listed in the two papers. Teachers should encourage students to read a history of Indian English Literature and some critical works/commentaries on each text and author.

ICT-based teaching, amply supported by classroom interaction, is strongly recommended. A careful use of PPTs should help learners prepare notes on the various themes of the texts and the characteristic features of the writings of the authors prescribed for study. Depending on the availability of time, film versions of the novels and plays (downloaded from YouTube, etc.) may be shown to students. Readings of poems, sometimes by the poets themselves, may also be played/shown.

Seminars, discussions and presentations in the classroom can be adopted as means to enhance the critical skills of learners. Each teacher is expected to be a teacher-researcher in the sense that s/he would be consistently monitoring her/his own teaching in order to identify the most suitable method(s) for her/his students in particular classrooms.

**Evaluation Procedures:**

The assessment of students' performance in tests, examinations, etc. will be done according to the guidelines issued by Savitribai Phule Pune University. The pattern of the question papers for semester-end examinations is attached separately to this document.

**Select Bibliography:**

Standard and recognized editions of textbooks and reference books may be used as bibliography for the course contents.

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- DeMille, C.B. *Autobiography*. Prentice-Hall, 1959
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- Dharwadkar, Vinay.ed. *The Collected Poems of A.K. Ramanujan*. New Delhi: Oxford University Press, 1995.
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### **Web Resources:**

<http://indianwritinginenglish.blogspot.in/>

<http://literarism.blogspot.in/2012/01/indian-english-literature.html>

<http://www.thedailystar.net/2003/11/22/d311222101107.htm>  
<http://fictionwritersreview.com/>  
[http://www.goodreads.com/interviews/show/609.Aravind\\_Adiga](http://www.goodreads.com/interviews/show/609.Aravind_Adiga)  
<http://www.indiaheritage.org/creative/english.htm>  
<http://biography.jrank.org/pages/4553/Markandaya-Kamala.html>  
[http://www.logosjournal.com/dallayu:-Web 08 August, 2008](http://www.logosjournal.com/dallayu:-Web%2008%20August,%202008)  
[http://society.indianetzone.com/literature/1/writers\\_english\\_literature\\_india.htm](http://society.indianetzone.com/literature/1/writers_english_literature_india.htm)  
[http://academia.edu/Documents/in/Indian\\_Writing\\_in\\_English](http://academia.edu/Documents/in/Indian_Writing_in_English)  
[http://www.voltairenet.\(j\)org/article 159620.html](http://www.voltairenet.(j)org/article%20159620.html) Web 8 April, 2010  
<http://fictionwritersreview.com/>  
<http://untitledbooks.com/features/interviews/aravind-adiga>  
[https://www.bookbrowse.com/author\\_interviews/full/index.cfm/author\\_number/1552/aravind-adiga](https://www.bookbrowse.com/author_interviews/full/index.cfm/author_number/1552/aravind-adiga)  
<http://rajarao.free.fr>>  
[www.atlanticbooks.com](http://www.atlanticbooks.com)  
[www.PoemHunter.com](http://www.PoemHunter.com)

### **Question Paper Patterns** **(Semester-III)**

**Time: 3hours**

**Max. Marks: 50**

**Que. 1** Background questions on the background and features of literary schools, movements, comparison of the schools/movements/prescribed authors (Any one out of three) **10**

**Que.2** Long answer questions on Raja Rao's *Kanthapura* (Any one out of three) **10**

**Que. 3** Long answer questions on Kamala Markandaya's *Nectar in a Sieve* (Any one out of three) **10**

**Que.4** Short notes on the prescribed poems of Derozio to Naidu (Any two out of four) **10**

[The short notes in question 4 must be comparative. The comparison can be between the poets' thematic and stylistic concerns, social/cultural differences reflected in the poems written at different times, use of symbols, images, forms, techniques, etc. In each question the comparison can be between two or three poets.]

**Que.5** Long answer questions on R. K. Narayan's *My Days: A Memoir* (Any one out of three) **10**

**(Semester-IV)**

**Time: 3 hours**

**Max. Marks: 50**

**Que. 1** Background questions on the background and features of literary schools, movements, comparison of the schools/movements/prescribed authors (Any one out of three) **10**

**Que.2** Long answer questions on Arundhati Roy's *The God of Small Things* (Any one out of three ) **10**

**Que. 3** Long answer questions on Aravind Adiga's *The White Tiger* (Any one out of three)**10**

**Que.4** Short notes on the prescribed poems of Dom Moraes to Seth (Any two out of four) **10**

[The short notes in question 4 must be comparative. The comparison can be between the poets' thematic and stylistic concerns, social/cultural differences reflected in the poems written at different times, use of symbols, images, forms, techniques, etc. In each question the comparison can be between two or three poets.]

**Que.5** Long answer questions on Girish Karnad's *Nagamandala* (Any one out of three) **10**

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## **Paper-3.2: Applied Linguistics**

### **Rationale:**

This course has special relevance to the second year students of MA since they have already received, in the first year which comprises two semesters, a good deal of theoretical knowledge in linguistics from the course entitled Contemporary Studies in English Language. The first-year course deals with English phonology, morphology, syntax, semantics, sociolinguistics, pragmatics, and discourse analysis. Earlier too, students have studied linguistics for three years at the BA level. Indeed, this firm grounding in the theoretical aspects of linguistic analysis has its usefulness. However, it is also essential to teach them how the concepts may be applied to the day to day use of language in various spheres. This involves an understanding of how language development takes place in humans, how it works in society and in specific situations. Language acquisition and language learning, methods of teaching language, designing course materials, devising test types, etc. should also form part of the understanding. The present course aims to focus on such practical aspects of language in order to enable students to understand the social dimensions of not only English but also their own languages. It is also hoped that a fair knowledge of applied linguistics will enable them to undertake useful/meaningful research in the field of linguistics. Further, having a knowledge of the practical aspects of language learning and teaching can enhance students' capability as teachers of (the English) language.

### **Objectives:**

1. To introduce students to the field of Applied Linguistics
2. To help students understand how descriptive linguistics can be used practically to explain the behavioural and social use of language, especially with regard to language acquisition, second language acquisition/learning, language teaching methodology, etc.
3. To help students understand the correlation between the evolution of linguistic theory and the corresponding developments in the field of language learning and teaching
4. To enable students to understand the relationship between language learning theories, teaching methods, production of course materials and language testing.
5. To introduce students to the relation between language and culture.
6. To help students understand how linguistic concepts can be applied to the study of literature.
7. To familiarize students with the tools of language that may be used in translation, textual analysis, etc.

**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

## **Semester-III**

### **Course content-**

#### **Unit-I: Introduction**

**15 clock hours**

- a) What is Applied Linguistics (AL)?
- b) A brief history and scope of AL
- c) Theoretical linguistics and AL: Their complementarities

- d) The interdisciplinary nature of AL

**Unit-II: Language and mind**

**15 clock hours**

- a) Theories of language acquisition and language learning: Behaviouristic and Cognitivist/Mentalistic approaches
- b) Relation between language and culture
- c) Factors affecting language learning
- d) Language disorders (aphasia, anomia, agrammatism, dyslexia)

**Unit-III: Language teaching methods**

**15 clock hours**

- a) Approach, method and technique: Differences
- b) A brief survey of teaching methods (Grammar-translation method, Direct method, structural method, Communicative method, Task-based language teaching, English for Specific Purposes)
- c) Content and language integrated teaching/learning
- d) Technology and language teaching/ICT-enabled language teaching

**Unit-IV: Curriculum designing and production of instructional materials- 15 C H**

- a) Curriculum and syllabus: Difference
- b) Essential components of a language curriculum (needs analysis, goal setting, syllabus, methodology and evaluation)
- c) Kinds of syllabus (Structural-situational, Notional-functional, Communicative, etc.)
- d) Criteria for evaluating instructional materials

**Paper-4.2: Applied Linguistics**

**Semester-IV**

**Unit-I: Teaching of language and literature**

**15 clock hours**

- a) Teaching of listening and speaking
- b) Teaching of vocabulary and grammar
- c) Remedial teaching
- d) Teaching of literature with lesson plan (only poem and short fiction)

**Unit-II: Testing and evaluation**

**15 clock hours**

- a) Difference between testing and evaluation
- b) Qualities of a good test: validity, reliability, practicability, discrimination.
- c) Types of test: aptitude test, diagnostic test, placement test, progress/achievement test, proficiency test
- d) Assessment types: formative, summative; testing of receptive and productive skills.

**Unit-III: Stylistics and literary appreciation**

**15 clock hours**

- a) Stylistics: Definition(s) and scope
- b) Linguistics, Stylistics and literary criticism
- c) Tools of stylistics: sounds, lexis, semantics, syntax, discourse.

- d) Cohesion and its types: Reference, Ellipsis; Conjunction, lexical cohesion
- e) Application of stylistic principles to forms of literature (examples)

#### **Unit-IV: Translation**

**15 clock hours**

- a) What is translation? Types of translation.
- b) Linguistics and translation
- c) Approaches to translation
- d) Semiotics of translation
- e) Cultural barriers in translation

#### **Suggestions for teachers:**

Since students are familiar with many of the concepts in linguistics, teachers should underscore the necessity of relating the concepts to the various aspects of language use. Making students understand the practical significance of this course in their future careers—such as linguists, teachers, translators, etc—would enhance their motivation and their interest in the course. Each teacher is free to use their own teaching method(s) appropriate to their class. However, using ICT-based teaching methods, to reinforce teachers' specific classroom practices, is desirable. The appropriate use of PPTs would enable learners not only to understand the basic concepts in applied linguistics but also to use them to gather more information on the points presented before them. Citing examples from students' own language(s) to establish various concepts listed in the units would enable students to make comparisons between the language(s) and English, especially in the areas of language teaching, stylistics and translation. Such comparisons will also arouse the research interests of students and can encourage them to undertake research projects in applied linguistics. The discussions, seminars, presentations, etc. in the classroom should aim at the consolidation of students' understanding of the units. Teachers should encourage students to refer frequently to the primary sources listed in the Reference section below. Students' attention may also be drawn to the lectures on the topics in each unit, delivered by eminent scholars/teachers, which are easily available on YouTube.

#### **Evaluation procedures:**

The assessment of student's performance in tests, examinations, etc. will be done according to the guidelines issued by Savitribai Phule Pune University. The pattern of the question papers for the semester-end examination is attached to this document separately.

#### **Primary sources:**

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Bell, R. T. *An Introduction to Applied Linguistics: Approaches and Methods in Language Teaching*. New York: St Martin's, 1981.

Bickerton, D. *Language and Human Behavior*. Seattle: University of Washington Press, 1995.

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- Misra, Partha Sarathi. *An Introduction to Stylistics: Theory and Practice*. Hyderabad: Orient BlackSwan, 2009.
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- Tickoo, ML. *Teaching and Learning English: A Sourcebook for Teachers and Teacher-Trainers*. Hyderabad: Orient BlackSwan, 2009.
- Verma SK & Krishnaswamy N. *Modern Linguistics: An Introduction*. New Delhi: OUP, 1997.
- Yule, George. *Pragmatics*. Oxford: OUP, 1996.
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- Ur, Penny. *Vocabulary Activities*. New Delhi: CUP, 2012b.

### **Question paper patterns**

#### **Semester-III**

- |   |          |
|---|----------|
| Que. 1) Long answer question on the topics in Unit 1 (1 out of 3) | 10 marks |
| Que. 2) Short notes on the topics in Unit 2 (2 out of 4)          | 10 marks |
| Que. 3) Long answer question on the topics in Unit 3 (1 out of 3) | 10 marks |
| Que. 4) Short notes on the topics in Unit 4 (2 out of 4)          | 10 marks |
| Que. 5) Practical question on ICT-based teaching                  | 10 marks |

[Sample practical questions: i) preparation of 4-5 PPT frames to teach a topic of students' choice, a given grammar item, etc.; ii) Use of materials on the internet to gather information on a topic for the enhancement of study skills. Question paper setters can also give other tasks based on ICT-based teaching.]

### **Semester-IV**

- |  |          |
|--|----------|
| Que. 1) Long answer question on the topics in Unit 1 (1 out of 3)                              | 10 marks |
| Que. 2) Short notes on the topics in Unit 2 (2 out of 4)                                       | 10 marks |
| Que. 3) Long answer question on the topics in Unit 3 (1 out of 3)                              | 10 marks |
| Que. 4) Short notes on the topics in Unit 4 (2 out of 4)                                       | 10 marks |
| Que. 5) Practical question on Stylistic analysis (e.g. analysis of a given short poem/passage) | 10 marks |

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## **Paper-3.3:Cultural Studies**

### **Rationale:**

Cultural Studies is a recent field of inquiry into various areas. It is characterized by its interdisciplinary approach, its non-academic concerns and its dependence on a host of approaches and methods. It does not necessarily set a particular framework of study and does not necessarily offer a strict methodology. But due to such multidisciplinary ambit and open ended pursuit, Cultural Studies offers a vast canvas for analysis of culture, society, politics, media, science, environment and industry. The present course is designed to introduce students to this new field. Eventually the course in its first part offers information related to Cultural Studies and the ideas and concerns that help explain its nature. Some essays are given in the second part of the course that discusses issues from very different perspectives.

### **Objectives:**

1. To introduce students to the newly established field of cultural studies, its concerns and approaches
2. To orient students towards interdisciplinary approach and analysis of cultural issues including literature and language
3. To steer students towards new possibilities of analysis that can relate them to their surroundings
4. To create awareness about the recent developments in humanities and social sciences that cover several issues from philosophical to everyday matter
5. To instil tolerance, sense of equality and love for humanity in students

**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

## **Semester-III**

### **Course Content-**

#### **Surveying the Field of Cultural Studies**

#### **Unit-I**

**15 Clock hours**

##### **Investigating Problems in Cultural Studies**

Introduction

The cultural studies family

Family therapy: approaching problems in cultural studies

Underlying themes

#### **Unit-II**

**15 Clock hours**

##### **Identity, Equality and Difference: The Politics of Gender**

Introduction

Identity and difference

Gender and difference

#### **Unit-III**

**15 Clock hours**

##### **Global Culture/Media Culture**

Introduction  
Globalization and cultural imperialism  
Globalizing the television market  
Globalization and power

#### **Unit-IV**

**15 Clock Hours**

##### **Transforming Capitalism**

Introduction 1  
The transformation of capitalism  
The recomposition of class and culture  
Class: the return of the repressed  
The problem of consumer culture

**Note: All these units are prescribed from Dr. Chris Barker's book, *Making Sense of Cultural Studies: Central Problems and Critical Debates*, Sage Publications, 2002. (This book is easily available on internet)**

### **Paper-4.3: Cultural Studies**

#### **Semester-IV**

##### **Essays into Theory and Method of Cultural Studies**

(Following essays that discuss certain important areas of cultural studies are prescribed with the view to introduce theoretical frames and applicable methods of cultural studies to students. The purpose is to make students familiar with diverse theoretical approaches and enable them to produce cultural analysis).

#### **Unit-I**

**15 Clock hours**

- 1) The Analysis of Culture - Raymond Williams
- 2) Cultural Studies: Two Paradigms - Stuart Hall

#### **Unit-II**

**15 Clock hours**

- 1) Myth Today – Roland Barthes
- 2) Recasting Women: An Introduction- Kumkum Sangari and Sudesh Vaid

#### **Unit-III**

**15 Clock hours**

- 1) The Marathi Novel 1950-1975- Bhalchandra Nemade
- 2) Aesthetics: Some Important Problems- R. B. Patankar

#### **Unit-IV**

**15 Clock hours**

- 1) Translation, Colonialism and the Rise of English - Tejaswini Niranjana
- 2) Bollywood Motifs: Cricket Fiction and Fictional Cricket - Chandrima Chakraborty

**Note: Details of books from which above essays are prescribed:**

**Raymond William's** essay from John Storey's (ed.) *Cultural Theory and Popular Culture: A Reader*. II edition, Prentice Hall, 1998.

**Stuart Hall's** essay from *Essential Essays: Volume 1: Stuart Hall* edited by David Morley, Duke University Press, 2019

**Barthes's** essay from his book *Mythologies*, The Noonday Press, 1957.

**Sangari's** essay from Sangari & Vaid's edited book, *Recasting Women: Essays in Colonial History*. Zubaan Publication, New Delhi, 1989.

**Nemade and Patankar's** essays from G. N. Devi's edited book, *Indian Literary Criticism: Theory and Interpretation*. Orient Blackswan, 2009,

**Niranjana's** essay from *Rethinking English: Essays in Literature, Language, History*. edited by Savita Joshi, OUP, 1994

### **Suggestions for Teachers:**

Cultural Studies is a relatively new field of study and covers formidable range of socio-political, economic, cultural, ecological, technological, historical and spatio-temporal issues. In the world of globalization (the world of interconnectedness and mobility), open economy, digitization and migration to metropolis, every aspect of human life has been undergoing drastic changes. Cultural studies helps to map and reassess these shifting terrains and formulate views of students towards the world systems. Teachers can give relevant information to students and orient them towards multidisciplinary approach. They can encourage students to read original texts prescribed, histories and critical works and develop the skill of knowing multiple contexts that texts of cultural studies are replete with. Exercises, practical criticism and analytical discussions may be conducted in the classroom for effective understanding. Teachers can make use of ICT methods to create interest in students and promote understanding of Cultural Studies.

### **Select Bibliography:**

Standard and recognized editions of textbooks and reference books may be used as bibliography for the course contents.

Barker Chris. *Making Sense of Cultural Studies: Central Problems and Critical Debates*. Sage Publications, 2002

Barker Chris. *The SAGE Dictionary of Cultural Studies*. Sage Publications, 2004

Barthes Roland. *Mythologies*. The Noonday Press, New York, 1957

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Storey John. *Cultural Theory and Popular Culture. A Reader*. The University of Georgia Press. 1993

Sebek Barbara and Stephen Deng. *Global Traffic: Discourses and Practices of Trade in English Literature and Culture from 1550 to 1700*. Palgrave Macmillan, 2008

Tracey Skelton and Tim Allen. *Culture and Global Change*. Routledge, 1999

William S. Haney II. *Culture and Consciousness: Literature Regained*. Rosemont Publishing & Printing Corp. 2002

## **Question Paper Patterns**

### **Semester-III**

**Time: 3 Hours**

**Marks: 50**

Q. 1) Questions on the historical background and nature of Cultural Studies 10 Marks

(Any one out of three)

Q. 2) Questions on Unit-I (Any two out of four) 10 Marks

Q. 3) Questions on Unit-II (Any two out of four) 10 Marks

Q. 4) Questions on Unit-III (Any two out of four) 10 Marks

Q. 5) Questions on Unit-IV (Any two out of four) 10 Marks

### **Semester-IV**

**Time: 3 Hours**

**Marks: 50**

Q. 1) Questions on the historical background and nature of Cultural Studies 10 Marks

(Any one out of three)

Q. 2) Questions on Unit I (Any two out of four) 10 Marks

Q. 3) Questions on Unit II (Any two out of four) 10 Marks

Q. 4) Questions on Unit III (Any two out of four) 10 Marks

Q. 5) Questions on Unit IV (Any two out of four) 10 Marks

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## **Paper-3.4: Indian Literatures in English Translation**

### **Rationale:**

India has witnessed many socio-political and cultural changes since she won independence in 1947. The languages of India also have made significant progress by producing literary works that can compete with their counterparts in various parts of the world. However, these works appearing in Indian *Bhashas* did not receive much importance because of the lack of translations. Although English continued to be a prominent language in India, a Second Language, many of the outstanding works published in Indian languages were not translated into that language which already had the status of a world language. At the same time, some of the Indian writers, like Mulk Raj Anand, RK Narayan and many others, received fame in the western world since they were able to write their fictional/non-fictional works in English. As it is well-known, Indian Writing in English has for long been a much sought-after course both in Indian and western universities alike.

The evolution of poststructuralist theories in the last few decades brought about notable changes in the approach of teachers and scholars towards literatures of the world and the cultures they represent. The long-established status of English/British Literature as a monolith began to be challenged by the new theories. Consequently, the nomenclature changed to 'literatures in English'; the legitimate worth of non-British literatures began to be acknowledged. Discussions about translation studies in scholarly circles and at Indian universities gave an impetus to the prospect of translating literary works from Indian languages into English. Prestigious publishers now vie with one another for the right to bring out such works. Consequently, one comes across an array of literary creations—depicting the cultural complexities of a multi-ethnic, multi-religious and multi-caste country like India—translated into English from many languages in the country. The rich diversity of India is sharply reflected in the themes of these works. They include, among many others, India's Bhakti tradition, her colonial experience, her freedom struggle, Independence and partition, evolution of Indian identities, the idea of a nation and its contradictions, the Dalit experience, etc. The selections made for the present course subsumes some of these themes and the ideologies they project. It is hoped that the reading of these texts in translation will help students discern the historical, socio-cultural and political impact of various events on the regional literatures of India. Students will also get a glimpse of the vibrancies of *Bhasha* literatures and how much of the vitalities have been retained/lost in translation. Most importantly, students will get a chance to gain an idea about the cultural diversity of their own country through a variety of texts representing a very long period extending from 1<sup>st</sup> century BC.

### **Objectives:**

1. To introduce students to some of the significant Indian regional language writers of various periods and to their works.
2. To acquaint students with the major ancient, medieval and modern literary movements in India and their influence on literature.
3. To enable students to compare the features and peculiarities of Indian societies, cultures and languages.
4. To acquaint students with the different literary techniques employed by various Indian regional language writers.



5. To help students understand how English gets Indianised in translation.
6. To make students understand the vast possibilities of translating literary texts from their own languages into English and the necessity of undertaking multidisciplinary research projects focusing on the literary-cultural varieties of India.

**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

### **Semester-III**

#### **Course content-**

#### **Unit-I: Poetry**

**15 clock hours**

Thiruvalluvar, From *Thirukkural*, Chapter 5 (“Family Life”) & Chapter 79 (“On Friendship”)

Akkamahadevi, “Would a circling surface vulture”

Kabirdas, i) “Hey Brother, Why do you Want me to Talk?” ii) “I won’t Come”

Mirabai, i) “Life in the World”, ii) “Strange is the Path when you Offer Love”

Atukuri Molla , From *Molla Ramayanam* “My Father Kesava”, “I am no Scholar”

Sant Tukaram, From Dilip Chitre’s *Says Tuka* Part IV, Section1, Poem 1 “Being in Turmoil”

Jogeshwari, “If fortune has brought you my way at last”

#### **Unit-II:Short story**

**15 clock hours**

Suresh Joshi, “The Patch”

Bashir Akhtar, “Some Poses, Some Snaps”

Binodini Devi MK, “Tune”

#### **Unit III: Novel**

**15 clock hours**

Gopinath Mohanty, *Paraja*

#### **Unit IV: Drama**

**15 clock hours**

Vijay Tendulkar, *Vultures*

### **Paper-4.4: Indian Literatures in English Translation**

### **Semester-IV**

#### **Unit-I: Poetry**

**20 clock hours**

Mary John Thottam (Sr. Mary Benigna) “Farewell to the world” (Stanzas 1-10)

Mohammad Iqbal “Man and God”

Sutapa Bhattacharya “Draupadi”

Nara (VN Rao) “White Paper”

Hiren Bhattacharya “These My Words”

Amrita Pritam “Daily Wages”

Raghuvir Sahay “Cycle Rikshaw”

Chandrasekhar Kambar “The Character I Created”

Namdeo Dhasal, “Poetry Notebook”

Indira Sant, “Spellbound”

### **Unit-II: Fiction**

**15 clock hours**

Lalithambika Antharjanam *Fire, My Witness (Agnisakshi)*

### **Unit-III: Drama**

**13 clock hours**

Girish Karnad *Tughlaq*

### **Unit-IV: Autobiography**

**12 clock hours**

Bama, *Karukku*. Trans, Lakshmi Holmstrom.

### **Suggestion for teachers:**

While teaching this course, teachers are expected to briefly discuss the political, socio-cultural and literary background of the texts prescribed for study. Some of the themes, for example, can be: Indian literature in the pre-colonial period, Mystic and Bhakti literature of India, colonial experience, Dalit experience, women’s position in pre-colonial and postcolonial India, representation of the marginalised in contemporary literature, Indian literary traditions like realism, modernism, etc. These themes and others may be discussed with reference to the texts in the course content. Relating the texts to their political, socio-cultural and literary milieu, it is hoped, would enhance students’ understanding of the factors that contributed to their writing. There will be a separate compulsory question on the background covering the topics above. The topics are suggested as examples only; the teachers may discuss other relevant themes as well.

Teachers should draw their students’ attention to the stylistic features of the authors prescribed for study, the major thematic concerns in the texts, etc. Students are expected to read all the primary texts listed in the course content. Teachers should encourage them to read histories of Indian languages and literatures. Also, students should be motivated to consult some critical works/commentaries on each text and author.

ICT-based teaching, amply supported by classroom interaction, is strongly recommended as the teaching method. A judicious use of PPTs should help learners prepare notes on the political, socio-cultural and literary background of the texts, the various themes dealt with in them, and the characteristic features of the writings of the authors prescribed for study. Depending on the availability of time, film versions of the novels and plays (downloaded from YouTube, etc.) may be shown to students. Readings of poems, sometimes by the poets themselves, may also be played/shown. As far as possible, students should be encouraged to read the texts in the original language, too, if the language is known to them, say, for e.g., Marathi or Hindi.

Seminars, discussions and presentations in the classroom can be adopted as means to enhance the critical skills of learners. All teachers are expected to be teacher-researchers in the sense that they would be consistently monitoring their own teaching in order to identify the most suitable method(s) for their students in particular classrooms.

### **Evaluation:**

The assessment of the students' performance in tests, examinations, etc. will be done according to the guidelines issued by Savitribai Phule Pune University. The pattern of the question papers for semester-end examinations is attached separately to this document.

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### **Question paper patterns**

#### **Semester-III**

**Qn.1) Long answer question on the background of Indian literatures (1 out of 3) 10 M**

[The question should be based on the religious, socio-political, historical and literary background of the prescribed period].

**Qn.2) Short notes on Unit 1 (2 out of 4)**

**10 marks**

[Four options to be given. At least 1 question must be comparative. The comparative question on any two/three poets in the unit can be on their thematic concerns, style of writing, use of imagery, use of symbols, poems' structural features, techniques of presentation, etc.]

**Qn.3) A comparative question on the short stories in Unit 2 (1 out of 3)**

**10 marks**

[The questions should cover aspects like: the writers' thematic preoccupations, style of writing, narrative technique, depiction of characters, structural features, etc.]

**Qn.4) Long answer question on the novel *Paraja* (1 out of 3)**

**10 marks**

**Qn.5) Long answer question on *Vultures* (1 out of 3)**

**10 marks**

#### **Semester-IV**

**Qn.1) Long answer question on the background of Indian literatures (1 out of 3) 10 M**

[The question should be based on the socio-political, historical and literary background of the prescribed period]

**Qn.2) A comparative question on three or four poets in Unit 1 (1 out of 3)**

**10 marks**

[The question may be on aspects like: the poets' thematic preoccupations, style of writing, use of imagery, use of symbols, poems' structure, techniques of presentation, etc.].

**OR**

**Short notes on the poets in Unit 1 (2 out of 4)**

[The questions must be on the poems of the poets not included in the comparative question. At least one/two questions must be comparative. The comparative questions on any two poets in the unit can be: their thematic preoccupations, style of writing, use of imagery, use of symbols, poems' structural features, techniques of presentation, etc.]

- Qn.3) Long answer question on the novel *Fire, My Witness* (1 out of 3)      10 marks**  
**Qn.4) Long answer question on the play *Tughlaq* (1 out of 3)      10 marks**  
**Qn.5) Long answer question on *Karukku* (1 out of 3)      10 marks**

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## **Paper-3.5: Academic Writing and Critical Reading**

### **Rationale:**

The need for a course in academic writing and critical reading emerges from the necessity of encouraging and initiating students to further research and honing their professional and everyday lives. This course is therefore meant to introduce the rudiments of reading and writing skills and encourage students to inculcate these hoping that this would hone their professional and research skills. Along with writing, reading is a skill that needs more attention. Teaching students how to read critically forms the basic premise of education in the humanities. It is a well-known fact that it is reading that leads to acquiring skills in writing and the great writers have always been avid critical readers. Keeping in mind the interconnectedness of these processes, this course will be divided into modules on reading and writing hoping to achieve a holistic balance that would benefit students. Being a skill based course, there will be practical components and exercises that would provide hands on experience to the students. The theoretical readings would be complemented with focused practical sessions that would enhance the overall understanding of the subject. The course will also take into account shifts in reading and writing practices with the proliferation of digital technologies and the ways in which digital literacies have redefined our ways of understanding reading and writing. The primary aim of this course is to disseminate theoretical and practical knowledge pertaining to reading and writing that would help improve and effectuate students' skills in these domains.

### **Objectives:**

- 1) To introduce students to the concepts of academic writing and critical reading and illustrate their interconnectedness
- 2) To introduce students to be aware of how to write formal and academic prose in English.
- 3) To acquaint students how to present their research findings in a clear and structured manner
- 4) To help students understand students how to read English texts in their field and discuss them in English
- 5) To introduce students to the theories of reading
- 6) To enable an understanding of the shifts in reading and writing practices with the advent of digital technology and the formation of digital literacies.
- 7) To acquaint students with the different strategies of reading.
- 8) To suggest reading as a major way of improving both written and oral communication skills



**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

## **Semester-III**

### **(Academic Writing)**

#### **Course Content-**

#### **Unit-I: Introduction to Academic Writing** **12 clock hours**

- a) **What is Academic Writing?** Emergence of the discipline, Key terms
- b) **Scope and significance of Academic Writing**, Evidence based argument, logical organization, impersonal tone
- c) **Difference between writing in general and Academic Writing** clear and limited focus, lexical and structural choices in academic writing, formal letters, literary analysis
- d) **Types of Academic Writing**, essay, report, research proposal, dissertation, book review

#### **Unit-II: Academic and Formal Style** **12 clock hours**

- a) **What is objectivity in writing?** precision, clarity, conciseness
- b) **What is impersonal writing?** Avoid emotional and rhetorical style, word choice, passive sentences, first person/third person
- c) **The concept of Cohesion and Coherence** ideas and concepts, concept note, transition, cause and effect
- d) **Logical writing** categorical and evaluative structure, chronological structure, sequential structure, comparative structure, causal structure

#### **Unit-III: Research Writing** **12 clock hours**

- a) **Writing a paragraph**, types of paragraph, parts of paragraph
- b) **Descriptive, analytical and critical writing**, organizing the document, reviewing, condensing and expanding, persuasive, reflective
- c) **Writing research proposal and research paper**, effective title, abstract, data display, funding proposal
- d) **Basics of Dissertation Writing**, MLA and APA styles of citation, quoting effectively, plagiarism

#### **Unit-IV: Digital literacy** **12 clock hours**

- a) **Content Writing and Technical Writing**, planning, writing, editing, drafting technical communication
- b) **Writing Blog Posts and articles for digital platforms**, what is a blog, how to write a blog, effective communication on digital platforms
- c) **Writing formal and informal emails**, difference between formal and informal emails, email etiquette, composition and organization

#### **Unit-V: Practical sessions** **12 clock hours**

Practical sessions would include exercises where the teacher would assign writing tasks to students and would evaluate those assisting students in how to improve their writing skills. These can include but need not be limited to a) writing a paragraph to a research paper; b) writing blogs or posts on social media; c) writing emails seeking jobs, funding proposals and seeking research grants; d) writing a curriculum vitae. The practical sessions are meant to execute and take stock of what has been discussed in the earlier modules. The teacher can be innovative and experimental in these sessions, depending on the composition of the class and the specific requirements of the students if any.

## **Paper-4.5: Academic Writing and Critical Reading**

### **Semester-IV**

#### **(Critical Reading)**

##### **Unit-I: Reading: A Conceptual Framework**

**12 clock hours**

- a) **What is reading?** Definition, historical overview, reading and readers
- b) **The different kinds of reading**, reading aloud, silent reading, reading to others, skim reading, scanning, close reading
- c) **Shifts in reading practices**, oral and aural to script culture, reading in the age of information technology, local, global, probing and post reading questions
- d) **Reading vs. Critical Reading**, form judgments about how a text works, what a text does and means, description, interpretation, evaluation

##### **Unit-II: Comprehension**

**12 clock hours**

- a) **What is comprehension?** definition, decoding, vocabulary
- b) **Stages in comprehension-** literal, inferential, appreciative, critique, evaluative, essential
- c) **Meaning making** memory, reflection, analysis, interpretation, assimilation
- d) **Preparation for Critical Reading**, Self reflect, read to understand

##### **Unit-III: Critical Reading**

**12 clock hours**

- a) **Pre-reading; while-reading and post-reading phases** reading as a social process, epistemology, reading and pedagogy
- b) **Theories of reading** Behaviorism, Cognitivism, Meta-cognitivism, Constructivism, Reader-Response etc.
- c) **Discourse analysis** reading and context, arguments and counterarguments, textual theory, hermeneutics
- d) **Why Critical Reading?** To evaluate the intellectual/cognitive, aesthetic, moral or practical value of a text, against the text than with the text,

##### **Unit-IV: Digital Literacy**

**12 clock hours**

- a) **Traditional reading vs digital reading**, Print vs screen, materiality of reading, gadgets and reading
- b) **Digital distractions and reflective reading**, browsing vs reading, concentration and memory,

- c) **Hypertexts and navigating the information on the world wide web meaningfully,**  
Information revolution, horizontal vs vertical reading, web navigation

### **Unit-V: Practical Sessions**

**12 clock hours**

Practical Sessions would include exercises where the teacher would conduct reading sessions in class. Readings can be from any genre in fiction to journalistic writing or blogs and other digital content. In these sessions the teacher would guide the students step by step through the different reading stages and encourage them in engaging critically with the text. After these sessions the teacher can assign similar reading tasks to students and ask them to write about their reading experiences emphasizing the several processes involved therein. The practical sessions are meant to execute and take stock of what has been discussed in the earlier modules. The teacher can be innovative and experimental in these sessions, depending on the composition of the class and the specific requirements of the students if any.

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## **Question Paper Patterns**

### **(Semester-III)**

#### **Academic Writing**

**Time: 3 hours**

**Max. Marks: 50**

**Que. 1** Short answer questions on Unit-I (Any two out of four)

**10 Marks**

**Que. 2** Short answer questions on Unit-II (Any two out of four)

**10 Marks**

<b>Que. 3</b> Short answer questions on Unit-III (Any two out of four)	<b>10 Marks</b>
<b>Que. 4</b> Short answer questions on Unit-IV (Any two out of four)	<b>10 Marks</b>
<b>Que.5</b> Practical Questions on Unit-V (Any two out of four)	<b>10 Marks</b>

**(Semester-IV)**

**Critical Reading**

**Time: 3hours**

**Max. Marks: 50**

<b>Que. 1</b> Short answer questions on Unit-I (Any two out of four)	<b>10 Marks</b>
<b>Que.2</b> Short answer questions on Unit-II (Any two out of four)	<b>10 Marks</b>
<b>Que. 3</b> Short answer questions on Unit-III (Any two out of four)	<b>10 Marks</b>
<b>Que.4</b> Short answer questions on Unit-IV (Any two out of four)	<b>10 Marks</b>
<b>Que.5</b> Practical Questions on Unit-V (Any two out of four)	<b>10 Marks</b>

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## **Paper-3.6: American Literature**

### **Rationale:**

American literature is considered to be one of the most important non-British branches of English literature. As one of the first colonies of Britain, with a large group of immigrants from the same country, America could not really separate itself, at least for the first several decades, from the influence of British literature. However, what is significant is that this kind of literary dependence did not become a permanent feature and America succeeded in producing a kind of literature that was distinctly American. The Americanness of the literature began to be felt from the 18<sup>th</sup> century onwards and that originality has progressively continued till date. The rise of American literature to its independent identity coincides with that of its political and economic freedom. The democratic form of government that America adopted with its freedom in 1776 has special significance for India which is the other largest democracy in the world. American literature has always found its place in the English literature syllabi of Indian universities, particularly from the late 1950s to the 80s. Even in the present times the study of American literature has significance because this is a time when we in India redefine the scope of political and literary democracy. As it is well-known, America has its own much varied native and non-native ethnicities. How America has redefined democracy in the context of a vast variety of cultures is significant because India, too, has been a land of vast linguistic, religious and cultural diversities. Yes, the nature of the diversities in the two countries varies but the differences have posed challenges to both the democracies. While, for example, the protests of the African-Americans for their equality in the US have been a burning issue, the voices of the marginalized in India have raised questions about its notions of equality. Obviously, the issues that such diversities raise have been themes in the literatures of both America and India. Students at the MA level in India, while doing a course in Indian writing in English or Indian literatures in English Translation, would get ample opportunities to know how local issues find expression in this country's literatures. Doing a course in American literature simultaneously with a course in Indian literatures would enable students to make comparisons between the writers of the two countries and how the writers dealt with various local and national themes in the two literatures.

### **Objectives:**

1. To provide students a general introduction to the major texts that led to the evolution of American literature as an independent branch of literature in English.
2. To familiarize students with the issues and problems America has gone through and how they find expression in her literature.
3. To help students gain a broad historical view of the entire period from the time of the early settlers, through the westward movement to the contemporary period.
4. To provide students a general idea about the religious, socio-political, literary and cultural movements in America.
5. To acquaint students with some of the major conflicts, struggles and movements that are closely connected with the experiences of a group of people struggling to establish their space within the nation
6. To familiarize students with the rich diversity of American writing

7. To enable students to undertake research of a comparative nature to discover similarities between the socio-political, cultural and literary issues pertaining to America and India.

**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

### **Semester-III**

#### **Course content:**

#### **UNIT-I: Early writings**

**15 clock hours**

- a) **Columbus**, From *Letter to Ferdinand and Isabella Regarding the Fourth Voyage* [Jamaica, July 7, 1503].
- b) **John Heckewelder**, From *History, Manners, and Customs of the Indian Nations* (Chapter II & III) [Delaware Legend of Hudson's Arrival **OR** Indian account of the first arrival of the Dutch at New York Island (Ch. II).] [Indian relations of the conduct of the Europeans towards them (Ch. III).]
- c) **J Hector St. John De Crevecoeur**, From *Letter IX. Description of Charles-Town; Thoughts on Slavery; on Physical Evil; A Melancholy Scene*

#### **UNIT-II: Poetry**

**15 clock hours**

- a) **Anonymous**- "Lenape War Song"
- b) **Philip Freneau**- i) "On Mr. Paine's Rights of Man" ii) "On the Religion of Nature"
- c) **Anne Bradstreet**- i) "The Author to Her Book" ii) "In Memory of My Dear Grandchild Anne Bradstreet, Who Deceased June 20, 1669, Being Three Years and Seven Months Old"
- d) **Paul Laurence Dunbar**- i) "We Wear the Mask", ii) "Harriet Beecher Stowe"

#### **UNIT-III: Novel**

**15 clock hours**

**James Fennimore Cooper**- *The Last of the Mohicans*

#### **UNIT-IV: Autobiography**

**15 clock hours**

**Benjamin Franklin**- *Autobiography*.

### **Paper-4.6: American Literature**

### **Semester-IV**

#### **UNIT-I: Prose & speech**

**15 clock hours**

- a) **Ralph Waldo Emerson**- From *Nature*: i) "Introduction", ii) Chapter 1 ("Nature") & iii) Ch. 3 ("Beauty")
- b) **Henry David Thoreau**- From *Walden*, the chapters titled "Economy" & "Where I Lived, and What I Lived For"
- c) **Abraham Lincoln**- "Second Inaugural Address, March 4, 1865"

#### **UNIT-II: Poetry**

**20 clock hours**

- a) **Walt Whitman**- “Prayer of Columbus”
- b) **Emily Dickinson**- i) “There’s a Certain Slant of Light”, ii) “A Light Exists in Spring”,
- c) **Robert Frost**- “The Death of the Hired Man”
- d) **Ezra Pound**- i) “A Pact”, ii) *Cantos* Section XLV
- e) **Carl Sandburg**- “Chicago”
- f) **Sylvia Plath**- i) “Tulips”, ii) “The Surgeon at 2 a.m.”
- g) **Allen Ginsberg**- “Sunflower Sutra”
- h) **Billy Collins**- “Forgetfulness”

### **UNIT-III: Novel**

**13 clock hours**

**Toni Morrison**- *The Bluest Eye*

### **UNIT-IV: Drama**

**12 clock hours**

**Edward Albee**- *Who’s Afraid of Virginia Woolf?*

#### **Suggestions for teachers:**

Teachers teaching the course are expected to briefly discuss the political, socio-cultural and literary background to American literature. They should do this while dealing with the authors representing different ages. There will be a separate compulsory question on the background covering topics related to/like: the discovery of America, the impact of European immigrants’ encounters with the native Red Indian tribes, Puritanism, slavery, the American Dream, American Renaissance, American War of Independence, Transcendentalism, American Romanticism, Frontier Experiences, the Civil War, the Lost Generation, Modernism, the Great Depression, Ethnicity (Native, African-American and Jewish) and contemporary literature. These topics are suggested as examples only; teachers may discuss other relevant topics as well.

The course expects teachers to introduce students to the dominant literary trends, stylistic features of the authors prescribed for study, major thematic concerns in the texts, techniques of narration, etc. Students are expected to read all the primary texts listed for the course. Teachers should encourage them to read histories of American literature and some critical works/commentaries on each text and author.

ICT-based teaching, amply supported by classroom interaction, is strongly recommended as the teaching method. The appropriate use of PPTs would enable learners not only to understand the basic trends and themes in American literature but also to use them to gather more information on the points presented before them. Depending on the availability of time, film versions of the novels and plays (downloaded from YouTube, etc.) may be shown to students. Readings of poems, sometimes by the poets themselves, may also be played/shown.

Seminars, discussions and presentations in the classroom can be adopted as means to enhance the critical skills of learners. Each teacher is expected to be a teacher-researcher in the sense that they would be consistently monitoring their own teaching in order to identify the most suitable method(s) for their students in particular classrooms.

**Evaluation procedures:** The assessment of students’ performance in tests, examinations, etc. will be done according to the guidelines issued by Savitribai Phule Pune University. The



pattern of the question papers for the semester-end examination is attached separately to this document.

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**J Hector St. John De Crevecoeur**, [<https://press.rebus.community/openamlit/chapter/j-hector-st-john-de-crevecoeur/>] OR [[https://avalon.law.yale.edu/18th\\_century/letter\\_09.asp](https://avalon.law.yale.edu/18th_century/letter_09.asp)]

**John Heckewelder**, [[https://www.gutenberg.org/files/50350/50350-h/50350-h.htm#CHAPTER\\_II:](https://www.gutenberg.org/files/50350/50350-h/50350-h.htm#CHAPTER_II:)]

**Lenape War Song**, [<https://www.poetrynook.com/poem/song-lenape-warriors-going-against-enemy>]

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**Anne Bradstreet**, [<https://www.poetryfoundation.org/poems/43697/the-author-to-her-book>]  
[<https://poemshape.wordpress.com/tag/in-memory-of-my-dear-grandchild-anne-bradstreet/>]

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## **Question paper patterns**

### **Semester-III**

#### **Qn.1) A long answer question on the background to American literature (1 out of 3).10 marks**

[The question should be based on the socio-political, historical and literary background of the prescribed period].

#### **Qn.2) Short notes on Unit 1 (2 out of 4)**

**10 marks**

[Four options to be given. The questions must subsume all the authors in the unit. One of the questions may be comparative in nature]

#### **Qn.3) A comparative question on the poets in Unit 2(1 out of 3)**

**10 marks**

[The question may be on aspects like: the poets' thematic preoccupations, style of writing, use of imagery, use of symbols, poems' structural features, techniques of presentation, etc.]



**OR**

**Short notes on the poems prescribed for study (2 out of 4).**

[There must be questions on the poems of all the four poets. At least 1 question must be comparative. The comparative question on any two poets in the unit can be: their thematic preoccupations, style of writing, use of imagery, use of symbols, poems' structural features, techniques of presentation, etc.]

**Qn.4) Question on the novel *The Last of the Mohicans* (1 out of 3)**

**10 marks**

**Qn.5) Question on *Autobiography* (1 out of 3)**

**10 marks**

### **Semester-IV**

**Qn.1) An essay on the background to American literature (1 out of 3)      10 marks**

[The question should be based on the socio-political, historical and literary background of the prescribed period].

**Qn.2) Short notes on Unit 1 (2 out of 4)**

**10 marks**

[Four options to be given. The questions should subsume all the authors in the unit. At least 1 question must be comparative. The comparative question on any two authors in the unit can be on the authors' thematic concerns, style of writing, students' own responses to incidents in the texts, structural features of the texts, etc.]

**Qn.3) A comparative question on two or three poets in Unit 2 (1 out of 3)      10 marks**

[The question may be on aspects like: the poets' thematic preoccupations, style of writing, use of imagery, use of symbols, poems' structural features, techniques of presentation, etc.]

**OR**

**Short notes on the poems prescribed for study (2 out of 4).**

[The questions must be on the poems of the poets not included in the essay question. At least 1 question must be comparative. The comparative question on any two poets in the unit can be: their thematic preoccupations, style of writing, use of imagery, use of symbols, poems' structural features, techniques of presentation, etc.]

**Qn.4) Long answer question on the novel *The Bluest Eye* (1 out of 3)**

**10 marks**

**Qn.5) Long answer question on *Who's Afraid of Virginia Woolf?* (1 out of 3)      10 marks**

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## **Paper-3.7: Pragmatics and Digital Humanities**

### **Preamble:**

Twenty-first century is the century of application, innovation, and scaling. New as well as age-old proven thoughts are being seen in a variety of innovative ways, giving rise to several new branches. New perspectives to language, communication and various other core concerns of the humanities are emerging. Recent developments in technology have added unprecedented depth and dimension to these branches.

Pragmatics and Digital Humanities are the most widely acknowledged and researched of the emerging fields of study. Globally, top-ranking universities provide courses and research facilities in these fields at graduate, post-graduate, and doctoral levels. Pragmatics is a functional and dynamic perspective to language whereas digital humanities deals with the interaction of humanities with digital technology. Both these fields of study promote dialogue across the disciplines, are generative in nature, and uphold the core concerns of the humanities.

### **Objectives: (Pragmatics)**

1. To introduce students to pragmatics as a dynamic perspective to language
2. To acquaint them with the development of pragmatics, from the 'waste-paper basket' view to a systematic and coherent theory
3. To introduce the vibrant and socially-relevant concepts and theories of pragmatics
4. To enable students to apply pragmatic insights in different fields like literature, translation, and NLP

### **Objectives: (Digital Humanities)**

1. To enable students to see how the humanities are emerging into digital humanities
2. To acquaint students with the nature and features of digital humanities
3. To introduce some tools and branches of digital humanities
4. To bring to the fore the possibilities of undertaking various digital humanities projects

**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours)

## **Semester-III** **(Pragmatics)**

### **Course Content:**

#### **Unit-I:Introduction**

**(15 clock hours)**

1. What is Pragmatics?
2. How does Pragmatics differ from linguistics?
3. Development of Pragmatics (from 1934 to the present)
4. Major contributors to the development Pragmatics

**Unit-II: Major concepts in Pragmatics** (15 clock hours)

1. The context
2. Speech act
3. Turn-taking
4. Implicature

**Unit-III: Major theories in pragmatics** (15 clock hours)

1. Speech act theory
2. Relevance theory
3. Conversational principles
4. Pragmatics and cognition

**Unit-IV: Applications of pragmatics** (15 clock hours)

1. Pragmatic analysis of literature
2. Pragmatics and discourse analysis
3. Pragmatics of translation
4. Pragmatics and Natural Language Processing

**Paper-4.7: Pragmatics and Digital Humanities**

**Semester-IV**

**Digital Humanities (DH)**

**Course Content-**

**Unit-I: DH: Introduction** (15 clock hours)

1. The humanities-development and core concerns
2. The transitions-oral, text-based, and digital
3. Global DH
4. The state of digital humanities in India

**Unit-II: DH: Meaning and Nature** (15 clock hours)

1. Meaning and definitions of digital humanities
2. Major features of digital humanities
3. What is digital scholarship?
4. Some noteworthy digital projects

**Unit-III: DH: Approaches and Perspectives** (15 clock hours)

1. Race, caste and coloniality in digital media
2. Feminist digital humanities
3. Code and Platform Studies
4. New Media Studies

**Unit-IV: DH: Methods and tools** (15 clock hours)

1. Digital Archiving: curating, digitizing, machine readability, and building digital archives
2. Visualization: representing data visually through maps, charts, graphs, and other forms
3. Computational text analysis: acquiring, cleaning, creating, and interpreting data
4. Multilingualism in Digital Humanities
- 5.

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## Question Paper Patterns

### Semester-III

#### (Pragmatics)

**Time: 3 Hours**

**Max Marks: 50**

Q 1. Short-answer questions on development and contribution in

pragmatics. (Any two out of four)

Marks (10)

Q 2. Long answer question on major concepts in pragmatics.

(Any one out of three)

Marks (10)

Q 3. Short-answer questions on major theories in pragmatics.

(Any two out of four)

Marks (10)

Q 4. Short-answer questions on application of pragmatics.

(Any two out of four)

Marks (10)

Q 5. Practical questions on unit II and unit III on Pragmatics

(Any five out of seven)

Marks (10)

**Semester-IV**  
**(Digital Humanities)**

**Time: 3 Hours**

**Max Marks: 50**

Q 1. Short-answer questions on unit-no-I

(Any two out of four)

Marks (10)

Q 2. Long answer question on unit-no- II

(Any one out of three)

Marks (10)

Q 3. Short-answer questions on unit-no-III

(Any two out of four)

Marks (10)

Q 4. Short-answer questions on unit-no-IV

(Any two out of four)

Marks (10)

Q 5. Short-answer questions on new techniques in DH.

(Any five out of seven)

Marks (10)

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## Paper-3.8: World Literature in English

### Rationale:

The advancement in information and communication technology has made the world a much smaller place than it used to be. Gathering information about or getting in touch with regions located at the extreme ends of the globe is not so difficult a task now. Certainly, the evolution of English as a world language has eased the complexity of the task further. The language, even as it acts as a lingua franca of the world and a medium for information, has recently become a coveted means for the authors of many countries to present themselves and their works to the world outside their own regions. Fortunately for the serious readers and students of the world, getting access to the great writers and their texts has become a much easier engagement. The present course attempts to showcase some of the texts of world renowned authors which are available in English. It is hoped that the course will offer students glimpses of the representations of cultural diversities and technical experiments that the authors try to project in the selected works. The focus has been mainly on the writers other than the ones with whom our students are familiar so that students will get introduced to them and the cultures they depict through their works.

### Objectives:

1. To introduce students to some of the important literary texts of the world
2. To help them in gaining some insights into the socio-cultural aspects of the regions from where the texts are chosen.
3. To enable students to compare the authors of the world with Indian writers in English or the writers in their own languages.
4. To introduce students to the various techniques employed by the authors and how the techniques are adapted/adopted by Indian authors.
5. To help the students undertake research in comparative literature

## Semester-III

### Course Content-

#### Unit -I: Drama

15 clock hours

Sophocles- *Antigone*

#### Unit-II: Poetry

15 clock hours

Geoffrey Chaucer- "The Canterbury Tales: General Prologue"

Aleksandr Pushkin- "To a Poet"

Lucy Maud Montgomer- "Come, Rest Awhile"

Gabriela Mistral- "Song of death"

Doris Lessing- i) "Fable", ii) "Dark Girl's Song"

Margaret Atwood- "Marrying the Hangman", "A Sad Child"

#### Unit-III: Fiction

15 clock hours

**Nadine Gordimer- *My Son's Story***

**Unit-IV: Biography**

**15 clock hours**

**Anne Frank- *The Diary of a Young Girl***

**Paper-4.8: World Literature in English**

**Semester-IV**

**Unit-I: Drama**

**15 clock hours**

**Bertolt Brecht, *The Good Woman of Setzuan***

**Unit-II: Poetry**

**15 clock hours**

**Bian Zhilin, "Long is"**

**Dennis Brutus, "A Common Hate Enriched Our Love and Us"**

**Gabriel Okara , i) "You Laughed and Laughed and Laughed", ii)"The Mystic Drum"**

**NgugiwaThiongo, "The Dawn of Darkness"**

**ParveenShakir, "A Special Laborer of Steel Mills"**

**Unit-III: Fiction**

**15 clock hours**

**V. S. Naipaul 'A House for MrBiswas'**

**Unit-IV: Autobiography**

**15 clock hours**

**Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts***

**Suggestions for teachers:**

Teachers are expected to briefly discuss the literary background, movements, important writers and their works while teaching each of the texts listed in the course. There will be a separate question on the socio-cultural and literary background of the period during which the texts were written. The questions may include the cultural and literary influences on the author, the authors' distinct contribution to the literary world, the social background of a region as it is reflected in a particular work, etc. These topics for questions are suggested as examples only; teachers may discuss other relevant topics as well. Needless to say, every teacher should briefly introduce their class to the socio-political, historical and literary conditions that prevailed in each of the countries to which the writers belonged. The dominant literary tendencies and trends, the stylistic features of the authors prescribed for study, the major thematic concerns in the texts, etc. are also issues that can be discussed. Students are expected to read all the primary texts listed in the paper. Teachers should



encourage students to read histories of world literature and some critical works/commentaries on each text and author.

ICT-based teaching, amply supported by classroom interaction, is strongly recommended. A judicious use of PPTs should help learners prepare notes on the characteristic features of the writings of the authors prescribed for study and the major themes of the texts. Depending on the availability of time, film versions of the novels and plays (available on YouTube, etc.) may be shown to students. Readings of poems, sometimes by the poets themselves, may also be played/shown.

Seminars, discussions and presentations in the classroom can be adopted as means to enhance the critical skills of learners. Each teacher is expected to be a teacher-researcher in the sense that s/he would be consistently monitoring her/his own teaching in order to identify the most suitable method(s) for her/his students in particular classrooms.

**Evaluation:** The assessment of students' performance in tests, examinations, etc. will be done according to the guidelines issued by SavitribaiPhule Pune University. The pattern of the question papers for the semester-end examination is attached separately to this document.

- **Teachers can use *The Norton Anthology of World Literature* for the background of the course. The book is useful for the first theory question for both the semesters.**

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## Question Paper Patterns

### (Semester-III)

**Time: 3 Hours**

**Marks: 50**

Q. 1. Background question (Any one out of three)

M. 10

(Long answer question on the background and features of *World Literatures in English*)

Q. 2. Questions based on Unit No. 1.

M. 10

(Any two out of three)

Q. 3. Questions based on Unit No. 2.

M. 10

(Any two out of three- comparative in nature)

Q. 4. Questions based on Unit No. 3.

M. 10

(Any two out of three)

Q. 5. Questions based on Unit No. 4.

M. 10

(Any two out of three)

**(Semester-IV)**

**Time: 3 Hours**

**Marks: 50**

Q. 1. Background question (Any one out of three)

M. 10

(Long answer question on the background and features of *World Literatures in English*)

Q. 2. Questions based on Unit No. 1.

M. 10

(Any two out of three)

Q. 3. Questions based on Unit No. 2.

M. 10

(Any two out of three- comparative in nature)

Q. 4. Questions based on Unit No. 3.

M. 10

(Any two out of three)

Q. 5. Questions based on Unit No. 4.

M. 10

(Any two out of three)

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