

**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**

<b>Marks</b>	<b>Grade</b>	<b>Grade Point</b>
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:**

<b>Grade Points</b>	<b>Grade</b>
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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**William Shakespeare:** *The Tempest*

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## Semester II

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

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<https://www.poetryfoundation.org/poems/45718/paradise-lost-book-1>

**John Dryden** *MacFlecknoe*

[<https://www.poetryfoundation.org/poems/44181/mac-flecknoe>]

**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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[<https://www.poetryfoundation.org/poems/43673/london-56d222777e969>]

**Richard Steele** Fashionable Affectations [from AS Cairncross. *Eight Essayists*. Chennai: Macmillan, 2002(rpt.)]. This book is available on Internet.

**Joseph Addison** The Dream—An Allegory (from AS Cairncross’ *Eight Essayists*)

**Ben Jonson** *Volpone* [Any standard edition]

**Jonathan Swift** *Gulliver’s Travels* [Any standard edition]

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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

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### **PB Shelley**

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## 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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## **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.

## 5) REFERENCES

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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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