

## 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.

- Abbas, K.A. *Sarojini Naidu*. Bombay: Bharatiya Vidya Bhavan, 1980.
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- Adiga, Aravind. *The White Tiger*. 2008. New Delhi: HarperCollins Publishers, 2009.
- Ameeruddin, Syed (ed.) *Indian Verse in English*, Madras: Poet Press India, 1977.
- Amga, H.L. *Indo-English Poetry*, Jaipur: Surbhi Publications, 1999.
- Anderson, Linda. *Autobiography*. Landon: Rontledge, 2001.
- Ansani, Shyam M. *New Dimensions of Indian English Novels*, Delhi: Doaba House, 1987.
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- Bhatnagar, Anil Kumar. *Kamala Markandaya: A Thematic Study*. New Delhi: Swarup and Sons, 1995.
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- Bhatnagar, Ram Ratan. *Sarojini Naidu: The Poet of a Nation*. Allahabad: Kitab Mahal, 1947.
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- Bhatta, S.Krishna. *Indian English Drama: A Critical Study*. New Delhi: Sterling Publishers, 1987.
- Budholia, Om Prakash. *Girish Karnad: History and Folklore*. Delhi: B. R. Publishing Corporation, 2011.
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- Chatterji, Suniti kumar. *Indian Drama*. New Delhi: Publication division, 1981.
- Chetan, Karnani. *Nissim Ezekiel*. New Delhi Arnold Heinemann, 1974.
- Chindhade, Shirish. *Five Indian Poets: Nissim Ezekiel, A K Ramanujan, Arun Kolatkar, Dilip Chitre, Parthasarathy*. Atlantic Publishers, New Delhi, 2001.
- Dadich, Anil. *Naravan's Style: A Linguistic Perspective*. Jaipur: Bohra Prakashan, 1996.
- Das, B.K. *The Poetry of Jayanta Mahapatra*. New Delhi, Atlantic Publishers and Distributors (p) Ltd., 1992.
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- Dayal, P. Raia Rao : *A Study of His Novels*. New Delhi : Atlantic Publishers and Distributors, 1991.
- Dee, Ivan R. (Ed.) *The Poetry Anthology 1912 -2002*. Chicago (USA), 2002.
- DeMille, C.B. *Autobiography*. Prentice-Hall, 1959
- Devy, G.N. *An Another Tongue: Essays on Indian English Literature*, Madras: Macmillan India Ltd. 1995.
- Dey, Esha. *The Novels of Raia Rao : The Theme of Quest*. New Delhi: Pr

- Dharwadkar, Vinay.ed. *The Collected Poems of A.K. Ramanujan*. New Delhi: Oxford University Press, 1995.
- Dhawan, R.K. *Aravind Adiga's The White Tiger- A Symposium of Critical Response*. New Delhi. Prestige Books. 2011.
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- Dnyate, Ramesh. *The Novels of R.K.Naravan: A Typological Study of Characters*. New Delhi: Prestige, 1996.
- Dodiya Jaydipsinh. *Plays of Girish Karnard*. New Delhi, Prestige 1999.
- Dodiya Jaydipsinha. *The Plays of Girish Karnad: Critical Perspectives*, New Delhi: Prestige Books, 1991.
- Dodiya, Jaydipsinh, Joya Chakravarty. *The Critical Studies of Arundhati Roy's The God of Small Things*. New Delhi: Atlantic Publishers, 1999.
- Dwivedi A. N. *Toru Dutt*. New Delhi: Arnold-Heinemann, 1977.
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- Sinha, Prerana. *Vikram Seth the Suitable Writer: A Critical Response*. New Delhi: Creative Books, 2007.
- Sinha, R.C.P. *The Indian Autobiography in English*. New Delhi: S.Chand & Company Ltd., 1978.
- Sundaram, P.S. *R.K.Narayan As A Novelist*. Delhi: B. R. Publishing Corporation, 1988.
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- William, H.M. *Indo-Anglian Literature 1800-1970:A Survey*. New Delhi: Orient Longman, 1976.
- Yarrow, Ralph. *Indian Theatre: Theatre of Origin, Theatre of Freedom*. London: Curzon, 2001.

### **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>  
<ps://biography.jrank.org/pages/4553/Markandaya-Kamala.html>  
[http://www.logosjournal.com/dallayu:-Web 08 August, 2008](http://www.logosjournal.com/dallayu:-Web_08_August,_2008)  
[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_159620.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.

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### **Secondary sources:**

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- Bachman, L. F. & Palmer, A. S. *Language Testing in Practice*. Oxford: Oxford University Press, 1996.
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- Canagarajah, Suresh. *Resisting Linguistic Imperialism in English Teaching*. Oxford and New York: Oxford University Press, 1999.
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## **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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Chaskar Ashok. *Multiculturalism in Indian Fiction in English*, Atlantic Publications, N Delhi- 2010

David Morley and Kuan-Hsing Chen (Ed.) *Stuart Hall: Critical Dialogues in Cultural Studies*. Routledge, 1996.

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- Neil Lazarus. *Nationalism and Cultural Practice in the Postcolonial World*. Cambridge Univ. Press, 1999
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- Raymond Williams. *Culture and Society: 1780-1950*. Anchor Books, Doubleday & Company, Inc. Garden City, New York, 1960
- Richard Johnson, Deborah Chambers, et al. *The Practice of Cultural Studies*. Sage publications, 2004
- Robert Samuels. *NewMedia, Cultural Studies, and Critical Theory after Postmodernism*. Palgrave Macmillan, 2009
- Ryan Michael. *Cultural Studies: A Practical Introduction*. Wiley-Blackwell Publication, 2010
- Storey John. *Cultural Theory and Popular Culture. A Reader*. The University of Georgia Press. 1993
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- Tracey Skelton and Tim Allen. *Culture and Global Change*. Routledge, 1999

## 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.

### **Primary sources for poetry, short fiction and the other texts:**

Bama. *Karukku*. Trans. Lakshmi Holmstrom. Chennai: Macmillan India, 2005.

Chitre, Dilip. *Namdeo Dhasal: Poet of the Underworld*. New Delhi: Navayana, 2007.

Chitre, Dilip. *Tukaram: Says Tuka*. New Delhi: Penguin Books, 1991.

de Souza Eunice and Melanie Silgado (Eds.). *These My Words: The Penguin Book of Indian Poetry*. New Delhi: Penguin Books India, 2012.

Mohanty, Gopinath. *Paraja*, tr. Bikram K. Das, O.U.P., 1987.

Karnad, Girish. *Tughlaq* (trans. by the author). Delhi: Oxford Univ. Press, 1972.

Antharjanam. Lalithambika. *Fire, My Witness (Agnisakshi)*. Trans. Vasanthi Sankaranarayanan. OUP: 2015.

Sahitya Akademi, *Contemporary Indian Short Stories*, Series III, New Delhi: Sahitya Akademi, 1988.

Tharu, Susie & K Lalita (ed.). *Women Writing in India: 600 B.C. to the Present*. Vols. I and II. Delhi: Oxford University Press, New York: Feminist Press and London: Harper Collins, 1990-1993

Tendulkar, Vijay. *Vultures* trans. by Priya Adarkar, OUP, 1978.

### **Online references [for semester III Unit 1]**

Thirukkural [<https://thirukkural133.wordpress.com/page/9/>]

Kabirdas [<https://allpoetry.com/poem/14327014-Hey-Brother--Why-Do-You-Want-Me-To-Talk--by-Kabir>] [<https://www.poetryfoundation.org/poetrymagazine/poems/54394/i-wont-come>]

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[<https://allpoetry.com/Strange-Is-The-Path-When-You-Offer-Love>]

Atukuri Molla, "I am no Scholar". From *Molla Ramayanam*

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[<https://books.google.co.in/books?id=u297RJP9gvwC&pg=PA402&lpg=PA402&dq=mary+john+thottam+farewell+to+the+world+poem&source>]

## Secondary sources:

### A. Anthologies

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Dasan, et al (Eds.). *The Oxford India Anthology of Dalit Literature*. New Delhi: Oxford UP, 2012.

Deshpande, G.P (Ed.). *Modern Indian Drama*. New Delhi: Sahitya Akademi, 2010.

France, Peter. *The Oxford Guide to Literature in Translation*. OUP:Oxford, 2000.

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George, K.M (Ed.) *Modern Indian Literature, an Anthology: Fiction*. New Delhi: Sahitya Akademi.

George, K.M (Ed.). *Anthologies of Modern Indian Literature (Volume3): Plays and Prose*. New Delhi: Sahitya Akademi, 1994.

Limbale, Sharankumar. *The Dalit Brahmin and Other Stories*. Hyderabad: Orient BlackSwan, 2018.

Panikkar, Ayyappa. Ed. *Medieval Indian Literature: An Anthology* (4 vols). New Delhi: Sahitya Akademi, 1997-2000.

Ramakrishnan, E.V (Ed). *Indian Short Stories (1900-2000)*. New Delhi: Sahitya Akademi.

Sharma T.R. S. (Eds.). *Ancient Indian Literature: An Anthology* (3 vols.). New Delhi: Sahitya Akademi, 2000.

Singha, Prasad S (Ed). *Survival and Other Stories*. Hyderabad: Orient BlackSwan, 2012.

### B. General

Ambedkar B R. "Annihilation of Caste." In Valerian Rodrigues, ed. *The Essential Writings of B. R. Ambedkar*. New Delhi: Oxford UP, 2002.

Anand, Mulkraj. *Indian Theatre*. New York: Roy Publication, 1951.

Bandhyopadhyay, S. (Ed.). *Thematology: Literary Studies in India*. Kolkata: Jadavpur University, 2004.

Bassnett, S. *Translation Studies*. 3rd Edition. London and New York: Routledge, 2002.

Bassnett, S. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.

Bharucha, Rustom. *Theatre and the World: Performance and the Politics of Culture*. London: Routledge, 1993.

Bhatia, Nandi. *Modern Indian Theatre: A Reader*, New Delhi: Oxford University Press, 2009.

Bhattacharya, N.N. Ed. *Medieval Bhakti Movements in India*. New Delhi:

- Chatterji, Suniti Kumar. *Languages and Literatures of Modern India*. Calcutta.: Bengal Publishers Pvt. Ltd., 1963.
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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**

- Que. 3** Short answer questions on Unit-III (Any two out of four) **10 Marks**
- Que. 4** Short answer questions on Unit-IV (Any two out of four) **10 Marks**
- Que.5** Practical Questions on Unit-V (Any two out of four) **10 Marks**

**(Semester-IV)**

**Critical Reading**

**Time: 3hours**

**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**
- Que. 3** Short answer questions on Unit-III (Any two out of four) **10 Marks**
- Que.4** Short answer questions on Unit-IV (Any two out of four) **10 Marks**
- Que.5** Practical Questions on Unit-V (Any two out of four) **10 Marks**

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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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## **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)

