

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	Indian Literature in English
<b>Class:</b>	M.A. II
<b>Semester:</b>	III
<b>Course Code:</b>	24 PAENG301
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Major ( Mandatory)

**Course Outcomes:** After successful completion of the course, the learner shall be able to:

CO1. understand the thematic concerns of Indian Literature in English.

CO2. analyse Indian Literature in English in various ways.

CO3. understand Indian society and issues contemporary to the texts.

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Background Topics	<p><b>A) Miscellaneous issues and terms:</b> Beginning of English Studies in India, Orientalist Anglicist Debate, Macaulay's Minutes, Indian Renaissance, Indianness, Writing of Diaspora, Postmodern Indian English novel, Postcolonial Indian English Novel</p> <p><b>B) Survey of literature:</b></p> <p>i) A survey of Pre Independence Indian English Novel , Partition Novel, New trends in Post-Independence Novel</p> <p>ii) A survey of Pre Independence Indian English Poetry, Post –Independence Indian English Poetry , Indian English Poetry till 2000 including new trends, experiments, and women's voices</p> <p>iii) A survey of Indian English Drama, upto 1947, Post-independence Indian English Drama till 2000,</p>
Unit 2	Fiction	Bankim Chandra Chatterjee: Rajmohan's Wife Shashi Deshpande: The Binding Vine
Unit 3	Drama	Mahesh Dattani: Final Solutions Partap Sharma: A Touch of Brightness
Unit 4	Poetry/ Short Stories	<p>(i) Pre-Independence Poetry: Henry Derozio : The Poet's Grave, The Harp of India, To the Pupils of the Hindu College Toru Dutt : Our Casuarina Tree Sri. Aurobindo : A Tree, Life and Death, God, The Golden Light.</p> <p>(ii) Post-Independence Poetry: Nissim Ezekiel: Background Casually, Case Study, Enterprise Kamala Das: An Introduction, The Looking Glass, The Sunshine Cat A. K. Ramanujan: Obituary, A River</p>

		OR Short Stories: R.K. Narayan : Missing Mail, The Axe, The Doctor's Word, Anita Desai : Descent from the Rooftop Ruskin Bond : The Night Train at Deoli Zumpa Lahiri : Hell Heaven
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### Learning Resources recommended:

- 1) Bharucha, Nilufer and Vrinda Nabar (eds). Mapping Cultural Spaces: Postcolonial Indian Literature in English, Essays in Honour of Nissim Ezekiel. Delhi: Vision Books, 1998.
- 2) Gandhi, Leela. Postcolonial Theory. New Delhi: Oxford University Press, 1988. Print.
- 3) Iyengar Srinivasa K. R. Indian Writing in English. Sterling Pub., 2019
- 4) King, Bruce Alvin. Three Indian Poets: Nissim Ezekiel, A K Ramanujan, Dom Moraes. Madras: Oxford University Press, 1991.
- 5) King, Bruce. Modern Indian Poetry in English. Delhi: Oxford University Press, 1987.
- 6) Kirpal, Viney. The New Indian Novel in English: A study of the 1980s. New Delhi: Allied Publishers Ltd., 1990. Print.
- 7) Kirpal Viney (ed.). The Postmodern Indian English Novel. Allied Publishers, 1996. Print.
- 8) Mehrotra, Arvind Krishna (ed.) A History of Indian Literature in English. New York: Columbia University Press, Distributed in India by Doaba Books Shanti Mohan House 16, Ansari Road, New Delhi, 2003.
- 9) Naik M. K. A History of Indian English Literature. Sahitya Akademy, Delhi, 1982.
- 10) Naik M. K., Shyamala A. Narayan. Indian English Literature 1980-2000: A Critical Survey. Pencraft International, Delhi, 2001.
- 11) Naik M. K. Aspects of Indian Writing in English. Macmillan, Delhi 1979.
- 12) Vishwanathan, Gauri. Masks of Conquest: Literary History of British Rule in India Faber, 1990

### Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Background Topics	Lectures, discussions, presentations	15
Unit 2	Fiction	Lectures, discussions, presentations	15
Unit 3	Drama	Lectures, Screening film, discussions	15
Unit 4	Poetry/ Short Story	Lectures, discussions, presentations	15

### Evaluation Pattern:

**A) Continuous Internal Evaluation: Maximum Marks: 40**

<b>Method</b>	<b>Marks</b>
(Class test, home assignment, seminar, viva voce, report submission, etc.) Unit – 1B	<b>30</b>
active class participation and attendance	<b>10</b>

**B) Semester End Examination: Maximum Marks: 60**

<b>Question No. and Sub questions (If any) (E.g. Q. 1 a) ...</b>	<b>Unit and sub unit (with number and title)</b>	<b>Type of Question (Essay / short note / Objective / Diagram, etc.)</b>	<b>Marks</b>
Q.1	Unit 1 (A)	Short notes TWO out of THREE	15
Q.2 (A or B)	Unit 2	Essay Type ONE out of TWO (one question on each text)	15
Q.3 (A or B)	Unit 3	Essay Type ONE out of TWO (one question on each text)	15
Q.4 (A or B)	Unit 4	Essay Type ONE out of TWO	15

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar  
Chairperson ,  
Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>WOMEN'S STUDIES</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	III
<b>Course Code:</b>	24_PAENG302
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Major Mandatory

**Course Outcomes:** After successful completion of the course, the learner shall be able to:

- CO1- have the proper understanding of patriarchy as the system partial to one gender
- CO2- have an awareness of crimes against women, and the constitutional and legal safeguards protecting and empowering women
- CO3- gain knowledge and understanding of feminist theory, history and perspectives
- CO4- be gender-sensitive, have a feminist outlook, and battle with the stereotypes and gender favouritism widespread in society
- CO5- analyse and critically evaluate literary and media texts dealing with women's issues

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Introduction: Concepts and the Scope of Women's Studies	Women's Studies: Relevance, Prospects and the Indian Context, Sex, Gender and Biological Determinism, The Three Waves or Phases of Feminism, theorisation of feminine psyche, motherhood, womanhood and sisterhood, Changing phases of New woman's quest for survival from housewives, to working women and self-dependent single women, widows and wedded women, survival and existence of women in regions without awareness, concerns of men oriented in Patriarchy and conflicting definitions of Masculinities
Unit 2	Combating Crimes and Discrimination:	(i) Constitutional and Legal Safeguards for Women-Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) (ii) National Policy on Empowerment of Women and Constitutional Safeguards for Women (Articles 14, 15, 15 – Clause 3, 16 – Clauses 1 and 2, 19, 21 and 23 of Indian Constitution) (iii) Vishakha Guidelines on the 'Sexual Harassment of Women at the Workplace' (iv) The Domestic Violence Act, 2005 (v) The Right to Education and The Right to Health

		(vi) The Madras Devadasis (Prevention of Dedication) Act, 1947 (vii) Equal Remuneration Act, 1976 (Equal Pay for Equal Work) (viii) Divorce Laws in India (ix) Inheritance Laws in India
Unit 3	Feminist Critics on Women's Issues	Views of Western Feminist Critics – Simone De Beauvoir, Elaine Showalter, Betty Friedon, Judith Butler and Bell Hooks Views of Indian Feminist Critics – Savitribai Phule, Gayatri Spivak, Sharmila Rege and Meghana Pant
Unit 4	Exposition of Feminine Sensibility in Literary Studies	<b>Poetry</b> - (i) Amrita Pritam: I will meet you yet again , A Letter (ii) Meena Kandasamy: Apologies For Living On, Mascara (iii) Kamala Das: Forest Fire, The Freaks (iv) Jyoti Lanjewar: Mother, The Nameless Ones  <b>Short Stories:</b> Mahasweta Devi: <i>Breast Stories</i> (Translated and with an Introduction by Gayatri Chakravorty Spivak

### Learning Resources recommended:

1. Adams, C. (1993). Eco-feminism and the Sacred. New York: Continuum.
2. Bouson, Brooks J. ed.al. Critical Insights: Emily Dickinson, Loyola University Chicago. 201
3. Gill, Jo & Martin Halliwell, et al. Women's Poetry (Edinburgh Critical Guides to Literature) Edinburgh University Press, 2007
4. Jane Dowson, Jane. ed.al. Women's Poetry of the 1930s: A Critical Anthology, Routledge.1995
5. Bhasin, Kamala (1993). What is Patriarchy? New Delhi: Kali for Women. Print
6. Jacques Coulardeau, Salome, an Obsessive-Compulsive Myth, from Oscar Wilde to Richard Strauss
7. Kishwar, Madhu (1999). Off the beaten track: Rethinking gender justice for Indian women. New Delhi: Oxford University Press. Print.
8. Mohanty, Chandra Talpade (2003). Feminism Without Borders: Decolonizing Theory,

Practicing Solidarity. New Delhi: Zubaan. Print.

9. Oakley, Anne (1981). *From Here to Maternity: Becoming a Mother*. Harmondsworth, England: Penguin. Print.
10. Rich, Adrienne (1976). *Of Woman Born: Motherhood as Experience and Institution*. New York: Norton. Print.
11. Shiva, Vandana. (2002). *Staying Alive: Women, Ecology and Development*. London: Zed Books. Print.
12. Showalter, Elaine (1979). "Towards a Feminist Poetics." *Women's Writing and Writing about Women*. London: Croom Helm.
13. Spivak, Gayatri Chakravarty (1987). *In Other Worlds: Essays in Cultural Politics*. New York and London: Methuen. Print.
14. Thornham, Sue. (2009). *Feminist Film Theory: A Reader*. New York: New York University Press. Print
15. Ferguson, Ann (1981). "Patriarchy, Sexual Identity and the Sexual Revolution." *Signs*. 7(1): 158-172. Print.
16. Humphries, Drew (Ed.) (2009). *Women, Violence and the Media: Readings in Feminist Criminology*. Boston: Northeastern University Press. Print.
17. Jain, Jasbir and Sudha Rai (eds.) (2002). *Films and Feminism: Essays in Indian Cinema*. Jaipur: Rawat Publications. Print.

### **E-resources:**

- <https://www.poemhunter.com/poem/i-will-meet-you-yet-again/>
- <https://www.poemhunter.com/amrita-pritam/>
- <https://www.poemhunter.com/poem/mascara-4/>
- <https://press.uchicago.edu/ucp/books/book/distributed/B/bo19124560.html>
- <https://roundtableindia.co.in/lit-blogs/?tag=jyoti-lanjewar>

### **Teaching Plan:**

<b>Unit No.</b>	<b>Unit Title</b>	<b>Teaching Methods</b>	<b>No. of Lectures</b>
Unit 1	Introduction: Concepts and the Scope of Women's Studies	Lecture	15
Unit 2	Combating Crimes and Discrimination:	Lecture	15
Unit 3	Feminist Critics on Women's Issues	Lecture	15
Unit 4	Exposition of Feminine	Lecture	15

	Sensibility in Literary Studies		
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### Evaluation Pattern

#### A) Continuous Internal Evaluation: Maximum Marks: 40

Method	Marks
(Class test, home assignment, seminar, viva voce, report submission, etc.)	30
active class participation and attendance	10

#### B) Semester End Examination: Maximum Marks: 60

Question No. and Sub questions (If any) (E.g. Q. 1 a) ...	Unit and sub unit (with number and title)	Type of Question (Essay / short note / Objective / Diagram, etc.)	Marks
Q. 1	Unit 1	Short Notes (two out of four)	15
Q. 2	Unit 2	Short Notes (two out of four)	15
Q. 3	Unit 3	Essay (one out of two)	15
Q. 4	Unit 4	Essay (one out of two) (one question on each text)	15

#### Note :

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>WORLD LITERATURE TODAY</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	III
<b>Course Code:</b>	24_PAENG303
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Major Mandatory

**Course Outcomes:** At the end of the course, the learners will be:

CO1- familiar with the contemporary literatures produced around the world.

CO2- able to understand and appreciate the sub-genres of literature produced in the digital space.

CO3- able to identify the varied themes and concerns of writers in addition to the hybridity of genres and forms adopted.

CO4- able to contextualize a text from the contemporary era in its social, political, cultural and historical context.

CO5- equipped with the necessary tools for carrying out independent research in world literature.

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	European Literatures	A) Drama: A Couple of Poor, Polish-Speaking Romanians - Dorota Maslowska B) Travel Blogs <a href="http://www.youngadventuress.com">www.youngadventuress.com</a> by Liz Carlson a. The Solo Female Traveler's Manifesto b. Making Do in Peru c. Is Turkey Safe for Women Traveling Alone? d. Ger Life in Mongolia and Redefining the Home e. My Big Issue with Fear and Travel f. Solo and Single in the Most Romantic Place in the World g. 12 Surprising Things I Learned while in Botswana h. How Switzerland is Leading the Way for the Women in the Outdoors
Unit 2	South and North American Literatures	A) Novel: Claudia Pinerio: Thursday Night Widows B) Digital Poetry: a. Instagram Poetry i. R.M. Broderick: "The leaves have turned to rust."; "The first time I watched a man die"; "and Still" ii. Christopher Poindexter: "my mother and father"; "five shades of purple for grandmother june"; "last night I wrote a letter to my brother"

		<p>b. Slam/Spoken Word Poetry:</p> <p>i. Sarah Kaye and Phil Kaye: “An origin story”</p> <p>ii. Dylan Garity – “Rigged Game”</p> <p>iii. Tonya Ingram – “Unsolicited Advice”</p>
Unit 3	African and Middle Eastern Literatures	<p>A) Novel: Chimamanda Ngozi Adichie: Half of a Yellow Sun</p> <p>B) Short Stories:</p> <p>a. The Abandoned Village by Hassan Blasim - Iraq</p> <p>b. Statement of Absolute Hatred by Rasha Abbas - Syria</p> <p>c. A Few Moments After Midnight by Hisham Bustani - Jordan</p> <p>d. Just Different by Malika Moustadraf – Morocco</p> <p>e. Rhythmic Exercise by Mohamed Makhzangi – Egypt</p> <p>f. The Green Leaves by Grace Ogot - Kenya</p> <p>g. I Am Not My Skin by Neema Komba – Nigeria</p> <p>h. Missing Out by Leila Aboulela – Sudan</p> <p>i. A Company of Laughing Faces by Nadine Gordimer – South Africa</p>
Unit 4	Asian Literatures	<p>A) Autobiography: Malala Yousafzai with Christina Lamb – I am Malala</p> <p>B) Asian Poetry</p> <p>a. Chinese</p> <p>i. Married Life by Li Zhiyong</p> <p>ii. Wugong in the Winter by Aming Dongbai</p> <p>b. Vietnamese</p> <p>i. Blandishment by Nguyen Quoc Chanh -</p> <p>ii. Bomb Crater Sky by Lam Thi My Da -</p> <p>c. Filipino</p> <p>i. A Kind of Burning by Ophelia Dimalanta -</p> <p>ii. How I want Picasso to Sketch Me by Simeon Dum Dum Jr. -</p> <p>d. Indonesia</p> <p>i. Laksmi’s poem “35” by Laksmi Pamuntjak -</p> <p>ii. Celan by Agus R. Sarjono -</p> <p>e. Japanese</p> <p>i. Struggles with Meaningless Things by Yosuke Tanaka -</p> <p>ii. The Maltreatment of Meaning by Hiromi Ito</p>

**Learning Resources recommended:**

1. Adishesiah, Siân, LePage, Louise (Eds.) Twenty-First Century Drama: What Happens Now. Palgrave, 2016.
2. Alkan, Burcu, and Cimen Gunay-Erkol, editors. Turkish Literature as World Literature. Bloomsbury Academic, 2021.
3. Almond, Ian. The New Orientalists: Postmodern Representations of Islam from Foucault to Baudrillard. Tauris, 2007.
4. Bassnett, Susan, editor. Translation and World Literature. Routledge, 2018.
5. Becker, Carol. “Orhan Pamuk with Carol Becker.” The Brooklyn Rail, 6 Feb. 2008, [brooklynrail.org/2008/02/express/orhan-pamuk-with-carol-becker](http://brooklynrail.org/2008/02/express/orhan-pamuk-with-carol-becker).
6. Button, Peter. Configurations of the Real in Chinese Literary and Aesthetic Modernity. BRILL, 2009.

8. Castro-Klaren, Sara. *A Companion to Latin American Literature and Culture*. Blackwell Publishing Ltd, 2008.
9. Cohen-Mor, Dalya, editor. *Culture Journeys into the Arab World: A literary Anthology*. State U of New York P, 2018.
10. Cooper, Breda. *A New Generation of African Writers: Migration, Material Culture & Language*. James Curry, 2013.
11. Dobrenko, Evgeny & Mark Lipovetsky (Eds.). *Russian Literature Since 1991*. Cambridge University Press, 2017.
12. Hammod, Adam. *Literature in the Digital Age: An Introduction*. Cambridge University Press, 2016.
13. Harper P. Mihaela and Dimitar Kambourov, editors. *Bulgarian Literature as World Literature*. Bloomsbury Academic, 2020.
14. Hildebeitel, Alf. *Is the Goddess a Feminist? The Politics of South Asian Goddesses*. New York UP, 2000.
15. Krystal, Efrain (Ed). *The Cambridge Companion to Latin American Novels*. Cambridge University Press, 2006.
16. Miller, Wayne & Kevin Prufer (Eds). *New European Poets*. Barnes and Noble, 2008.
17. Nguyen, Viet Thanh. *Nothing Ever Dies: Vietnam and the Memory of War*. Harvard University Press; Illustrated edition, 2016.
18. Rechten, Renate & Karoline Oppen. *Local/Global Narratives*. Brill, 2007.
19. Schoene, Berthold. *The Cosmopolitan Novel*. Edinburgh University Press, 2010.
20. Smith, Charles and Chinenye Ce. *Oral Tradition in African Literature*. Handel Books, 2015.
21. Sato, Hiroaki translator. *Japanese Women Poets: An Anthology*. Routledge 2007.
22. Tibi, Bassam. *Political Islam, World Politics and Europe*. Routledge, 2008.
23. Wampole, Christy. *Degenerative Realism: Novel and Nation in Twenty-First-Century France*. Columbia University Press, 2020.

#### **Web Resources:**

##### **European Literatures**

<https://www.slideshare.net/CedricDelaRojo/european-literature-by-group-1-gr12-modeller-in-21st-century>  
<https://www.dclibrary.org/node/67234>  
<https://www.alibris.com/search/books/subject/Authors-European-21st-century>  
<https://www.palgrave.com/gp/book/9781137484024>

##### **North and South American Literatures**

<https://www.slideshare.net/JoyceAngielynBasco/latin-american-literature-76813431>  
[https://www.google.co.in/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwjdq4O25LryAhU9zjgGHSgxAi0QFnoECAIQAQ&url=https%3A%2F%2Ffilms.com%2Fid%2F13966%2F21st-Century\\_Trends\\_in\\_Latin\\_American\\_Literature-Spanish\\_with\\_Optional\\_English\\_Subtitles.htm&usq=AOvVaw1W8p4Q8Hbxj9apQYqkwjh5](https://www.google.co.in/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwjdq4O25LryAhU9zjgGHSgxAi0QFnoECAIQAQ&url=https%3A%2F%2Ffilms.com%2Fid%2F13966%2F21st-Century_Trends_in_Latin_American_Literature-Spanish_with_Optional_English_Subtitles.htm&usq=AOvVaw1W8p4Q8Hbxj9apQYqkwjh5)  
<https://www.britannica.com/art/Latin-American-literature/The-modern-essay>  
<https://aclairblog.wordpress.com/2014/03/07/21st-century-fiction-from-latin-america-the-report/>  
<https://europeancollections.wordpress.com/2014/04/10/where-is-21st-century-latin-american-fiction-heading/>  
<https://www.palgrave.com/gp/series/14765>  
<https://northamericanreview.org/open-space/21-poets-21st-century>

### **African and Middle Eastern Literatures**

<https://www.cambridge.org/core/books/new-novels-in-african-literature-today/editorial-article-the-african-novel-in-the-21st-century-sustaining-the-gains-of-the-20th-century/E36D2A473984124EE14D89A5E2E6348D>  
<https://muse.jhu.edu/article/236886>  
<https://newint.org/blog/2013/06/25/africa-writes>  
<https://nyuiaaa.org/event-items/21st-century-new-african-and-african-diaspora-writings-and-arts/>  
<https://theculturetrip.com/africa/articles/the-top-10-contemporary-african-writers-you-should-know/>  
<https://scenearabia.com/Culture/21-Books-21st-Century-Explore-Arab-Women-s-Experiences-Female-Authors?M=True>  
<https://cmes.fas.harvard.edu/event/middle-eastern-literatures-21st-century-0>  
<https://www.encyclopedia.com/history/encyclopedias-almanacs-transcripts-and-maps/literature-middle-eastern>  
<https://www.jstor.org/stable/10.3366/j.ctt1r26x5>

### **Asian Literatures**

<https://www.danishculture.com/blog/2017/08/29/chinese-literature-writer-21st-century/>  
<https://theculturetrip.com/asia/articles/10-award-winning-books-by-asian-authors-you-should-read/>  
<https://asiasociety.org/word-asia-contemporary-writing-japan-korea-and-pakistan>  
<https://muse.jhu.edu/article/712476/pdf>  
<https://www.slideshare.net/kazumaki/asian-literature>

### **MOOC resources:**

<https://www.coursera.org/learn/classics-chinese-humanities>  
<https://online-learning.harvard.edu/subject/asia>  
<https://www.coursera.org/learn/contemporary-russian-literature>  
<https://www.coursera.org/learn/modpo>  
<https://www.edx.org/course/modern-masterpieces-of-world-literature>  
<https://www.my-mooc.com/en/mooc/electronic-literature-davidsonx-d004x/>

### **Teaching Plan:**

<b>Unit No.</b>	<b>Unit Title</b>	<b>Teaching Methods</b>	<b>No. of Lectures</b>
Unit 1	European Literatures	Lecture	15
Unit 2	South and North American Literatures	Lecture	15
Unit 3	African and Middle Eastern Literatures	Lecture	15
Unit 4	Asian Literatures	Lecture	15

### **Evaluation Pattern**

**A) Continuous Internal Evaluation: Maximum Marks: 40**

<b>Method</b>	<b>Marks</b>
(Class test, home assignment, seminar, viva voce, report submission, etc.)	<b>30</b>
active class participation and attendance	<b>10</b>

**B) Semester End Examination: Maximum Marks: 60**

<b>Question No. and Sub questions (If any) (E.g. Q. 1 a) ...</b>	<b>Unit and sub unit (with number and title)</b>	<b>Type of Question (Essay / short note / Objective / Diagram, etc.)</b>	<b>Marks</b>
<b>Q. 1</b>	Unit 1	Essay (Drama or Travel Blogs)	<b>15</b>
<b>Q. 2</b>	Unit 2	Essay (Novel or Digital Poetry)	<b>15</b>
<b>Q. 3</b>	Unit 3	Essay (Novel or Short Stories)	<b>15</b>
<b>Q. 4</b>	Unit 4	Essay (Autobiography or Asian Poetry)	<b>15</b>

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>TRANSLATION</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	III
<b>Course Code:</b>	24_PAENG304
<b>No. of Credits:</b>	02
<b>Nature:</b>	Theory
<b>Type:</b>	Major Mandatory

**Course Outcomes:** After successful completion of the course, the learner shall be able to:

CO1-Explain the importance and scope for translation

CO2-Identify the basic types of translation

CO3- Find and use different means and tools of translation.

CO4-Translate various small texts such as news reports, articles, letters, brochures, flyers, jingles, subtitles and short literary pieces from English to Marathi and vice-versa.

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	<b>Basics of Translation</b>	<p><b>A] Translation: Need, importance and scope</b></p> <p><b>B] Types of translation</b> Word for word ,sense for sense , literary and free translation</p> <p><b>C] Process of Translation</b> Analysis, Transfer and Restructuring</p> <p><b>D] Aids and Tools for Translation</b> Dictionaries, Apps, Encyclopedia ,Online translation tools</p>
Unit 2	<b>Translation in Practice</b>	<ul style="list-style-type: none"> <li>● English to Marathi Translation of news reports, articles, letters, brochures, flyers, jingles, subtitles and short literary pieces</li> <li>● Marathi to English Translation of news reports, articles, letters, brochures, flyers, jingles, subtitles and short literary pieces</li> </ul>

### Learning Resources recommended:

1. Baker, M. 1998. *Encyclopedia of Translation Studies*. Routledge. London and New York
2. Bell, Roger. 1991. *Translation and Translating: Theory and Practice*. Longman.London
3. Bassnett, S. 1980. *Translation Studies*. Routledge. London and New York
4. Catford, J.C. 1965. *A Linguistic Theory of Translation*. London. OUP
5. Gaddis Rose, Marilyn (ed.). 1984. *Translation Perspectives*. Suny Binghamton.Binghamton
6. Gill, Paul.2009 *Translation In Practice A Symposium*. Dalkey Archive Press. London
7. Munday, Jeremy. 2001. *Introducing Translation Studies: Theories and Applications*, London and New York: Routledge
8. Munday, Jeremy (ed). 2009 *The Routledge Companion to Translation Studies*. Routledge. London And New York

9. Vinoda T. and Reddy V. Gopal. 2000. *Studies in Translation: Theory and Practice*. Prestige Books. New Delhi
10. Ulrych, Margherita.1992. *Translating Texts: From Theory to Practice*. Litoprint. Genoa

**Web resources:**

1. <http://promethee.philo.ulg.ac.be/engdep1/download/bacIII/Arnold%20et%20al%20Machine%20Translation.pdf>
2. <http://ark.cdlib.org/ark:/130130/ft3j49n8h7/>
3. [http://www.trans.uma.es/Trans\\_18/Trans18\\_215-225\\_art5.pdf](http://www.trans.uma.es/Trans_18/Trans18_215-225_art5.pdf)
4. <http://cw.routledge.com/textbooks/translationstudies/data/samples/9780415396417.pdf>
5. [https://www.llvs.lt/img/File/Translation\\_in\\_Practice\\_book.pdf](https://www.llvs.lt/img/File/Translation_in_Practice_book.pdf)
6. <https://youtu.be/MzdAAXiT9cE>

**Teaching Plan:**

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Basics of Translation	Lecture	05
Unit 2	Translation in Practice	Lecture And Practical	25

**Evaluation Pattern :**

**A) Continuous Internal Evaluation: Maximum Marks: 20**

Method	Marks
(Class test, home assignment etc.)	15
active class participation and attendance	05

**B) Semester End Examination: Maximum Marks: 30**

Question No. and Sub questions (If any) (E.g. Q. 1 a) ...	Unit and sub unit (with number and title)	Type of Question (Essay / short note / Objective / Diagram, etc.)	Marks
Q-1	Unit - 2	Translate the following texts into Marathi. ( 1 out of 2)	15
Q-2	Unit - 2	Translate the following texts into English. ( 1 out of 2)	15

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>POLITICAL READING OF LITERATURE</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	III
<b>Course Code:</b>	24 PAENG305
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Elective

**Course Outcomes:** After successful completion of the course, the learner shall be able to:

- CO1. historicize literature as an institution embedded in cultural politics
- CO2. scrutinize how literary texts, mediate dominant ideologies of their times
- CO3. examine how literary texts indirectly function as an instrument of power

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Ideology and text	Elizabethan Age ---The Rise and Consolidation of Monarchic Ideology ---How Shakespeare's texts uphold and authenticate absolutist monarchic ideology William Shakespeare: <i>Macbeth</i>
Unit 2	Ideology and text	Emergence and spread of Colonialism and Imperialism ---How colonial ideology is embedded in and transmitted by the canonical texts Gendering the Subject and Social Construction of Woman Jane Austen: <i>Mansfield Park</i>
Unit 3	Ideology and text	Ideology of Race & Otherness William Shakespeare : <i>Othello</i>
Unit 4	Ideology and text	Representing the Oriental Other and the legitimation of colonial ideology E M Forster: <i>A Passage to India</i>

### Learning Resources recommended:

1. Dollimore, Jonathan and Sinfield, Alan *Political Shakespeare: Essays in Cultural Materialism* Manchester: Manchester University Press, 1994.
2. Gilbert, Sandra M and Gubar, Susan *Madwoman in the Attic: The Woman Writer and the Nineteenth Century Imagination* New Haven: Yale University Press, 1979.
3. Lidan Lin Ms (1997). "The Irony of Colonial Humanism: *A Passage to India* and the Politics of Posthumanism." *ARIEL: A Review of International English Literature*.28(4), 133-153. University of Calgary.
4. Olsson, Ulf "The Exemplary Becomes Problematic, or Gendered Silence: Austen's *Mansfield Park*" in *Silence and Subject in Modern Literature*. Houndmills: Palgrave Macmillan, 2013. pp 35-57.

5. Parry, Benita "The Politics of Representation in *A Passage to India*." In *A Passage to India: Essays in Interpretation* ed. John Beer, Houndmills: Macmillan Press, 1985. P.27-43.
6. Said, Edward *Culture and Imperialism*. New York: Vintage Books, 1993.
7. Said, Edward *Orientalism*. London: Penguin Books, 1978.
8. Sinfield, Alan "Macbeth: History, Ideology and Intellectuals." *Critical Quarterly*, March 1986.
9. Suleri, Sara. "The Geography of *A Passage to India*." E. M. Forster: *Modern Critical Views*. Ed. Harold Bloom. New York: Chelsea, 1987. 169-75.
10. Gikandi, Simon *Maps of Englishness: Writing Identity in the Culture of Colonialism* Columbia University Press, 1996.
11. Hodgkins, Christopher *Reforming Empire: Protestant Colonialism and Conscience in British Literature*. University of Missouri Press, 2002.
12. Low, Gail Ching-Liang. *White Skins/Black Masks: Representation and Colonialism* Routledge, 1996.
13. Parry, Benita *Postcolonial Studies: A Materialist Critique*. Routledge, 2004.
15. Rajan, Gita *Postcolonial Discourse and Changing Cultural Contexts: Theory and Criticism* Radhika Mohanram Greenwood Press, 1995.

### Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Ideology and text	Lectures, discussions, Screening	15
Unit 2	Ideology and text	Lectures, discussions, Screening	15
Unit 3	Ideology and text	Lectures, Screening film, discussions	15
Unit 4	Ideology and text	Lectures, discussions, presentations	15

### Evaluation Pattern

#### A) Continuous Internal Evaluation: Maximum Marks: 40

Method	Marks
(Class test, home assignment, seminar, viva voce, report submission, etc.)	30
active class participation and attendance	10

#### B) Semester End Examination: Maximum Marks: 60

Question No. and Sub questions (If any)	Unit and sub unit (with	Type of Question (Essay / short note / Objective / Diagram, etc.)	Marks

<b>(E.g. Q. 1 a) ...</b>	<b>number and title)</b>		
Q.1 (A or B)	1	Essay type Question (A or B)	15
Q.2 (A or B)	2	Essay type Question (A or B)	15
Q.3 (A or B)	3	Essay type Question (A or B)	15
Q.4 (A or B)	4	Essay type Question (A or B )	15

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>CREATIVE WRITING</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	III
<b>Course Code:</b>	24_PAENG 306
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Major Elective

**Course Outcomes:** After successful completion of the course, the learner shall be able to:

CO1-Distinguish between perceptions and perspectives related to the literary genres

CO2-Write for several fields like advertisements, children's storybooks, publishing companies or corporate correspondents, fictional and public media and so on

CO3-Critically appreciate various methods of shaping and producing literature

CO4-Make innovative use of their artistic and critical talents

CO5-Trace and find employment in many inventive fields professionally settling themselves as creative writers, editors, co-editors and so on

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Introduction to Creative Writing	<ul style="list-style-type: none"> <li>• Meaning and Significance of Creative Writing, forms of Creative Writing - poetry, fiction, non-fiction, drama, one-act play, novella, short story, tiny tales and so on; the changing fashions in creative writing from past to now, observing the Pre-Pandemic period as well as post-Pandemic writings.</li> <li>• Reading and Research for Creative Writing, using history, geography, mythology, philosophy, psychology, science or such disciplines in creative writing, genres of literature as creative Texts, brainstorming to coin new diction and kindling the imagination;</li> </ul>

		thinking by guided phrases, prompts, maps or pictures and so on .
Unit 2	Poetry, Drama and Theatrical Writing	<ul style="list-style-type: none"> <li>• Concepts, Forms and Metrics of Poetry - Concepts like voice, persona, tone, mood, ambience, rhyme, meter; poetic forms like ballad, lyric, ode, elegy, sonnet, haiku; metrics like imagery, alliteration, irony, simile, metaphor, personification, conceit, paradox, oxymoron, synecdoche etc.</li> </ul> <p>(Texts to discuss the form: The Norton Anthology of Poetry, edited by Margaret Ferguson, Mary Jo Salter, Tim Kendall, 6th Edition or The Oxford Indian Anthology of Twelve Modern Indian Poets edited by Arvind Krishna Mehrotra, OUP. 1992)</p> <ul style="list-style-type: none"> <li>• Drama and Theatrical Writing - Elements in the making of drama as plot, setting, characterization, dialogues, syntax, action, chorus, spectacle; Theatrical writing in pieces like scene-performance, soliloquy, monologue, squid, aside, etc.; full-fledged plays with the classical designs like comedy, tragedy, tragi-comedy, melodrama, farce, musical drama, etc.</li> </ul> <p>(Texts to observe: Arthur Miller - Death of a Salesman, Henrik Ibsen - Hedda Gabler, Wole Soyinka - Kongi's Harvest, John Osborne - Look back in Anger, Mahesh Elkunchwar - The Old Stone Mansion, Mohan Rakesh – Halfway House, Manjula Padmanabhan - Lights Out)</p>
Unit 3	Short Fiction and Media	<ul style="list-style-type: none"> <li>• Short Fiction - Narrative, Lyrical Short Story, Flash Fiction, Anecdote, Drabble, Fable, Mini-Saga, Vignette, Texts to observe: Stories by Chekov, Oscar Wilde, O. Henry, Ruskin Bond, Edgar Allen Poe, American Women Writers, Edgar Allen Poe, Rudyard Kipling and so on</li> <li>• Writing for Media - Screenplay Writing, writing for media series: Constraint of Time, Dramatization of Ideas, Column writing, Journalistic Reporting, Editing, Feature</li> </ul>

		Writing, Reports and Interviews, Use of Supportive Visuals, Extracts, Book Reviews, Memoir: Narrative Mode, Travelogues and so on
Unit 4	Functional Skills and Practice of Writing	<ul style="list-style-type: none"> <li>• Steps and phases in the process of writing: Prompts, Story Ideas and Hints. How to write Prompts for developing stories? How to write Hints for developing stories? Essay and academic writing, Developing scenes from newspaper stories, media, interviews, etc.</li> <li>• Ethics of writing - literary and non-literary: Developing scenes from real life experiences. Ethics of writing on real life people and historical events, Web Content Writing and Blog Writing, Copywriting</li> </ul>

#### **Learning Resources recommended:**

- Arco, Peterson, S. How to Write Short Stories. Peterson's. 2002.
- Bell, Julia. Editor. The Creative Writing Coursebook: 40 Authors Share Advice and Exercises for Fiction and Poetry. Pan, Macmillan. 2007.
- Butrym, Alexander J. (ed.) Essays on the Essay: Redefining the Genre. Athens. Georgia: University of Georgia Press. 1993.
- Dev Anjana, Anuradha Marwah and Swati Patel (eds.) Creative Writing: A Manual for Beginners. Delhi. Pearson. 2008.
- Gardener, John. The Art of Fiction: Notes on Craft for Young Writers. Vintage Books. 1991.
- Ken Dancyger. Alternative Scriptwriting: Writing Beyond the Rules.
- Kness, Nancy. Beginnings, Middles and Ends (The Elements of Fiction Writing).
- <https://poestories.com/stories.php>
- Behn, Robin and Twichell, Chase (eds.) The Practice of Poetry: Writing Exercises from Poets who Teach. New York: Harper Resource, 2001.
- Brooks, Cleanth and Robert Penn Warren. Understanding Poetry. Holt, Rinehart and Winston Inc. 1960.
- Earnshaw, Steven (eds.) The Handbook of Creative Writing. University of Edinburgh Press,
- Elam, K. The Semiotics of Theatre and Drama. London: Methuen, 1980.
- Kooser, Ted. The Poetry Home Repair Manual: Practical Advice for Beginning Poets. University of Nebraska Press, 2007.
- Morley, David and Neilsen, Philip. (Eds.) The Cambridge Companion to Creative Writing. New Delhi: Cambridge University Press, 2012.
- Berg, Carly. Writing Flash Fiction: How to Write Very Short Stories and Get Them Published. \*Then Re-Publish Them All Together as a Book. Houston: Magic Lantern Press, 2015.

- Blackstone, Bernard. Practical English Prosody. Mumbai: Orient Longman, 1984.
- Clark, Roy Peter. Writing Tools. US: Brown and Company, 2008.
- Earnshaw, Steven (Ed). The Handbook of Creative Writing. Edinburgh: EUP, 2007.
- Egri, Lajos. The Art of Dramatic Writing. NY: Simon and Schuster, 1960.
- Goldberg, Natalie. Writing Down the Bones. Boston and London: Shambhala, 1986.
- Hamer, Enid. The Metres of English Poetry. Booksway, 2014.
- King, Stephen. On Writing: A Memoir of the Craft. London: Hodder and Stoughton, 2000.
- Morley, David and Philip Neilsen. The Cambridge Companion to Creative Writing. New York: Cambridge University Press, 2012
- Hatcher, Jeffery. The Art and Craft of Play Writing. Penguin Publishing Group, 2000
- Burke, Jim. Writing Reminders: Tools, Tips, and Techniques. Heinemann, 2003.
- La Plante, Alice. The Making of a Story: A Norton Guide to Creative Writing. New York: W.W. Norton, 2010.
- Rao, Cheryl et. al. Anyone Can Write. New Delhi: Cambridge University Press India Pvt. Ltd, 2009.
- Johnson, Jeannie. Why Write Poetry? US: F. D. Univ. Press, 2007. 78
- Mezo, Richard E. Fire i' the Blood: A Handbook of Figurative Language. USA: Universal Publishers/uPUBLISH.com, 1999.
- Strunk, William and White, E. B. The Elements of Style. London: Longman, 1999.
- Turabian, Kate L. A Manual for Writers. Chicago: Univ. of Chicago Press, 2007.
- Ueland, Brenda. If You Want to Write. India: General Press, 2019.
- Zinsser, William. On Writing Well. New York: Harper Collins, 2006.

### Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Introduction to Creative Writing	Lecture	15
Unit 2	Poetry, Drama and Theatrical Writing	Lecture Discussion	15
Unit 3	Short Fiction and Media	Lecture Discussion	15
Unit 4	Functional Skills and Practice of Writing	Lecture Discussion Practice	15

## Evaluation Pattern

### A) Continuous Internal Evaluation: Maximum Marks: 40

Method	Marks
(Class test, home assignment, seminar, viva voce, report submission, etc.)	30
active class participation and attendance	10

### B) Semester End Examination: Maximum Marks: 60

Question No. and Sub questions (If any) (E.g. Q. 1 a) ...	Unit and sub unit (with number and title)	Type of Question (Essay / short note / Objective / Diagram, etc.)	Marks
Q. 1	Unit 1	Short Notes (three out of five)	15
Q. 2	Unit 2	Short Notes on (three out of five)	15
Q. 3	Unit 3	Essay (one out of two)	15
Q. 4	Unit 4	Essay (one out of two)	15

Note :

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>ADAPTATION STUDIES</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	III
<b>Course Code:</b>	24 PAENG307
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Elective

**Course Outcomes:** After successful completion of the course, the learner shall be able to:

CO1- identify themes, motifs, structures, and narrative viewpoints in literature and adaptations

CO2- be well-versed in the fundamentals of literary and adaptation theories

CO3- be able to actively apply these principles in practical work

CO4- have a better ability to decipher texts concerning multi-modal convergences

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	A] Introduction and Concepts - Adaptation Studies  B] Theories and Approaches - Adaptation Studies	A] Introduction and Concepts 1. What is Adaptation - Adaptation as process/ adaptation as product/ adaptation as reception 2. Adaptation and Intertextuality 3. Indian Aesthetics, Abhinay, Mudra, Aesthetic Value, Aesthetic Attitude, Intention, Expression, Representation  B] Theories and Approaches 1. Cross-cultural Adaptations by Stam, Robert 2. Adaptation and Fidelity by Johnson, David.T 3. Metadaptation: Adaptation and Intermediality by Voigt-Virchow, Eckart
Unit 2	A] Novels in Adaptation B] Short Stories in Adaptation	A] Novel in Adaptation 1. Shyamchi Aai ( 1953)- directed by P Atre – Autobiography - Sane Guruji. 2. <i>Man, Woman and Child</i> by Erich Segal -1980 1. Fyodor Dostoevsky – “White Nights”- <i>Saawariya</i> – Hindi Movie (Sanjay Leela Bhansali - ) 3..Amrita Pritam’s <i>Pinjar</i> translated by Khushwant Singh into English – 4. <i>Susanna’s Seven Husbands</i> by Ruskin Bond Hindi film <i>Saat Khoon Maaf</i> in 2011
Unit 3	A] Drama in Adaptation	A] Drama in Adaptation 1. Vijay Tendulkar – <i>Silence, the Court is in Session-Shantata, Court Chalu Ahe</i> (1971 –Satyadev Dubey) 2. George Bernard Shaw, <i>Pygmalion</i> -1913- Film: <i>My Fair .</i>

	B] Poetry (Epics) in Adaption	<p><i>Lady</i> (1964) Adaptations of the play across cultures ,regional languages . For example, <i>Ti Phulrani</i> by P L Deshpande in Marathi and '<i>Santu Rangili</i> in Gujarati</p> <p>B] Poetry (Epics) in Adaption</p> <p>1. <i>The Mahabharata</i> [Episode: Vastraharan]- Mitra, Saoli. "Five Lords, Yet None a Protector." Trans. Rita Datta.</p> <p>2. <i>The Ballad of Mulan – MULAN</i> (1998)</p>
Unit 4	<p>A] Popular Literature in Adaptation</p> <p>B] New Media and Literature in adaptation</p>	<p>A] Popular Literature in Adaptation</p> <p>1. Christie, Agatha. <i>Murder on the Orient Express</i>. Collins, 1934. [book]- <i>Murder on the Orient Express</i>. Dir. Kenneth Branagh. 20th Century Fox, 2017. Film.- Christie Agatha. <i>Murder on the Orient Express</i>. Adapted by François Rivière and illustrated by Solidor, Harper Collins, 2003. [graphic narrative]</p> <p>2. Novel : Chetan Bhagat : <i>2 States : The Story of My Marriage</i> : Rupa Pub : 2009- Hindi Film : <i>2 States</i> : Dir. By Abhishek Varman : 2014.</p> <p>B] New Media and Literature in adaptation</p> <p>1. Harry Potter series by J K Rowling: (<i>Harry Potter and the Sorcerer's Stone</i>)</p> <p>2. Video Game : <i>Alice Madness Returns</i> : Spicy Horse : 2011 inspired from Lewis Carrol's <i>Alice in Wonderland</i>.</p>

### Learning Resources Recommended:

1. Andrew, Dudley. "Adaptation." *Concepts in Film Theory*. New York: Oxford UP, 1984. 96– 106.
2. Austen, Jane. *Pride and Prejudice*. 1813. Oxford: Oxford World's Classics, 2008. Print.
3. Bickley Pamela and Jenny Stevens. *Studying Shakespeare Adaptation: From Restoration Theatre to YouTube*. The Arden Shakespeare, 2021.
4. *Bride and Prejudice*. Dir. Gurinder Chadha. Perf. Aishwarya Rai, Martin Henderson.
5. Bruhn, Jørgen, Anne Gjelsvik, and Eirik Frissvold Hanssen, eds. *Adaptation Studies: New Challenges, New Directions*. London: Bloomsbury, 2013. Print.
6. Carroll, Rachel, ed. *Adaptation in Contemporary Culture: Textual Infidelities*. London: Continuum, 2009.
7. Cartmell, Deborah, ed. *A Companion to Literature, Film, and Adaptation*. Chichester: Wiley Blackwell, 2012.
8. Dr. Seuss. *How the Grinch Stole Christmas*. Random House, 1957. [children's rhymed verse story book]
9. *Five Lords, Yet None a Protector and Timeless Tales: Two Plays*. 2002. Kolkata: Stree, 2006. 3-71.
10. Haider. Dir. Vishal Bhardwaj. UTV Motion Pictures, 2014. Film.
11. Hutcheon, Linda, with Siobhan O'Flynn. *A Theory of Adaptation*. 2nd ed. New York: Routledge, 2013. Print.
12. Hutcheon, Linda. "Chapter 1." *A Theory of Adaptation*. Routledge, 2006. pp. 1-32.
13. Hutcheon, Linda. "Chapter 6." *A Theory of Adaptation*. Routledge, 2006. pp. 169-178.

- Kamala by Vijay Tendulkar, ,first pub. 1982, tr. By Priya Adarkar (1995)
14. Lahiri, Jhumpa. *The Namesake*. Houghton Mifflin, 2003.
  15. Lee Harper , 'To Kill a Mocking Bird' 1962- A film in 1962 by the same name
  16. Leitch, Thomas (ed.). *The Oxford Handbook of Adaptation Studies*. Oxford University Press, 2017.
  17. Leitch, Thomas. "Adaptation studies at a crossroads." *Adaptation* 1.1 (2008): 63-77.
  18. *Maqbool*. Dir. Vishal Bhardwaj. Kaleidoscope Entertainment, 2003. Film.
  19. McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1996.
  20. Murray, Simone. *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation*. New York: Routledge, 2012.
  21. Naremore, James, ed. *Film Adaptation*. New Brunswick: Rutgers UP, 2000.
  22. Mukerjee, Radhakamal. "' Rasas" as Springs of Art in Indian Aesthetics." *The Journal of Aesthetics and Art Criticism* 24.1 (1965): 91-96.
  23. Pather Panchali( A song of the Road) by Bibhutibhushan Bandopadhyay, 1929- A film by the same name in 1955 by Satyajit Ray
  24. Sense and Sensibility by Jane Austen, 1811 - A film with the same title in 1995
  25. The Colour Purple by Alice Walker , 1983 novel-n A film with the same title by Whoopi Goldberg in 1985
  26. The Mahabharata by Peter Brook, a retelling of the epic Mahabharat, 1990
  27. *The Namesake*. Dir. Mira Nair. Perf. Tabu, Irrfan Khan. Mirabai Films, 2006. Film.
  28. *The Skeleton and Other Stories*; India Research Press; 2009. Film – Pinjar dir. By Chandraprakash Dwivedi, 2015.
  29. Voigts-Virchow, Eckart. "Metadaptation: Adaptation and Intermediality Cock and Bull." *Journal of Adaptation in Film & Performance* 2.2 (2009): 137-152.
  30. Welsh, James M., and Peter Lev, eds. *The Literature/Film Reader: Issues of Adaptation*. Lanham: Scarecrow, 2007.

#### Web Resources:

1. Archie Comics and Riverdale drama series (5 seasons) on Netflix
2. Boyd, Brian. "Making Adaptation Studies Adaptive." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 10.1093/oxfordhb/9780199331000.013.34
3. Chakraborty, Madhurima. "Adaptation and the Shifting Allegiances of the Indian Diaspora: Jhumpa Lahiri's and Mira Nair's the Namesake(s)." *Literature-Film Quarterly*, 2014. <https://www.semanticscholar.org/paper/Adaptation-and-the-Shifting-Allegiances-of-the-and-Chakraborty/1d023d5088e0323ed15624516b4275cf449496b8>
4. Corrigan, Timothy. "Defining Adaptation." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 10.1093/oxfordhb/9780199331000.013.1]
5. Cutchins, Dennis. "Bakhtin, Intertextuality, and Adaptation." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. 0.1093/oxfordhb/9780199331000.013.4
6. Elliott, Kamilla. "Adaptation Theory and Adaptation Scholarship." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 0.1093/oxfordhb/9780199331000.013.39

#### MOOCS:

1. <https://www.edx.org/course/shakespeares-merchant-of-venice-shylock?index=product&queryID=a879467883212c18b93c23420f45be93&position=5> (EDEX)
2. [https://onlinecourses.swayam2.ac.in/cec21\\_hs21/preview](https://onlinecourses.swayam2.ac.in/cec21_hs21/preview) ( SWAYAM)
3. <https://nptel.ac.in/courses/109/106/109106170/> (NPTEL)

### Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Introduction and Concepts - Adaptation Studies Theories and Approaches - Adaptation Studies	Lecture Discussion	15
Unit 2	a. Novel in Adaptation b. Short Stories in Adaptation	Lecture Discussion	15
Unit 3	Drama in Adaptation Poetry (Epics) in Adaption	Lecture Discussion Screening	15
Unit 4	a. Popular Literature in Adaptation b. New Media and Literature in adaptation	Lecture Discussion Screening	15

### Evaluation Pattern

#### A) Continuous Internal Evaluation: Maximum Marks: 40

Method	Marks
Class test, home assignment, seminar, viva voce, report submission, etc.	30
active class participation and attendance	10

#### B) Semester End Examination: Maximum Marks: 60

Question No. and Sub questions (If any) (E.g. Q. 1 a) ...	Unit and sub unit (with number and title)	Type of Question (Essay / short note / Objective / Diagram, etc.)	Marks
-----------------------------------------------------------	-------------------------------------------	-------------------------------------------------------------------	-------

Q-1	Unit 1	Essay Type A) OR B)	15
Q-2	Unit 2	Essay Type A) OR B)	15
Q-3	Unit 3	Essay Type A) OR B)	15
Q-4	Unit 4	Essay Type A) OR B)	15

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

***Syllabus of Courses of Master of Arts  
(M.A.) Programme at Semester III  
with Effect from the Academic Year 2024-25***

Name of the Course	<b>RESEARCH PROJECT</b>	
Course Code	24_PAENG308	
Class	M.A.	
Semester	III	
No of Credits	04	
Nature	Practical	
Type	Research Project	
Relevance Employability/ Entrepreneurship/ development	with Skill	The research project outcomes for M.A. English students, encompassing research methodologies, statistical analysis, econometric techniques, and financial management strategies, are highly relevant for both employability and entrepreneurship. Proficiency in these areas enhances analytical and problem-solving skills, making graduates valuable assets to employers in various fields. For entrepreneurs, these skills are crucial for informed decision-making, market analysis, and effective business planning, contributing to the success and sustainability of their ventures in a dynamic business environment.

Inclusion of project work in the course curriculum of the M.A. programme is one of the ambitious aspects in the programme structure. The main objective of inclusion of project work is to inculcate the element of research work challenging the potential of the learner as regards to his/her eagerness to enquire and ability to interpret particular aspects of the study in his/her own words. It is expected that the guiding teacher should undertake the counselling sessions and make the learners aware about the methodology of formulation, preparation and evaluation pattern of the project work.

Marks: 60 (Research Project); 40 (Project Viva): Total 100 Credits: 4

**Course Outcomes:**

At the end of the course the learner -----

1. Would have gained insights into the practical application of Research Methodology with special reference to the following aspects:
  - a. identification of the research problem,
  - a. formulation of objectives,
  - b. selection of sources and tools of data collection,
  - c. methods of data analysis and interpretation and
  - d. reporting and presentation of the complete research project

would have acquired a deep knowledge in the research work done in the field of research chosen by him/her as a result of his/her review of literature.

### **Guidelines for preparation of Research Project Work**

1. Research Project can be undertaken on any Major subject or Interdisciplinary subject.
2. Research Project can be based on primary data or secondary data.
3. The Research Project should be prepared under the guidance of the Project Guide.
4. The Research Report shall contain at least the following chapters:
  - . Introduction ( Purpose, need, objectives, problem statement )
  - I. Review of literature
  - II. Research Design (data sources, sampling design, methods of data collection, time frame, etc.)
  - III. Data Analysis, Interpretation and Presentation
  - IV. Conclusions and Suggestions
0. Project Work will be done by the student individually. Project Work, which is interdisciplinary in nature or have higher level of research activity, can be done by group of students with the prior permission of their respective Head of Departments.
0. The Research Report shall consist of 30 to 40 pages.
0. Two Copies of typed Research Projects should be submitted through the concerned college as per the schedule provided by the college.
0. All P.G. Teachers under the Department / Faculty are eligible to work as Project Guide.
  0. The Responsibility of guiding the projects will be shared by all P.G.Teachers in proportion.
0. Project viva shall be conducted by the panel of examiners.

For this purpose, the following points may be kept in mind while assessing the project reports:

- a. The panel of experts should try to verify that the candidate has done the project on his own and also identify his/her insight in the research problem concerned. The quality of the work should be evaluated on the basis of novelty, use of research methodology, contribution to the society or business and developing critical thinking, analytical thinking and decision-making skills of students.
- b. Research Project report will be examined by the Internal Examiner, who will allot 60 marks for the same.
- c. Panel of Viva-Voce examination will consist of Internal and External examiners. The evaluation of Viva Voce for 40 marks will be made collectively by Internal and External Examiners
- d. The viva voce examination shall be conducted as per schedule of the College.

**Structure to be followed to maintain the uniformity in formulation and presentation of the Project Work**

## **(Model Structure of the Project Work)**

### **Chapter I: Introduction**

In this chapter selection and relevance of the problem, historical background of the problem including the need for research, purpose of the research , objectives and problem statement, definition/s of related aspects, characteristics, different concepts pertaining to the problem etc can be incorporated by the learner.

### **Chapter II: Review of Literature**

This chapter will provide information about studies done on the respective issue. This would specify how the study undertaken is relevant and contribute for value addition in information/ knowledge/ application of study area which ultimately helps the learner to undertake further study on same issue.

### **Chapter III: Research Design**

This chapter describes the methodology including details about data sources, sampling design, methods of data collection, data analysis and time frame of the research project.

### **Chapter IV: Data Analysis, Interpretation and Presentation**

This chapter is the core part of the study. The analysis pertaining to collected data will be done by the learner. The application of selected tools or techniques will be used to arrive at findings. In this, table of information's, presentation of graphs etc can be provided with interpretation by the learner.

### **Chapter V: Conclusions and Suggestions**

In this chapter of project work, findings of work will be covered and suggestion will be enlisted to validate the objectives and hypotheses.

Note: If required more chapters of data analysis can be added.

Bibliography

Appendix

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## **Rubric for Evaluation of Research Project (60 Marks)**

**Evaluator: Internal Examiner**

<b>Criteria</b>	<b>Marks</b>	<b>Excellent (10-9)</b>	<b>Good (8-7)</b>	<b>Satisfactory (6-5)</b>	<b>Needs Improvement (4-0)</b>
<b>Problem Identification &amp; Objectives</b>	10	Clearly defined problem with strong rationale and well-framed objectives	Clear problem statement, objectives mostly aligned	Problem statement and objectives somewhat unclear	Vague or poorly defined problem and objectives
<b>Research Methodology</b>	10	Appropriate research design, well-defined scope, hypothesis, sample size, and data collection methods	Methodology mostly appropriate, minor gaps in execution	Some weaknesses in research design and data collection	Major flaws in research design or insufficient details
<b>Literature Review</b>	10	Comprehensive, well-organized, and critically analyzed existing literature	Covers relevant literature but lacks depth in analysis	Limited review with some missing key references	Weak or insufficient literature review
<b>Data Analysis &amp; Interpretation</b>	10	Effective data presentation, well-interpreted findings using relevant techniques	Data presented well but minor inconsistencies in interpretation	Some data analysis present but lacks depth	Poor data analysis, incorrect or incomplete interpretation
<b>Findings, Conclusion &amp; Suggestions</b>	10	Strong conclusions supported by data, relevant suggestions	Good conclusions but minor gaps in linking with analysis	Some conclusions drawn but weak support from data	No clear findings, weak or missing conclusions
<b>Report Structure &amp; Presentation</b>	10	Well-structured, clear formatting, proper citations, free from errors	Mostly well-organized with minor formatting issues	Some formatting issues, minor errors	Poorly structured, frequent errors, lacks coherence

**Rubric for Viva-Voce (40 Marks)**

**Evaluators: Internal & External Examiners**

<b>Criteria</b>	<b>Marks</b>	<b>Excellent (10-9)</b>	<b>Good (8-7)</b>	<b>Satisfactory (6-5)</b>	<b>Needs Improvement (4-0)</b>
<b>Understanding of Research</b>	10	Demonstrates deep understanding and strong grasp of concepts	Good understanding but some gaps in explanation	Basic understanding with minor misconceptions	Lacks clarity, weak understanding
<b>Application of Research Methods</b>	10	Clearly explains methodology, tools, and techniques used	Good explanation with minor gaps	Partial understanding, some incorrect methodology usage	Poor explanation, lacks knowledge of methodology
<b>Data Interpretation &amp; Critical Thinking</b>	10	Strong analytical skills, justifies findings effectively	Good analysis but lacks depth in some areas	Some analysis done but lacks proper justification	Weak interpretation, poor analytical skills
<b>Communication &amp; Presentation Skills</b>	10	Clear, confident, well-structured responses	Good communication with minor hesitation	Some difficulty in expressing ideas clearly	Lacks confidence, poor articulation

**The bounded Research Project shall be prepared as per the broad guidelines given below:**

- Font type: Times New Roman
- Font size: 12-For content, 14-for Title
- Line Space: 1.5-for content and 1-for in table work
- Paper Size: A4
- Margin: in Left-1.5, Up-Down-Right

**Format**

1st page (Main Page)

Title of the problem of the Project  
A Project Submitted

To

**R. P. Gogate College of Arts & Science and  
R.V. Jogalekar College of Commerce (Autonomous), Ratnagiri**

of

**Master in Commerce / Art/ Science**

Under the Faculty of Commerce /Art/ Science

By

Name of Student

Under the Guidance of

Name of the Guiding Teacher

**R. P. Gogate college of Arts & Science and  
R.V. Jogalekar College of Commerce (Autonomous), Ratnagiri**  
Advocate N.V. Joshi Road,  
Near Ratnagiri District Court, Ratnagiri

Month and Year

On separate page

Index

Chapter No	Title of the Chapter	Page No.
01		
02		
03		
04		
05		

On separate page

### **Declaration by learner**

I the undersigned Miss/Mr. \_\_\_\_\_  
[Name of the learner] here by, declare that work embodied in this Research project work titled \_\_\_\_\_ forms my own contribution to the research work carried out under the guidance of [Name of the guiding teacher] \_\_\_\_\_ is a result of my own research work and has not been previously submitted to any other University or College for any other Degree/ Diploma.

Wherever reference has been made to previous works of others, it has been clearly indicated as such and included in the bibliography.

I, here by further declare that all information of this document has been obtained and presented in accordance with academic rules and ethical conduct.

Name and Signature of the learner

Certified by  
Name and signature of the Guiding Teacher

On separate page

**Acknowledgment**  
(Model structure of the acknowledgement)

To list who all have helped me is difficult because they are so numerous and the depth is so enormous.

I would like to acknowledge the following as being idealistic channels and fresh dimensions in the completion of this Research project.

I thank the **R. P. Gogate college of Arts & Science and R.V. Jogalekar College of Commerce (Autonomous), Ratnagiri** for giving me opportunity to do this project.

I would like to thank my **Principal, Prof. Dr M. R. Sakhalkar Sir**, for providing the necessary facilities required for completion of this project.

I take this opportunity to thank our Coordinator \_\_\_\_\_, for his moral support and guidance.

I would also like to express my sincere gratitude towards my project guide \_\_\_\_\_ whose guidance and care made the project successful.

I would like to thank my College Library, for having provided various reference books and magazines related to my project.

Lastly, I would like to thank each and every person who directly or indirectly helped me in the completion of the project especially my Parents and Peers who supported me throughout my project.

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**Date:** 15/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>INDIAN LITERATURE IN ENGLISH TRANSLATION</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	IV
<b>Course Code:</b>	24_PAENG401
<b>No. of Credits:</b>	4
<b>Nature:</b>	Theory
<b>Type:</b>	Major Mandatory

**Course Outcomes:** After successful completion of the course, the learner shall be able to:  
 CO1 understand the thematic concerns of Indian Literature in English translations.  
 CO2 analyse Indian Literature in English translations in different ways.  
 CO3 understand the beauty of translation.  
 CO4 develop interest in translating literary texts.

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Essays	1. Vinay Dharwadker's "Translating the Millennium: Indian Literature in the Global Market", (Focus on Ten Principles of Translation, from the journal "Indian Literature". July/August 2008, pp. 133 – 146) 2. M. Asaduddin's "Translation and Indian Literature" ( <a href="https://www.ntm.org.in/download/ttvol/volume3/ARTICLES/01%20-%20Translation%20and%20Indian%20Literature%20-%20Some%20Reflections%20-%20M.%20Asaduddin.pdf">https://www.ntm.org.in/download/ttvol/volume3/ARTICLES/01%20-%20Translation%20and%20Indian%20Literature%20-%20Some%20Reflections%20-%20M.%20Asaduddin.pdf</a> ) 3. Arjun Dangle: Dalit Literature Past, Present and Future (From Poisoned Bread edited by Arjun Dangle, Orient Black Swan, 2009)
Unit 2	Drama	Mohan Rakesh: Halfway House Vijay Tendulkar: Silence! The Court is in Session!! (Trans. By Priya Adarkar, pub. by Oxford University Press, 2002)
Unit 3	Novel	T. S. Pillai: Chemmeen (Trans. By Anita Nair from Malayalam, pub. by Harper Perennial) Bhairappa S.L. : Orphaned, Trans.by Sandeep Balkrishna, Rupa Publications India (1 December 2019)
Unit 4	Poetry and Short Stories	<b>Section A: Poetry:</b> "Liberation Lost Its Meaning", "Shadows", "Let the holy Ganges" by Vinda Karandikar translated by himself from Poems of Vinda, Popular Prakashan, Mumbai, Second Edition, 2007 "To Waris Shah" and "A Letter" by Amrita Pritam (Amrita Pritam – Ode to Waris Shah   Punjab Research Group (theprg.co.uk)) ( <a href="https://www.poetryfoundation.org/poetrymagazine/poems/54735/a-letter-56d2356ca0306">https://www.poetryfoundation.org/poetrymagazine/poems/54735/a-letter-56d2356ca0306</a> )

		<p>115 . O, Beloved Grant me thy sight, 141 Now my faith is strong ( from the Devotional Poems of Mirabai, A.J. Alston, Motilal Banarasilal Publishers, Pvt Ltd. Delhi)</p> <p><b>Section B: Short Stories</b></p> <p>The Storeyed House by Waman Howal (from Poisoned Bread edited by Arjun Dangle, Orient Black Swan, 2009)</p> <p>The Post Office by Dhumketu (G. G. Joshi) (<a href="https://harpercollinsindia.scrollstack.com/post/1903/The-Post-Office-from-Dhumketu-sRatno-Dholi">https://harpercollinsindia.scrollstack.com/post/1903/The-Post-Office-from-Dhumketu-sRatno-Dholi</a>)</p> <p>Atithi by Rabindranath Tagore (Atithi: short story by Rabindranath Tagore (<a href="http://englishliterature.info">englishliterature.info</a>))</p>
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### Learning Resources recommended:

1. Bassnett Susan. Political Discourse, Media and Translation, Cambridge Scholars, 2010.
2. Bassnett, Susan and Trivedi Harish (eds). Post-Colonial Translation: Theory and Practice. London: Routledge, 1999.
3. Bhatt Jenny. Ratno Dholi: The Best Stories of Dhumketu, HarperCollins, 2020.
4. Dangle, Arjun (Ed). Poisoned Bread. Orient Black Swan, 2009.
5. Didier, Coste. The Poetics and Politics of Literary Translation, New Delhi, 2011.
6. Iyengar, Srinivasa. Indian Writing in English. Bombay, 1962.
7. Kothari, Rita. Translating India, Taylor & Francis Group 2003
8. Mukherjee, Meenakshi . The Twice Born Fiction: Themes and Techniques of the Indian Novel in English New Delhi: Heinemann Educational, 1971
9. Mukherjee Sujit. Translation as Discovery and Other Essays on Indian English Translation Orient Blackswan, Hyderabad, 2006
10. Naikar Basavaraj, Glimpses of Indian Literature in English Translation, Authors press, 2008.
11. Naik M. K. History of Indian English Literature, Sahitya Akademy, 1982.
12. Narasimhaiah C.D. and Shrinath C.N.(Ed.) Problems of Translation, Dhvanyalok Publication, Mysore.
13. Pandey, A.P. A Revolutionary Fervor in Kabir's Poetry, Bhaskar Publications, Kanpur, 2008. 14.
14. Pandey A.P.(Ed). New Horizons in Indian English Drama, Bhasker, Publishers, Kanpur, 2011.
15. Samel, Swapna H. Dalit Movement in South India: 1857-1950: New Delhi, Serials, 2004.
16. Sharma, Pradeep K. Dalit Politics and Literature: Delhi, Shipra, 2006.
17. Yadav, Balasaheb. Devotional Elements in the Poetry of Tukaram and Ralph Waldo Emerson- A Comparative Study. Arizona: Smart Moves Publication, 2021
18. Zelliott, Eleanor From Untouchable to Dalit: Essays on the Ambedkar Movement: Manohar, 1998.

### Web Resources:

1. <https://www.ukessays.com/essays/english-literature/the-introduction-to-indian-writing-in-english-english-literature-essay.php> (for survey of Indian English literature)

2. [https://www.researchgate.net/publication/306359465\\_Indian\\_Postmodern\\_English\\_Novels\\_Diachronic\\_Survey](https://www.researchgate.net/publication/306359465_Indian_Postmodern_English_Novels_Diachronic_Survey)
3. <https://www.sahapedia.org/the-practice-of-translation-india>
4. [https://www.researchgate.net/publication/341214999\\_On\\_Linguistic\\_Aspects\\_of\\_Translation\\_by\\_Roman\\_Jakobson](https://www.researchgate.net/publication/341214999_On_Linguistic_Aspects_of_Translation_by_Roman_Jakobson) MOOCS:  
<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=13>

**Teaching Plan:**

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Essays	Lectures, discussions, presentations	15
Unit 2	Drama	Lectures, discussions, Screening	15
Unit 3	Novel	Lectures, Screening film, discussions	15
Unit 4	Poetry and Short Stories	Lectures, discussions, presentations	15

**Evaluation Pattern**

**A) Continuous Internal Evaluation: Maximum Marks: 40**

Method	Marks
(Class test, home assignment, seminar, viva voce, report submission, etc.)	<b>30</b>
active class participation and attendance	<b>10</b>

**B) Semester End Examination: Maximum Marks: 60**

Question No. and Sub questions (If any) (E.g. Q. 1 a) ...	Unit and sub unit (with number and title)	Type of Question (Essay / short note / Objective / Diagram, etc.)	Marks
Q.1	1	MCQs / Objective Type Questions	15
Q.2 (A or B)	2	Essay type Question (A or B) one question on each text)	15

Q.3 (A or B)	3	Essay type Question (A or B) one question on each text)	15
Q.4 (A or B)	4	Essay type Question (A or B) A on section A or B on section B	15

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar  
Chairperson ,  
Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>ENVIRONMENTAL STUDIES</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	IV
<b>Course Code:</b>	24 PAENG402
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Major: Mandatory

### Course Outcomes:

After completing the course, the learner will be able to:

CO1-Think rationally and critically, having gained an interdisciplinary perspective on environmental sustainability and how it can be achieved and maintained

CO2-Understand the theoretical trends, concepts and environmental movements that have impacted the world

CO3- Apply the ideas and lessons learnt by developed countries to the situation in India.

CO4- Analyse literary works that advocate environmental sustainability using globally recognized theoretical tools and paradigms

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	<b>Environmental Issues</b>	<p>1. Humanity and the Environment: An introduction to sustainability; What is sustainability? Humanity and the Environment; Human Consumption Patterns and the Rebound Effect; The IPAT Equation; Challenges for Sustainability</p> <p>2. Climate and Global Change: Introduction to Climate Change; Climate Processes (External and Internal Controls); Modern Climate Change; Milankovitch Cycles and the Climate of the Quaternary;</p> <p>3. Management of natural resources –</p> <ul style="list-style-type: none"> <li>· Water resources: Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams (benefits and problems).</li> <li>· Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.</li> </ul> <p>4. Sustainable Development-</p> <ul style="list-style-type: none"> <li>· Sustainable Energy Systems</li> <li>· Sustainable Infrastructure</li> <li>· Need and Measures for Public awareness – Environmental Ecocide and Human Rights Laws – Wildlife Protection Act – Forest Conservation Act</li> </ul>

Unit 2	<b>Theoretical Concepts in Ecocritical Studies</b>	<p>The following concepts to be taught:</p> <ol style="list-style-type: none"> <li>1. Deep Ecology</li> <li>2. Anthropocene</li> <li>3. Ecosophy and Biodiversity</li> <li>4. Ecofeminism</li> <li>5. Ecocide</li> <li>6. Green Literature</li> <li>7. Geocriticism</li> <li>8. Ecolinguistics</li> <li>9. Cultural Ecology</li> <li>10. Environmental Humanities</li> </ol>
Unit 3	<b>Critical Essays on Environmental Studies that highlight cross-cutting environmental</b>	<ol style="list-style-type: none"> <li>1. "Is Nature 'Natural' Anymore?" Ackerman, Diane. <i>The Human Age: The World Shaped by Us</i>. W.W.Norton and Co., 2014.</li> <li>2. "Some Principles of Ecocriticism". Howarth, William. <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i>. Glotfelty, Cheryll and Harold Fromm (eds.). The University of Georgia Press, 1996. pp.69-91.</li> <li>3. "Women's Indigenous Knowledge and Biodiversity Conservation". Shiva, Vandana. <i>India International Centre Quarterly</i>. Vol 19. No 1/2, Indigenous Vision: Peoples of India Attitudes to the Environment (Spring-Summer 1992), pp.205-214.</li> <li>4. "The Price of a Forest" Gupta, Megha. <i>Unearthed: An Environmental History of Independent India</i>. Penguin Random House, 2020.</li> </ol>
Unit 4	<b>Environmental Literature</b>	<p><b>Novel:</b> Ghosh, Amitav. <i>The Hungry Tide</i>. London: Harper Collins, 2004. Print.</p> <p style="text-align: center;">OR</p> <p>D'SouzaNa. Dweepa /Island (Translated from Kannada by Susheela Punitha)</p> <p style="text-align: center;">OR</p> <p>Devi, Mahasweta: Byadhkhanda / The Book of the Hunter (Translated from Bengali by <u>Saragee Sengupta</u> and <u>Mandira Sengupta</u>)</p> <p><b>Short Stories:</b></p> <p>Ruskin Bond: "Death of the Trees"</p> <p>Doris Lessing: "A Mild Attack of Locusts"</p> <p>Uzma Aslam Khan: "My Mother is a Lunar Crater"</p> <p>Giono Jean: "The Man Who Planted Trees"</p>

**Learning Resources recommended:**

1. Ackerman, Diane. *The Human Age: The World Shaped by Us*. W.W.Norton and Co., 2014.

2. Bond, Ruskin. "Death of the Trees." *Our Trees Still Grow in Dehra: Stories*. Penguin, 1991. 114-115.
3. Broswimmer, Frank. *Ecocide: A Short History of the Mass Extinction of Species*. Pluto Press, 2002.
4. Carson, Rachel. *The Silent Spring*. Houghton Mifflin, 2002.
5. Clark, Timothy. *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept*. Bloomsbury Academic, 2015.
6. Devall, Bill and George Sessions. *Deep Ecology*. Peregrine Smith Books, 1985.
7. Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Penguin, 2016.
8. Glotfelty, Cheryl and Harold Fromm (eds.). *The Ecocriticism Reader: Landmarks in Literary Ecology*. The University of Georgia Press, 1996.
9. Gupta, Megha. *Unearthed: An Environmental History of Independent India*. Penguin Random House, 2020.
10. Huggan, Graham and Helen Tiffin. *Postcolonial Criticism: Literature, Animals, Environment*. Routledge, 2010.
11. Lewis, Simon. L. and Mark A. Maslin. *The Human Planet: How We Created the Anthropocene*. Pelican, 2018.
12. Reynolds, Martin et al. eds. *The Environmental Responsibility Reader*. London: Zed Books, 2009.
13. Shiva, Vandana. *Monocultures of the Mind: Perspectives on Biodiversity and Biotechnology*. London. Zed Books. 1993.
14. Zalasiewicz, Jan, Mark Williams, Alan Haywood and Michael Ellis. "Introduction: The Anthropocene--A New Epoch of Geological Time?" *The Royal Society Publishing*. 13 March 2011. <https://doi.org/10.1098/rsta.2010.0339>

### Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Environmental Issues	Lecture and discussion	15
Unit 2	Theoretical Concepts in Ecocritical Studies	Lecture and discussion	15
Unit 3	Critical Essays on Environmental Studies that highlight cross-cutting environmental	Lecture and discussion	15
Unit 4	Environmental Literature	Lecture and discussion	15

### Evaluation Pattern

**A) Continuous Internal Evaluation: Maximum Marks: 40**

<b>Method</b>	<b>Marks</b>
(Class test, home assignment, seminar, viva voce, report submission, etc.)	<b>30</b>
active class participation and attendance	<b>10</b>

**B) Semester End Examination: Maximum Marks: 60**

<b>Question No. and Sub questions (If any) (E.g. Q. 1 a) ...</b>	<b>Unit and sub unit (with number and title)</b>	<b>Type of Question (Essay / short note / Objective / Diagram, etc.)</b>	<b>Marks</b>
<b>Q. 1</b>	Unit I	Short Notes (three out of five)	15
<b>Q. 2</b>	Unit II	Short Notes (three out of five)	15
<b>Q. 3</b>	Unit III	Essay type Question (one out of two)	15
<b>Q. 4</b>	Unit IV	Essay type Question (one out of two)	15

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>AMERICAN LITERATURE</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	IV
<b>Course Code:</b>	24_PAENG403
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Major Mandatory

**Course Outcomes:** After successful completion of the course, the learner shall be able to:

CO1- Understand key concepts represented in American Literature

CO2- Critically examine the impact of Movements on literature

CO3- Appreciate contemporary themes and styles reflected in the works of representative American Writers.

CO4- Identify universal co-relation between Humanity and Nature found in the realm of American Literature

CO5- Evaluate the distinguishing tenets of American literature.

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	<b>Terms</b>	Expressionism in American Drama, Puritanism, African American Women Writers, Racism, Imagism, American Dream, Nihilism, Naturalism, Civil Rights Movements
Unit 2	<b>Poetry</b>	A) <b>Robert Frost:</b> Mending Wall, The Road Not Taken, Stopping by Woods on a Snowy Evening, The Runaway B) <b>Maya Angelou:</b> Phenomenal Woman, Still I Rise, Caged Bird, My Life has Turned to Blue
Unit 3	<b>Fiction</b>	A) <b>Nathaniel Hawthorne:</b> The Scarlet Letter B) <b>Toni Morrison:</b> Beloved
Unit 4	<b>Drama</b>	A) <b>Tennessee Williams:</b> The Glass Menagerie B) <b>Lorraine Hansberry:</b> A Raisin in the Sun

### Learning Resources recommended:

1. Abrams, M.H. A Glossary of Literary Terms. (8<sup>th</sup> Edition) New Delhi; Akash Press, 2007. 2. Elliot, Emory and Cathy N. Davidson, eds. The Columbia History of the American Novel. New York: Columbia University Press 1991.
3. Baldick, Chris. The Oxford Dictionary of Literary Terms, Oxford: Oxford University Press .2001.
4. Gould Jean. Modern American Playwrights. New York Dodd, Mead. 1996 5. Faggen, Robert. The Cambridge Introduction to Robert Frost. Cambridge, Cambridge University Press 2008.

6. Frattali, Steven. *Person, place and World: A Late Modern Reading of Robert Frost*. Victoria, BC: English Literary Studies, University of Victoria, 2002.
7. Lawrence, Shaffer, *History of American Literature and Drama*. New Delhi: Sarup 2000
8. Ludwig, Richard M. and Nault, Clifford A. *Annals of American Literature, 1602-1983*, New York; Oxford University Press 1986.
9. Rush, Theresa Gunnell, *Black American Writers Past and Present* .2 vols. Metuchen, NJ Scarecrow Press, 1975.
10. Vendler, Helen. *Part of Nature, Part of US: Modern American Poets*. Cambridge, Mass.: Harvard University Press ,1980.
11. Woodress, James, *American Fiction, 1900-1950: A Guide to Information Sources*, Detroit: Gale Research Co., 1974.
12. Chase, Richard, *The American Novel and Its Tradition*, The John Hopkins University Press, 1980.
13. Fiedelson Charles, Jr. and Brodtkorb, Paul Jr, eds. *Interpretations of American Literature*, Oxford University Press. 1959.
14. Gerber, John G., ed. *The Scarlet Letter; Twentieth Century Interpretations*, Eaglewood Cliffs, N.J. Prentice -Hall .1968.
15. Kaul, A.N. ed. *Hawthorne: Twentieth Century Views*, Prentice Hall District ,1966
16. Frost, Robert. *Collected Poems of Robert Frost*. New York: Holt, 1930
17. Lathem, Edward Connery, ed. *The Poetry of Robert Frost*. New York: Holl, 1969.
18. Barron, Jonathan. N and Earl. J. Wilcox, *Roads not Taken: Rereading Robert Frost*, University of Missouri Press, Columbia and London, 2000.
19. Baym, Nina, *An Approach to Robert Frost's Nature Poetry*, *American Quarterly*, Vol. 17, No. 4, Winter, 1965, The John Hopkins University Press, 1965.
20. Beach, Christopher, *The Cambridge Introduction to 20th century American Poetry*, Cambridge University Press, 2003.
21. Maya, Angelou. *The Complete Collected Poems of Maya Angelou*, Deckle Edge, 13 September 1994
22. Maya, Angelou. *The Complete Poetry*, 31 March 2015
23. Maya, Angelou. *Poems Maya Angelou*, 1 January 1996
24. Hawthorne, Nathaniel. *The Scarlet Letter: A Romance story* (2 ed.). Boston: Ticknor, Reed and Fields. Retrieved July 22, 2017
25. Hawthorne, N. *The Scarlet Letter*. Oxford: Oxford University Press, 1993. 26. Bloom, H. Toni Morrison's *Beloved*. New Delhi: Viva Books
27. Morrison, T. "The Site of Memory." *Inventing the Truth; The Art and Craft of Memoir*. William Zeissman (ed). Boston: Houghton Mifflin Company.
28. Morrison, T. (1987). *Beloved*. London: Random House, UK Ltd
29. Morgan, E.S. "The Paradox of Slavery and Freedom". *Major Problems in African American History; Vol. 1: From Slavery to Freedom, 1619-1877*. Boston: Houghton Mifflin Company.
30. Tennessee Williams', *The Glass Menagerie*, (London: Cox & Wyman Ltd, 1945)
31. Teresa Pijoan & Arun Prabhune. *Water Stories of Native American and Asian Indians*. New Mexico: Sunstone Press, 2020
32. Roger B. Stain, "The Glass Menagerie, Revisited: Catastrophe without Violence," in Stephen S.

- Stanton, ed., Tennessee Williams: A Collection of Critical essays (Englewood Cliffs, N.J.: Prentice-Hall, Inc., Twentieth Century Views Series, 1977)
33. Hansberry, Lorraine. *A Raisin in the Sun*. New York: Vintage Books, 1988.
  34. Cummings, Michael. *Lorraine Hansberry's – A Raisin in the Sun (The Ghetto Trap)*. 2010. Review of *Arising in The Sun*.
  35. Green Review: "A Raisin in The Sun", 2000. Web.

### **Web Resources:**

#### **Robert Frost:**

##### **Mending Wall:**

<https://youtu.be/IDIFSX2UR3U>  
<https://youtu.be/gOT4NUKBNIU>  
<https://youtu.be/tScdU97BKIQ>

##### **The Road Not Taken**

<https://youtu.be/vrBHd41YqTc>  
<https://youtu.be/0AxRMLoBMPc>

##### **Stopping by Woods on a Snowy Evening**

<https://youtu.be/1sWcq2-ZA5o>  
<https://youtu.be/lomZZYyf79A>

##### **The Runaway**

[https://youtu.be/-RA4l\\_Iau14](https://youtu.be/-RA4l_Iau14)  
<https://youtu.be/PXltmnbmfMA>

#### **MAYA ANGELOU**

##### **Phenomenal Women**

<https://youtu.be/IEz6BsYP5vc>  
<https://youtu.be/gOLEoSr93JA>

##### **Still I Rise**

[https://youtu.be/qviM\\_GnJbOM](https://youtu.be/qviM_GnJbOM)  
<https://youtu.be/UNMtFvTc0kA>

##### **Caged Bird**

<https://youtu.be/Ark5443sB60>  
<https://youtu.be/iOmAUR08Eqo>  
My Life has turned to Blue  
[https://youtu.be/\\_72ns0-yLBo](https://youtu.be/_72ns0-yLBo)

### **Novels**

#### **The Scarlet Letter**

<https://youtu.be/9LvOkP1-71g>  
<https://youtu.be/uen92KjCSsg>  
<https://youtu.be/aktGDEZTYk>

#### **Beloved**

<https://youtu.be/-U5TM8dZ7Eg>  
<https://youtu.be/1KtQESiQuHU>

Tennessee Williams: The Glass Menagerie

<https://youtu.be/nDPMBDiwL0M>

<https://youtu.be/oo0WpeMqE-E>

<https://youtu.be/fLrLbTugWEQ>

### Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	<b>Terms</b>	Lecture	15
Unit 2	<b>Poetry</b>	Lecture	15
Unit 3	<b>Fiction</b>	Lecture	15
Unit 4	<b>Drama</b>	Lecture	15

### Evaluation Pattern

#### A) Continuous Internal Evaluation: Maximum Marks: 40

Method	Marks
(Class test, home assignment, seminar, viva voce, report submission, etc.)	<b>30</b>
active class participation and attendance	<b>10</b>

#### B) Semester End Examination: Maximum Marks: 60

Question No. and Sub questions (If any) (E.g. Q. 1 a) ...	Unit and sub unit (with number and title)	Type of Question (Essay / short note / Objective / Diagram, etc.)	Marks
<b>Q. 1</b>	Unit 1	Essay (one out of two)	<b>15</b>
<b>Q. 2</b>	Unit 2	Essay (one out of two)	<b>15</b>
<b>Q. 3</b>	Unit 3	Essay (one out of two) (one question on each text)	<b>15</b>
<b>Q. 4</b>	Unit 4	Essay (one out of two) (one question on each text)	<b>15</b>

### Note :

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>ENGLISH LANGUAGE TEACHING</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	IV
<b>Course Code:</b>	24_PAENG404
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Elective

**Course Outcomes:** Having successfully completed this course, the learner:

CO1- would have understood the basic concepts with regard to language learning.

CO2- would have understood the difference between three basic theories of language learning.

CO3- would have understood the similarities and differences between major approaches and methods of ELT.

CO4- would be able to choose judiciously the right approach and method/s of ELT to suit the learning contexts.

CO5- would have got acquainted with major types of courses in English.

CO6- would have become aware of various roles as a teacher of English.

CO7- would be able to generate instructional materials for ELT.

CO8- would be able to generate /use effective assessment tools for ELT courses for beginners.

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Language Learning: Basic Concepts and Theories	<p>Concepts:</p> <ol style="list-style-type: none"> <li>-First Language(L1) Acquisition and Second Language (L2) Learning</li> <li>-Competency versus Proficiency ( Dell Hymes)</li> </ol> <p>Theories:</p> <ol style="list-style-type: none"> <li>-Behaviourism ( Skinner)</li> <li>-Cognitivism ( Piaget)</li> <li>-Innateness ( Chomsky)</li> </ol>
Unit 2	Major Methods, Approaches and Objectives in ELT	<ol style="list-style-type: none"> <li>The Classical/Grammar Translation Method</li> <li>Audiolingual Method</li> <li>Communicative Language Teaching</li> <li>Content-Based Instruction</li> <li>Task Based Language Teaching</li> </ol>
Unit 3	Course Types in ELT	<ol style="list-style-type: none"> <li>Product Oriented and Process Oriented</li> <li>English for General Purpose ( EGP)</li> <li>English for General Purpose (EAP)</li> <li>English for Specific Purpose (ESP)</li> </ol>

Unit 4	Syllabi, Teaching Roles, Learning Activities and Instructional Materials in ELT	<p>Syllabi, Teaching Roles, Learning Activities and Instructional Materials in context of following Methods in ELT</p> <ol style="list-style-type: none"> <li>1. The Classical/Grammar Translation Method</li> <li>2. Audiolingual Method</li> <li>3. Communicative Language Teaching</li> <li>4. Content-Based Instruction</li> <li>5. Task Based Language Teaching</li> </ol>
Unit 5	Testing and Evaluation of Learners of English	<ol style="list-style-type: none"> <li>1. Evaluation, Assessment and Test</li> <li>2. Types of tests: Proficiency, Achievement &amp; Diagnostic</li> <li>3. Test Formats: Open Ended, Cloze, Multiple Choice</li> <li>4. Criteria for good test: validity, reliability &amp; practicality</li> </ol>

**Prescribed text:**

Richards, Jack C., and Rodgers, Theodore S. Approaches and Methods in Language Teaching. 2nd ed., Cambridge University Press, 2001.

**Other Learning Resources recommended:**

1. Agnihotri Rama Kant and Khanna, A.L. (Eds.). English Language Teaching In India: Issues and Innovations. Sage. 1995.
2. Agnihotri, R. K. & A. L. Khanna. Second Language Acquisition: Socio-cultural and Linguistic Aspects of English in India. New Delhi: Sage, 1994.
3. Allen, H. B. & R. N. Campbell. Readings in Teaching English as a Second Language. McCaw, 1994.
4. Aslam, Mohammad. Trends in English Language Teaching in India. New Delhi: Prakash Book
5. Brown, H. Douglas. Principles of Language Learning and Teaching. Pearson Longman, 2007.
6. Carter, R. & D. Nunan. The Cambridge Guide to Teaching English to Speakers of Other Languages. CUP, 2001
7. Cheng, Liying, and Yoshinori Watanabe, eds. Washback in Language Testing: Research Contexts and Methods. Routledge, 2004.
8. Goh, C. C. M. & Burns, A. Teaching Speaking: A Holistic Approach. New York: Cambridge University Press, 2012
9. Huchingson, Tom & Alan Waters. English for Specific Purpose: A Learner Centred Approach. CUP, 1987.
10. Ingram, D. First Language Acquisition. Cambridge UP, 1989.
11. Jayendran, Nishevita, Ramanathan, Anusha, and Nagpal, Surbhi. Language Education: Teaching of English in India. Routledge, 2021.
12. Kudchedkar, S. Readings in English Language Teaching in India. Orient Blackswan, 2002.
13. McGrath, I. Teaching Materials and the Roles of EFL/ESL Teachers: Practice and Theory. London: Bloomsbury. 2013 (Introduction)
14. Nation, Paul. Teaching ESL/EFL Reading and Writing. New York: Routledge, 2009.

15. Nunan, D. Syllabus Design. Oxford, New York : Oxford University Press, 1988.
16. Prabhu, N.S. Second Language Pedagogy. OUP, 1897.
18. Stern, H. H. Fundamental Concepts of Language Teaching. OUP,2002.
19. Tickoo, M. L. Teaching and learning English. New Delhi, Orient Longman Pvt. Limited, 2003
20. Widdowson, H.G. Teaching Language as Communication. OUP,1978.
21. Yalden, Janice. Principles of Course Design for Language Teaching. CUP, 1987

### MOOCS:

1. Teach English Now! Theories of Second Language Acquisition  
<https://www.coursera.org/learn/language-theories>
2. Teach English Now! Second Language Listening, Speaking and Pronunciation  
<https://www.coursera.org/learn/tesol-speaking?specialization=tesol-certificate-2>
3. Teach English Now! Second Language Reading, Writing, and Grammar  
<https://www.coursera.org/learn/tesol-writing?specialization=tesol-certificate-2>
4. Teach English Now! Technology Enriched Teaching  
<https://www.coursera.org/learn/tesol-technology?specialization=tesol-certificate-2>
5. Language Assessment in the Classroom  
<https://www.britishcouncil.org.tr/en/english/mooc/language-assessment-classroom>
6. Teach English Now! Foundational Principles (Coursera)  
<https://www.mooc-list.com/course/teach-english-now-foundational-principles-coursera>
7. Teach English Now! Lesson Design and Assessment (Coursera)  
<https://www.mooc-list.com/course/english-teaching-purposes-coursera>
8. English for Teaching Purposes (Coursera)  
<https://www.mooc-list.com/course/english-teaching-purposes-coursera>

### Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Language Learning :Basic Concepts and Theories	Lecture	10
Unit 2	Major Methods, Approaches and Objectives in ELT	Lecture	15
Unit 3	Course Types in ELT	Lecture Discussion	05
Unit 4	Syllabi, Teaching Roles, Learning Activities and Instructional Materials in ELT	Lecture Discussion Project	20
Unit 5	Testing and Evaluation of Learners of English	Experiential	10

### Evaluation Pattern

**A) Continuous Internal Evaluation: Maximum Marks: 40**

<b>Method</b>	<b>Marks</b>
Class test, home assignment, seminar, viva voce, report submission, etc.	<b>30</b>
active class participation and attendance	<b>10</b>

**B) Semester End Examination: Maximum Marks: 60**

<b>Question No. and Sub questions (If any) (E.g. Q. 1 a) ...</b>	<b>Unit and sub unit (with number and title)</b>	<b>Type of Question (Essay / short note / Objective / Diagram, etc.)</b>	<b>Marks</b>
Q-1	Unit 1 and 3	Essay type A ) or B)	<b>15</b>
Q-2	Unit 2	Essay type A ) or B)	<b>15</b>
Q-3	Unit 4	Essay type A ) or B)	<b>15</b>
Q-4	Unit 5	Essay type A ) or B)	<b>15</b>

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>MEDIA STUDIES</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	IV
<b>Course Code:</b>	24_PAENG405
<b>No. of Credits:</b>	4
<b>Nature:</b>	Theory
<b>Type:</b>	Elective

**Course Outcomes:** After successful completion of the course, the learner shall be able to:

CO1- have knowledge about media models and theories.

CO2- build awareness about the role of the media and its influence on the individual, the society, and the culture in India.

CO3- develop awareness of ethical issues concerning the media.

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Introduction to Media Studies	<p><b>Introduction to media models</b> – Concepts and models of mass communication, types of media from its inception: print media, film, broadcasting – TV, radio, and new media</p> <p>• <b>Understanding the Media:</b>            Classification of media: Definition of media and its varied aspects            Politics of the media: Class, caste, gender, etc.: neutrality of the media; propagation of the dominant agendas            Contextual Meaning/Secondary Level Meanings: Denotation, Connotation,            Myth-Making – Roland Barthes</p> <p>• <b>Types of Media:</b>            Conventional media – TV (Cable/DTH), Radio, Print, Hoardings.            Internet – Representation of Self, Being a Part of Groups and Online Communities            Mobile phones –The proximity created since its inception: closer or farther than ever imagined?</p>

		Digital media and Social Networking – Blogging, Vlogging, etc.
Unit 2	Media Theory	<p>• <b>Concepts and Models for Mass Communication</b>  Models of Communication – Transmission Model, Ritual or Expressive Model, Publicity Model, Reception Model</p> <p>• <b>Theory of Media and Theory of Society:</b> Mediation of Social Relations and Experience, Power and Inequality, Social Integration and Identity, Social Change and Development, Space and Time</p> <p>• <b>Media and Culture:</b> Frankfurt School and Critical Cultural Theory, Redeeming the Popular, Gender and Mass Media, Commercialisation, Communication Technology and Culture, Cultivation and the Mediation of Identity, Globalisation and Culture, Mass Media and Postmodern Culture</p> <p>• <b>Theory of New Media:</b> New Media and Mass Communication, The main themes of New Media Theory, Applying Medium Theory to the New Media, New Patterns of Information Traffic, Computer-Mediated Community Formation (Social Networking)  (Topics under units I and II should be elaborated upon by presenting the essence of concepts and the theories of the media in order to set the students on the path of thinking and noticing the relationship between media and every day)</p>
Unit 3	Media Effects Model: The Influence of the Media on the Individual, Society and Culture	<p>(From the perspective of the Audience Response Theory)</p> <p>• <b>Politics and the Role of the Media:</b> Political Participation, New Media and Democracy, Technologies of Freedom, New Equaliser or Divider?</p> <p>o <b>Audience Response Media Theories</b>  Frankfurt School – Culture Industry  Noam Chomsky – Manufacturing Consent, Chomsky and the media  Jürgen Habermas – Communicative Action and Discourse Ethics  Roland Barthes – Elements of Semiology  Stuart Hall – Reception Theory  Arjun Appadurai – Globalisation and Mediascapes</p> <p>o <b>Representation in Media</b>  Gender and Identity: (Gender Fluidity: Masculinities, Femininity, Gender Roles): Liesbet Van Zoonen, Judith Butler, Pam Cook</p>

		Youth – Pop Music: Music as Protest Lifestyle – Capitalism, Consumerism, Commodification o <b>Role of the Media in the Society</b> – Advertising, News Reporting, etc. Propaganda vs Public Opinion Image Creation, Reputation, and Defamation
Unit 4	Active Audience Model	(From the perspective of the Audience Response Theory) • <b>Case Studies:</b> Democracy, Freedom of Speech, Freedom of Information, Section 66A of the ITA, Sedition Law Sec 124A IPC • <b>Digital Media</b> – Privacy, Ethics, and Security in Media and Communication ;Social Networking: Facebook, Twitter, Instagram, SnapChat ,YouTube Videos, Blogs and Vlogs • <b>Internet and Its Users:</b> Controlling Internet Expression Internet and Responsible Freedom of Expression Marshall McLuhan – Double Edge of Technology Liesbet Van Zoonen – Cyber Feminism (Units III and IV are application based. Theories should be applied to the topics outlined)

### Learning Resources recommended:

1. Adorno, Theodor W., and Max Horkheimer. "How to look at television." *The Culture Industry*. London: Routledge, 1991. N. pag. Print.
2. \_\_\_\_\_. "On popular music." *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey. 4th ed. Harlow: Pearson Education, 2009. N. pag. Print.
3. Aggarwal, Virbala., and V. S. Gupta. *Media and Society Challenges and Opportunities*. New Delhi: Concept Pub. Co., 2002. Print.
4. Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis, MN: U of Minnesota, 1996. Print.
5. Baran, Stanley J. *Introduction to Mass Communication: Media Literacy and Culture*. New York, NY: McGraw-Hill, 2017. Print.
6. Bennett, Tony. "Media theory and social theory." *Mass Communications and Society*. Milton Keynes: Open U Press, 1977. N. pag. Print.
7. Berger, Arthur Asa. *Essentials of Mass Communication Theory*. New Delhi: Sage Publications, 1995. Print.
8. Bhargava, Gopal. *Mass Media and Information Revolution*. Delhi: Isha , 2004. Print.
9. Butler, Judith. *Gender Trouble: Feminism and The Subversion of Identity*. 10th anniversary ed. New York: Routledge, 1999. Print.
10. Christians, Clifford G. *Media Ethics: Cases and Moral Reasoning*. New York, NY: Routledge, 2017. Print.
11. Derné, Steve. *Globalization on the Ground: New Media and the Transformation of Culture, Class and Gender in India*. London: SAGE, 2008. Print.
- 126
12. Dominick, Joseph R. *Dynamics of Mass Communication: Media in The Digital Age*. New Delhi: Tata Mcgraw-Hill, 2010. Print.

13. Fiske, John. *Television Culture*. London: Routledge, 1987. Print.
  14. \_\_\_\_\_. *Reading the Popular*. London: Unwin Hyman, 1989. Print.
  15. \_\_\_\_\_. *Media matters: Everyday Culture and Media Change*. Minnesota: U of Minnesota Press, 1994. Print.
  16. Folkerts, Jean, Stephen Lacy, and Ann Larabee. *The Media in Your Life: An Introduction to Mass Communication*. Boston, MA: Pearson/Allyn and Bacon, 2009. Print.
  17. Goel, S. K. *Communication Media and Information Technology*. New Delhi: Commonwealth Pub., 1999. Print.
  18. Gramsci, Antonio. "Hegemony, intellectuals, and the state." *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey. 4th ed. Harlow: Pearson Education, 2009. N. pag. Print.
  19. Habermas, Jürgen. *Discourse Ethics: Notes on a Program of Philosophical Justification*. N.p.: n.p., 1983. Print.
  20. Hall, Stuart. "Encoding/Decoding." *Culture, Media, Language*. Ed. Stuart Hall, Dorothy Hobson, Andrew Lowe, and Paul Willis. London: Hutchinson, 1980. Print.
  21. \_\_\_\_\_. "Cultural studies and the Centre; some problematics and problems." *Culture, Media, Language*. Ed. Stuart Hall, Dorothy Hobson, Andrew Lowe, and Paul Willis. London: Hutchinson, 1980. Print.
  22. \_\_\_\_\_. "Race, culture, and communications: looking backward and forward at cultural studies." *What is Cultural Studies: A Reader*. Ed. John Storey. London: Edward Arnold, 1996. N. pag. Print.
  23. \_\_\_\_\_. "Introduction." *Representation*. Ed. Stuart Hall. London: Sage, 1997. N. pag. Print.
  24. \_\_\_\_\_. "The spectacle of the "other"." *Representation*. Ed. Stuart Hall. London: Sage, 1997. N. pag. Print.
  25. \_\_\_\_\_. "The rediscovery of ideology: the return of the repressed in media studies." *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey. 4th ed. Harlow: Pearson Education, 2009. N. pag. Print.
  26. Krishnamoorthy, Nadig. *Indian Journalism*. Mysore: U of Mysore, 1978. Print.
  27. Kumar, Keval J. *Mass Communication in India*. New Delhi: Vikas Publications , 1994. Print.
- 127
28. McLuhan, Marshall. *Understanding Media*. London: Sphere , 1973. Print.
  29. McQuail, Denis, and Sven Windahl. *Communication Models*. London: Longman, 1981. Print.
  30. \_\_\_\_\_. *An Introduction to Communication Theories*. New Delhi: Sage Publication, 1994. Print.
  31. \_\_\_\_\_. *Mass Communication Theory*. London: SAGE, 2005. Print.
  32. \_\_\_\_\_. *Mcquail's Reader in Mass Communication Theory*. London: SAGE, 2006. Print.
  33. Pavlik, John V. *Media in The Digital Age*. New York: Columbia U Press, 2008. Print.
  34. The Noam Chomsky Website. <<https://chomsky.info/>>.
  35. Williams, Raymond. *Television: Technology and Cultural Form*. N.p.: Routledge, 2015. Print.
  36. Zoonen, Liesbet Van. "Feminist Perspectives on the Media." *Mass Media and Society*. Ed. James Curran and Michael Gurevitch. London: Edward Arnold, 1996. 31-52.

Print.

37. \_\_\_\_\_. *Feminist Media Studies*. London: Sage, 2008. Print.

**Teaching Plan:**

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Introduction to Media Studies	Lecture	15
Unit 2	Media Theory	Lecture	15
Unit 3	Media Effects Model: The Influence of the Media on the Individual, Society and Culture	Lecture	15
Unit 4	Active Audience Model	Lecture	15

**Evaluation Pattern**

**A) Continuous Internal Evaluation: Maximum Marks: 40**

Method	Marks
(Class test, home assignment, seminar, viva voce, report submission, etc.)	<b>30</b>
active class participation and attendance	<b>10</b>

**B) Semester End Examination: Maximum Marks: 60**

Question No. and Sub questions (If any) (E.g. Q. 1 a) ...	Unit and sub unit (with number and title)	Type of Question (Essay / short note / Objective / Diagram, etc.)	Marks
<b>Q. 1</b>	Unit 1	Essay (one out of two)	15
<b>Q. 2</b>	Unit 2	Essay (one out of two)	15
<b>Q. 3</b>	Unit 3	Essay (one out of two)	15
<b>Q. 4</b>	Unit 4	Essay (one out of two)	15

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**



## Syllabus for Master of Arts in English for the year 2024-25

<b>Nomenclature of the Course:</b>	<b>GENDERED PERSPECTIVES ON LITERATURE</b>
<b>Class:</b>	M.A. II
<b>Semester:</b>	IV
<b>Course Code:</b>	24 PAENG406
<b>No. of Credits:</b>	04
<b>Nature:</b>	Theory
<b>Type:</b>	Elective

**Course Outcomes:** After successful completion of the course, the learner shall be able to:

CO1- demonstrate understanding of Critical Theory related to gender, including feminist thought, masculinity studies, and queer/LGBT theory.

CO2- critically analyze the portrayal of gender in popular culture, including literature, media, and entertainment.

CO3- assess how these representations of gender reflect or challenge societal norms and values.

CO4- interpret and analyze poems, novels and plays by different authors applying the critical theories

CO5- critically evaluate the intersections of gender with other social categories such as race, class, and sexuality, as depicted in the prescribed literary texts

CO6- carry out independent research on topics related to gender, critical theory, and literary analysis

### Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	<b>Critical Theory</b>	Critical theory related to Gender, (Feminist Thought, Masculinity Studies, Queer/LGBT Theory); Critical Approaches (Re-reading, Re-visioning, Gynocriticism, Trans-Criticism etc.); Gender in theories of popular culture <i>N.B. The topics mentioned above will be introduced in the classroom. Students will then be expected to carry out a more detailed study of them independently.</i>
Unit 2	<b>Poetry</b>	Catherine Acholonu :“The Market Goddess” “The Way from The Spring’s Last Drop (1985)” Arundhathi Subramaniam :“Meenakshi” “5:46, Andheri Local” Sylvia Plath :“Daddy” “Lady Lazarus” W.H.Auden: “The Common Life” “Lullaby” Countee Cullen: “Tableau” “Heritage”

Unit 3	<b>Fiction</b>	1. Reading Lolita in Teheran by Azar Nafisi OR The Awakening by Kate Chopin 2. Persepolis by Marjane Satrapi OR Writing Caste, Writing Gender, Narrating Dalit Women's Testimonies (ed) Sharmila Rege
Unit 4	<b>Drama</b>	1. Sakharam Binder by Vijay Tendulkar OR Tara by Mahesh Dattani 2. Angels in America: A Gay Fantasia on America by Tony Kushner OR A Streetcar named Desire by Tennessee Williams

### **Learning Resources recommended:**

1. Auerbach, Nina. Communities of Women: An Idea in Fiction. Cambridge, Mass.: Harvard University Press, 1978.
2. Barrett, Michele. Women and Writing. London: Women's Press, 1979.
3. Berger, John. Ways of Seeing. London: BBC, 1972
4. de Beauvoir, Simone. The Second Sex. New York: Vintage, 1974.
5. Fetterley, Judith. The Resisting Reader: A Feminist Approach to American Fiction. Bloomington: Indiana University Press, 1978.
6. Forbes, Geraldine. Women in Modern India. (The New Cambridge History of India). New Delhi: Foundation Books, 1996
7. Gilbert, Sandra and Susan Gubar. The Madwoman in the Gothic: The Woman Writer and the Nineteenth Century Literary Imagination. New Haven: Yale University Press.1979.
8. Jacobus, Mary. Reading Women: Essays in Feminist Criticism. London: Methuen,1986.
9. Jasbir Jain and Sudha Rai. Films and Feminism: Essays in Indian Cinema. Jaipur: Rawat Publications, 2002
10. Loomba, Ania. Race, Gender and Renaissance Drama. New Delhi: Oxford India Paperbacks. 1992.
11. Millett, Kate. Sexual Politics. New York: Doubleday. 1970.
12. Moers, Ellen. Literary Women: The Great Writers. New York: Doubleday. 1976.
13. Neuberger, Julia. Whatever's Happening to Women? Promises, Practices and Payoffs. London: Kyle Cathie Limited, 1991.
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### Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	<b>Critical Theory</b>	Lecture Discussion	15
Unit 2	<b>Poetry</b>	Lecture Discussion	15
Unit 3	<b>Fiction</b>	Lecture Discussion	15
Unit 4	<b>Drama</b>	Lecture Discussion Screening	15

### Evaluation Pattern

#### A) Continuous Internal Evaluation: Maximum Marks: 40

Method	Marks
(Class test, home assignment, seminar, viva voce, report submission, etc.)	30
active class participation and attendance	10

#### B) Semester End Examination: Maximum Marks: 60

Question No. and Sub questions (If any) (E.g. Q. 1 a) ...	Unit and sub unit (with number and title)	Type of Question (Essay / short note / Objective / Diagram, etc.)	Marks
Q-1	Unit 1	Essay Type A) OR B)	15
Q-2	Unit 2	Essay Type A) OR B)	15

Q-3	Unit 3	Essay Type A) OR B)	15
Q-4	Unit 4	Essay Type A) OR B)	15

**Note :**

1. The topic or unit for Internal Evaluation will be declared well in advance to the students.
2. The topics/ units for the Internal Evaluation and Semester End Examination may be interchanged with prior intimation to the students.

**Date:** 23/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**

***Syllabus of Courses of Master of Arts  
(M.A.) Programme at Semester IV  
with Effect from the Academic Year 2024-25***

Name of the Course	<b>RESEARCH PROJECT</b>	
Course Code	24_PAENG407	
Class	M.A.	
Semester	IV	
No of Credits	6	
Nature	Practical	
Type	Research Project	
Relevance with Employability/ Entrepreneurship/ Skill development	with Skill	The Research Project outcomes for M.A. English students, encompassing research methodologies, statistical analysis, econometric techniques, and financial management strategies, are highly relevant for both employability and entrepreneurship. Proficiency in these areas enhances analytical and problem-solving skills, making graduates valuable assets to employers in various fields. For entrepreneurs, these skills are crucial for informed decision-making, market analysis, and effective business planning, contributing to the success and sustainability of their ventures in a dynamic business environment.

Inclusion of Research Project in the course curriculum of the M.A. programme is one of the ambitious aspects in the programme structure. The main objective of inclusion of Research Project project is to inculcate the element of research work challenging the potential of the learner as regards to his/her eagerness to enquire and ability to interpret particular aspects of the study in his/her own words. It is expected that the guiding teacher should undertake the counselling sessions and make the learners about the methodology of formulation, preparation and evaluation pattern of the project work.

Marks: 90 (Research Project); 60 (Project Viva): Total 150 Credits: 6

**Course Outcomes:**

At the end of the course the learner -----

1. Would have gained insights into the practical application of Research Methodology with special reference to the following aspects:
  - a. identification of the research problem,
  - a. formulation of objectives,
  - b. selection of sources and tools of data collection,
  - c. methods of data analysis and interpretation and
  - d. reporting and presentation of the complete research project
  
2. would have acquired a deep knowledge in the research work done in the field of research chosen by

him/her as a result of his/her review of literature.

### **Guidelines for preparation of Research Project Work**

1. Research Project can be undertaken on any Major subject or Interdisciplinary subject. Same topic from Sem III may be continued to cover the larger /diverse aspects of the same problem
2. Research Project can be based on primary data or secondary data.
3. The Research Project should be prepared under the guidance of the Project Guide.
4. The Research Report shall contain at least the following chapters:
  - . Introduction ( Purpose, need, objectives, problem statement )
  - I. Review of literature
  - II. Research Design (data sources, sampling design, methods of data collection, time frame, etc.)
  - III. Data Analysis, Interpretation and Presentation
  - IV. Conclusions and Suggestions
5. Project Work will be done by the student individually. Project Work, which is interdisciplinary in nature or have higher level of research activity, can be done by group of students with the prior permission of their respective Head of Departments.
6. The Research Report shall consist of 40 to 55 pages.
7. Two Copies of typed Research Projects should be submitted through the concerned college as per the schedule provided by the college.
8. All P.G. Teachers under the Department / Faculty are eligible to work as Project Guide.
9. The Responsibility of guiding the projects will be shared by all P.G.Teachers in proportion.
10. Project viva shall be conducted by the panel of examiners.

For this purpose, the following points may be kept in mind while assessing the project reports:

- a. The panel of experts should try to verify that the candidate has done the Research Project on his own (or in group if allowed) and also identify his/her insight in the research problem concerned. The quality of the work should be evaluated on the basis of novelty, use of research methodology, contribution to the society or business and developing critical thinking, analytical thinking and decision-making skills of students.
- b. Research Project report will be examined by the Internal Examiner, who will allot 90 marks for the same.
- c. Panel of Viva-Voce examination will consist of Internal and External examiners. The evaluation of Viva Voce for 60 marks will be made collectively by Internal and External Examiners
- d. The viva voce examination shall be conducted as per schedule of the College.

**Structure to be followed to maintain the uniformity in formulation and presentation of Project Work (Model Structure of the Project Work)**

**Structure to be followed to maintain the uniformity in formulation and presentation of Project Work**

**(Model Structure of the Project Work)**

**Chapter I: Introduction**

In this chapter selection and relevance of the problem, historical background of the problem including the need for research, purpose of the research , objectives and problem statement, definition/s of related aspects, characteristics, different concepts pertaining to the problem etc can be incorporated by the learner.

**Chapter II: Review of Literature**

This chapter will provide information about studies done on the respective issue. This would specify how the study undertaken is relevant and contribute for value addition in information/ knowledge/ application of study area which ultimately helps the learner to undertake further study on same issue.

**Chapter III: Research Design**

This chapter describes the methodology including details about data sources, sampling design, methods of data collection, data analysis and time frame of the research project.

**Chapter IV: Data Analysis, Interpretation and Presentation**

This chapter is the core part of the study. The analysis pertaining to collected data will be done by the learner. The application of selected tools or techniques will be used to arrive at findings. In this, table of information's, presentation of graphs etc can be provided with interpretation by the learner.

**Chapter V: Conclusions and Suggestions**

In this chapter of project work, findings of work will be covered and suggestion will be enlisted to validate the objectives and hypotheses.

Note: If required more chapters of data analysis can be added.

Bibliography

Appendix

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**Rubric for Evaluation of Research Project (90 Marks)**

**Evaluator: Internal Examiner**

<b>Criteria</b>	<b>Mark s</b>	<b>Excellent (10-9)</b>	<b>Good (8-7)</b>	<b>Satisfactory (6-5)</b>	<b>Needs Improvement (4-0)</b>
<b>Problem Identification &amp; Objectives</b>	10	Clearly defined problem with strong rationale and well-framed objectives	Clear problem statement, objectives mostly aligned	Problem statement and objectives somewhat unclear	Vague or poorly defined problem and objectives
<b>Research Methodology &amp; Hypothesis Testing</b>	15	Advanced methodology, correct hypothesis formulation, well-defined tools (T-test, ANOVA, Chi-square, etc.)	Good methodology but minor gaps in execution	Some weaknesses in research design and hypothesis testing	Major flaws in research design, insufficient data
<b>Literature Review &amp; Theoretical Framework</b>	10	Comprehensive review, well-organized, critical analysis, clear research gap	Covers relevant literature but lacks depth in analysis	Limited review with missing key references	Weak or insufficient literature review
<b>Research Design</b>	10	Clear, relevant, and well-structured description of study area with proper context	Good background, minor gaps in context	Limited or general background with minimal details	Poorly defined study area, lacks clarity
<b>Data Collection &amp; Sampling</b>	10	Proper sampling methods, accurate and reliable data sources	Good data collection but minor inconsistencies	Some gaps in data reliability or sample selection	Weak data collection, insufficient sample size
<b>Data Analysis, Interpretation &amp; Hypothesis Testing</b>	15	Strong analytical approach, correct statistical techniques, clear interpretation	Good analysis but minor errors in statistical application	Some analysis present but lacks depth	Poor data analysis, incorrect hypothesis testing
<b>Findings, Conclusion &amp; Suggestions</b>	15	Strong conclusions based on analysis, innovative recommendations, validated hypotheses	Good conclusions but minor gaps in linking with data	Some conclusions drawn but weak support from data	No clear findings, weak or missing conclusions

Criteria	Marks	Excellent (10-9)	Good (8-7)	Satisfactory (6-5)	Needs Improvement (4-0)
<b>Formatting, Report Structure &amp; Citations</b>	5	Well-structured, clear formatting, proper citations, free from errors	Mostly well-organized with minor formatting issues	Some formatting issues, minor errors	Poorly structured, frequent errors, lacks coherence

### Rubric for Viva-Voce (60 Marks)

Evaluators: Internal & External Examiners

Criteria	Marks	Excellent (10-9)	Good (8-7)	Satisfactory (6-5)	Needs Improvement (4-0)
<b>Understanding of Research Problem</b>	10	Demonstrates deep understanding and strong grasp of concepts	Good understanding but some gaps in explanation	Basic understanding with minor misconceptions	Lacks clarity, weak understanding
<b>Application of Research Methods &amp; Statistical Tools</b>	15	Clearly explains methodology, hypothesis testing, tools (ANOVA, Chi-square, etc.)	Good explanation with minor gaps	Partial understanding, some incorrect methodology usage	Poor explanation, lacks knowledge of methodology
<b>Data Interpretation &amp; Critical Thinking</b>	15	Strong analytical skills, justifies findings effectively	Good analysis but lacks depth in some areas	Some analysis done but lacks proper justification	Weak interpretation, poor analytical skills
<b>Practical Implications &amp; Models</b>	10	Connects research findings with models or real-world applications	Provides some insights, minor gaps in practical application	Limited practical application of findings	No practical application, or weaker model integration
<b>Communication &amp; Presentation Skills</b>	10	Clear, confident, well-structured responses	Good communication with minor hesitation	Some difficulty in expressing ideas clearly	Lacks confidence, poor articulation

**The bounded Research Project shall be prepared as per the broad guidelines given below:**

- Font type: Times New Roman
- Font size: 12-For content, 14-for Title
- Line Space: 1.5-for content and 1-for in table work
- Paper Size: A4
- Margin: in Left-1.5, Up-Down-Right

**Format**

1st page (Main Page)

Title of the problem of the Project  
A Project Submitted

To

**R. P. Gogate College of Arts & Science and  
R.V. Jogalekar College of Commerce (Autonomous), Ratnagiri**

of

**Master in Commerce / Art/ Science**

Under the Faculty of Commerce /Art/ Science

By

Name of Student

Under the Guidance of  
Name of the Guiding Teacher

**R. P. Gogate college of Arts & Science and  
R.V. Jogalekar College of Commerce (Autonomous), Ratnagiri**  
Advocate N.V. Joshi Road,  
Near Ratnagiri District Court, Ratnagiri

Month and Year

On separate page

Index

Chapter No	Title of the Chapter	Page No.
01		
02		
03		
04		
05		

On separate page

**Declaration by learner**

I the undersigned Miss/Mr. \_\_\_\_\_  
[Name of the learner] here by, declare that work embodied in this Research project work titled \_\_\_\_\_ forms my own contribution to the research work carried out under the guidance of [Name of the guiding teacher] \_\_\_\_\_ is a result of my own research work and has not been previously submitted to any other University or College for any other Degree/ Diploma.

Wherever reference has been made to previous works of others, it has been clearly indicated as such and included in the bibliography.

I, here by further declare that all information of this document has been obtained and presented in accordance with academic rules and ethical conduct.

Name and Signature of the learner

Certified by  
Name and signature of the Guiding Teacher

On separate page

**Acknowledgment**  
(Model structure of the acknowledgement)

To list who all have helped me is difficult because they are so numerous and the depth is so enormous.

I would like to acknowledge the following as being idealistic channels and fresh dimensions in the completion of this Research project.

I thank the **R. P. Gogate college of Arts & Science and R.V. Jogalekar College of Commerce (Autonomous), Ratnagiri** for giving me opportunity to do this project.

I would like to thank my **Principal, Prof. Dr M. R. Sakhalkar Sir**, for providing the necessary facilities required for completion of this project.

I take this opportunity to thank our Coordinator \_\_\_\_\_, for his moral support and guidance.

I would also like to express my sincere gratitude towards my project guide \_\_\_\_\_ whose guidance and care made the project successful.

I would like to thank my College Library, for having provided various reference books and magazines related to my project.

Lastly, I would like to thank each and every person who directly or indirectly helped me in the completion of the project especially my Parents and Peers who supported me throughout my project.

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**Date:** 15/04/2024

**Place:** Ratnagiri

**Mr. Athalye Vasudev Manohar**  
**Chairperson ,**  
**Board of Studies, English**