

***Revised Syllabus of Courses of Master of Arts (M.A.)
Programme at Semester I
With Effect from the Academic Year 2023-2024***

Name of the Course	English Poetry from Chaucer to the Present
Course Code	23_PAENG101
Class	M.A.
Semester	I
No of Credits	4
Nature	Theory
Type	Major: Mandatory
Employability/ Entrepreneurship/ Skill Development	NA

Course Outcomes:

At the end of the Course, the learners would

1. be able to demonstrate their knowledge about the style of writing of the poets that prevailed during the particular age which they represented.
2. be able to engage critically with a range of poets' writing and analyze and interpret poetry in a wider context
3. have an enhanced sensitivity towards life
4. be able to contextualize the text and develop an appreciation of other cultures and ways of life.

Curriculum:

Sr. No.	Modules / Units
1	Chaucer to the Metaphysical Poetry (1340-1660) (15 Lectures)
	Section A: a) Background: Renaissance, Humanism, Reformation, Allegory, Songs, Sonnets and Sonnet Sequence, Lyrics, Metaphysical poetry, Cavalier poetry ,English Civil War and Puritan Regime b) Representative Poets: Geoffrey Chaucer, William Langland, Wyatt & Surrey, Philip Sidney, Edmund Spenser, William Shakespeare, Ben Johnson, John Donne,

	Andrew Marvell, George Herbert, Richard Crashaw, Henry Vaughan, Robert Herrick, Thomas Carew, Sir John Suckling, Richard Lovelace Section B: Poetry a) Geoffrey Chaucer: <i>Prologue to the Canterbury Tales</i> b) Edmund Spenser : <i>The Faerie Queene</i> (Book 1, Canto 1&2)
2	Milton to the Age of Transition (1661-1798) (15 Lectures)
	Section A: a) Background: Restoration, Rise of Party Politics, Glorious Revolution, Age of Satire, Neo-Classicism, Epic, Satire, Mock Epic, Odes b) Representative Poets: John Milton, John Dryden, Alexander Pope, Jonathan Swift, Oliver Goldsmith, Dr. Samuel Johnson, James Thomson, William Collins, Thomas Gray Section B: Poetry a) John Milton: <i>Paradise Lost</i>, Book 9 b) Alexander Pope: <i>The Rape of the Lock</i>
3	Romantic Revival to Pre- Raphaelite Poets (1798-1901) (15 Lectures)
	Section A: a) Background: Revival of the romanticism of the Elizabethan Age, Impact of Industrial Revolution, French Revolution, Influence of German Philosophy on Romanticism (Schiller and Kant), Romanticism as a reaction to Neoclassicism, the romantic concept of imagination, Romantic notion of nature, Victorian age and its literary characteristics, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality Aesthetic Movement, Pre-Raphaelite Movement, Pantheism, Medievalism, Lyric, Sonnet, Ballad, ode, Dramatic Monologue b) Representative Poets: William Blake, Robert Southey, William Wordsworth, S.T. Coleridge, Lord Byron, P.B. Shelley, John Keats, Elizabeth Barrett Browning, Alfred Lord Tennyson, Robert Browning, Matthew Arnold, Thomas Hardy, D.G.Rossetti, Christina Rossetti, William Morris, A.C. Swinburne, G.M Hopkins Section B: Poetry a) William Wordsworth: “Tintern Abbey”, “London,1802”, “The World is too much with Us”, “Upon Westminster Bridge”, “Ode to Duty”, “The Green Linnet”, “To the Daisy” b) Alfred Lord Tennyson:”Tithonus”, “Ulysses”, “The Lady of Shalott”, “Crossing the Bar”
4	Modernism and After (15 Lectures)

	Section A: a) Background : The influence of Science, Technology and Psychology, The Age of Interrogation, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature Georgian Poetry, Free Verse, Modernism, Symbolism, Cubism, Imagism, Dadaism, Surrealism, Neo-Romanticism, The Movement, Postmodernism and Meta Modernism b) Representative Poets: W. B. Yeats, Wilfred Owen, W. H. Auden, Stephen Spender, Louise MacNeice, Cecil Day-Lewis, Philip Larkin, Donald Davie, Ted Hughes, Carol Ann Duff, Craig Raine, Roy Fuller, Dylan Thomas, Geoffrey Hill Section B: Poetry a) T. S. Eliot: <i>The Waste Land</i>- “The Burial of the Dead”, “A Game of Chess” “Ash Wednesday Part I & II” b) Philip Larkin: “Afternoons”, “Mr. Bleaney”, “Going Going”, “High Windows” c) Craig Raine: “An Inquiry into Two Inches of Ivory”, “The Onion, Memory”, “Nature Study”
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Learning Resources:

A] Books:

1. Abrams, M. H. et al. *The Norton Anthology of English Literature. Volume 1 & 2.* W. W. Norton, 2006.
2. *English Romantic Poets: Modern Essays in Criticism.* Oxford University Press, 1960.
3. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition.* Oxford University Press, 1953.
4. Akker, Robin Van Den. et al. (ed) *Metamodernism: Historicity, Affect, and Depth After Postmodernism.* Rowman & Littlefield International, 2017.
5. Bate, Jonathan. *Shakespeare and the English Romantic Imagination.* OUP, 1986.
6. Bedient, Calvin. *Eight Contemporary Poets.* Oxford University Press, 1974.
7. Bowra, C. M. *The Romantic Imagination.* Oxford UP, 1999.
8. Brooks, Cleanth. *Modern Poetry and the Tradition.* New York: OUP, 1965.
9. Bullough, G. *The Trends in Modern Poetry.* Oliver and Boyd, 1949.
10. Bush, Douglas. *English Poetry: The Main Currents from Chaucer to the Present.* Methuen, 1952.
11. Carey, John. *Cambridge Companion to Milton.* Cambridge University Press 1999.
12. Chowdhury, Aditi and Rita Goswami. *A History of English Literature: Traversing the Centuries.* Orient BlackSwan, 2014.
13. *The Cambridge Companion to Twentieth-Century English Poetry.* Cambridge University Press, 2007.
14. Corns, T N (ed.) *The Cambridge Companion to English Poetry.* Cambridge: University Press, 1973
15. Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory.* London: Penguin Books, 1991.

16. Culler, A. D. *The Poetry of Tennyson*. New Haven: Yale University Press, 1997.
17. Daiches, David. *The Penguin Companion to English Literature*. McGraw-Hill, 1971.
18. . *A Critical History of English Literature*- Four volumes, Allied Publishers, 1969.
19. Drew, Elizabeth. *Poetry: A Modern Guide to its Understanding and Enjoyment*. Dell Publishing Co. Inc. 1959.
20. Duran, Angelica. *Concise Companion to Milton* Blackwell, 2006.
21. Eliot, T.S.: *On Poetry and Poets*, London, Faber and Faber, 1957
22. Eliot, T. S. *Collected Poems: 1909-1962*. New York: Harcourt, Brace & World, 1963.
23. Ellmann, Richard. (1948) *Yeats: The Man and the Masks*. New York: Norton.
24. .. *The Identity of Yeats* New York: OUP, 1964.
25. Ellmann, Richard & Fiedelson Jr., Charles (eds.). *The Modern Tradition: Backgrounds of Modern Literature*. OUP, 1965.
26. Erdman, D. V. and Bloom, H. *The Complete Poetry and Prose of William Blake*, University California Press, 2008.
27. Ford, Boris. *The Pelican Guide to English Literature*, Volume I to X. Penguin Books, 1991.
28. Fraser, G.S. *The Modern Writer and his World*. Penguin Books, England, 1964
29. Frederick B. Artz. *Renaissance to Romanticism*. University of Chicago Press, 1963.
30. Frye, N: *The Return of Eden: Five Essays on Milton's Epics*. University of Toronto Press , 1965.
31. Gardner ,Helen. *A Reading of Paradise Lost*. Oxford UP, 1967.
32. George, Jodi Anne. Geoffrey Chaucer: *The General Prologue to the Canterbury Tales*. Columbia University Press, 2000
33. Gregson, J.M. *Poetry of the First World War. Studies in English Literature*, 1979 Series Edward Arnold, London.
34. Kennedy, X.J. and Dana Gioia. *An Introduction to Poetry*. HarperCollins, 1994.
35. Larkin, Philip. *The Complete Poems of Philip Larkin*. (ed.). Faber, 2012.
36. Levis, F. R, (1933) *New Bearings in English Poetry*. Faber, 2008.
37. Lucas, John. *Modern Poetry – From Hardy to Hughes: A Critical Survey*, Barnes & Noble, 1986.
38. Manning, Peter. *Reading Romantics: Texts and Contexts*, New York, Viking, 1990.
39. Marjorie Perloff. *21st – Century Modernism: The “New” Poetics*. Wiley-Blackwell, 2002.
40. Milton, John. *Paradise Lost and Other Poems*. Signet Classic, 2000.
41. Nayar, Pramod K.(ed).. *Studying Literature: An Introduction to Fiction and Poetry*. Orient BlakSwan, 2013.
42. Perkins, David. *A History of Modern Poetry, Volume I: From the 1890s to the High Modernist*. Harvard University Press, 1976. 61. . *A History of Modern Poetry, Volume II: Modernism and After*. Harvard University Press, 1989.
43. Poplawski, Paul. *English Literature in Context*. Cambridge University Press, 2018.
44. Raine, Craig. *The Onion, Memory*. Oxford University Press, 1978.
45. Rainey, Lawrence. *The Annotated Waste Land, with Eliot's Contemporary Prose*. (ed.) Yale University Press, 2005.
46. Rick, Christopher. *Milton's Grand Style*. Clarendon, 1963.
47. Robinson, F. N. and Geoffrey Chaucer. *Prologue to the Canterbury Tales*. Oxford

University Press, 1979.

48. . *The Works of Geoffrey Chaucer*. Oxford University Press. 1957.

49. Rogers, Pat. *The Cambridge Companion to Alexander Pope*, Cambridge University Press, 2007

50. Schmidt, Michael. *An Introduction to Fifty Modern British Poets*. London: Pan Books, 1979.

51. . (ed.). *Eleven British Poets: An anthology*. Methuen & Co. Ltd. 1980.

52. Spenser, Edmund, and George Armstrong. Wauchope. *Spenser's The Faerie Queene*. Book 1. Edited with Introduction and Notes by G.A. Wauchope, 1909.

53. Stead, C. K. *The New Poetic: Yeats to Eliot*. Penguin Books, 1967.

54. Verity, A. W. *Milton's Paradise Lost*. Forgotten Books, 2017.

55. Whitworth, Michael. *Reading Modernist Poetry*. Wiley-Blackwell, 2010.

Teaching plan:

Unit	Title	Expected Date of Completion	Teaching Method
1	Chaucer to the Metaphysical Poetry (1340-1660)	Sept 5	Lecture/ Discussion
2	Milton to the Age of Transition (1661-1798)	Sept end	Lecture/ Discussion
3	Romantic Revival to Pre- Raphaelite Poets (1798-1901)	Oct 15	Lecture/ Discussion
4	Modernism and After	Nov first week	Lecture/ Discussion

Note:

1. Teachers are expected to refer to 'Section A' as a context while teaching texts in 'Section B'.
2. 'Section A' of each unit is to be used for students' self – study. Students may take the guidance of teachers as and when required.
3. The students' study of 'Section A' should be tested through class tests and assignments.
4. Semester End Examination questions should be based on 'Section B' of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Evaluation Pattern**A) Internal Evaluation - 40 Marks**

Method	Marks
Class test (online/offline)	20
assignment/research paper	10
Attendance and participation	10

B) Semester End Examination: 60 Marks Hours: 2

Question 1 – Essay on Unit I (one out of two) :15 Marks
Question 2 – Essay on Unit II (one out of two) :15 Marks
Question 3 – Essay on Unit III (one out of two) :15 Marks
Question 4 – Essay on Unit IV (one out of two) :15 Marks

Date: 11/12/2025**Place: Ratnagiri**

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

***Revised Syllabus of Courses
of Master of Arts (M.A.) Programme at Semester I
With Effect from the Academic Year 2023-2024***

Name of the Course	Literary Criticism
Course Code	23_PAENG102
Class	M.A.
Semester	I
No of Credits	4
Nature	Theory
Type	Major: Mandatory
Relevance with Employability/ Entrepreneurship/ Skill development	NA

Course Outcomes:

At the end of the Course, the learners would have:

- I. developed an awareness of the chronological evolution of literary criticism.
- II. acquired an understanding of literary criticism which will aid in better interpretation of literary texts.

Curriculum:

Unit	Modules / Units
1	Classical Criticism (15 Lectures)
	a) Classical Criticism: Terms and Concepts Horace's views on poetry, role of imagination, subject of poetry, language and diction of poetry, Plato and Gosson's attack on poetry, Three Unities, Mimesis, Catharsis, Hamartia, Peripeteia, Anagnorisis, the Six main elements of tragedy, the notion of the Sublime, Five Sources of Sublimity, Sir Philip Sidney's views on poetry b) Classical Criticism: Critical Essays 1. Aristotle: Poetics (Chapters 1 to 15)[Classical Literary Criticism translated by Penelope Murray] 2. Longinus: On the Sublime (Chapters 1 to 8) [Classical Literary Criticism translated by Penelope Murray]

2	Neoclassical Criticism (15 Lectures)
	a) Neoclassical Criticism: Terms and Concepts Alexander Pope's 'Essay on Criticism', relative merits of classical drama and modern drama, comparison between French drama and English drama, Dr Johnson's 'Lives of the Poets' b) Neoclassical Criticism: Critical Essays 1. John Dryden: Essay on Dramatic Poesy 2. Dr. Samuel Johnson: Preface to Shakespeare
3	Romantic and Victorian Criticism (15 Lectures)
	a) Romantic and Victorian Criticism: Terms and Concepts Causes of the rise of Romantic Criticism, features of Romantic and Victorian criticism, Fancy, Primary and Secondary Imagination, Poetry, Poem, Definition of Criticism, Role of Critic, Wordsworth's opinion on poetry and poets, 'Preface to the Lyrical Ballads', Shelley's 'Defence of Poetry', Arnold's 'Touchstone Method', Arnold's definition of criticism and role of a critic, Walter Pater's 'Aestheticism', Art for Art's Sake'. b) Romantic and Victorian Criticism: Critical Essays 1. Samuel Taylor Coleridge: Biographia Literaria (Chapter IV, Chapter XIII and Chapter XIV) 2. Matthew Arnold: "The Function of Criticism at the Present Time"
4	New Criticism (15 Lectures)
	a) New Criticism: Terms and Concepts Eliot's Objective Correlative, Dissociation of Sensibility, Unification of Sensibility, Tradition and the Individual Talent, Tension, Extension, Intension, Heresy of Paraphrase, Intentional Fallacy, Affective Fallacy, Organic Form in Poetry, Texture in Poetry, I.A. Richards on Practical Criticism b) New Criticism: Critical Essays 1. W. K. Wimsatt and Monroe Beardsley – "The Intentional Fallacy" 2. Allen Tate – "Tension in Poetry"

Learning Resources:

1. Enright, D.J. and Ernst de Chickera. (Ed.) English Critical Texts. Oxford University Press, 1962.
2. Murray, Penelope and T.S. Dorsch. Classical Literary Criticism. Penguin Books, 2004
3. Ramaswami S. and V. S. Sethuraman, editors. The English Critical Tradition: An Anthology of English Literary Criticism, vol.1. Macmillan India Ltd.,1986.
4. Ramaswami S. and V. S. Sethuraman, editors. The English Critical Tradition: An Anthology of English Literary Criticism, vol.2. Macmillan India Ltd.,1986.

Additional Reading:

1. Adams, Hazard. Critical Theory Since Plato. New York, Harcourt Brace Jovanovich, 1971.
2. Abrams, M. H. A Glossary of Literary Terms. (8th Edition) New Delhi: Akash Press, 2007.
3. Baldick, Chris. The Oxford Dictionary of Literary Terms. Oxford: Oxford University Press, 2001.
4. Barry, Peter. Beginning Theory: An Introduction to Literary and Cultural Theory. New Delhi: Viva Books, 2008.
5. Chaturvedi, Namrata. (Ed.) Memory, Metaphor and Mysticism in Kalidasa's Abhijnana Sakuntalam. London: Anthem Publication, 2020.
6. Daiches, David. Critical Approaches to Literature. Orient Longman, 2005.
7. Drabble, Margaret and Stringer, Jenny. The Concise Oxford Companion to English Literature. Oxford: Oxford University Press, 2007.
8. Fowler, Roger. Ed. A Dictionary of Modern Critical Terms. Rev. ed. London: Routledge & Kegan Paul, 1987.
9. Habib, M. A. R. A History of Literary Criticism: From Plato to the Present. London: Blackwell, 2005.
10. Harmon, William; Holman, C. Hugh. A Handbook to Literature. 7th ed. Upper Saddle River, N.J.: Prentice-Hall, 1996.
11. Hall, Donald E. Literary and Cultural Theory: From Basic Principles to Advanced Application. Boston: Houghton, 2001.
12. Hudson, William Henry. An Introduction to the Study of Literature. New Delhi: Atlantic, 2007.
13. Lodge, David (Ed.) Twentieth Century Literary Criticism. London: Longman, 1972.
14. Murfin, Ross and Ray, Supryia M. The Bedford Glossary of Critical and Literary Terms. Boston: Bedford/St. Martin's, 2003.
15. Nagarajan M. S. English Literary Criticism and Theory: An Introductory History. Hyderabad: Orient Black Swan, 2006.
16. Natoli, Joseph, ed. Tracing Literary Theory. Chicago: U of Illinois P, 1987.
17. Ramamurthi, Lalitha. An Introduction to Literary Theory. Chennai: University of Madras, 2006.

Web Resources:

<https://www.britannica.com/biography/Aristotle>
<https://plato.stanford.edu/entries/aristotle/> <https://www.ancient.eu/aristotle/>
<https://ucmp.berkeley.edu/history/aristotle.html>
<https://www.iep.utm.edu/aris-poe/> □ <http://classics.mit.edu/Aristotle/poetics.1.1.html>

<https://www.britannica.com/topic/Poetics>
<https://literariness.org/2020/11/13/indian-literary-theory-and-criticism/>
<https://literariness.org/2017/11/17/literary-criticism-of-john-dryden>
<https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/>

Teaching Plan

Unit	Title	Expected Date of Completion	Teaching Method
1	Classical Criticism	August end	Lecture
2	Neoclassical Criticism	September end	Lecture
3	Romantic and Victorian Criticism	October end	Lecture
4	New Criticism	November end	Lecture

Note:

1. Teachers are expected to refer to 'Section A' as a context while teaching texts in Section B.
2. 'Section A' of each unit is to be used for students' self - study only. Students may take the guidance of teachers as and when required.
3. Separate questions based on 'Section A' are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on 'Section B' of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author. (Section A)

Evaluation Pattern:

A) Internal Evaluation : 40 Marks

Method	Marks
Class test (online/offline)	20
One written assignment/research paper	10
Attendance and participation	10

B) Semester End Examination: 60 Marks Hours: 2

Question 1 – Essay on Unit I (one out of two) :15 Marks

Question 2 – Essay on Unit II (one out of two) :15 Marks
Question 3 – Essay on Unit III (one out of two) :15 Marks
Question 4 – Essay on Unit IV (one out of two) :15 Marks

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: 13/10/2023
Place: Ratnagiri

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

***Revised Syllabus of Courses of Master of Arts (M.A.)
Programme at Semester I
With Effect from the Academic Year 2023-2024***

Name of the Course	Language: Basic Concepts and Theories
Course Code	23_PAENG103
Class	M.A.
Semester	I
No of Credits	4
Nature	Theory
Type	Major: Mandatory
Relevance with Employability/ Entrepreneurship/ Skill development	NA

Course Outcomes:

Having successfully completed this course, the learner will:

1. have adequate knowledge of linguistics .
2. be able to demonstrate his/her skill of linguistic analysis.
3. be able to apply his/her knowledge in recognising different varieties of English language.

Curriculum:

Sr. No.	Modules / Units
1	The Human Language (15 Lectures) A] The Origins of Human Language: -The Divine Source -The Natural Sound Source -The Social Interaction Source -The Physical Adaptation Source -The Tool-making Source -The Genetic Source B] Properties of Human Language -Displacement -Arbitrariness -Cultural Transmission -Productivity

	-Duality	
2	Language , Brain and Culture Lectures)	(15
	A)Language and the Brain : -Neurolinguistics -Language areas in the Brain -Tongue Tips and Slips -Aphasia -Dichotic Listening B)Language and Culture -Culture -Categories -The Sapir -Whorf Hypothesis -Cognitive & Social Categories	
3	Language Acquisition	(10 Lectures)
	A)First Language Acquisition : -Schedule and Process B) Second Language Acquisition/Learning : -Difference between Acquisition and Learning , - Acquisition Barriers , The Age Factor, Affective Factors -Communicative Competence	
4	Language Variation	(08 Lectures)
	A)Regional variation : The Standard Language, Regional Dialects, Pidgins, Creoles B)Social Variation : Social Dialects,Register, Slang	
5	Theories of Language	(12 Lectures)
	-Ferdinand Saussure's Theory of Language, -Roman Jakobson's Theory of Language, -Noam Chomsky's Universal Grammar Theory, -Copenhagen School of Linguistics , -Prague Linguistic School	

Learning Resources Recommended:

- 1.Aitchison, Jean. Linguistics. Teach Yourself Series. Hodder and Stoughton, 1983.
2. Baker, C. L. English Syntax. The MIT Press, 1995.
3. Berk, Lynn. M. English Syntax. Oxford University Press, 1999.

4. Brown, Gillian, and George Yule. Discourse Analysis. Cambridge University Press, 1983.
5. Carstairs-McCarthy, Andrew. An Introduction to English Morphology. Edinburgh University Press, 2002.
6. Crystal, David. Dictionary of Linguistics and Phonetics. Blackwell, 1980 rpt. 1995.
7. Crystal, David. The Cambridge Encyclopedia of Language. Cambridge University Press, 1987.
8. Huddleston, Rodney and Geoffrey K. Pullum. A Student's Introduction to English Grammar. Cambridge University Press, 2005.
9. Jones, Daniel. An Outline of English Phonetics. Cambridge University Press, 1972.
10. Leech, G., M. Deuchar and R. Hoogenraad. English Grammar for Today. Macmillan, 1982.
11. Lyons, J. Language, Meaning and Context. Cambridge University Press, 1981.
12. Quirk, R and S. Greenbaum. A University Grammar of English. Longman, 1973.
13. Trask, Robert Lawrence. Language: The Basics. Routledge, 2003.
14. Yule, George. The Study of Language: An Introduction. Cambridge University Press, 2006.

Teaching plan:

Unit	Title	Expected Date of Completion	Teaching Method
1	A)The Origins of Human Language	Aug Week 1	Lecture
	B)Properties of Human Language	Aug Week 3	Lecture
2	A)Language and the Brain	Aug Week 4	Lecture
	B)Language and Culture	Sept Week 1	Discussion
3	Language Acquisition	Sept Week 2	Discussion
4	Language Variation	Oct Week 2	Lecture
5	Theories of Language	Oct End	Lecture

Evaluation Pattern

A. Internal Evaluation - 40 Marks

Method	Marks
Class test (online/offline)	20
assignment/research paper	10
Attendance and participation	10

B. Semester End Examination: 60 Marks 2 Hours

Question No	Unit	Marks
1 A) Short notes (3/5) OR	1	12

B) Essay type		
2A) Short notes (3/5) OR B) Essay type	2	12
3 Essay type A) or B)	3	12
4 Explain the following : (2 /3)	4	12
5 Essay type A) or B)	5	12

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: 13/10/2023
Place: Ratnagiri

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

***Revised Syllabus of Courses of Master of Arts (M.A.) Programme
at Semester I with Effect from the Academic Year 2023-2024***

Genre Study : Non-Fictional Prose

Name of the Course	Genre Study : Non-Fictional Prose
Course Code	23_PAENG104
Class	M. A.
Semester	I
No of Credits	2
Nature	Theory
Type	Major: Mandatory
Relevance with Employability/ Entrepreneurship/ Skill development	NA

Course Outcomes:

Having successfully completed this course, the learners would :

1. be well familiar with Essay, Diary, Letter and Speech as the basic forms of prose literature in English.
2. be able to relate the background information to the representative prescribed texts.
3. have a critical eye for prescribed types of non-fictional prose.

Curriculum:

Sr. No.	Modules / Units
1	Essays and Diaries (15 Lectures)
	Section A: a) Background: Development of prose during Renaissance and Humanism (16th century), religious conflicts and the Reformation (16th century), growth of periodicals and magazines (18th century), Romantic individualism and emotional self-expression, magazines and essays (late 18th–early 19th century), Industrial Revolution and urbanisation and the prose during Victorian Age (19th century), prose during the 20th Century, forms : diaries, essays, pamphlets b) Representative Writers : Samuel Pepys, John Evelyn, war captains, George Orwell, W.N. P. Barbellion (pseudonym of Bruce Frederick Cummings), Francis Bacon, Robert Burton, John Milton, Thomas Dekker, Thomas Hobbes, Jeremy Taylor, Joseph Addison, Richard Steele, Jonathan Swift, Edward Gibbon, Edmund Burke, Samuel Johnson, Oliver Goldsmith, Charles Lamb, William Hazlitt, Thomas Carlyle, Matthew Arnold, Robert Louis Stevenson, Samuel Butler, A. G. Gardiner, G. K. Chesterton, E. V.

	Lucas, T. S. Eliot, Virginia Woolf, G. B. Shaw, H. G. Wells, Aldous Huxley. Section B: 1. Francis Bacon: Of Love (http://www.authorama.com/essays-of-francis-bacon-11.html) 2. Francis Bacon: Of Studies (http://www.authorama.com/essays-of-francis-bacon-50.html) 3. Dr. Johnson: On Studies (https://www.psy.gla.ac.uk/~steve/best/BaconJohnson.pdf) 4. A.G. Gardiner: On a Painted Face, On Habits Section C: i) Journals of Dorothy Wordsworth: Written at Grasmere (10th October to 29th December 1801) https://www.gutenberg.org/files/42856/42856-h/42856-h.htm ii). Anne Frank: The Diary of a Young Girl (From 12th June 1942 to 10th July 1942) file:///C:/Users/admin/Downloads/Anne-Frank-The-Diary-Of-A-Young-Girl.pdf
2	Letters and Speeches (15 Lectures)
	Section A: a) Background: Socio-cultural, political and intellectual to the letters and speeches, the interplay of the personal, intellectual and social elements in the two genres b) Rabindranath Tagore, M. K. Gandhi, Jawaharlal Nehru, Dr. B. R. Ambedkar, Sarojini Naidu, C. Rajagopalachari, Khushwant Singh, Swami Vivekananda, Dr. S. Radhakrishnan B) Letters: 1. Mahatma Gandhi's Letter to Adolf Hitler, December 24, 1940 https://homegrown.co.in/homegrown-explore/compelling-letters-written-by-mahatma-gandhi-during-indias-freedom-struggle 2. Letter of Sri Aurobindo to Mrunalini, 30th Aug. 1905 https://auro-ebooks.com/sri-aurobindos-letters-to-his-wife/ 3. Jawaharlal Nehru to His Daughter Indira, October 26, 1930 4. Swami Vivekananda's letter to Alsinga Perumal, 20 August 1893 https://ia804700.us.archive.org/20/items/in.ernet.dli.2015.31662/2015.31662.Letter-s-Of-Swami-Vivekananda.pdf C) Speeches: 1. Pandit Jawaharlal Nehru – 1947 – Tryst with Destiny 2. Dr APJ Abdul Kalam – Evolution of a Beautiful India https://ia800705.us.archive.org/19/items/presidentdrapjab02unse/presidentdrapjab02unse.pdf 3. Shri Aurobindo's Message for broadcasting

	https://aurosociety.org/society/index/1947%2C-August-15th-Message 4. Narayan Murthy - The Role of Western Values in Contemporary Indian Society, 2002
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Learning Resources:

1. Bloom, Edward and Bloom, Lillian D. , ed.. Addison and Steele, the Critical Heritage. Routledge, 1980
2. Gimblett, Barbara ed. Anne Frank Unbound: Media, Imagination, Memory. New York: Indiana University Press, 2012.
3. Harris, Mary. Gale Researcher Guide for: Joseph Addison, Richard Steele, and the Rise of the Periodical Genre. E-book. Gale Cengage Learning.
4. Holman, William (2003). A Handbook to Literature (9 ed.). New Jersey: Prentice Hall.
5. Kopf, Hedda Rosner. Understanding Anne Frank's The Diary of a Young Girl: A Student Casebook to Issues, Sources, and Historical Documents. London: Greenwood Press, 1997.
6. Martin, Catherine ed. Francis Bacon and the Refiguring of Early Modern Thought: Essays to Commemorate The Advancement of Learning (1605-2005). London: Ashgate Pub., 2005.
7. Pitcher, John, and Bacon, Francis. The Essays. London: Penguin Books Limited, 1985.
8. Ronald Blythe. The Pleasures of Diaries: Four Centuries of Private Writing (Pantheon, 1989, ISBN 0-394-58017-6) - the book contains selections from (mostly) English diarists' work.
9. Sondrup, Stevens P. and Nemoiani, Virgil, ed. Nonfictional Romantic Prose: Expanding Borders. Amsterdam: John Benjamin Publishing Company, 2004
10. Steele, Richard, and Addison, Joseph. The Spectator - Scholar's Choice Edition. London: Creative Media Partners, LLC, 2015.

Web Resources:

1. <https://www.britannica.com/art/letter-literature>
 2. <https://www.britannica.com/art/diary-literature>
 3. <https://www.englishtrackers.com/english-blog/10-famous-speeches-in-english-and-what-you-can-learn-from-them/>
 4. <https://www.ranker.com/list/famous-essayists-from-england/reference>
- MOOCS:
5. <https://www.udemy.com/course/creative-non-fiction-writing-you-cant-make-this-stuff-up/>

Teaching Plan :

Unit	Title	Expected Date of Completion	Teaching Method
1	Essays and Diaries	September End	1. Lecture
2	Letters and Speeches	October End	1. Lecture 2. Audio clips presentation

Note:

1. Teachers are expected to refer to ‘Section A’ as a context while teaching texts in ‘Section B’.
2. ‘Section A’ of each unit is to be used for students’ self – study. Students may take the guidance of teachers as and when required.
3. The students’ study of ‘Section A’ should be tested through class test and assignments.

4. Semester End Examination questions should be based on ‘Section B’ of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Evaluation Pattern

. Internal Evaluation - 20 Marks

Method	Marks
Class test (online/offline)	10
Assignment/research paper	05
Attendance and participation	05

B. Semester End Evaluation (Paper Pattern) 30 Marks

Question No	Unit	Marks
1. A] Essay type - Essays OR 1. B] Essay type - Diaries	1 B 1 C	15
2. A] Essay type - Letters OR 2. B] Essay type - Speeches	2 B 2 C	15

Date: 11/12/2025

Place: Ratnagiri

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

Revised Syllabus of Courses of Master of Arts (M.A.)

Programme at Semester I

With Effect from the Academic Year 2023-2024

Name of the Course	Stylistics and Art of Writing
Course Code	23_PAENG105
Class	M.A.
Semester	I
No of Credits	4
Nature	Theory
Type	Major: Elective
Relevance with Employability/ Entrepreneurship/ Skill development	NA

Course Outcomes:

Having successfully completed this course, the learners would :

1. have insights into the concept of style in literature and be able to attempt stylistic analysis of literary texts.
2. be able to analyze academic discourse or author small non-fictional prose texts such as articles, essays and book reviews reflecting the knowledge and skills of rhetorical organisation.
3. be able to write creatively in descriptive, narrative and reflective modes.

Curriculum:

Sr. No.	Modules / Units
1	Concept of style in literature (20 Lectures)
	1)Style as a choice of form, technique ,point of view and language items (especially lexis and syntax) a) Lexis : types of words (e.g. stative & dynamic verbs); type of vocabulary (e.g. simple/ complex , formal colloquial) b) Syntax: Syntagmatic and paradigmatic relations; sentence types; sentence complexity; types of clauses ; types of phrases 2)Stylistic devices :

	a) Linguistic patterning : phonological , grammatical and lexical patterns (e.g. structural repetition like parallelism , the rhetorical effect of antithesis , climax) b) Deviation from the code /norm (e.g. neologisms, archaisms, deviant collocations) c)Figurative language (e.g. metaphor, symbolism, imagery, irony, paradox, tautology)
2	Stylistic analysis of literary texts. (15 Lectures)
	a) Style in fiction b) Style in poetry
3	Academic writing (10 Lectures)
	-Thesis statement and core contents -Rhetorical organisation (rhetorical structures and devices) -Coherence and cohesive devices -Sequencing, segmentation and salience
4	Creative writing (15 Lectures)
	-Descriptive mode -Narrative mode -Reflective mode

Learning Resources:

1. Bhelande , Anjali. Lord of the Flies : A Stylistic Analysis. Calcutta: Writers Workshop.1996 (for basic introduction to stylistic theory)
2. Bradford ,Richard. Stylistics . London and New York : Routledge, 1997
3. Carter , Ronald (ed) . Language and Literature . London: Allen and Unwin, 1982 (useful analysis of literary works.)
4. Cummings, M. , Simons, R.. The Language of Literature : A stylistic introduction to the study of literature. London : Pergamon,1983
5. Fowler ,Roger. Style and Structure in Literature . Oxford : Blackwell, 1975
6. Leech .G.N., Deuchar, M. and Hoogenraad, R. English Grammar for Today: A new introduction. London : Macmillan, 1973 (This grammatical framework will be followed)

7. Leech G.N. A Linguistic Guide to English Poetry . London: Longman, 1969
8. Leech G.N. and Short ,M.H. Style in Fiction . London: Longman, 1981
9. Lodge ,David. Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel. London: Routledge, 1966
10. Narayan , Meenakshi (ed) . Functional Stylistics : An analysis of Three Canadian Novels. Bombay: SNDT, 1994
11. Quirk, R. and Greenbaum, S. A University Grammar of English . London: Longman, 1973.
12. Thorat , Ashok . A Discourse Analysis of Five Indian Novels . New Delhi: Macmillan India Ltd.2002
13. Verdonk , Peter. Stylistics .Oxford : Oxford University Press, 2002
14. Widdowson H.G. Stylistics and the Teaching of Literature. London: Longman , 1973
15. Yule, George and Brown , Gillan. Discourse Analysis. Cambridge: Cambridge University Press, 1983

Teaching Plan:

Unit	Title	Expected Date of Completion	Teaching Method
1	Concept of style in literature	August End	• Lecture • Practice
2	Stylistic analysis of literary texts	September End	• Lecture • Practice
3	Academic writing	Mid October	• Lecture • Practice
4	Creative writing	October End	• Lecture • Practice

Evaluation Pattern

A) Internal Evaluation - 40 Marks

Method	Marks
Class test (online/offline)	20
One written assignment/research paper	10
Attendance and participation	10

B) Semester End Examination: Question Paper Pattern

Max. Marks: 60		Duration: 2 hours	
Question No		Unit	Marks
1 Short notes (3/5)		1	15
2 A) Stylistic analysis of text (a passage from fiction) OR B) Stylistic analysis of text (a passage from poetry)		2	15
3 Academic writing on a given topic (on 1 out of 3 topics, in 200 to 250 words)		3	15
4 Creative writing on a given topic (on 1 out of 3 topics, in 200 to 250 words)		4	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: 13/10/2023

Place: Ratnagiri

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

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

Nomenclature of the Course:	E-Content and Instruction Designing in English
Class:	M.A. I
Semester:	I
Course Code:	24_PAENG106
No. of Credits:	04
Nature:	Theory
Type:	Elective

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

CO 1: Demonstrate familiarity with key digital skills, concepts, tools, and techniques necessary for developing E-content.

CO 2: Showcase their understanding of the key concepts in instructional designing through activities and classroom discussions.

CO 3: Review various digital tools and interfaces used in learning, teaching, and assessment

CO4: Create e-content in general and for the learning of English language and literature in particular.

Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Introduction	1. Technical Readiness: Key digital skills & concepts, using the network to access and manage information, working with digital tools for such as recording, editing, creating presentations. 2. Important Terms and Concepts: • E-Content • Instructional Design • Types of E-Content (OERs, RLOs, eBooks, online dictionaries, and • encyclopaedia • Learning Management System • Plagiarism Detection Mechanism

		• E-learning and Instructional Design • Approaches and components of E-learning • Types of E-learning: Synchronous and Asynchronous
Unit 2	E-Content Development	• Characteristics of E-Content Development • E-Content Authoring Tools (SCORM, AICC, PROMETHEUS, ARIADNE, ADL, AASL, LTSC, etc.) (such as CourseLab, Glo Maker, OBS, H5P, Open Author, Canvas, MOODLE) • Documentation & Presentation Tools • Phases of E-Content Development (Analysis, Design, Development, Testing, implementation, and Evaluation)
Unit 3	Models and Processes in Instructional Design	Instructional Design Models: • Bloom's Taxonomy • Gagne's model • TPACK framework • Mayer's 12 Principles of Multimedia Learning • Universal Design Learning (UDL) Principles Process of Instructional Design: • Needs Assessment • Selection and customization of the LMS • Content development: Text, audio, video, etc • Formulating assessment strategies • Storyboarding and Scripting
Unit 4	Production and Implementation	Learner Specific Needs Assessment: • E-content for Language learning • Literature specific E-Content • E-content for developing 21st Century competencies (critical thinking/ problem solving, creativity, communication, and collaboration) • Assessment of learning (Quiz, discussion forum, assignment, etc)

Learning Resources recommended:

Books:

1. Branch, R. M., & Dousay, T. A. *Survey of instructional design models* (5th ed.).
2. Bloomington, IN: Association for Educational Communications & Technology, 2015. □
3. Burgstahler, S. E., & Cory, R. C. (Eds.). *Universal design in higher education: From principles to practice*. Harvard Education Press. 2010. □
4. Clark, Ruth C., and Richard E. Mayer. *E-learning and the science of instruction: Proven guidelines for consumers and designers of multimedia learning*. John Wiley & Sons, 2016. □
5. Dousay, T. A. Instructional design models. In R. West (Ed.), *Foundations of Learning and Instructional Design Technology* (1st ed.), Edtechbooks, 2018. □
6. Elkins, Diane, and Desirée Pinder. *E-learning fundamentals: A practical guide*. American Society for Training and Development, 2015. □
7. Ertmer, P. A., & Newby, T. J. Behaviorism, Cognitivism, Constructivism. In R. West (Ed.), *Foundations of Learning and Instructional Design Technology* (1st ed.), Edtechbooks, 2018.
8. Gagne, R. M., et al. "Principle of Instructional Design. Belmont, CA: Thomson Learning." *Educational Multimedia, Hypermedia & Telecommunications* 2002 (2005): 1251-1257.
9. Ghirardini, B., and E-Learning Methodologies. "A guide for designing and developing e-learning courses." *Food and Agriculture Organization of the United Nations (FAO)*, 2011. □
10. Kozma, Robert B., and Shafika Isaacs, eds. *Transforming education: The power of ICT*

Web Resources:

Abbie H. Brown and Timothy D. Green, *The Essential of Instructional Design*
https://www.google.co.in/books/edition/The_Essentials_of_Instructional_Design/F8wBCgAAQBAJ?hl=en&gbpv=1&pg=PP1&printsec=frontcover

George M. Piskurich, *Rapid Instructional Design*,
https://www.google.co.in/books/edition/Rapid_Instructional_Design/yitUBgAAQBAJ?hl=en&gbpv=1&pg=PR1&printsec=frontcover

William Rothwell et. al., *Mastering the Instructional Design Process: A Systematic Approach*
https://www.google.co.in/books/edition/Mastering_the_Instructional_Design_Proce/C4ggCwAAQBAJ?hl=en&gbpv=1&pg=PP1&printsec=frontcover

John S. Hoffman, *Instructional Design: Step by Step*
https://www.google.co.in/books/edition/Instructional_Design_Step_by_Step/3SqOvnNpyOQC?hl=en&gbpv=1&pg=PP1&printsec=frontcover

Yefim Kats, Learning Management Systems and Instructional Design,
https://www.google.co.in/books/edition/Learning_Management_Systems_and_Instruct/0xrvAmrRA8sC?hl=en&gbpv=1&pg=PP1&printsec=frontcover
<https://youtu.be/aLqUmEmzOtY>
<https://youtu.be/viAdUNRiYqk>
<https://youtu.be/XCpVlggr7Mc>
<https://youtu.be/y6uEn4Ee90M> 5. <https://youtu.be/TzHBfRkxEec>
<https://www.education.gov.in/en/e-content>
https://www.researchgate.net/publication/258206638_Need_of_e-content_development_in_Education

Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Introduction	Lecture Discussion	15
Unit 2	E-Content Development	Lecture Discussion	15
Unit 3	Models and Processes in Instructional Design	Lecture Discussion	15
Unit 4	Production and Implementation	Lecture Discussion Practice	15

Evaluation Pattern

A) Continuous Internal Evaluation: Maximum Marks: 40

Method	Marks
Class test, home assignment, project, presentation, viva-voce 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	All Units	Objectives (All units)	15
Q. 2	Unit 2	Short Notes (All units) (three out of five)	15
Q. 3	Unit 3	Long Answer Questions (Unit I & II) (one out of two)	15
Q. 4	Unit 4	Long Answer Questions (Unit III & IV) (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

***Revised Syllabus of Courses of Master of Arts (M.A.)
Programme at Semester I
With Effect from the Academic Year 2023-2024***

Name of the Course	Author Study: Shakespeare
Course Code	23_PAENG107
Class	M.A.
Semester	I
No of Credits	4
Nature	Theory
Type	Major: Elective
Relevance with Employability/ Entrepreneurship/ Skill development	NA

Course Outcomes:

At the end of the course, learners will be able to :

1. Gain a broad understanding of Shakespeare's contribution to English literature.
2. Understand the major themes, characters, and ideas found in Shakespeare's plays and poetry.
3. Identify and explain different genres used by Shakespeare, such as tragedy, comedy, history, and poetry.
4. Discuss how Shakespeare's works reflect human emotions, relationships, and social or political issues.
5. Analyse the language, style, and literary techniques used by Shakespeare across different forms.

Curriculum:

Sr. No.	Modules / Units
1	Tragedies (15 Lectures)
	1.Hamlet 2.King Lear
2	Comedies (15 Lectures)
	1.Much Ado about Nothing 2.Measure for Measure
3	History Plays (15 Lectures)
	1.Anthony and Cleopatra 2.Henry IV – Part II
4	Poetry (15 Lectures)
	1. Venus and Adonis 2. Sonnets i. “Shall I compare thee to a Summer’s day” – Sonnet 18 ii. “When in disgrace with fortune and men’s eyes” – Sonnet 29 iii. “Since brass, nor stone, nor earth, nor boundless sea” – Sonnet 65 iv. “That time of year thou may’st in me behold” – Sonnet 73 v. “Let me not to the marriage of true minds” – Sonnet 116 vi. “The expense of spirit in a waste of shame” – Sonnet 129 vii. “My mistress’ eyes are nothing like the sun” –Sonnet 130 viii. “When my love swears that she is made of truth” –Sonnet 138

Learning Resources recommended:

1. Adelman, Janet. The Common Liar: An Essay on Antony and Cleopatra (1973)
2. Bradley, A.C. Shakespearean Tragedy (1904)
3. Bloom, Harold, ed. William Shakespeare. 3 vols.
4. One volume each on the tragedies (1984), comedies and romances (1986), and histories and poems (1986).
5. Callaghan, Dymphna. A Feminist Companion to Shakespeare (2016)
6. Dollimore, Jonathan and Alan Sinfield, eds. Political Shakespeare: Essays in Cultural Materialism. 2nd Edition. (1994)
7. Elsom, John. Is Shakespeare Still Our Contemporary? (2004)
8. Harris, Jonathan Gil. Shakespeare and Literary Theory (2010)
9. Kott, Jan. Shakespeare Our Contemporary (1964)
10. McDonald, Russ, ed. Shakespeare: An Anthology of Criticism and Theory, 1945-2000 (2004)
11. Parker, Patricia and Geoffrey Hartmann, eds. Shakespeare and the Question of

Theory. (1985)

12. Patricia Parker. *Shakespeare from the Margins: Language, Culture, Context* (1996)

13. Rackin, Phyllis. *Shakespeare and Women* (2005)

14. James Schiffer. *Shakespeare's Sonnets: Critical Essays* (2000)

15. Lenz, Carolyn, Gayle Green and Carol Neely, eds. *The Woman's Part: Feminist Criticism of Shakespeare*. 1980.

16. Smith, Bruce R. *Shakespeare and Masculinity* (2000)

17. Traub, Valerie. *Desire and Anxiety: Circulations of Sexuality in Shakespearean Drama* (1992)

18. Traub, Valerie. *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race* (2016)

19. Wells, Stanley, ed. *The Cambridge Companion to Shakespeare*. (1986)

References by Genre

The Comedies and Romances

1. Adams, Roberts. *Shakespeare: the Four Romances*. (1989)

2. Bryant, J.A., Jr. *Shakespeare and the Uses of Comedy* (1986)

3. Collins, Michael J., ed. *Shakespeare's Sweet Thunder: Essays on the Early Comedies* (1997)

4. Gay, Penny. *As She Likes It: Shakespeare's Unruly Women* (1994)

5. Hillman, Richard. *William Shakespeare: The Problem Plays*. (1993)

6. Mangan, Michael. *A Preface to Shakespeare's Comedies, 1594-1603*. (1996)

7. Ornstein, Robert. *Shakespeare's Comedies: From Roman Farce to Romantic Mystery*. (1986)

8. Ryan, Kiernan, ed. *Shakespeare: The Last Plays*. (1999)

9. Teague, Frances. *Acting Funny: Comic Theory and Practice in Shakespeare's Plays* (1994)

The Tragedies

1. Dollimore, Jonathon. *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and His Contemporaries*. (1984)

2. Garner, Shirley Nelson and Madelon Sprengnether. *Shakespearean Tragedy and Gender*. (1996)

3. Mack, Maynard. *Everybody's Shakespeare: Reflections Chiefly on the Tragedies*. 1993.

Mangan, Michael. *A Preface to Shakespeare's Tragedies* (1992)

4. McAlindon, T. *Shakespeare's Tragic Cosmos* (1991)

5. Zimmerman, Susan, (ed.) *Shakespeare's Tragedies* (1998)

The Histories

1. Holderness, Graham. *Shakespeare: The Histories* (2000)

2. Levine, Nina S. *Women's Matters: Politics, Gender and Nation in Shakespeare's Early History Plays* (1998)

3. Norwich, John Julius. *Shakespeare's Kings: The Great Plays and the History of England in the Middle Ages 1337-1485* (1999)

4. Rackin, Phyllis. Stages of History: Shakespeare's English Chronicles (1990)
5. Saccio, Peter. Shakespeare's English Kings. 2nd Edition (2000)
6. Spiekerman, Tim. Shakespeare's Political Realism: The English History Plays (2001)

Teaching Plan

Unit	Title	Expected Date of Completion	Teaching Method
1	Tragedies	Sept 5	Lecture/ Discussion
2	Comedies	Sept end	Lecture/ Discussion
3	History Plays	Oct 15	Lecture/ Discussion
4	Poetry	Nov first week	Lecture/ Discussion

Evaluation Pattern

A) Internal Evaluation - 40 Marks

Method	Marks
Class test (online/offline)	20
assignment/research paper	10
Attendance and participation	10

B) Semester End Examination: 60 Marks 2 Hours

Question 1 – Essay on Unit I (one out of two) :15 Marks
Question 2 – Essay on Unit II (one out of two) :15 Marks
Question 3 – Essay on Unit III (one out of two) :15 Marks
Question 4 – Essay on Unit IV (one out of two) :15Marks

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: 11/12/2025

Place: Ratnagiri

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

***Revised Syllabus of Courses of Master of Arts Programme
at Semester I***

With Effect from the Academic Year 2023-2024

Name of the Course	Research Methodology
Course Code	23_PAENG108
Class	M.A.
Semester	I
No of Credits	4
Nature	Theory
Type	Research Methodology
Relevance with Employability/ Entrepreneurship/ Skill development	This course aims to familiarize the learners with the essentials of academic research in general and literature and language in particular. It offers a thorough introduction to the concept of research, the terminologies associated with research activity and its systematic planning and execution. Through extensive practice, the course would develop in learners an ability to identify research problems and to use various tools and techniques of research to write a dissertation/thesis/research proposal using the latest referencing and bibliographic style manual.

Course Outcomes:

By the end of this course, the students should be able to:

1. apply proper research methods pertinent to English studies and related fields
2. formulate their own research questions and write research papers.

Curriculum:

Sr. No.	Modules / Units
1	Introduction to Research : (05 Lectures)
	a. Meaning ,objectives and significance b. Types /Methods and approaches of research c. Criteria of a good research

2	Key Concepts in Research (10 Lectures)
	a. Research Problem b. Hypothesis c. Research Design d. Primary and Secondary Data e. Sample and Sampling Design f. Reference List and Footnotes g. Quotations and Citations h. Bibliography i. Appendix
3	Methods and Tools of Data Collection (Lectures 05)
	a. Observation b. Interviews c. Questionnaires d. Schedules
4	Interpretation and Report Writing: (Lectures 10)
	a. Meaning of Interpretation b. Technique of Interpretation
5	Writing a Research Report: (Lectures 15)
	a. Types of Reporting b. Steps in Report Writing c. Ethics and Language of Research Report d. Mechanics of writing a Research Report
6	Methods of Literary Research : (Lectures 15)
	a. Textual Analysis b. Archival Methods c. Discourse Analysis d. Creative Writing

Recommended Style Guide: MLA Handbook. Modern Language Association of America; 9th Edition, 2021.

Learning Resources:

1. For Unit I to V- Chapters 1,2,3,4,6 &14 from 'Research Methodology :Methods and Techniques' by C.R.Kothari , (Second Revised Edition) , New Age International Publishers
2. For Unit VI- Following essays from ' Research Methods in English Studies' by Gabriele Griffin :
 - a. Textual Analysis as a Research Method (Catherine Belsey)
 - b. Archival Methods (Carolyn Steedman)
 - c. Discourse Analysis (Gabriele Griffin),
 - d. Creative Writing as a Research Method (Jon Cook)
3. Research Methods in English: M.P. Sinha, Atlantic,2018
4. Academic Writing: A Handbook for International Students: Stephen Bailey
5. MLA handbook for Writers of Research Papers: Latest edition
6. The Chicago Manual of Style: Latest edition

Teaching Plan

Unit	Title	Expected Date of Completion	Teaching Method
1	Introduction to Research	Aug end	Lecture
2	Key Concepts in Research	Sept IIInd week	Lecture
3	Methods and Tools of Data Collection	Sept end	Lecture
4	Interpretation and Report Writing:	Mid Oct	Lecture
5	Writing a Research Report	Oct 3rd Week	Lecture
6	Methods of Literary Research	Nov 1st week	Lecture

Evaluation Pattern

A) Internal Evaluation - 40 Marks

Method	Marks
Class test (online/offline)	20
assignment/research paper	10
Attendance and participation	10

B. Semester End Evaluation (Paper Pattern)

Question No	Unit	Marks 60
1 A) Essay type OR B) Short Notes(2 /3)	1	10
2 A)Short Notes (3/ 5) B) MCQs/ Objective type	2	10 10
3 Essay type A) OR B)	3 & 4	15
4 Essay type A) OR B)	5 & 6	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: 13/10/2023
Place: Ratnagiri

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

***Revised Syllabus of Courses of Master of Arts (M.A.)
Programme at Semester II
With Effect from the Academic Year 2023-2024***

Name of the Course	English Drama from Shakespeare to the Present
Course Code	23_PAENG201
Class	M.A.
Semester	II
No of Credits	4
Nature	Theory
Type	Major: Mandatory
Relevance with Employability/ Entrepreneurship/ Skill development	NA

Course Outcomes:

At the end of the Course, the learner would

CO1 able to demonstrate abilities to appreciate and critically evaluate English Drama.

CO2 be capable of identifying different types of drama and their contexts

Curriculum:

Sr. No.	Modules / Units
1	The Elizabethan and Jacobean Period (15 Lectures)
	Section A: 1. Background : Beginning of Drama in England, Mystery plays, Miracle plays, Moralities, Interludes, Renaissance, Humanism, Reformation, Elizabethan Stage, University Wits, Shakespearean Plays, the Blank Verse, Comedy of Humours, Jacobean Drama, Decline of drama 2. Representative Dramatists: Thomas Kyd, John Lyly, Robert Greene, Thomas Lodge, Christopher Marlowe, William Shakespeare, Ben Jonson, Thomas Dekker, John Heywood, George Chapman, Cyril Tourneur, John Webster, Beaumont, John Fletcher, Philip Massinger, Thomas Middleton, William Rowley, John Ford, James Shirley, Section B: Drama William Shakespeare: <i>The Merchant of Venice</i>

	Christopher Marlowe: <i>Doctor Faustus</i>
2	The Restoration Period (15 Lectures)
	Section A: Background 1. Background: English Civil War, Puritan Regime, Restoration, Rise of Party Politics, Age of Satire, Heroic plays, Restoration Comedy of Manners, Blank Verse Tragedy, 2. Representative Dramatists: John Dryden, Sir John Etherege, Sir Charles Sedley, William Wycherley, William Congreve, George Farquhar, Sir John Vanbrugh, John Gay, Roger Boyle, Joanna Baillie, Oliver Section B: Drama William Congreve: <i>The Way of the World</i> William Wycherley: <i>The Country Wife</i>
3	Drama of the Eighteenth and Nineteenth Century (15 Lectures)
	Section A: 1. Background: Neo-Classicism, Eighteenth Century Comedy of Manners, Sentimental Comedy, Aesthetic Movement, Problem Plays, Drama of Ideas 2. Representative Dramatists: Colley Cibber, Richard Steele, George Lillo, Oliver Goldsmith, R.B. Sheridan, Hugh Kelley, Richard Cumberland, T. W. Robertson, Sir Arthur Wing Pinero, Henry Arthur Jones, G. B. Shaw, S. M. Synge. Section B: Drama Oliver Goldsmith: <i>She Stoops to Conquer</i> G. B. Shaw: <i>Candida</i>
4	Modernism and After (15 Lectures)
	Section A: 1. Background: Realism, Modernism and its features, World War I and II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Irish Dramatic Revival Movement, Postmodernism. Existentialism, Absurd Drama, Poetic Drama, Angry Young Men Dramatists, Kitchen Sink drama 2. Representative Dramatists: T. S. Eliot, Terence Rattigan, Samuel Becket, John Osborne, Harold Pinter, Arnold Wesker, John Arden, John Whiting, Brendan Behan, Shelagh Delaney, Robert Bolt, W.B. Yeats, Sean O' Casey Section B: Drama Shelagh Delaney: <i>A Taste of Honey</i> T. S. Eliot: <i>Murder in the Cathedral</i>

Learning Resources recommended:

A] Books and Textbooks:

1. Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London:
2. Boulton, Marjorie, *Anatomy of Drama*
3. Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy*, Cambridge, 1935
4. Bradley, A. C. *Shakespearean Tragedy*, London: Macmillan, 1904.
5. Brooks Cleanth and Fiedelston, *Understanding Drama*
6. Esslin Martin. *The Theatre of the Absurd*. Garden City NJ, Doubleday, 1961
7. Esslin, Martin. *Absurd Drama*, Harmondsworth: Penguin, 1965.
8. Evans, Ifor. *A Short History of English Drama*.
9. Gascoigne, Bamber, *Twentieth Century Drama*, London: Hutchinson, 1962.
10. Leech, Clifford. *Marlowe: A Collection of Critical Essays*, London, 1964
11. Nicoll, Allardyce, *Theory of Drama* (New York, Thomas Crowell Co., 1931) Putnam Publishing, 1976
12. Steiner, George *The Death of Tragedy*, London: Faber and Faber, 1961.
13. Styan, J. L. *Modern Drama in Theory and Practice*, 3 vols. Cambridge, 1981.
14. Taylor, John Russell. *Anger and After*. Baltimore: Penguin Books, 1963.
15. Una Ellis-Fermor. *Jacobean Drama*, University Paperbacks, Methuen, 1935

Teaching Plan

Unit	Title	Expected Date of Completion	Teaching Method
1	The Elizabethan and Jacobean Period	Dec end	Lecture Film show
2	The Restoration Period	Jan 3rd week	Lecture Film show
3	Drama of the Eighteenth and Nineteenth Century	Feb end	Lecture Film show
4	Modernism and After	March end	Lecture Film show

Note:

1. Teachers are expected to refer to 'Section A' as a context while teaching texts in 'Section B'.
2. 'Section A' of each unit is to be used for students' self – study. Students may take the guidance of teachers as and when required.
3. The students' study of 'Section A' should be tested through class tests and assignments.
4. Semester End Examination questions should be based on 'Section B' of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Evaluation Pattern**A) Internal Evaluation - 40 Marks**

Method	Marks
Class test (online/offline)	20
One written assignment/research paper	10
Attendance and participation	10

B) Semester End Examination: 60 Marks Hours: 2

Question 1 – Essay on Unit I (one out of two) :15 Marks

Question 2 – Essay on Unit II (one out of two) :15 Marks

Question 3 – Essay on Unit III (one out of two) :15 Marks

Question 4 – Essay on Unit IV (one out of two) :15 Marks

Date: 11/12/2025

Place: Ratnagiri

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

***Revised Syllabus of Courses of Master of Arts (M.A.) Programme at Semester II
With Effect from the Academic Year 2023-2024***

Name of the Course	Literary Theory: Post World War II
Course Code	23_PAENG202
Class	M.A.
Semester	II
No of Credits	4
Nature	Theory
Type	Core
Relevance with Employability/ Entrepreneurship/ Skill development	NA

Course Outcomes:

At the end of the Course, the learners would have:

- I. developed an awareness of the chronological evolution of literary criticism theory
- II. become aware of the trends and cross-disciplinary nature of literary theories.
- III. acquired a sense of application of literary theory to the interpretation of literary texts.

Curriculum:

Sr. No.	Modules / Units
1	Structuralism, Post-Structuralism and Deconstruction (15 Lectures)
	A. Terms and Concepts Text and writing (Ecriture), Sign (Signifier and Signified), Langue and Parole, Transcendental signified, Aporia, Difference, Discourse B. Critical Essays (All the essays are from Modern Criticism and Theory: A Reader) 1. Roland Barthes – “The Death of the Author” 2. Jacques Derrida – “Structure, Sign and Play in the Discourse of the Human Sciences” 3. Jean Baudrillard – “Simulacra and Simulations”
2	Gender Studies, Subaltern Studies and Psychoanalysis (15 Lectures)

	A. Terms and Concepts Gender, Masculinity, Femininity, Phallogocentric discourse, Gynocriticism, Subaltern, Hybridity, Id, Ego and Superego, Oedipus Complex, Sublimation, Symbolism B. Critical Essays 1. Judith Butler – “Subjects of Sex/Gender/Desire” (From Gender Trouble) 2. Gayatri Spivak – “Can the Subaltern Speak?” 3. Juliet Mitchell – “Femininity, Narrative and Psychoanalysis” (From Modern Criticism and Theory: A Reader)
3	Reader Response, Marxism and New Historicism (15 Lectures)
	A. Terms and Concepts Phenomenology, Implied Reader, Affective Stylistics, Interpretative Communities, Base and Superstructure, Ideology, Hegemony, Political Unconscious, Circulation, Context, Culture, History and Narrative B. Critical Essays 1. Stanley Fish - “Interpreting the Variorum”(From Modern Criticism and Theory: A Reader) 2. Fredric Jameson- “The Politics of Theory: Ideological Positions in the Postmodernism Debate” (From Modern Criticism and Theory: A Reader) 3. Stephen Greenblatt – “Resonance and Wonder” (From Learning to Curse)
4	Postcolonialism, Ecocriticism and Technocriticism (15 Lectures)
	A. Terms and Concepts Colonialism, Orientalism, Hybridity, Subaltern, Anthropocentrism and Ecocentrism, Pastoralism, Ecofeminism, Scientific Progress, Technoethics, Afrofuturism, Science Fiction (Space Opera, Cyberpunk and Biopunk) B. Critical Essays 1. Bill Ashcroft, Gareth Griffith and Helen Tiffins - “Cutting the Ground” (From The Empire Writes Back) 2. Cheryll Glotfelty - “Literary Studies in an age of Environmental Crisis” (From The Ecocriticism Reader) 3. Haraway, Donna. - A Cyborg Manifesto”. Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in Simians, Cyborgs and Women: The Reinvention of Nature (New York: Routledge, 1991), pp.149-181.

References:

1. Abrams, M. H. A Glossary of Literary Terms. (8th Edition) New Delhi: Akash Press, 2007.
2. Ashcroft, Bill; Griffiths, Graham; Griffiths, Gareth; Ashcroft, Frances M.; Tiffin, Helen. The Empire Writes Back: Theory and Practice in Post-Colonial Literatures. 2002.
3. Baldick, Chris. The Oxford Dictionary of Literary Terms. Oxford: OUP, 2001.
4. Banerjee, Prantik. Cultural Studies: Texts and Contexts. Dattasons, Nagpur, 2021.

5. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
6. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. NY: Routledge. 1990.
7. Castle, Gregory. *The Blackwell Guide to Literary Theory*. USA, UK, Australia: Blackwell Publishing. 2007.
8. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. Ed. London: Routledge & Kegan Paul, 1987.
9. Glotfelty, Cheryll and Harold Fromm (Ed.) *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: The University of Georgia Press, 1996.
10. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
11. Haraway, Donna. *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*. *Simians, Cyborgs and Women: The Reinvention of Nature*. New York; Routledge, 1991. pp.149-181.
13. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
14. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader*. (Second edition). New Delhi: Pearson, 1988.
15. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
16. Pawar, Pramod Ambadasrao. *Trans- Deconstruction: Theory on Monism*. Cameroon: Nyaa Publishers, 2021.
17. Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
18. Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.
19. Spivak, Gayatri. *Can the Subaltern Speak?* In Nelson, Cary; Grossberg, Lawrence (eds.). *Marxism and the Interpretation of Culture*. Basingstoke: Macmillan. 1988. pp. 271–313.
20. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York: Garland Publishing, 1999.
21. Wallwork, Adrian. *English for Writing Research Papers*. London: Springer. 2011.
22. Wolfreys, Julian. Ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

Teaching Plan

Unit	Title	Expected Date of Completion	Teaching Method
1	Structuralism, Post-Structuralism and Deconstruction	January end	Lecture
2	Gender Studies, Subaltern Studies and Psychoanalysis	February end	Lecture
3	Reader Response, Marxism and New Historicism	March end	Lecture
4	Postcolonialism, Ecocriticism and Technocriticism	Mid April	Lecture

Evaluation Pattern

A) Internal Evaluation - 40 Marks

Method	Marks
Class test (online/offline)	20
One written assignment/research paper	10
Attendance and participation	10

B) Semester End Examination: 60 Marks Time: 2 Hours

Question Paper Pattern

Question 1 - Essay on Unit I (one out of two) : 15 Marks

Question 2 - Essay on Unit II (one out of two) : 15 Marks

Question 3 - Essay on Unit III (one out of two) : 15 Marks

Question 4 - Essay on Unit IV (one out of two) : 15 Marks

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: 13/10/2023

Place: Ratnagiri

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

***Revised Syllabus of Courses of Master of Arts (M.A.)
Programme at Semester II
With Effect from the Academic Year 2023-2024***

Name of the Course	Linguistics and the English Language
Course Code	23_PAENG203
Class	M.A.
Semester	II
No of Credits	4
Nature	Theory
Type	Core
Relevance with Employability/ Entrepreneurship/ Skill development	NA

Course Outcomes:

Having successfully completed this course, the learner would:

1. have adequate knowledge of linguistics .
2. be able to demonstrate his/her skill of linguistic analysis.
3. be able to apply his/her knowledge in recognising different varieties of English language.

Curriculum:

Sr. No.	Modules / Units
1	Introduction to Linguistics (15 Lectures)
	A] Introduction to Linguistics - Meaning - Modern Linguistics - Branches of Linguistics B] Sounds of Language - Phonetics and Phonology - Speech Mechanism - Classification and Description of Speech Sounds

	C]Word Formation -Neologisms -Borrowing -Compounding -Clipping -Conversion -Coinage -Derivation
2	Syntax and Semantics (15 Lectures)
	A] Grammar and Syntax of English: -Parts of Speech -Agreement -Grammatical Gender -Subjects & Objects -Word Order B]Semantics : -Semantic Features -Semantic Roles -Lexical Relations -Collocation
3	Pragmatics and Discourse Analysis (15 Lectures)
	A] Pragmatics : -Context -Reference -Presupposition -Pragmatic Markers -Speech Acts B] Discourse Analysis -Discourse -Cohesion -Coherence -The Cooperative Principle
4	Language Variation in English (15 Lectures)

	A] Regional Variation in English Language -The Standard English -Dialectology -Pidgins & Creoles of English -Diglossia B]Social Variation in English -Sociolinguistics -Speech Style & Style Shifting -Register -Slang C]Temporal Varieties of English -Old English -Middle English -Modern English D]Indian English -Phonological features -Morphological features -Syntactic features
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Learning Resources :

1. Aitchison, Jean. Linguistics. Teach Yourself Series. Hodder and Stoughton, 1983.
2. Baker, C. L. English Syntax. The MIT Press, 1995.
3. Berk, Lynn. M. English Syntax. Oxford University Press, 1999.
4. Brown, Gillian, and George Yule. Discourse Analysis. Cambridge University Press, 1983.
5. Carstairs-McCarthy, Andrew. An Introduction to English Morphology. Edinburgh University Press, 2002.
6. Crystal, David. Dictionary of Linguistics and Phonetics. Blackwell, 1980 rpt. 1995.
7. Crystal, David. The Cambridge Encyclopedia of Language. Cambridge University Press, 1987.
8. Huddleston, Rodney and Geoffrey K. Pullum. A Student's Introduction to English Grammar. Cambridge University Press, 2005.
9. Jones, Daniel. An Outline of English Phonetics. Cambridge University Press, 1972.
10. Leech, G., M. Deuchar and R. Hoogenraad. English Grammar for Today. Macmillan, 1982.
11. Lyons, J. Language, Meaning and Context. Cambridge University Press, 1981.
12. Quirk, R and S. Greenbaum. A University Grammar of English. Longman, 1973.
13. Trask, Robert Lawrence. Language: The Basics. Routledge, 2003.
14. Yule, George. The Study of Language: An Introduction. Cambridge University Press, 2006.

Teaching Plan:

Unit	Title	Expected Date of Completion	Teaching Method
1	Introduction to Linguistics	December End	Lecture
2	Syntax and Semantics	January End	Lecture + Practice
3	Pragmatics and Discourse Analysis	February End	Lecture + Practice
4	Language Variation in English	March End	Lecture

Evaluation Pattern**A) Internal Evaluation - 40 Marks**

Method	Marks
Class test (online/offline)	20
One written assignment/research paper	10
Attendance and participation	10

B) Semester End Examination: 60% (60 Marks)

Question No	Unit	Marks
1.A) Essay type	1-A	8
1.B) Objective	1-B & C	7
2 A) Objective	2 -A	5
2 B) Short notes ($\frac{2}{3}$)	2-B	10
3 A) Short notes ($\frac{3}{5}$) OR 3 B) Rewriting the given passage for better cohesion and coherence	3 A — 3B	15
4) Attempt any one of the two essay type questions.	4 A — 4 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: 13/10/2023

Place: Ratnagiri

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

Revised Syllabus of Courses of Master of Arts (M.A.)
Programme at Semester II
With Effect from the Academic Year 2023-2024

Name of the Course	Post-colonial Indian English Literature
Course Code	23_PAENG204
Class	M.A.
Semester	II
No of Credits	2
Nature	Theory
Type	Major: Mandatory
Relevance with Employability/ Entrepreneurship/ Skill development	NA

Course Outcomes:

On completing the course, the students would be able to

- critically analyze postcolonial Indian literature
- understand how ancestry, race, history, and identity are reflected in the literary texts
- understand current debates around colonialism and its contemporary legacies

Curriculum:

Sr. No.	Modules / Units
1	Background and Concepts (15 Lectures)
	A. Theory of Colonialism and Postcolonialism, Key Concepts- Exile, Hybridity, Identity Crisis, Loss of Culture and Language, Cultural Imperialism B. i. Non-Indian Postcolonial Thinkers - Wole Soyinka (Postcolonial identity), Chinua Achebe (Postcolonial aesthetic), Ashcroft, Bill (Postcolonialism), Edward Said (Orientalism) ii. Indian Postcolonial Thinkers - Homi K Bhabha(Hybridity), Ajaj Ahmad (Nation), Gayatri Spivak (Subaltern), Bhalchandra Nemade (Nativism)

2	Texts (15 Lectures)
	A) 1. Amitav Ghosh, The Calcutta Chromosome (1995) OR 2. Salman Rushdie, The Midnight's Children (1981) B) 1. Jhumpa Lahiri, The Interpreter of Maladies (1999) (Selected Short Stories: The Interpreter of Maladies, A Temporary Matter, Sexy, The Third and Final Continent) OR 2. Rohinton Mistri, Tales from Firozsha Baag (1987) (Selected Short Stories: The Ghost of Firozsha Baag, One Sunday, Of White Hairs and Cricket, Lend me Your Light)

References:

1. Ashcroft, Bill Ashcroft et al, eds. The Empire Writes Back, London and New York: Routledge, 2006. Print.
2. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. Key Concepts in Post-Colonial Studies, London and New York: Routledge, 1998. Print.
3. King, Bruce, ed. The New National and Postcolonial Literatures: An Introduction, Oxford: Clarendon, 1996.
4. Killam, G. D. The Novels of Chinua Achebe. Studies in African Literature Series, London: Heinemann, 1978.
5. P Sarkar Parama ,Postcolonial Literatures, Orient Black Swan,2016 What is Post colonialism, What is Post Colonial Theory And Postcolonial Terms?
6. Childs, Peter and Patrick Williams. An Introduction to Post colonial Theory. Hemel Hempstead, 1997
7. Jansohl, Herausgegeben Christa. Companion to the New Literatures in English. Berlin: Erich Schmidt, 2002.
8. Patrick Williams and Laura Chrisman, eds : Colonial Discourse and Post Colonial Theory : A Reader
9. John McLeod, Beginning Post Colonial Theory New York Manchester University.
10. Thieme, John, ed. The Arnold Anthology of Post colonial Literatures in English, London: Commonwealth. Newyork: Peter Lang, 2002.
11. Benjamin, Andrew et al. Postcolonial Cultures and Literatures: Modernity and the Commonwealth. Newyork : Peter Lang, 2002
12. Dennis Walder: Postcolonial Literatures in English History, Language theory

13. Said, Edward. *Orientalism*, Routledge : London 1978
 14. Ahmad, Aijaz, *In theory : Classes, Nations, Literatures* (Delhi: Oxford University Press, 1994)
 15. Abraham, Taisha. *Introducing Postcolonial Theories*. (Delhi : Macmillan India Ltd, 2007).
 16. Barker, F., P. Hulme and M. Iversen, (eds.) *Colonial Discourse/Postcolonial Theory*. (Manchester : Manchester University Press, 1994)
 17. Bhabha, Homi. *The Location of Culture*. (London: Routledge, 1994)
 18. ----- *Nation and Narration* (London : Routledge, 1998)
 19. Boehmer Elleke, *Empire Writing : An Anthology of colonial Literature, 1870-1918*. (Oxford : Oxford University Press, 1999)
 209. ----- *Colonial and Postcolonial Literature* (Oxford: Oxford University Press, 1995)
- M.A Ist year Semester IInd Page 10
21. Cesaire, Aime. *Discourse on Colonialism*. (New York : Monthly Review Press, 1972)
 22. Chides, Peter and R. J. Patrick Williams. *An Introduction to Postcolonial Theory*. (London : Prentice Hall, 1977)
 23. Fanon, Frantz. *Black Skin, White Masks*. (London : Pluto, 1986)
 24. ----- *The Wretched of the Earth*. (London : penguin 1990)
 25. Gandhi, Leela. *Postcolonial Theory : A Critical Introduction*. (Delhi: Oxford University, 1998)
 26. Harlow, Barbara, *Resistance Literature* (New York and London : Methuen, 1987)
 27. Hulme, Peter, ed. *Postcolonial Theory and Colonial Discourse*. (Manchester : Manchester University Press, 1993)
 28. JanMohamed Abdul. *Manichean Aesthetics : The Politics of Literature in Colonial Africa*. (Amherst : University of Massachusetts Press, 1983)
 29. Loomba, Ania. *Colonialism / Post Colonialism* (London : Routledge, 1998)
 30. Miller, D. M. et al, *Dominance and Resistance*. (London : Unwin Hyman, 1989)
 31. Moore, Gilbert Bart. *Post-Colonial Theory : Contexts, Practices, Politics*. (London : Verso, 1997)
 32. McLeod, John. *Beginning Postcolonialism* (Manchester : Manchester University Press, 2007)
 33. Memmi, Albert. *The Colonizer and the Colonized*. (New York : Oxon Press, 1965)
 34. Mennoni, Octave. *Prospero and Caliban : The Psychology of Colonization*. trans, by Pamela Powerland. (New York : Prager, 1966)
 35. Mongia, Padmini, (ed.), *Contemporary Post-Colonial Theory : A Reader*. (New Delhi : Oxford University Press, 2000)
 36. Nandy, Ashish. *The Intimate Enemy : Loss and Recovery of Self under Colonialism*. (New Delhi : Oxford University Press, 1983)
 37. Ngugi Wa Thiong'O, *Decolonizing the Mind : The Politics of Language in African Literature*. (London: James Currey 1986)
 38. Said, Edward. *Culture and Imperialism*. (London :Chatto and Windus, 1993)

39. Spivak, Gayatri. In other worlds : Essays in Cultural Politics (London : Routledge, 1987)
 40. Tomlinson, John. Cultural Imperialism. (London : Printer, 1991)
 41. Walder, Dennis. Post-Colonial Literature in English : History, Language, Theory. (Oxford : Blackwell, 2002)
 42. Williams, Patrick and Laura Chrisman. Colonial Discourse and Post-Colonial Theory. (Hemel Hempstead : Harvester Wheatsheaf, 1994)
 43. Young, Robert J. C. Postcolonialism : An Historical Introduction (Oxford : Blackwell, 2001)
- M.A Ist year Semester IInd Page 11
44. Young, S. C. Colonial Desire : Hybridity in Theory, Culture and Race. (London : Routledge, 1995)

MOOCS:

Lecture 01- Introduction: What is Postcolonialism? <https://nptel.ac.in/courses/109104116/>
 Postcolonial Literature: <https://nptel.ac.in/noc/courses/noc17/SEM1/noc17-hs12/>

Teaching Plan

Unit	Title	Expected Date of Completion	Teaching Method
1	Background and Concepts	Jan end	Lecture
2	Texts	Mid April	Lecture

Evaluation Pattern

A) Internal Evaluation - 40 % (20 Marks)

Method	Marks
Class test (online/offline)	10
One written assignment/research paper	05
Attendance and participation	05

B)Semester End Examination: 60% (30 Marks)

Question No	Unit	Marks
1 Short notes. (2 out of 3)	1	15
2. Essay Type questions. (1 out of 2)	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: 13/10/2023

Place: Ratnagiri

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

***Revised Syllabus of Courses of Master of Arts (M.A.)
Programme - Semester II
with Effect from the Academic Year 2023-2024***

Name of the Course	English Fiction from Defoe to the Present
Course Code	23_PAENG205
Class	M.A
Semester	II
No of Credits	4
Nature	Theory
Type	Major Elective

Course Outcomes:

Having successfully completed this course, the learner would

1. be able to demonstrate their knowledge about the style of writing of the novelists that prevailed during the particular age which they represent.
2. be able to Engage critically with a range of novelists' writings and would be able to analyze and interpret any given novel in a wider context.
3. have an enhanced sensitivity towards life.
4. be able to contextualize literary texts with appreciation of other cultures and ways of life.

Curriculum:

Sr. No.	Modules / Units
1	Defoe to the Romantic Fiction (1719-1818) (15 Lectures)
	Section A: a) Background: 18th Century : Rise of the novel , growth of middle-class readership and urban culture., Expansion of print culture, newspapers, and periodicals; Romantic novel, Historical novel, Gothic Novel, (early example of Science Fiction) Romances, Fiction, the sentimental novel or the novel of sensibility, novels of manners, b) Representative Fiction Writers: Daniel Defoe, Samuel Richardson, Henry Fielding, Tobias Smollett, Laurence Sterne, Afra Behn, , Oliver Goldsmith, Mary Shelley, Sir Walter Scott, Jane Austen Section B: Texts I) Daniel Defoe: Robinson Crusoe (1719) II) Mary Shelley: Frankenstein; or the Modern Prometheus (1818)

2	Nineteenth Century Fiction (15 Lectures)
	Section A: a) Background: Rise of Social Novel, Industrialization, reform act of 1832, Politics, Novel of satire, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality, Age of political satire, literary realism, supernatural and fantastic fiction. b) Representative Novelists: Bronte Sisters, George Eliot, Charles Dickens, V.M.Thackeray, Benjamin Disraeli, Charles Kingsley, Lewis Carroll, Anthony Trollope, George Meredith, R.M. Ballantyne, Wilkie Collins, R.L.Stevenson, Thomas Hardy, Elizabeth Gaskell, Samuel Butler, John Galsworthy, Oscar Wilde Section B: Texts I) Emily Bronte : Wuthering Heights (1847) II) Thomas Hardy: The Return of the Native (1878)
3	Twentieth Century Fiction (15 Lectures)
	Section A: a) Background: The Age of ideologies, The influence of Science, technology and Psychology, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature, Cold-war, Modernism, Science Fiction, meta-fiction, Magic realism, Interior monologue, Oedipus complex, psychological novel, Stream of Consciousness novel, Graphic Fiction. b) Representative Novelists: James Joyce, Virginia Wolfe, William Golding, D.H. Lawrence, Joseph Conrad, E. M. Forster, H.G. Wells. Section B: Texts I) William Golding : Lord of the Flies (1954) II) Michael Ondaatje : The English Patient (1992)
4	Twenty First Century Fiction (15 Lectures)
	Section A: Background a) Socio-cultural, political and intellectual (history of ideas): Globalization and literature, Age of social media, adaptations of traditional movements. Digital Literatures, revolution in communication technology, short fiction. b) Representative Novelists: Michael Chabon, Jennifer Egan, Ben Fountain, Ian McEwan, Chimamanda Ngozi Adichie, Zadie Smith, Jeffrey Eugenides. Section B: Texts I) David Mitchell : Cloud Atlas (2004)

	II) Sarah Waters : Little Stranger (2009)
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Learning Resources Recommended:

1. Kettle, Arnold. An Introduction to the English Novel Vol. I. London: Hutchinson, 1974. Print.
2. Lubbock, Percy. The Craft of Fiction. U.S.A.: Create Space, 2010. Print.
3. Lucas, George. The Theory of Novel. London: Merlin Press, 1971. Print.
4. Probyn, Clive T. English fiction of the eighteenth century, 1700-1789. Addison-Wesley Longman Limited, 1987.
5. Watt, Ian. The rise of the novel. Univ of California Press, 2001.
6. Eagleton, Terry. The English Novel: an Introduction. Oxford: Blackwell, 2004.
7. Bakhtin, Mikhail. "Discourse in the Novel." Literary theory: An anthology 2 (1935): 674-685.
8. Boulton, Marjorie. The Anatomy of the Novel. London: Routledge and Kegan Paul, 1975.
9. Booth, Wayne C. The Rhetoric of Fiction. Chicago: University of Chicago Press, 1961.
10. McHale, Brian. Postmodernist fiction. Routledge, 2003.

Unit	Title	Expected Date of Completion	Teaching Method
1	Defoe to the Romantic Fiction (1719-1818)	Dec end	Lecture/ Discussion
2	Nineteenth Century Fiction	Jan 3rd week	Lecture/ Discussion
3	Twentieth Century Fiction	Feb end	Lecture/ Discussion
4	Twenty First Century Fiction	March end	Lecture/ Discussion

Note:

1. Teachers are expected to refer to 'Section A' as a context while teaching texts in 'Section B'.
2. 'Section A' of each unit is to be used for students' self – study. Students may take the guidance of teachers as and when required.
3. The students' study of 'Section A' should be tested through class test and assignments.
4. Semester End Examination questions should be based on 'Section B' of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Evaluation Pattern

- A) Internal Evaluation - 40 Marks

Method	Marks
Class test (online/offline)	20
One written assignment/research paper	10
Attendance and participation	10

B) Semester End Examination: 60% (60 Marks)

Duration: The examination shall be of 2 hours' duration.
 Question Paper Pattern
 Question 1 – Essay on Unit I (one out of two) : 15 Marks
 Question 2 – Essay on Unit II (one out of two) : 15 Marks
 Question 3 – Essay on Unit III (one out of two) : 15 Marks
 Question 4 – Essay on Unit IV (one out of two) : 15 Marks

Date: 11/12/2025

Place: Ratnagiri

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

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

Nomenclature of the Course:	Film and Literature
Class:	M.A. I
Semester:	II
Course Code:	24_PAENG206
No. of Credits:	04
Nature:	Theory
Type:	Elective

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

- CO1- gain a comprehensive understanding of the elements of cinema, including editing, cinematography, mise-en-scène, and the impact of sound.
- CO2- identify narrative patterns and strategies employed in both classical and contemporary cinema.
- CO3- analyze how different adaptations interpret and reinterpret source materials, considering issues of cultural context, audience reception, and artistic innovation.
- CO4- identify and analyse themes of authorship, fidelity, and the nature of storytelling itself as explored in meta-films
- CO5- examine how digital technologies have reshaped the relationship between film and literature, considering issues of interactivity, convergence, and multimodal storytelling.
- CO6- develop critical thinking skills through close analysis of films, literary texts, and scholarly readings.

Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Film as an Art Form	a) The Grammar of Cinema: • Editing • Cinematography • Mise-en-scène • Impact of Sound (Readings –The Language of Film: Signs and Syntax. Chapter 3. Monaco. Pg. 152-227, 2009) b) Film and Narrative: (Readings – Bordwell, 2015; Lothe, 2000) Suggested Films: • Arrival of a Train at La Ciotat (The Lumière Brothers, 1895), • A Trip to the Moon (Georges Méliès1902), • Life of an American Fireman (Edwin S. Porter, George S. Fleming1903), • The Great Train Robbery (Edwin S. Porter 1903),

		• The Birth of a Nation (D.W. Griffith 1915), • <i>Citizen Kane</i> (Orson Welles 1941) (These films could be seen as examples of early cinematic innovations. More contemporary films may be used to understand the issues in Unit I)
Unit 2	Challenges of Adapting Canonical Literary Texts to Film	a) The question of ‘fidelity’ in adaptations Othello: BBC Adaptation Othello (1981). Dir. Jonathan Miller b) Trans-Creations and creative adaptations with special reference to Othello. Any or all of the following films can be used for discussion: • Kaliyattam (1997). Dir. Jayaraj (Malayalam) • Omkara (2006). Dir. Vishal Bhardwaj (Hindi) • O(2001). Dir. Tim Blake Nelson (English) (Readings – Cartmell, 2014; Jackson, 2007; Raengo and Stam, 2010)
Unit 3	Meta-Adaptation	This unit will engage with meta-films which reflect on their status as adaptations. a) The Orchid Thief: A True Story of Beauty and Obsession by Susan Orlean (1998) Film Adaptation – Adaptation (2002). Dir. Spike Jonze (Readings – Semerka and Weimer, 2005; Boozer (2008), Chapter 6 -Tomasula, F., “Adaptation as Adaptation: From Susan Orleans’ The Orchid Thief to Charlie (and ‘Donald’) Kaufman’s Screenplay to Spike Jonze’s Film” (pp. 161-178); Frus and Williams (2010), “Introduction” (1-18), and Chapter 2 - Harner, D. “”Adaptation, The Orchid Thief and the Subversion of Hollywood Conventions” (pp. 31-41))
Unit 4	Film Adaptation, Multi-Modality, The New Media	New viewing platforms and practices Confluence of film and literature as a digital phenomenon a) Film – The Matrix (1999). Dir. The Wachowski Brothers Book Adaptations: a) The Matrix by Joshua Clover (2004) b) The Matrix Trilogy: Cyberpunk Reloaded by Stacy Gillis (2005). (Readings – Monaco, 2009; Pietrzak- Franger, Monika, and Eckart Voigts-Virchow, 2009)

Learning Resources :

Unit I:

1. Bordwell, David. *Narration in The Fiction Film*. Place of publication not identified: Routledge, 2015. Print.
2. Lothe, Jakob (2000), *Narrative in Fiction and Film*. Oxford: Oxford UP.
3. Monaco, James. *How to Read a Film: Movies, Media, And Beyond*. New York: Oxford U.P., 2009. Print.

Unit II:

1. Cartmell, Deborah. *A Companion to Literature, Film and Adaptation*. Malden, Mass.: Wiley-Blackwell, 2014. Print.
2. Jackson, Russell. *The Cambridge Companion to Shakespeare On Film*. Cambridge: Cambridge U Press, 2007. Print.
3. Raengo, Alessandra, and Robert Stam. *Literature and Film: A Guide to Theory and Practice of Film Adaptation*. Malden, Mass.: Blackwell, 2010. Print.

Unit III:

1. Frus, Phyllis, and Christy Williams. "Introduction." *Beyond Adaptation: Essays on Radical Transformations of Original Works*. Jefferson, NC: McFarland & Co, 2010.1-18. Print.
2. Harner, D. "Adaptation, The Orchid Thief and the Subversion of Hollywood Conventions." *Beyond Adaptation: Essays on Radical Transformations of Original Works*. By Phyllis Frus and Christy Williams. Jefferson, NC: McFarland & Co, 2010. 31-41. Print.
3. Simerka, Barbara, and Christopher B. Weimer. "Duplicitous Diegesis: "Don Quijote" and Charlie Kaufman's "Adaptation"." *Hispania* 88.1 (2005): 91-100. Web.
4. Tomasula, F. "Adaptation as Adaptation: From Susan Orlean's The Orchid Thief to Charlie (and 'Donald') Kaufman's Screenplay to Spike Jonze's Film." *Authorship in Film Adaptation*. By Jack Boozer. Austin: U of Texas Press, 2008. 161-78. Print.

Unit IV:

1. Monaco, James. *How to Read a Film: Movies, Media, And Beyond*. New York: Oxford U.P., 2009. Print.
2. Pietrzak-Franger, Monika, and Eckart Voigts-Virchow. *Adaptations: Performing Across Media and Genres: Papers Given on The Occasion of The Seventeenth Annual Conference of The German Society for Contemporary Theatre and Drama in English*. Trier: WVT, Wissenschaftlicher Verlag Trier, 2009. Print.

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 (one out of two)	15
Q. 2	Unit 2	Essay (one out of two)	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

Nomenclature of the Course:	CULTURAL STUDIES
Class:	M.A. I
Semester:	II
Course Code:	24_PAENG207
No. of Credits:	04
Nature:	Theory
Type:	Elective

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

CO1- understand historical trajectory of Cultural Studies

CO2- demonstrate a thorough understanding of key concepts in cultural studies

CO3- analyze seminal texts in relation to broader theoretical frameworks and historical contexts

CO4- identify key arguments in these texts and their implications for understanding culture and society.

CO5- enhance their critical thinking skills by evaluating different perspectives on culture and cultural phenomena

CO6- develop an interdisciplinary perspective by exploring the intersections of cultural studies with other fields such as sociology, anthropology, literature, and media studies.

Syllabus:

Unit No.	Unit Title	Subtitles (Learning Points)
Unit 1	Historical Trajectory of Cultural Studies	1. The Idea of Culture 2. Matthew Arnold: Culture as the Standard of Aesthetic Excellence 3. F R Leavis: Rhetoric of Minority Culture & Mass Civilization 4. Richard Hoggart: Celebrating Working-Class Culture 5. Raymond Williams: Materiality and Historicity of Culture 6. E P Thompson: Culture as Agency 7. Stuart Hall: Politicizing Culture [Questions will be set on the concepts outlined and not on any specific texts.]
Unit 2	Key Concepts in Cultural Studies	1. Ideology 2. Hegemony 3. Representation 4. Agency and Structure 5. Identity, Race, Class, and Gender
Unit 3	Understanding Cultural Studies through a few Critical Texts:	1. Raymond Williams. "Culture" 2. Stuart Hall. "Cultural Studies and its Theoretical Legacies"

		3. Adorno, Theodor and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception"
Unit 4	Theory and Praxis	Text 1: "Culture is Ordinary" by Raymond Williams OR Text 2: "Reification and Utopia in Mass Culture" by Fredric Jameson

Learning Resources recommended:

1. Adorno, Theodor and Max Horkheimer. 2007. "The Culture Industry: Enlightenment as Mass Deception," Pp. 31-41 in Simon During (ed.), *The Cultural Studies Reader*, 3rd Edition. London: Routledge.
2. Hall, Stuart. 1996. "Cultural Studies and its Theoretical Legacies," pp. 262-275 in David Morley and Kuan-Hsing Chen, eds., Stuart Hall: *Critical Dialogues in Cultural Studies*. London: Routledge.
3. Jameson, Fredric Jameson. "Reification and Utopia in Mass Culture" *Social Text*, No. 1 (Winter, 1979), pp. 130-148, Duke University.
4. Williams, Raymond. "Culture is Ordinary" *Resources of Hope, Culture Democracy, Socialism*, London, Verso, p.3-14.
5. Williams, Raymond. 1985. "Culture" pp.87-93 in *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press.

References:

1. Barker, Chris. *Cultural Studies: Theory and Practice*. New Delhi: Sage Publishers, 2012.
2. Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold Publishers, 2003.
3. During, Simon. *Cultural Studies: A Critical Introduction*. London: Routledge, 2005.
4. During, Simon ed. *The Cultural Studies Reader*, London: Routledge, 1993.
5. Easthope, Antony. *Literary into Cultural Studies*. London: Routledge, 1991.
6. Edgar, Andrew and Sedgwick, Peter ed. *Key Concepts in Cultural Theory*. London: Routledge, 1999.
7. Hall, Gary and Birchall, Clare ed. *New Cultural Studies: Adventures in Theory*, Hyderabad: Orient BlackSwan, 2009.
8. Inglis, Fred. *Cultural Studies*. Oxford: Blackwell, 1993.
9. Lewis, Jeff . *Cultural Studies: The Basics*. New Delhi: Sage Publishers, 2008.

10. Louis Althusser. "Ideology and Ideological State Apparatuses (Notes Towards and Investigation)" Pp. 79-87 in Meenakshi Gigi Durham and Douglas Kellner (eds), *Media and Cultural Studies: Key Works*. Malden: Blackwell Publishing.
11. Mulhern, Francis *Culture/Metaculture* London: Routledge, 2000.
12. Marx, Karl. "The Ruling Class and Ruling Ideas" Pp. 58-59 in John Storey (ed) *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson.
13. Payne, Michael ed. *A Dictionary of Cultural and Critical Theory Oxford*: Blackwell, 1996.
14. Proctor, James. *Stuart Hall*. London; Routledge, 2007.
15. Raymond Williams, "Base and Superstructure in Marxist Cultural Theory" *New Left Review* 82:3-16.
16. Pieterse, Jan Nederveen. 1996. "Globalisation and Culture: Three Paradigms," *Economic and Political Weekly* 31 (23): 1389-1393.
17. Sardar, Ziauddin & Van Loon, Borin *Cultural Studies: A Graphic Guide*, London: Icon Books Ltd, 2010.
18. Stuart Hall. "The Work of Representation," p. 15-74 in Stuart Hall (ed). *Representation: Cultural Representation and Signifying Practices*. London: Sage Publications, 1997.

Teaching Plan:

Unit No.	Unit Title	Teaching Methods	No. of Lectures
Unit 1	Historical Trajectory of Cultural Studies	Lecture Discussion	15
Unit 2	Key Concepts in Cultural Studies	Lecture Discussion	15
Unit 3	Understanding Cultural Studies through a few Critical Texts:	Lecture Discussion	15
Unit 4	Theory and Praxis	Lecture Discussion	15

Evaluation Pattern

A) Continuous Internal Evaluation: Maximum Marks: 40

Method	Marks
(Class test, home assignment, seminar, viva voce, 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 (one out of two)	15
Q. 2	Unit 2	Essay (one out of two)	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

R.E. Society's
R. P. Gogate College of Arts and Science and R. V. Jogalekar
College of Commerce, Ratnagiri (Autonomous)

Name of the Course	On Job Training
Course Code	23_PAENG208
Class	MA I
Semester	II
No of Credits	4
Nature	Practical
Type	On Job Training
Relevance with Employability/ Entrepreneurship/ Skill development	On the job training provides the learner with the opportunity to acquire hands on experience and practical skills required for specific job roles. It bridges the gap between theoretical knowledge and the practical requirements of the job. Learner can gain valuable insights into the industry practice, company culture, this experience makes them confident and competent candidate when applying for the position increasing the employability prospects. OJT is instrumental in skill development as it focuses on practical job specific competencies like technical skills, soft skills. Overall OJT enhances employability, foster entrepreneurship by providing valuable exposure in various field.

Guidelines and Evaluation pattern for On Job Training
(100 Marks)

Introduction:

Inclusion of On Job Training in the course curriculum of the PG and UG programme is one of the ambitious aspects in the programme structure. The main objective of inclusion of On Job Training is to inculcate ability to interpret particular aspect of the study in his/ her own words.

Guidelines for On Job Training:

Students will be required to undertake a designated project or tasks in an organization or industry relevant to their field of study. The course aims to provide students with practical exposure and hands-on experience in a professional work environment related to their field of study.

Course Outcomes:

By the end of the course the learners should be able to:

1. Gain adequate insights into the practical aspects of some theory or skills studied during a course of the programme studied by them.
2. Apply theoretical knowledge and concepts acquired during the academic program to real-world work scenarios.
3. Enhance and demonstrate skills like communication , decision making , problem solving, time management, critical thinking .
4. Acquire some knowledge and awareness of the organizational dynamics and work culture .
5. Gain some knowledge of the industry connections and employment opportunities in the field of their studies.
6. Adapt to and navigate organizational dynamics and work culture in the chosen workplace..
7. Prepare and present a comprehensive report documenting the training/project experience, findings, and recommendations.

Course Duration:

Minimum **120 hours** of On Job Training with an Organization /Private firm.

- The theme of the OJT should be based on any study area of the Major course.
- Project Report should be of minimum 30 pages.
- Experience Certificate is Mandatory.

Report Structure:

The students will be required to submit a comprehensive report at the end of the On-the-Job Training. A project report has to be brief in content and must include the following aspects:

a) Title Page:

Mentioning the title of the report, name of the student, program, institution, and the period of training.

b) Certificate of Completion:

A certificate issued by the organization or supervisor confirming the successful completion of the training.

c) Declaration:

A statement by the student declaring that the report is their original work and acknowledging any assistance or references used.

d) Acknowledgments:

Recognizing individuals or organizations that provided support, guidance, or resources during the training.

e) Table of Contents:

Providing a clear outline of the report's sections and page numbers.

f) Executive Summary:

A bird's eye view of your entire presentation has to be precisely offered under this category.

g) Introduction on the Company:

A concise representation of company/ organization defining its scope, products/ services and its SWOT analysis.

h) Your Role in the Organization during the On Job Training:

The key aspects handled, the department under which you were deployed and brief Summary report duly acknowledged by the reporting head.

i) Challenges and overcoming of challenges:

The challenges confronted while churning out theoretical knowledge into practical world.

j) Conclusion:

A brief overview of your experience and suggestions to bridge the gap between theory and practice.

k) Appendix:

1.1 Appendix I: OJT Undertaking

1.2 Appendix II: Draft Resume Template

1.3 Appendix III: Organization Outreach Letter

1.4 Appendix IV(A/B): A) Relieving Letter of Student (for fulltime OJT) B)Relieving Letter of Student (for parttime OJT)

1.5 Appendix V: Relieving Letter of Student from organization

1.6 Appendix VI: Student Diary (Log) Recording Format

1.7 Appendix VII: Attendance Sheet

1.8 Appendix VIII: Supervisor Evaluation of Intern

1.9 Appendix IX: Student Feedback of OJT

1.10 Appendix X: Performance for Evaluation of OJT by Institute

Broad guidelines for project report:

The project report based on On Job Training shall be prepared as per the broad guidelines given below:

- Font type: Times New Roman / for Marathi kokil (Font size :16)/ mangal (Font size :12)
- 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-1
- The Project Report shall be bound.

Rubric for Evaluation of 'On the Job Training' Project

Criteria	Marks	Description
Project Report (60 Marks)		
a) Title Page	02	Properly formatted with title, student name, program, institution, and training period.
b) Certificate of Completion	05	Inclusion of a valid certificate from the organization/supervisor.
c) Declaration	01	A clear statement of originality and acknowledgment of assistance.
d) Acknowledgments	02	Proper recognition of support and guidance received.
e) Table of Contents	05	Clear and accurate outline of the report's sections with page numbers.
f) Executive Summary	05	Concise overview of the entire presentation.
g) Introduction on the Company	05	Detailed representation of the company/organization including its scope, products, and services.
h) Role in the Organization	10	Comprehensive description of key aspects handled, department deployment, and summary report acknowledged by the reporting head.
i) Challenges and Overcoming Challenges	05	Insightful analysis of challenges faced and methods used to overcome them.
j) conclusion	05	Brief overview of the experience with suggestions to bridge the gap between theory and practice.
Appendix:		
Appendix I: OJT Undertaking	15	Mandatory inclusion
Appendix II: Draft Resume Template		Mandatory inclusion
Appendix III: Organization Outreach Letter		Mandatory inclusion
Appendix IV: Relieving Letter of Student		Mandatory inclusion
Appendix V: Student Diary (Log) Recording Format		Mandatory inclusion
Appendix VI: Attendance Sheet		Mandatory inclusion

Appendix VII: Supervisor Evaluation of Intern		Mandatory inclusion
Appendix VIII: Student Feedback of OJT		Mandatory inclusion
Appendix IX: Performance for Evaluation of OJT by Institute		Mandatory inclusion
Documentation and Presentation (40 Marks)		
Quality and effectiveness of presentation	10	Assesses the clarity, engagement, and overall impact of the presentation in conveying the report objectives and outcomes.
Depth of knowledge and demonstrated skills	10	Evaluates the understanding and practical application of key concepts, techniques, and skills relevant to the report.
Relevance of learning experience	05	Measures how well the training experience aligns with the trainee's career goals and the industry's practical requirements.
Practical applications	10	Assesses the trainee's ability to effectively apply learned skills and knowledge to real tasks and challenges during the training project.
Understanding of Organizational Dynamics	05	Insight into organizational structure, culture, and dynamics.
Total Marks	100	

Appendices

Appendix I: OJT Undertaking

1. Student Name:	
2. Class	
3. Roll No	
4. UID	
5. ABC ID	
6. Current Address	
7. Residence Address	
8. Email id	
9. Mobile Nos.	
10. Aadhar Number	
11. Mode of OJT	Online /Offline
I confirm that I agree with the terms, conditions, and requirements of the OJT Policy Student Signature: Date:	
I confirm that the student has attended the OJT orientation and has met all paperwork and process requirements to participate in the OJT program, and has received approval from his/her mentor. Sign of Department Faculty Coordinator Date:	

Appendix II: Draft Resume Template

Name:

Contact Number and Email ID:

Education:

(HEI / COLLEGE) Name:

Year:

Degree:

Specialization:

SGPA:(PG SEMESTER I)

College Name: <bachelor's degree>

Year:

Degree:

Specialization:

CGPA:

OJT / Work Experience – Yes / No

If YES

Organization:

Year:

Project:

Brief:

Academic Experience:

Other Achievements and Personal Interests

- List other achievements also in reverse chronological order
- Leadership positions held outside of your formal work environment
- Personal interests and accomplishments that will distinguish you from other applicants
- Volunteer service/Social Work

Appendix III: Organization Outreach Letter

< (HEI) /College Name Letter Head>

To,

The (Manager, HR)

.....

Subject: Request for 120 hours_OJT of Students pursuing < >

Dear Sir,

The college (HEI) name established in <year>, < (HEI /college name) >, Maharashtra reflects the vision of leading industrialists and educationalists. Institute is accredited with '< >' grade by NAAC in [Month year]. The HEI /college name has been recognized about it's over all academic excellence and infrastructure.

In view of the above, I request your good self to allow our following (no. of students) students for practical raining in your esteemed organization. Kindly accord your permission and give at least one-week time for students to join training after confirmation.

Sr. No.	Name	Roll no.	Year	Department

The resumes of these students are attached with this letter. If vacancies exist, kindly do plan for Interviews for the students in above branches.

A line of confirmation will be highly appreciated.

Yours sincerely,

Nodal Officer/TPO

< HEI /college name and Date>

Appendix IV: A) Relieving Letter of Student (for fulltime OJT)

< HEI /college name Letter Head>

To,

The General Manager (HR)

.....

Subject: Relieving letter of student

Dear Sir,

Kindly refer your letter/e-mail dated -----on the above cited subject. As permitted by your good self the following students will undergo Industrial OJT in your esteemed organization under your sole guidance and direction.

Sr. No.	Name	Roll no.	Year	Department

This training being an essential part of the curriculum, the following guidelines have been prescribed in the curriculum for the training. You are therefore, requested to please issue following guidelines to the concerned student mentor.

- OJT schedule may be prepared and a copy of the same may be sent to us.
- Each student is required to prepare OJT diary and report.
- Kindly check the OJT diary of the student daily.
- Issue instruction regarding working hours during training and maintenance of the attendance record

You are requested to evaluate the student's performance on the basis of grading i.e. Excellent, Very Good, Satisfactory and Non-Satisfactory on the below mentioned factors:

- Attendance and general behavior
- Relation with workers and supervisors
- Initiative and efforts in learning
- Knowledge and skills improvement
- Contribution to the organization

The performance report may please be forwarded to the undersigned on completion of training in sealed envelope.

Your efforts in this regard will positively enhance knowledge and practical skills of the students, your cooperation will be highly appreciated, and we shall feel obliged.

The students will abide by the rules and regulation of the organization and will maintain a proper discipline with keen interest during their OJT. The students will report to you on dated _____ along with a copy of this letter.

Yours sincerely,

Nodal Officer/TPO

< HEI /college name and Date>

Appendix IV: B) Relieving Letter of Student (for parttime OJT)

< HEI /college name Letter Head>

To,

The General Manager (HR)

.....

Subject: Relieving letter of student

Dear Sir,

Kindly refer your letter/e-mail dated -----on the above cited subject. As permitted by your good self the following students will undergo Industrial OJT in your esteemed organization under your sole guidance and direction. The students will attend their OJT after completing their daily college work as part of their academic curriculum.

Sr. No.	Name	Roll no.	Year	Department

This training being an essential part of the curriculum, the following guidelines have been prescribed in the curriculum for the training. You are therefore, requested to please issue following guidelines to the concerned student mentor.

- OJT schedule may be prepared and a copy of the same may be sent to us.
- Each student is required to prepare OJT diary and report.
- Kindly check the OJT diary of the student daily.
- Issue instruction regarding working hours during training and maintenance of the attendance record

You are requested to evaluate the student's performance on the basis of grading i.e. Excellent, Very Good, Satisfactory and Unsatisfactory on the below mentioned factors:

- Attendance and general behavior
- Relation with workers and supervisors
- Initiative and efforts in learning
- Knowledge and skills improvement
- Contribution to the organization

The performance report may please be forwarded to the undersigned on completion of training in sealed envelope.

Your efforts in this regard will positively enhance knowledge and practical skills of the students, your cooperation will be highly appreciated, and we shall feel obliged.

The students will abide by the rules and regulation of the organization and will maintain a proper discipline with keen interest during their OJT. The students will report to you on dated _____ along with a copy of this letter.

Yours sincerely,

Nodal Officer/TPO

< HEI /college name and Date>

Appendix V: Relieving Letter of Student from organization

<Organization Letter Head>

To,
The Principal
[College Name]
[College Address]

Subject: Relieving Letter for Student

Dear Sir,

This is to certify that the following students from your esteemed institution have successfully completed their Industrial OJT in our organization as per the guidelines provided:

Sr. No.	Name	Roll no.	Year	Department

The students were under the supervision and guidance of our mentors and were engaged in various projects/tasks as part of their training. They have followed the rules and regulations of our organization and maintained a proper discipline throughout the OJT period.

Performance Evaluation:

The performance of the students has been evaluated based on the following criteria:

- Attendance and General Behavior
- Relation with Workers and Supervisors
- Initiative and Efforts in Learning
- Knowledge and Skills Improvement
- Contribution to the Organization

We have provided each student with feedback on their performance, which we hope will assist in their continued academic and professional growth. The detailed performance reports are enclosed in sealed envelopes for your reference.

We appreciate the opportunity to collaborate with your institution in providing practical exposure to the students and look forward to future engagements.

Yours sincerely,
[Signature]
[Name]
General Manager (HR)
[Company Name]
[Date]

Appendix VI: Student Diary (Log) Recording Format

Week (Dates during the week)	Task Assigned	Activities Performed	Key Learnings	Additional Remarks

Signature of Industry Supervisor

Appendix VII: Attendance Sheet

<Organization Letter Head>

Name & Address of Organization

Name of the Student	
Roll Number	
Name of Course	
Date of Commencement of Training	
Date of Completion of Training	

Month and Year:

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						

- Attendance Sheet should remain affixed in Daily Training Diary. Do not remove or tear it off.

- Holidays should be marked in Red Ink in attendance column. Absent should be marked as 'A' in Red Ink.

Name and Signature with date of OJT Supervisor _____

Appendix VIII: Supervisor Evaluation of Intern

<Organization Letter Head>

Student Name: _____ Date: _____

Work Supervisor: _____ Title: _____

Organization: _____

OJT Address: _____ Dates
of OJT: From _____ To _____

Please evaluate intern by indicating the frequency with which you observed the following behaviours:

Parameters	Needs Improvement	Satisfactory	Good	Excellent
1. Behaviours				
2. Performs in a dependable manner				
3. Cooperates with co-workers and supervisors				
4. Shows interest in work				
5. Learns quickly				
6. Shows initiative				
7. Produces high quality work				
8. Accepts responsibility				
9. Accepts criticism				
10. Demonstrates organizational skills				
11. Uses technical knowledge and expertise				
12. Shows good judgment				
13. Demonstrates creativity/originality				
14. Analyzes problems effectively				
15. Is self-reliant				
16. Communicates well				
17. Writes effectively				
18. Has a professional attitude				
19. Gives a professional appearance				
20. Is punctual				
21. Uses time effectively				

Overall performance of student intern (circle one):

(Needs improvement / Satisfactory / Good / Excellent)

Additional comments, if any: _____

Signature of Industry supervisor: _____

Manager: _____

Appendix IX: Student Feedback of OJT

(To be filled by Students after OJT completion)

Student Name: _____ Date: _____

Industrial Supervisor: _____ Title: _____

Supervisor Email: _____ OJT is: ____Paid ____Unpaid____

Organization: _____

Address: _____ OJT
Faculty

Coordinator: _____ Department: _____ Dates
of OJT: From _____ To _____

Give a brief description of your OJT work (title and tasks for which you were responsible):
Was your OJT experience related to your major area of study?

- Yes, to a large degree
- Yes, to a slight degree
- No, not related at all

Indicate the degree to which you agree or disagree with the following statements.

This experience has:	Strongly Agree	Agree	No opinion	Disagree	Strongly Disagree
1. Given me the opportunity to explore a career field					
2. Allowed me to apply classroom theory to practice					
3. Helped me develop my decision-making and problem-solving skills					
4. Expanded my knowledge about the work world prior to permanent employment					
5. Helped me develop my written and oral communication skills					
6. Provided a chance to use leadership skills (influence others, develop ideas with others, stimulate decision-making and action)					
7. Expanded my sensitivity to the ethical implications of the work involved					
8. Made it possible for me to be more confident in					

new situations					
9. Given me a chance to improve my interpersonal skills					
10. Helped me learn to handle responsibility and use my time wisely					
11. Helped me discover new aspects of myself that I didn't know existed before					
12. Helped me develop new interests and abilities					
13. Helped me clarify my career goals					
14. Provided me with contacts which may lead to future employment					
15. Allowed me to acquire information and/ or use equipment not available at my Institute					

- In the Institute OJT program, faculty members are expected to be mentors for students. Do you feel that your faculty coordinator served such a function? Why or why not?
- How well were you able to accomplish the initial goals, tasks and new skills that were set down in your learning contract? In what ways were you able to take a new direction or expand beyond your contract? Why were some goals not accomplished adequately?
- In what areas did you most develop and improve?
- What has been the most significant accomplishment or satisfying moment of your OJT?
- What did you dislike about the OJT?
- Considering your overall experience, how would you rate this OJT? (Circle one).
- -Satisfactory/ Good/ Excellent

- Give suggestions as to how your OJT experience could have been improved. (Could you have handled added responsibility? Would you have liked more discussions with your professor concerning your OJT? Was closer supervision needed? Was more of an orientation required?)

<Signature of Student>

<Name, Roll number, Date>

Appendix X: Performa for Evaluation of OJT by Institute

< HEI /college name Letter Head>

1. Name _____ of _____ Student:

2. Mob. _____ No.:

3. Roll No.: _____

4. Branch/Semester: _____

5. Period _____ of _____ Training:

6. Home Address with contact No. _____

7. Address of Training Site: _____

8. Address of Training Providing Agency: _____

9. Name/Designation of Training In- charge: _____

10. Type of Work: _____

11. Date of Evaluation: _____

12. Please _____ rate _____ the _____ following:

Sr.no.	Particular	Marks
1	Project Report	60 Marks
2	Documentation and Presentation	40 Marks

Overall Marks: _____.

Additional Remarks:_____.

Signature of Faculty Mentor: _____.

Format

1 st page (Main Page)

Title of the Report

a Project Submitted

To

R. P. Gogate college of Arts & Science and

R.V. Jogalekar College of Commerce, Ratnagiri (Autonomous)

Under

University of Mumbai

For partial completion of the degree

of

Master of Science/ Commerce/ Arts

Under the Faculty of Science/ Commerce/ Arts

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, Ratnagiri (Autonomous)**

Near District Court

Month and Year

On separate page

Index

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

[Company/Institution Logo]

CERTIFICATE OF COMPLETION

This is to certify that [Student's Full Name] [Student's Roll Number], has successfully completed the Academic On-the-Job Training Programme at [Company/Institution Name]

This training covered a period of 120 hours, during which [he/she] actively participated and demonstrated excellent dedication and commitment to learning.

The following work was performed by [him/her]:

- [Brief description of the work performed during the training period]

This training has provided [him/her] with valuable insights and practical experience in [relevant field/industry]. [He/She] has exhibited commendable skills, enthusiasm, and a keen interest in learning.

Certifying Authority:

[Name and

Designation]

[Company/Institution

Name] [Contact

Information] [Date]

[Seal/Signature]

On separate page

Declaration by learner

I the undersigned Miss/Mr. _____
[Name of the learner] here by, declare that work embodied in this project work titled
_____ forms my own contribution to project work carried out under the guidance
of [Name of the guiding teacher]

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 project.

I thank the **R. P. Gogate college of Arts & Science and R.V. Jogalekar College of Commerce, Ratnagiri (Autonomous)** 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 (Name of VP or HOD) for his/her 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.

Date: 15/04/2024

Place: Ratnagiri

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