



Maharashtra Education Society's

Abasaheb Garware College

(Autonomous)

Savitribai Phule Pune University

Two Years MA Degree Program in English

Faculty of Humanities

Syllabi under Autonomy

M.A.II English

MES' Abasaheb Garware College
Dept. of English
MA II
Semester 3rd

Sr. No.	Subject Name	Subject Code
1	Indian Writing in English	PAEN-231
2	Academic Writing and Critical Reading	PAEN-232
3	Pragmatics and Digital Humanities	PAEN-233
4	World Literature in English	PAEN-234

Semester 4th

5	Indian Writing in English	PAEN-241
6	Academic Writing and Digital Humanities	PAEN-242
7	Pragmatics and Digital Humanities	PAEN-243
8	World Literature in English	PAEN-244

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

(Semester-III & IV)

(From the Academic Year 2023-24)

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

List of Papers (Sem-III&IV)

Semester-III

PAEN-231: Indian Writing in English (Core Paper)

PAEN-232: Academic Writing and Critical

Reading

PAEN-233: Pragmatics and Digital

Humanitie

PAEN-234: World Literature in English

Semester-IV

PAEN-241: Indian Writing in English

PAEN-242: Academic Writing and Critical Reading

PAEN-243: Pragmatics and Digital

Humanities

PAEN-244 World Literature in English

PAEN-231 Indian Writing in English (Core Paper)

Rationale:

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

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

Objectives:

To introduce students to the various phases of the evolution in Indian Writing in English. (i. e. the major movements and figures of IWE)

- 1) To make them aware of Indian cultural ethos and indigenous belief systems through the study of major literary works in the domain of Indian English literature.
- 2) To acquaint them with the writings of different Indian writers and help them to appreciate the variety and diversity of Indian Writing in English.
- 3) To expose students to the corpus of Indian Writing in English, and explain the socio-political and cultural contexts in which the works were written and received.
- 4) To develop the ability of students to critically examine and restate their understanding

of literary texts.

- 5) To expose students to the uniqueness of artistic and innovative use of the English language in IWE and to enhance the literary and linguistic competence of students.
- 6) To instill human values and develop literary sensibility among students through exposure to IWE texts.

Course Content:

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

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

Semester-III

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

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

Unit-III: Derozio to Naidu- 15 clock hours

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

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

Manmohan Ghose: 1) *Can IT Be?*

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

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

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

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

PAEN-241 Indian Writing in English (Core Paper)

Semester-IV

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

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

Unit-III: Dom Moraes to Present Day 15 clock hours

Dom Moraes: 1) *Absences* 2) *The Garden*

Nissim Ezekiel: 1) *Urban* 2) *Philosophy*

Kamala Das: *The Sunshine Cat*

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

Jayanta Mahapatra: *A Missing Person*

Arun Kolatkar: *The Indicator*

Eunice de Souza: *Catholic Mother*

Vikram Seth: *Sit*

Suggestions for Teachers:

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

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

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

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

Evaluation Procedures:

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

Select Bibliography:

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

- Abbas, K.A. *Sarojini Naidu*. Bombay: Bharatiya Vidya Bhavan, 1980.
- Abidi, S.Z.H. *Studies in Indo-Anglian Poetry*. Bareilly: Prakash Book Depot, 1979.
- Adiga, Aravind. *The White Tiger*. 2008. New Delhi: HarperCollins Publishers, 2009.
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- Amga, H.L. *Indo-English Poetry*, Jaipur: Surbhi Publications, 1999.
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- Chindhade, Shirish. *Five Indian Poets: Nissim Ezekiel, A K Ramanujan, Arun Kolatkar, Dilip Chitre, Parthasarathy*. Atlantic Publishers, New Delhi, 2001.
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- Dayal, P. Raia Rao : *A Study of His Novels*. New Delhi : Atlantic Publishers and Distributors, 1991.
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- Dharwadkar, Vinay.ed. *The Collected Poems of A.K. Ramanujan*. New Delhi: Oxford University Press, 1995.
- Dhawan, R.K. *Aravind Adiga's The White Tiger- A Symposium of Critical Response*. New Delhi. Prestige Books. 2011.
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- Dodiya Jaydipsinha. *The Plays of Girish Karnad: Critical Perspectives*, New Delhi: Prestige Books, 1991.
- Dodiya, Jaydipsinh, Joya Chakravarty. *The Critical Studies of Arundhati Roy's The God of Small Things*. New Delhi: Atlantic Publishers, 1999.
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- Gajrani Shiv, Ram, S. (Ed.) *Rabindranath Tagore*. Common Wealth Publishers, New Delhi, 2006
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Web Resources:

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

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

<http://www.thedailystar.net/2003/11/22/d311222101107.htm>

<http://fictionwritersreview.com/>

http://www.goodreads.com/interviews/show/609.Aravind_Adiga

<http://www.indiaheritage.org/creative/english.htm>

<http://biography.jrank.org/pages/4553/Markandaya-Kamala.html>

[http://www.logosjournal.com/dallayu:-Web 08 August, 2008](http://www.logosjournal.com/dallayu:-Web_08_August,_2008)

http://society.indianetzone.com/literature/1/writers_english_literature_india.htm

http://academia.edu/Documents/in/Indian_Writing_in_English

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<http://fictionwritersreview.com/>

<http://untitledbooks.com/features/interviews/aravind-adiga>

https://www.bookbrowse.com/author_interviews/full/index.cfm/author_number/1552/aravind-adiga

<http://rajarao.free.fr>>

www.atlanticbooks.com

www.PoemHunter.com

Question Paper Patterns (Semester-III)

Time: 3 hours

Max. Marks: 50

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

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

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

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

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

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

(Semester-IV)

Time: 3 hours

Max. Marks: 50

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

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

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

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

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

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

Academic Writing and Critical Reading

Rationale:

The need for a course in academic writing and critical reading emerges from the necessity of encouraging and initiating students to further research and honing their professional and everyday lives. This course is therefore meant to introduce the rudiments of reading and writing skills and encourage students to inculcate these hoping that this would hone their professional and research skills. Along with writing, reading is a skill that needs more attention. Teaching students how to read critically forms the basic premise of education in the humanities. It is a well-known fact that it is reading that leads to acquiring skills in writing and the great writers have always been avid critical readers. Keeping in mind the interconnectedness of these processes, this course will be divided into modules on reading and writing hoping to achieve a holistic balance that would benefit students. Being a skill based course, there will be practical components and exercises that would provide hands on experience to the students. The theoretical readings would be complemented with focused practical sessions that would enhance the overall understanding of the subject. The course will also take into account shifts in reading and writing practices with the proliferation of digital technologies and the ways in which digital literacies have redefined our ways of understanding reading and writing. The primary aim of this course is to disseminate theoretical and practical knowledge pertaining to reading and writing that would help improve and effectuate students' skills in these domains.

Objectives:

- 1) To introduce students to the concepts of academic writing and critical reading and illustrate their interconnectedness
- 2) To introduce students to be aware of how to write formal and academic prose in English.
- 3) To acquaint students how to present their research findings in a clear and structured manner
- 4) To help students understand students how to read English texts in their field and discuss them in English
- 5) To introduce students to the theories of reading
- 6) To enable an understanding of the shifts in reading and writing practices with the advent of digital technology and the formation of digital literacies.
- 7) To acquaint students with the different strategies of reading.
- 8) To suggest reading as a major way of improving both written and oral communication skills

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

Semester-III

PAEN- 232 (Academic Writing)

Course Content-

Unit-I: Introduction to Academic Writing **12 clock hours**

- a) **What is Academic Writing?** Emergence of the discipline, Key terms
- b) **Scope and significance of Academic Writing**, Evidence based argument, logical organization, impersonal tone
- c) **Difference between writing in general and Academic Writing** clear and limited focus, lexical and structural choices in academic writing, formal letters, literary analysis
- d) **Types of Academic Writing**, essay, report, research proposal, dissertation, book review

Unit-II: Academic and Formal Style **12 clock hours**

- a) **What is objectivity in writing?** precision, clarity, conciseness
- b) **What is impersonal writing?** Avoid emotional and rhetorical style, word choice, passive sentences, first person/third person
- c) **The concept of Cohesion and Coherence** ideas and concepts, concept note, transition, cause and effect
- d) **Logical writing** categorical and evaluative structure, chronological structure, sequential structure, comparative structure, causal structure

Unit-III: Research Writing **12 clock hours**

- a) **Writing a paragraph**, types of paragraph, parts of paragraph
- b) **Descriptive, analytical and critical writing**, organizing the document, reviewing, condensing and expanding, persuasive, reflective
- c) **Writing research proposal and research paper**, effective title, abstract, data display, funding proposal
- d) **Basics of Dissertation Writing**, MLA and APA styles of citation, quoting effectively, plagiarism

Unit-IV: Digital literacy **12 clock hours**

- a) **Content Writing and Technical Writing**, planning, writing, editing, drafting technical communication
- b) **Writing Blog Posts and articles for digital platforms**, what is a blog, how to write a blog, effective communication on digital platforms
- c) **Writing formal and informal emails**, difference between formal and informal emails, email etiquette, composition and organization

Unit-V: Practical sessions **12 clock hours**

Practical sessions would include exercises where the teacher would assign writing tasks to students and would evaluate those assisting students in how to improve their writing skills. These can include but need not be limited to a) writing a paragraph to a research paper; b) writing blogs or posts on social media; c) writing emails seeking jobs, funding proposals and seeking research grants; d) writing a curriculum vitae. The practical sessions are meant to execute and take stock of what has been discussed in the earlier modules. The teacher can be innovative and experimental in these sessions, depending on the composition of the class and the specific requirements of the students if any.

PAEN-242: Academic Writing and Critical Reading Semester-IV

(Critical Reading)

Unit-I: Reading: A Conceptual Framework

12 clock hours

- a) **What is reading?** Definition, historical overview, reading and readers
- b) **The different kinds of reading**, reading aloud, silent reading, reading to others, skim reading, scanning, close reading
- c) **Shifts in reading practices**, oral and aural to script culture, reading in the age of information technology, local, global, probing and post reading questions
- d) **Reading vs. Critical Reading**, form judgments about how a text works, what a text does and means, description, interpretation, evaluation

Unit-II: Comprehension

12 clock hours

- a) **What is comprehension?** definition, decoding, vocabulary
- b) **Stages in comprehension-** literal, inferential, appreciative, critique, evaluative, essential
- c) **Meaning making** memory, reflection, analysis, interpretation, assimilation
- d) **Preparation for Critical Reading**, Self reflect, read to understand

Unit-III: Critical Reading

12 clock hours

- a) **Pre-reading; while-reading and post-reading phases** reading as a social process, epistemology, reading and pedagogy
- b) **Theories of reading** Behaviorism, Cognitivism, Meta-cognitivism, Constructivism, Reader-Response etc.
- c) **Discourse analysis** reading and context, arguments and counterarguments, textual theory, hermeneutics
- d) **Why Critical Reading?** To evaluate the intellectual/cognitive, aesthetic, moral or practical value of a text, against the text than with the text,

Unit-IV: Digital Literacy

12 clock hours

- a) **Traditional reading vs digital reading**, Print vs screen, materiality of reading, gadgets and reading
- b) **Digital distractions and reflective reading**, browsing vs reading, concentration and memory,

- c) **Hypertexts and navigating the information on the world wide web meaningfully,**
Information revolution, horizontal vs vertical reading, web navigation

Unit-V: Practical Sessions

12 clock hours

Practical Sessions would include exercises where the teacher would conduct reading sessions in class. Readings can be from any genre in fiction to journalistic writing or blogs and other digital content. In these sessions the teacher would guide the students step by step through the different reading stages and encourage them in engaging critically with the text. After these sessions the teacher can assign similar reading tasks to students and ask them to write about their reading experiences emphasizing the several processes involved therein. The practical sessions are meant to execute and take stock of what has been discussed in the earlier modules. The teacher can be innovative and experimental in these sessions, depending on the composition of the class and the specific requirements of the students if any.

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Question Paper Patterns

(Semester-III) Academic

Writing

Time: 3 hours

Max. Marks: 50

Que. 1 Short answer questions on Unit-I (Any two out of four)

10 Marks

Que. 2 Short answer questions on Unit-II (Any two out of four)

10 Marks

Que. 3

Short

answer

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Unit-III

(Any

two out

of four)

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IV]
Criti
cal
Read
ing

Time: 3hours

Max. Marks: 50

10 Marks **Que. 4** Short ans

Que. 1 Short answer questions on Unit-I (Any two out of four)

10 Marks

Que.2 Short answer questions on Unit-II (Any two out of four)

10 Marks

Que.5 Practical Questions on Unit-V (Any two out of four)

10 Marks

Preamble:

PAEN- 233: Pragmatics and Digital Humanities

Twenty-first century is the century of application, innovation, and scaling. New as well as age-old proven thoughts are being seen in a variety of innovative ways, giving rise to several new branches. New perspectives to language, communication and various other core concerns of the humanities are emerging. Recent developments in technology have added unprecedented depth and dimension to these branches.

Pragmatics and Digital Humanities are the most widely acknowledged and researched of the emerging fields of study. Globally, top-ranking universities provide courses and research facilities in these fields at graduate, post-graduate, and doctoral levels. Pragmatics is a functional and dynamic perspective to language whereas digital humanities deals with the interaction of humanities with digital technology. Both these fields of study promote dialogue across the disciplines, are generative in nature, and uphold the core concerns of the humanities.

Objectives: (Pragmatics)

1. To introduce students to pragmatics as a dynamic perspective to language
2. To acquaint them with the development of pragmatics, from the ‘waste-paper basket’ view to a systematic and coherent theory
3. To introduce the vibrant and socially-relevant concepts and theories of pragmatics
4. To enable students to apply pragmatic insights in different fields like literature, translation, and NLP

Objectives: (Digital Humanities)

1. To enable students to see how the humanities are emerging into digital humanities
2. To acquaint students with the nature and features of digital humanities
3. To introduce some tools and branches of digital humanities
4. To bring to the fore the possibilities of undertaking various digital humanities projects

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

Semester-III **(Pragmatics)**

Course Content:

Unit-I:Introduction

(15 clock hours)

1. What is Pragmatics?
2. How does Pragmatics differ from linguistics?
3. Development of Pragmatics (from 1934 to the present)
4. Major contributors to the development Pragmatics

Unit-II: Major concepts in Pragmatics (15 clock hours)

1. The context
2. Speech act
3. Turn-taking
4. Implicature

Unit-III: Major theories in pragmatics (15 clock hours)

1. Speech act theory
2. Relevance theory
3. Conversational principles
4. Pragmatics and cognition

Unit-IV: Applications of pragmatics (15 clock hours)

1. Pragmatic analysis of literature
2. Pragmatics and discourse analysis
3. Pragmatics of translation
4. Pragmatics and Natural Language Processing

PAEN-243: Pragmatics and Digital Humanities

Semester-IV

Digital Humanities (DH)

Course Content-

Unit-I: DH: Introduction (15 clock hours)

1. The humanities-development and core concerns
2. The transitions-oral, text-based, and digital
3. Global DH
4. The state of digital humanities in India

Unit-II: DH: Meaning and Nature (15 clock hours)

1. Meaning and definitions of digital humanities
2. Major features of digital humanities
3. What is digital scholarship?
4. Some noteworthy digital projects

Unit-III: DH: Approaches and Perspectives (15 clock hours)

1. Race, caste and coloniality in digital media
2. Feminist digital humanities
3. Code and Platform Studies
4. New Media Studies

Unit-IV: DH: Methods and tools (15 clock hours)

1. Digital Archiving: curating, digitizing, machine readability, and building digital archives
2. Visualization: representing data visually through maps, charts, graphs, and other forms
3. Computational text analysis: acquiring, cleaning, creating, and interpreting data
4. Multilingualism in Digital Humanities
- 5.

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Question Paper Patterns

Semester-III

(Pragmatics)

Time: 3 Hours

Max Marks: 50

Q 1. Short-answer questions on development and contribution in

pragmatics. (Any two out of four) Marks (10)

Q 2. Long answer question on major concepts in pragmatics.

(Any one out of three) Marks (10)

Q 3. Short-answer questions on major theories in pragmatics.

(Any two out of four) Marks (10)

Q 4. Short-answer questions on application of pragmatics.

(Any two out of four) Marks (10)

Q 5. Practical questions on unit II and unit III on Pragmatics

(Any five out of seven) Marks (10)

Semester-IV (Digital Humanities)

Time: 3 Hours

Max

Marks: 50

Q 1. Short-answer questions on unit-no-I

(Any two out of four)

Marks (10)

Q 2. Long answer question on unit-no- II

(Any one out of three)

Marks (10)

Q 3. Short-answer questions on unit-no-III

(Any two out of four)

Marks (10)

Q 4. Short-answer questions on unit-no-IV

(Any two out of four)

Marks (10)Q 5. Short-answer que

(Any five out of seven)

Marks (10)

PAEN-234 World Literature in English

Rationale:

The advancement in information and communication technology has made the world a much smaller place than it used to be. Gathering information about or getting in touch with regions located at the extreme ends of the globe is not so difficult a task now. Certainly, the evolution of English as a world language has eased the complexity of the task further. The language, even as it acts as a lingua franca of the world and a medium for information, has recently become a coveted means for the authors of many countries to present themselves and their works to the world outside their own regions. Fortunately for the serious readers and students of the world, getting access to the great writers and their texts has become a much easier engagement. The present course attempts to showcase some of the texts of world renowned authors which are available in English. It is hoped that the course will offer students glimpses

of the representations of cultural diversities and technical experiments that the authors try to project in the selected works. The focus has been mainly on the writers other than the ones with whom our students are familiar so that students will get introduced to them and the cultures they depict through their works.

Objectives:

1. To introduce students to some of the important literary texts of the world
 2. To help them in gaining some insights into the socio-cultural aspects of the regions from where the texts are chosen.
 3. To enable students to compare the authors of the world with Indian writers in English or the writers in their own languages.
 4. To introduce students to the various techniques employed by the authors and how the techniques are adapted/adopted by Indian authors.
 5. To help the students undertake research in comparative literature
-

Semester-III

Course Content-

Unit -I: Drama

15 clock hours

Sophocles- *Antigone*

Unit-II: Poetry

15 clock hours

Geoffrey Chaucer- “The Canterbury Tales: General Prologue”

Aleksandr Pushkin- “To a Poet”

Lucy Maud Montgomer- “Come, Rest Awhile”

Gabriela Mistral- “Song of death”

Doris Lessing- i) “Fable”, ii) “Dark Girl’s Song”

Margaret Atwood- “Marrying the Hangman”, “A Sad Child”

Unit-III: Fiction

15 clock hours

Nadine Gordimer- *My Son's Story*

Unit-IV: Biography

15 clock hours

Anne Frank- *The Diary of a Young Girl*

PAEN-244: World Literature in English

Semester-IV

Unit-I: Drama

15 clock hours

Bertolt Brecht, *The Good Woman of Setzuan*

Unit-II: Poetry

15 clock hours

Bian Zhilin, "Long is"

Dennis Brutus, "A Common Hate Enriched Our Love and Us"

Gabriel Okara , i) "You Laughed and Laughed and Laughed", ii)"The Mystic Drum"

NgugiwaThiongo, "The Dawn of Darkness"

ParveenShakir, "A Special Laborer of Steel Mills"

Unit-III: Fiction

15 clock hours

V. S. Naipaul ' *A House for MrBiswas* '

Unit-IV: Autobiography

15 clock hours

Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*

Suggestions for teachers:

Teachers are expected to briefly discuss the literary background, movements, important writers and their works while teaching each of the texts listed in the course. There will be a separate question on the socio-cultural and literary background of the period during which the texts were written. The questions may include the cultural and literary influences on the author, the authors' distinct contribution to the literary world, the social background of a region as it is reflected in a particular work, etc. These topics for questions are suggested as examples only; teachers may discuss other relevant topics as well. Needless to say, every teacher should briefly introduce their class to the socio-political, historical and literary conditions that prevailed in each of the countries to which the writers belonged. The dominant literary tendencies and trends, the stylistic features of the authors prescribed for study, the major thematic concerns in the texts, etc. are also issues that can be discussed. Students are expected to read all the primary texts listed in the paper. Teachers should

encourage students to read histories of world literature and some critical works/commentaries on each text and author.

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

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

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

- **Teachers can use *The Norton Anthology of World Literature* for the background of the course. The book is useful for the first theory question for both the semesters.**

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Question Paper Patterns

(Semester-III)

Time: 3 Hours

Marks: 50

- Q. 1. Background question (Any one out of three) M. 10
(Long answer question on the background and features of *World Literatures in English*)
- Q. 2. Questions based on Unit No. 1. M. 10
(Any two out of three)
- Q. 3. Questions based on Unit No. 2. M. 10
(Any two out of three- comparative in nature)
- Q. 4. Questions based on Unit No. 3. M. 10
(Any two out of three)
- Q. 5. Questions based on Unit No. 4. M. 10
(Any two out of three)

(Semester-IV)

Time: 3 Hours

Marks: 50

- Q. 1. Background question (Any one out of three) M. 10
(Long answer question on the background and features of *World Literatures in English*)
- Q. 2. Questions based on Unit No. 1. M. 10
(Any two out of three)
- Q. 3. Questions based on Unit No. 2. M. 10
(Any two out of three- comparative in nature)
- Q. 4. Questions based on Unit No. 3. M. 10
(Any two out of three)
- Q. 5. Questions based on Unit No. 4. M. 10
(Any two out of three)