

**Punyashlok Ahilyadevi Holkar Solapur University, Solapur**

**Structure: NEP-2020**

**M.A. English Part- II**

[For Affiliated Colleges and University Campus]

**From 2024-25 onwards**

Sr. No.	Paper	Semester	Title	Contents	Credits	Evaluation UA+CA Per semester
1	Major Mandatory	III, IV	DSC IX, XIII Contemporary Literature in English	Survey Topics, Poetry, Fiction, Drama	4+4	60+40 x 2
2	Major Mandatory	III, IV	DSC X, XIV Postcolonial Literature	Survey Topics, Poetry, Fiction, Drama	4+4	60+40 x 2
3	Major Mandatory	III, IV	DSC XI, XV Critical Theories	Theories, Theorists, Key Concepts	4+4	60+40 x 2
4	Major Mandatory	III	DSC XII Study of Genre: Biography & Autobiography	Introduction, Prescribed Texts	2	30+20
5	Electives- Any One: III, IV		DSE III A Translation Studies	Survey Topics, Poetry, Fiction, Drama	4+4	60+40 x 2
			DSE III B Popular Literature	Survey Topics, Poetry, Fiction, Drama	-"-	-"-
			DSE IV A Film Studies	Introduction, Concepts related to Film Making	-"-	-"-
			DSE IV B Women's Writing	Survey Topics, Poetry, Novels, Stories	-"-	-"-
6	RP	III	Research Project in English I	Components of Research Project	4	60 + 40 x 1
	RP	IV	Research Project in English II	Components of Research Project	6	90 + 60 x 1
				Total for Part II	22 + 22 = 44	
				Cumulative Credits, Part I and II: -	44 + 44 = 88	

-BoS in English, P.A.H. Solapur University, Solapur

**PUNYASHLOK AHILYADEVJI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**NAAC Accredited: B<sup>++</sup>**

**2022**

**Pattern: NEP**

**Name of the Faculty: Humanities**

**Name of the Course: M. A. English Part- II**

**Semester: III & IV**

**Contemporary Literature in English I, II**

**Type of Paper: DSC IX, XIII**

**Credits: 04 per semester**

**With effect from June 2024**

**P.A.H. Solapur University, Solapur**  
**M.A. English Part-II**  
**Contemporary Literature in English I, II (DSC IX, XIII)**  
**Semester III, IV**  
**(2024-2025, 2025-2026, 2026-2027)**

**Preamble:** It is an utter necessity to engage students in an exploration of literature from diverse cultural, geographical, and linguistic backgrounds. Through a rigorous interdisciplinary approach, students will delve into the complexities of contemporary literary texts, analyzing their thematic, stylistic, and socio-political dimensions. It will foster critical thinking, analytical skills, and a nuanced understanding of the dynamic landscapes of contemporary literatures in English. By examining works from various genres, periods, and regions, students will develop a comprehensive understanding of the evolution of literary forms and their intersections with broader cultural phenomena.

**Objectives:**

1. To help the students get familiar with various contemporary texts in English language from different parts of the world
2. To enable them to evaluate the socio-political, historical, and cultural contexts that influence the concerned texts
3. To empower them to examine the intersectionality of identities such as race, gender, class, and sexuality as portrayed in contemporary English literary works
4. To incapacitate the students to explore the global dimensions of contemporary English literature, including its transnational and diasporic perspectives
5. To develop among them the advanced skills in close reading, literary analysis, and critical interpretation

**Course Outcomes:** By the end of the course, the students will be able to:

1. Identify and describe key themes, styles, and techniques used in contemporary English literature.
2. Evaluate the socio-political, historical, and cultural contexts of contemporary English literary texts.
3. Demonstrate an understanding of intersectionality by analyzing how race, gender, class, and sexuality intersect in select contemporary English literary works.
4. Compare and contrast the perspectives and experiences of authors from different cultural and geographical backgrounds within contemporary English literature.
5. Apply advanced close reading skills to critically analyse and interpret complex literary texts from the contemporary English literary canon.

**Course Structure:**

Semester	Paper	Title of Paper	No. of Lectures	College Assessment (Marks)	University Assessment (Marks)	Total Marks	Credits
III	DSC IX	Contemporary Literature in English I	60	40	60	100	04
IV	DSC XIII	Contemporary Literature in English II	60	40	60	100	04

**Method of Evaluation:**

Sr. No.	Particulars	Details
1.	<b>College Assessment [CA]</b>	CA consists of 40% marks which shall be decided by virtue of Conducting <b>any three</b> of the following- Home assignment/Unit test/Oral test/Seminar/Fieldwork/Study tour report/Case study, etc.
2.	<b>University Assessment [UA]</b>	UA consists of 60% marks determined by virtue of the End Semester Examinations conducted by the University.

**M.A. English Part II**  
**DSC IX**  
**Contemporary Literature in English I**  
**Credits – 04**  
**Semester – III**

Lectures: 60 Credits: 04

**Unit 1. Survey Topics:** Lectures: 15 Credit: 01

1. Globalization and Literary Transnationalism
2. The Politics of Representation: Gender, Race & sexuality
3. Identity Crisis in the Contemporary Scenario

**Unit 2. Poetry** Lectures: 15 Credit: 01

1. Tonight- Agha Shahid Ali
2. Home- Subramaniam, Arundhathi
3. Prayer- Carol Ann Duffy
4. Rain- Don Paterson

**Unit 3. Novel** Lectures: 15 Credit: 01

1. Middlesex- Jeffrey Eugenides

**Unit 4. Drama** Lectures: 15 Credit: 01

1. The Mountaintop - Katori Hall

**Source of Texts:**

Eugenides, Jeffrey. **Middlesex**. Farrar, Straus and Giroux, 2002.  
Hall, Katori. **The Mountaintop**. Theatre Communications Group, 2010. Ali, Agha Shahid.  
"Tonight." Poetry Foundation, 2003.  
Subramaniam, Arundhathi. "Home." **Where I Live: New and Selected Poems**. Bloodaxe Books, 2009.  
Duffy, Carol Ann. "Prayer." **\*Rapture\***. Picador, 2009. Paterson, Don. "Rain Text." **Rain**. Faber and Faber, 2009.

**M.A. English Part II**  
**DSC XIII**  
**Contemporary Literature in English II**  
**Credits – 04**  
**Semester – IV**

Lectures: 60 Credits: 04

**Unit 1. Survey Topics:** Lectures: 15 Credit: 01

1. Technological impact on literary works in the 21<sup>st</sup> century
2. Racism, Ethnicity and slavery in contemporary texts
3. Gentrification and Upward Mobility in the present times

**Unit 2. Poetry** Lectures: 15 Credit: 01

1. Santiago- David Whyte
2. A Century Later- Imtiaz Dharker
3. The Tradition- Jericho Brown
4. Postcolonial Love Poem- Natalie Diaz

**Unit 3. Novel** Lectures: 15 Credit: 01

1. The Inheritance of Loss- Kiran Desai

**Unit 4. Drama** Lectures: 15 Credit: 01

1. Clybourne Park- Bruce Norris

**Source of Texts:**

- Desai, Kiran. **The Inheritance of Loss**. Grove Press, 2006.
- Norris, Bruce. **Clybourne Park**. Theatre Communications Group, 2011.
- Whyte, David. "Santiago." **River Flow: New and Selected Poems**. Many Rivers Press, 2012.
- Dharker, Imtiaz. "A Century Later." **Over the Moon: An Anthology of First Books**  
Oxford University Press, 2014.
- Brown, Jericho. "The Tradition." **The Tradition**. Copper Canyon Press, 2019.
- Diaz, Natalie. "Postcolonial Love Poem." **Postcolonial Love Poem**. Graywolf Press, 2020.

## Collective References:

1. Anzaldúa, Gloria. "Borderlands/La Frontera: The New Mestiza." Aunt Lute Books, 1987.
2. Appadurai, Arjun. "Modernity at Large: Cultural Dimensions of Globalization." University of Minnesota Press, 1996.
3. Bhabha, Homi K. "The Location of Culture." Routledge, 1994.
4. Butler, Judith. "Gender Trouble: Feminism and the Subversion of Identity." Routledge, 1990.
5. Crenshaw, Kimberli. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Colour." *Stanford Law Review*, vol. 43, no. 6, 1991.
6. Friedman, Susan Stanford. "Planetary Modernisms: Provocations on Modernity Across Time." Columbia University Press, 2015.
7. Gilroy, Paul. "The Black Atlantic: Modernity and Double Consciousness." Harvard University Press, 1993.
8. Hall, Stuart. "Representation: Cultural Representations and Signifying Practices." Sage Publications, 1997.
9. hooks, bell. "Ain't I a Woman: Black Women and Feminism." South End Press, 1981.
10. Iyer, Pico. "The Global Soul: Jet Lag, Shopping Malls, and the Search for Home." Vintage Books, 2000.
11. Jameson, Fredric. "The Geopolitical Aesthetic: Cinema and Space in the World System." Indiana University Press, 1995.
12. Lorde, Audre. "Sister Outsider: Essays and Speeches." Crossing Press, 1984.
13. McLeod, John. "Beginning Postcolonialism." Manchester University Press, 2000.
14. Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Feminist Review*, no. 30, 1988.
15. Morrison, Toni. "Playing in the Dark: Whiteness and the Literary Imagination." Harvard University Press, 1992.
16. Said, Edward W. "Culture and Imperialism." Vintage Books, 1994.
17. Said, Edward W. "Orientalism." Vintage Books, 1979.
18. Spivak, Gayatri Chakravorty. "A Critique of Postcolonial Reason: Toward a History of the Vanishing Present." Harvard University Press, 1999.
19. Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" in "Marxism and the
20. Interpretation of Culture," edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988.
21. Tsing, Anna Lowenhaupt. "Friction: An Ethnography of Global Connection." Princeton University Press, 2005.
22. Adichie, Chimamanda Ngozi. \*Americana\*. Anchor Books, 2013. Baldwin, James. \*The Fire Next Time\*. Vintage International, 1993.
23. Coates, Ta-Nehisi. \*Between the World and Me\*. Spiegel & Grau, 2015.
24. Douglass, Frederick. \*Narrative of the Life of Frederick Douglass, an American Slave\*. Dover Publications, 1995.
25. Gyasi, Yaa. \*Homegoing\*. Vintage, 2017.
26. Hayles, N. Katherine. \*Electronic Literature: New Horizons for the Literary\*. University of Notre Dame Press, 2008.
27. Jenkins, Henry. \*Convergence Culture: Where Old and New Media Collide\*. New York University Press, 2006.
28. Liu, Alan. \*The Laws of Cool: Knowledge Work and the Culture of Information\*. University of Chicago Press, 2004.
29. McGann, Jerome. \*Radiant Textuality: Literature After the World Wide Web\*. Palgrave Macmillan, 2001.
30. Morrison, Toni. \*Beloved\*. Vintage, 2004.
31. Ong, Walter J. \*Orality and Literacy: The Technologizing of the Word\*. Routledge, 2002.
32. Piper, Andrew. \*Book Was There: Reading in Electronic Times\*. University of Chicago Press, 2012.
33. Rankine, Claudia. \*Citizen: An American Lyric\*. Graywolf Press, 2014. Smith, Zadie. \*White Teeth\*. Vintage, 2001.
34. Stockett, Kathryn. \*The Help\*. Berkley Books, 2009.
35. Tabbi, Joseph. \*Electronic Book Review: Nation, Science, and Information Culture\*. University of Michigan Press, 1998.
36. Unsworth, John. \*Electronic Textual Editing\*. Modern Language Association of America, 2006.
37. Wardrip-Fruin, Noah, and Nick Montfort, editors. \*The New Media Reader\*. MIT Press, 2003.
38. Wark, McKenzie. \*Gamer Theory\*. Harvard University Press, 2007. West, Jesmyn. \*Sing, Unburied, Sing\*. Scribner, 2017.

**M.A. English Part – II**  
**Paper (DSC IX, XIII)**  
**Contemporary Literature in English I, II**  
**Nature of the Question Paper**

Time: 2.30 Hrs

Marks: 60

*Instructions:* 1. All questions are compulsory.  
2. Figures to the right indicate full marks.

- Q.1** Choose the correct answer. (12 Marks)  
(Poetry/Fiction/Drama)
- Q.2** Answer any four of the following questions in short. (4/6) (12 Marks)  
(Poetry)
- Q.3** Answer any two of the following. (2/4) (12 Marks)  
(Survey Topics)
- Q.4** A broad answer type question with an internal option (A/B). (12 Marks)  
(Fiction)
- Q.5** A broad answer type question. (12 Marks)  
(Drama)

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**PUNYASHLOK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**NAAC Accredited: B<sup>++</sup>**

**2022**

**Pattern: NEP**

**Name of the Faculty: Humanities**

**Name of the Course: M. A. English Part- II**

**Semester: III & IV**

**Title of the Paper: Postcolonial Literature I, II**

**Type of Paper: DSC X, XIV**

**Credits: 04 per semester**

**With effect from June 2024**

**P.A.H. Solapur University, Solapur**  
**M.A. English Part-II**  
**Postcolonial Literature I, II (DSC X, XIV)**  
**Semester III, IV**  
**(2024-2025, 2025-2026, 2026-2027)**

**Preamble:** The course is text-oriented and consists of creative writings in English from the countries formerly colonized by the European countries. The course explores poetry, fiction, drama and prose highlighting the relationship between the colonizer and the colonized. It mainly focuses on the colonizers' reactions to the colonial and neo-colonial forces. It is designed with an intention to introduce students to the key concepts in postcolonial studies and major postcolonial thinkers and writers. The literary texts under consideration are seen as a cultural meeting-point of male and female characters of different races, classes and ethnic groups. The course will assist students in widening their literary horizon and in analyzing and interpreting the colonial and postcolonial literary texts on their own. It will also help students broaden their hearts and empathize with the marginal and race and gender discriminated people.

**Objectives of the Course:**

1. To introduce the students to the study of Postcolonial Literature
2. To help students get acquainted with major issues in postcolonial literature
3. To introduce the students to colonialism and its effects on cultures and societies
4. To motivate students to read colonial and postcolonial texts and analyse them from the postcolonial perspective
5. To develop the students' understanding of the cultural politics of imperialism
6. To Problematize the idea of postcolonial literature and ask whether the geographically and culturally dispersed authors can be subsumed under the umbrella term—postcolonial

**Course Outcomes:** By the end of this course, students will be able to:

1. Analyse and interpret the colonial and postcolonial texts applying the postcolonial literary theory.
2. Define the key concepts in postcolonial studies.
3. Read, comprehend and engage with postcolonial literary criticism.
4. Know how race, class, gender, history and identity are presented and problematized in the literary texts.
5. Know how a literary text, explicitly or allegorically represents various aspects of colonial oppression.

**Course Structure:**

<b>Semester</b>	<b>Paper</b>	<b>Title of Paper</b>	<b>No. of Lectures</b>	<b>College Assessment (Marks)</b>	<b>University Assessment (Marks)</b>	<b>Total Marks</b>	<b>Credits</b>
III	DSC X	Postcolonial Literature I	60	40	60	100	04
IV	DSC XIV	Postcolonial Literature II	60	40	60	100	04

**Method of Evaluation:**

<b>Sr. No.</b>	<b>Particulars</b>	<b>Details</b>
1.	<b>College Assessment [CA]</b>	CA consists of 40% marks which shall be decided by virtue of conducting <b>any three</b> of the following- Home assignment/Unit test/Oral test/Seminar/Field work/Study tour report/Case study, etc.
2.	<b>University Assessment [UA]</b>	UA consists of 60% marks determined by virtue of the End Semester Examinations conducted by the University.

**M.A. English Part II**  
**DSC X**  
**Postcolonial Literature I**  
**Credits – 04**  
**Semester – III**

Lectures: 60

Credits: 04

**Unit 1. Survey Topics:**

Lectures: 15

Credit: 01

1. Imperialism and Colonialism
2. Post colonialism: Definition, Major Issues & Key Concepts
3. Oriental-Occidental dichotomy

**Unit 2. Poetry**

Lectures: 15

Credit: 01

1. David Diop- Africa
2. Gabriel Okara- Once Upon a Time
3. Leopold Sedar Senghor- Black Woman
4. Mamang Dai- Remembrance
5. Sojourner Truth- Ain't I Woman?

**Unit 3. Fiction**

Lectures: 15

Credit: 01

1. Chinua Achebe- Things Fall Apart

**Unit 4. Drama**

Lectures: 15

Credit: 01

1. Mahesh Dattani- Final Solutions

**M.A. English Part II**  
**DSC XIV**  
**Postcolonial Literature II**  
**Credits – 04**  
**Semester – IV**

Lectures: 60

Credits: 04

**Unit 1. Survey Topics:**

Lectures: 15

Credit: 01

1. Race, Gender and Ethnicity in Postcolonial Literature
2. Diaspora: Definitions and characteristics
3. Decolonization and the discourse of Nationalism

**Unit 2. Poetry**

Lectures: 15

Credit: 01

**\*Select Poems of Meena Kandasamy:**

1. Evil Spirits
2. Amnesia Selective
3. Fire
4. Another Paradise Lost
5. Mascara

**Unit 3. Fiction**

Lectures: 15

Credit: 01

1. Ngugi Wa Thiong'o- The Devil on the Cross

**Unit 4. Drama**

Lectures: 15

Credit: 01

1. Wole Soyinka- The Strong Breed

## **Collective Reference Books:**

1. David, Daiches. *A Critical History of English Literature - Volume 1 and 2* (Combo Pack. Supernova Publishers)
2. Ford, Boris. *The Pelican Guide to English Literature*
3. Ahmad, Aijaz. *In theory: Classes, Nations, Literatures* (Delhi: Oxford University Press,1994)
4. Ashcraft, Bill, et al. *The Empire Writes Back* (London: Routledge,1989)
5. –"- *The Post-Colonial Studies Reader*. (London: Routledge,2003)
6. Abraham, Taisha. *Introducing Postcolonial Theories*. (Delhi: Macmillan India Ltd, 2007).
7. Barker, F, P, Hulme and M. Iversen, (eds.) *Colonial Discourse/Postcolonial Theory*. (Manchester: Manchester University Press, 1994)
8. Bhabha, Homi. *The Location of Culture*. (London: Routledge,1994)
9. –"- *Nation and Narration* (London: Routledge, 1998)
10. Boehmer, Elleke. *Empire Writing: An Anthology of colonial Literature, 1870-1918*. (Oxford: Oxford University Press, 1999).
11. –"- *Colonial and Postcolonial Literature*. (Oxford: Oxford University Press, 1995).
12. Cesaire, Aime. *Discourse on Colonialism*. (New York: Monthly Review Press, 1972)
13. Chides, Peter and R. J. Patrick Williams. *An Introduction to Postcolonial Theory*. (London: Prentice Hall, 1977)
14. Fanon, Frantz. *Black Skin, White Masks*. (London: Pluto, 1986)
15. –"- *The Wretched of the Earth*. (London: penguin 1990)
16. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. (Delhi: Oxford University, 1998)
17. Harlow, Barbara. *Resistance Literature*. (New York and London: Methuen, 1987)
18. Hulme, Peter, ed. *Postcolonial Theory and Colonial Discourse*. (Manchester: Manchester University Press, 1993)
19. Jan, Mohamed, Abdul. *Manichean Aesthetics: The Politics of Literature in Colonial Africa*. (Amherst: University of Massachusetts Press, 1983)
20. Loomba, Ania. *Colonialism / Post Colonialism* (London: Routledge, 1998)
21. Miller, D. M. et al, *Dominance and Resistance*. (London: Unwin Hyman, 1989)
22. Moore, Gilbert Bart. *Post-Colonial Theory: Contexts, Practices, Politics*. (London: Verso, 1997)
23. McLeod, John. *Beginning Postcolonialism* (Manchester: Manchester University Press, 2007)
24. Memmi, Albert. *The Colonizer and the Colonized*. (New York: Oxon Press, 1965)

25. Mannoni, Octave. *Prospero and Caliban: The Psychology of Colonization*. trans, by Pamela Powerland. (New York: Prager, 19664)
26. Mongia, Padmini, (ed.), *Contemporary Post-Colonial Theory: A Reader*. (New Delhi: Oxford University Press, 2000)
27. Nandy, Ashish. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. (New Delhi: Oxford University Press, 1983)
28. Ngugi Wa Thiong'o. *Decolonizing the Mind: The Politics of Language in African Literature*. (London: James Currey 1986)
29. Said, Edward. *Culture and Imperialism*. (London: Chatto and Windus, 1993)
30. --- *Orientalism*. (London: Penguin, 1991)
31. Spivak, Gayatri. *In other worlds: Essays in Cultural Politics*. (London: Routledge, 1987)
32. Tomlinson, John. *Cultural Imperialism*. (London: Printer, 1991)
33. Walder, Dennis. *Post-Colonial Literature in English: History, Language, Theory*. (Oxford: Blackwell, 2002)
34. Williams, Patrick, and Laura Chrisman. *Colonial Discourse and Post-Colonial Theory*. (Hemel Hempstead: Harvester Wheat Sheaf, 1994)
35. Young, Robert J. C. *Postcolonialism: An Historical Introduction*. (Oxford: Blackwell, 2001)
36. Young, S. C. *Colonial Desire: Hybridity in Theory, Culture and Race*. (London: Routledge, 1995)



**M.A. English Part – II**  
**Paper (DSC X, XIV)**  
**Postcolonial Literature I, II**  
**Nature of the Question Paper**

Time: 2.30 Hrs

Marks: 60

*Instructions:* 1. All questions are compulsory.  
2. Figures to the right indicate full marks.

- Q.1** Choose the correct answer. (12 Marks)  
(Poetry/Fiction/Drama)
- Q.2** Answer any four of the following questions in short. (4/6) (12 Marks)  
(Poetry)
- Q.3** Answer any two of the following. (2/4) (12 Marks)  
(Surveye Topics)
- Q.4** A broad answer type question with an internal option (A/B). (12 Marks)  
(Fiction)
- Q.5** A broad answer type question. (12 Marks)  
(Drama)

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**PUNYASLAK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**NAAC Accredited: B<sup>++</sup>  
2022**

**Pattern: NEP**

**Name of the Faculty: Humanities**

**Name of the Course: M. A. EnglishPart- II**

**Semester: III & IV**

**Title of the Paper: Critical Theories I, II**

**Type of Paper: DSC XI, XV**

**Credits: 04 per semester**

**With effect from June 2024**

**P.A.H. Solapur University, Solapur**  
**M.A. English Part-II**  
**Critical Theories I, II (DSC XI, XV)**  
**Semester III, IV**  
**(2024-2025, 2025-2026, 2026-2027)**

**Preamble:** The course 'Critical Theories' is introduced to M.A. Part II (English) with special intention. 'Critical Theories' is base of understanding literature in English and can be called an essential part of it. Hence, learners must be acquainted with and trained in 'Critical Theories'. Also, the learners need to be introduced with the application of these theories to study in detail some representative texts. They need to learn how to enjoy the aesthetic aspects with critical appreciation of works of art. Hence, this paper introduces certain important contemporary critical theories with their application to some representative poems, novels, dramas, autobiographies and stories etc.

**Objectives:**

1. To provide students with the opportunity to learn the contemporary critical theories
2. To get the students acquainted with the dimensions of major theories with theorists
3. To enable them to apply learned theories to literary works in systematic manner
4. To make the students engaged with critical thinking of creative writings

**Outcomes:** After completing the course, the students are expected to be able to:

1. Know the major contemporary critical theories, their development and contributors.
  2. Understand the dimensions of these critical theories with their nuances.
  3. Apply a specific theory to a literary text for better reliable, valid and authentic based on facts interpretation of it.
  4. Create own judgments on literary works in English with critical thinking.
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**Course Structure:**

Semester	Paper No	Title of the Paper	No of Lectures (Theory)	College Assessment (Marks)	University Assessment (Marks)	Total Marks	Credits
III	DSC XI	Critical Theories I	60	40	60	100	04
IV	DSC XV	Critical Theories II	60	40	60	100	04

**Method of Evaluation:**

Sr. No.	Particulars	Details
1.	<b>College Assessment</b> [CA]	CA consists of 40% marks which shall be decided by virtue of conducting <b>any three</b> of the following- Home assignment/Unit test/Oral test/Seminar/Field work/Study tour report/Case study, etc.
2.	<b>University Assessment</b> [UA]	UA consists of 60% marks determined by virtue of the End Semester Examinations conducted by the University.

**M.A. English Part II**

**DSC XI**

**Critical Theories I**

**Credits – 04**

**Semester – III**

Lectures: 60

Credits: 04

**Unit 1:** Lectures: 15 Credit: 01

A. Structuralism (the Theory, the Theorists, the Key Terminology)

B. Application of Structuralism Theory to "Heart of Darkness" a Novella by Joseph Conrad

**Unit 2:** Lectures: 15 Credit: 01

A. Marxism (the Theory, the Theorists, the Key Terminology)

B. Application of Marxist Criticism to "Lord of the Flies" a novel by William Golding

**Unit 3:** Lectures: 15 Credit: 01

A. Feminism (the Theory, the Theorists, the Key Terminology)

B. Application of Feminist Criticism to "Daddy" a poem by Sylvia Plath

**Unit 4:** Lectures: 15 Credit: 01

A. Postcolonialism (the Theory, the Theorists, the Key Terminology)

B. Application of Postcolonial Criticism to "A Far Cry from Africa" a poem by Derek Walcott

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**Reference Books:**

1. "Structuralism and Semiotics" by Terence Hawkes, Publication Year: 1977  
Publisher: University of California Press.
2. "Structuralism and Literary Criticism" by Gerard Genette, Publication Year: 1979.  
Publisher: University of Minnesota Press.
3. "Joseph Conrad's Heart of Darkness: A Casebook" Editor: Gene M. Moore, Publication  
Year: 2004, Publisher: Oxford University Press.

4. "Heart of Darkness: A Norton Critical Edition" Editor: Paul B. Armstrong, Publication Year: 2006 Publisher: W. W. Norton & Company.
  5. "Marxism and Literary Criticism" by Terry Eagleton, Publication Year: 1976, Publisher: Routledge.
  6. "Marxism and Form: Twentieth-Century Dialectical Theories of Literature" by Fredric Jameson, Publication Year: 1971, Publisher: Princeton University Press.
  7. "William Golding's Lord of the Flies: A Sourcebook" Editors: David Thorburn and Howard E. Stein, Publication Year: 1999, Publisher: Routledge.
  8. "Understanding Lord of the Flies: A Student Casebook to Issues, Sources, and Historical Documents" by Kirstin Olsen, Publication Year: 1998., Publisher: Greenwood Publishing Group.
  9. "Feminist Literary Theory: A Reader"  
Editor: Mary Eagleton, Publication Year: 1986, Publisher: Wiley-Blackwell.
  10. "The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination" by Sandra Gilbert and Susan Gubar, Publication Year: 1979, Publisher: Yale University Press.
  11. "The Cambridge Introduction to Sylvia Plath" by Jo Gill, Publication Year: 2008, Publisher: Cambridge University Press.
  12. "Sylvia Plath: A Critical Study" by Tim Kendall, Publication Year: 2001, Publisher: Faber & Faber.
  13. "The Post-Colonial Studies Reader" Editors: Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, Publication Year: 1995, Publisher: Routledge.
  14. "Postcolonial Theory: A Critical Introduction" by Leela Gandhi, Publication Year: 1998, Publisher: Columbia University Press.
  15. "Derek Walcott: A Caribbean Life" by Bruce King, Publication Year: 2000, Publisher: Oxford University Press.
  16. "The Routledge Companion to Postcolonial Studies" Editor: John McLeod, Publication Year: 2007, Publisher: Routledge.
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**M.A. English Part II**

**DSC XV**

**Critical Theories II**

**Credits – 04**

**Semester – IV**

Lectures: 60

Credits: 04

**Unit 1:**

Lectures: 15

Credit: 01

A. Practical Criticism – I. A. Richards

B. Application of Practical Criticism to "Ode to a Nightingale" a poem by John Keats

**Unit 2:**

Lectures: 15

Credit: 01

A. LGBTQ Theories (the Theory, the Theorists, the Key Terminology)

B. Application of LGDTQ Theories to "A Single Man" a short story by Christopher Isherwood.

**Unit 3:**

Lectures: 15

Credit: 01

A. Deconstruction (the Theory, the Theorists, the Key Terminology)

B. Application of Deconstructive Criticism to "The Rime of the Ancient Mariner" a poem by S. T. Coleridge

**Unit 4:**

Lectures: 15

Credit: 01

A. New Historicism (the Theory, the Theorists, the Key Terminology)

B. Application of New Historicism Criticism to "Dreams from My Father" an autobiography by Barack Obama.

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**Reference Books:**

1. "Practical Criticism" Author: I.A. Richards, Year of Publication: 1929 Publisher: Routledge,
2. "Keats's 'Ode to a Nightingale': An Essay in Practical Criticism" Author: Murray Krieger, Year of Publication: 1970, Publisher: New Literary History.

3. "Queer Theory: An Introduction" Author: Annamarie Jagose, Year of Publication: 1996, Publisher: NYU Press.
  4. "Isherwood's 'A Single Man': A Queer Theoretical Perspective" Author: Adrian L. Jaworski, Year of Publication: 2005, Publisher: Modern Fiction Studies.
  5. "Deconstruction in a Nutshell: A Conversation with Jacques Derrida" Author: John D. Caputo, Year of Publication: 1997, Publisher: Fordham University Press.
  6. "Deconstructing 'The Rime of the Ancient Mariner'" Author: Paul Magnuson, Year of Publication: 2006, Publisher: Coleridge Bulletin.
  7. "The New Historicism" Editor: H. Aram Veenser, Year of Publication: 1989, Publisher: Routledge.
  8. "Reading Obama: Dreams, Hope, and the American Political Tradition" Author: James T. Kloppenburg, Year of Publication: 2011, Publisher: Princeton University Press.
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**M.A. English Part – II**  
**Paper (DSC XI, XV)**  
**Critical Theories I, II**  
**Nature of the Question Paper**  
**Total Marks -60**

Time: 2.30 hours

Marks: 60

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*Instructions:* 1. All questions are compulsory.  
2. Figures to the right indicate full marks.

- Q. 1. Choose the correct alternatives from the following. 12  
(All Units)
- Q. 2. Answer any four out of six of the following. 12  
(On Theory from Unit 1 & 2)
- Q.3. Write short notes on any two of the four questions. 12  
(On Theory from Unit 3 & 4)
- Q. 4. A broad question with alternatives (A/B). 12  
(On Application of Theory with prescribed texts from All Units)
- Q. 5. A broad question without alternatives. 12  
(On Theories from All Units)

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**PUNYASLAK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**NAAC Accredited: B<sup>++</sup>  
2022**

**Pattern: NEP**

**Name of the Faculty: Humanities**

**Name of the Course: M. A. EnglishPart- II**

**Semester: III**

**Title of the Paper: Study of Genre: Biography and Autobiography**

**Type of Paper: DSC XII**

**Credits: 02, III Semester**

With effect from June 2024

**P.A.H. Solapur University, Solapur**  
**M.A. English Part–II**  
**Study of Genre: Biography and Autobiography (DSC XII)**  
**Semester III**  
**(2024-2025, 2025-2026, 2026-2027)**

**Preamble:**

This course explores the concepts and significance of biography and autobiography as literary genres. Through a selection of readings and assignments students will examine the ways in which individuals construct and interpret personal and historical narratives. The course is helpful to develop a critical understanding through engagement with biographical and autobiographical texts. It will also bring the students abreast of the other types of literature, besides the frequently studied literary types viz. poetry, drama and fiction. This DSC paper is for the III semester only.

**Course Objectives**

1. To enable the students to understand the origin and development of biography and autobiography
2. To help them get familiar with different constituents of biography and autobiography
3. To incapacitate the students to comprehend the features of biography and autobiography
4. To enable the students to analyse the process of relating life in biography and autobiography
5. To empower them with capacities for interpreting select texts

**Course Outcomes:**

By the end of the course, the students will be able to:

1. Outline the different stages in the development of biography and autobiography.
2. Comprehend the elements of biography and autobiography.
3. Appreciate critically the qualities incorporated in biography and autobiography
4. Understand different circumstances that shaped the biography and autobiography.
5. Analyse the narrative techniques employed in biography and autobiography with reference to select texts.

**Course Structure:**

<b>Semester</b>	<b>Paper</b>	<b>Title of Paper</b>	<b>No. of Lectures</b>	<b>College Assessment (Marks)</b>	<b>University Assessment (Marks)</b>	<b>Total Marks</b>	<b>Credits</b>
III	DSC XII	Study of Genre: Biography and Autobiography	30	20	30	50	02

**Method of Evaluation:**

<b>Sr. No.</b>	<b>Particulars</b>	<b>Details</b>
1.	<b>College Assessment [CA]</b>	CA consists of 40% marks which shall be decided by virtue of conducting <b>any two</b> of the following- Home assignment/Unit test/Oral test/Seminar/Field work/Study tour report/Case study, etc.
2.	<b>University Assessment [UA]</b>	UA consists of 60% marks determined by virtue of the End Semester Examinations conducted by the University.

**M.A. English Part II**  
**DSC XII**  
**Study of Genre: Biography and Autobiography**  
**Credits – 02**  
**Semester – III**

Lectures:30

Credits: 02

**Unit 1: Survey Topics**

Lectures: 15

Credit: 01

1. Origin and development of Biography & Autobiography
2. Types of Biography and Autobiography
3. Characteristics of Biography
4. Characteristics of Autobiography

**Unit 2: Works**

Lectures: 15

Credit: 01

1. Shashi Tharoor- Nehru: The Invention of India [Biography]
2. Ernest Hemingway- A Moveable Feast [Autobiography]

**References:**

1. Abrams, M.H. *A Glossary of Literary Terms*. 7th ed., Cengage Learning India, 2005.
2. Dinah, Birch. *Oxford Companion to English Literature*. 4<sup>th</sup> ed., OUP Oxford, 2013.
3. Baldrick, Chris. *The Oxford Dictionary of Literary Terms*. 4<sup>th</sup> ed. OUP, 2015.
4. Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
5. <https://egyankosh.ac.in/bitstream/123456789/75364/1/Unit-1.pdf>

**M.A. English Part – II**  
**Paper (DSC XII)**  
**Study of Genre: Biography and Autobiography**  
**Nature of the Question Paper**

Time: 1.30 hrs

Marks: 30

*Instructions: 1. All questions are compulsory.*  
*2. Figures to the right indicate full marks.*

- Q. 1. Choose the correct alternatives from the following. 06  
(Unit 1 & 2)
- Q. 2. Answer any two out of four of the following. 06  
(Unit 1 & 2)
- Q.3. Write short notes on any one of the two questions. 06  
(Unit 1)
- Q. 4. A broad question with alternatives. (A/B) 12  
(Unit 2)

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**PUNYASLAK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**NAAC Accredited: B<sup>++</sup>**

**2022**

**Pattern: NEP**

**Name of the Faculty: Humanities**

**Name of the Course: M. A. English Part- II**

**Semester: III & IV**

**Title of the Paper: Translation Studies- I, II**

**Type of Paper: DSE III A**

**Credits: 04 per semester**

With effect from June 2024

**P.A.H. Solapur University, Solapur**  
**M.A. English Part–II**  
**Translation Studies-I, II (DSE III A)**  
**Semester III, IV**  
**(2024-2025, 2025-2026, 2026-2027)**

**Preamble:** Translation Studies is an academic interdisciplinary field of study dealing with the systematic study of theory, description and application of translation, interpreting and localization. As an interdisciplinary field, translation studies borrow much from various fields of study that support translation. These include comparative literature, computer science, history, linguistics, philosophy, semiotics, cultural studies, and sociology and so on. Translation studies in the humanities are comprised of two components: translation theory and practice of translation as a literary art. In the theoretical domain, students are expected to achieve conversance with the history and philosophy of translation and to discover for themselves an understanding of a number of abstract (theoretical) questions with significant implications. In the study of translation as a literary art, students learn to read translations critically and labour to render artfully texts from a source language into target language.

Translation as a relatively hermetic activity has become a major buzzword in today's world. Students- and the general public – find it more and more necessary to be informed vis-a-vis the multicultural and multilingual environment we inhabit. Translation studies help one to develop skills to be able to communicate efficiently and emphatically between languages and cultures. Translation studies are academic research area that has expanded massively in recent years. Translation was formerly studied as a language-learning methodology or as part of comparative literature, translation workshops and contrastive linguistic courses. Over time, the interdisciplinary of the subject has become more evident and recent developments have seen increased specialization and the continued importation of theories and models from other disciplines.

**Objectives of the Course:**

1. To introduce students to translation studies as a separate discipline of knowledge
2. To increase their awareness related to the nature and scope of translation studies
3. To introduce student's contemporary theoretical issues in Translation Studies



4. To help students comprehend major issues and methods in Literary Translation
5. To enhance the students' knowledge of different languages

**Course Outcomes:**

By the end of the course the students will:

- 1) Comprehend translation studies as a separate discipline of knowledge
- 2) Comprehend the nature, scope and theoretical issues in translation studies
- 3) Comprehend major issues and methods in literary studies
- 4) comprehend process of translation of different languages

**Course Structure:**

Semester	Paper No	Title of the Paper	No of Lectures (Theory)	College Assessment (Marks)	University Assessment (Marks)	Total Marks	Credits
III	DSE III A	Translation Studies I	60	40	60	100	04
IV	DSE III A	Translation Studies II	60	40	60	100	04

**Method of Evaluation:**

Sr. No.	Particulars	Details
1.	<b>College Assessment [CA]</b>	CA consists of 40% marks which shall be decided by virtue of conducting <b>any three</b> of the following- Home assignment/Unit test/Oral test/Seminar/Field work/Study tour report/Case study, etc.
2.	<b>University Assessment [UA]</b>	UA consists of 60% marks determined by virtue of the End Semester Examinations conducted by the University.

**M.A. English Part II**

**DSE III A**

**Translation Studies- I**

**Credits – 04**

**Semester – III**

Lectures: 60

Credits: 04

**Unit (A) Survey Topics:**

Credit 01

Lectures 15

1. Literary Translation: Issues and Methods
2. Principles and Types of Translation
3. Theories of Translation (Western and Indian)

**Unit (B) Essays:**

Credit 01

Lectures 15

1. Roman Jakobson: *On Linguistic Aspects of Translation* (from The Translation Studies Reader Ed: Lawrence Venuti)
2. Ganesh, Devy. *Translation and Literary History: An Indian View*. Postcolonial Translation: Theory and Practice. Ed. Sussan Basnett and Harish Trivedi. Routledge
3. Mukherjee, Sujit. *Translation as Discovery*. Translation as Discovery and other essays on Indian Literature in English Translation. Allied Publishers New Delhi.1981.
4. Das, B K.: *Translation Theory and Practice: The Indian Context. A Handbook of Translation Studies*. Atlantic Publication. New Delhi. 2008

**Unit (C) Poetry**

Credit 01

Lectures 15

- 1) Why should I set up this shop (from Being a poet)
- 2) Good for me God I am broke (from Being human)
- 3) Because Your form is beyond the reach (from Being a devotee)
- 4) The world is only a camp for us (from Being a sage)
- 5) The more these people admire me (from Being a saint)

*From Says Tuka Saint Tukaram's Religious Poems transl. by Dilip Chitre. Penguin Classics*

**Unit (D) Text- Autobiography**

Credit 01

Lectures 15

*The Weave of Life: A Dalit Woman's Memoirs*

(Aaydan) Urmila Pawar transl.by Maya Pandit. Columbia University Press

### **Reference Books:**

Baker, M. & K. Malmkjaer (eds) Routledge Encyclopedia of Translation Studies. 1st edition,

Baker, M. & G. Saldanha (eds) Routledge Encyclopedia of Translation Studies. 2nd edition,  
London & New York: Routledge 2008

Bell R.T. Translation & Translating: Theory & Practice. London & New York: Longman, 1991.

Basnett, S. Translation Studies. London & New York: Routledge, 1980

Basnett S. & A. Lefevere (eds) Translation, History & Culture. London & New York: Pinter,  
1990

Basnett S. & H. Trivedi (eds). Post-Colonial Translation: Theory & Practice. London & New  
York: Routledge, 1999

Basnett S. & A. Lefevere (eds). Constructing Cultures: Essays on Literary Translation. Clevedon:  
Multilingual Matters, 1998

Catford, J.C.A Linguistic Theory of Translation. Oxford: O.U.P., 1965

Das, B K. *A Handbook of Translation*. Atlantic Publication: New Delhi

G.N. Devy Reader, 2009, Hyderabad, Orient Black Swan London & New York: Routledge,  
1998

Munday, Jeremy. The Routledge Companion to Translation Studies. London & New York:  
Routledge, 2009

Munday, Jeremy. Introducing Translation Studies: Theories & Applications. London & New  
York: Routledge, 2001.

Newmark, Peter. A Textbook of Translation. New York: Prentice-Hall International. 1988.

Nida Eugene A. Theory and Practice of Translation, Brill 2003.

**M.A. English Part II**  
**DSE III A**  
**Translation Studies- II**  
**Credits – 04**  
**Semester – IV**

Lectures: 60

Credits: 04

**Unit (A) Survey Topics:**

Credit 01

Lectures 15

1. The Tools, techniques and trends in Translation
2. Problems of Translation (Poetry, prose, drama, novel, short story)
3. Translation in a Globalized World (Media, Communication, Culture)

**Unit (B) Drama**

Credit 01

Lectures 15

*Sakharam Binder* Vijay Tendulkar Translator: Kumud Mehata and Shanta Gokhale

(Collected plays of Vijay Tendulkar. OUP)

**Unit (C) Novel**

Credit 01

Lectures 15

*Seven Sixes are Forty-Three* Kiran Nagarkar Translated by Shubha Slee Harper Perennial

**Unit (D) Short Story**

Credit 01

Lectures 15

1. *The Storeyed House* -Waman Hoval. translated by M D Hatkanangalekar
2. *Explosion* -Yogiraj Waghmare. Transl. by Lalita Paranjape
3. *Promotion* -Arjun Dangle. Transl. by Lalita Paranjape
4. *Barriers* - Keshav Meshram. Transl. by Priya Adarkar

(From *Poisoned Bread* Ed. By Arjun Dangle. Orient Longman)

**Reference Books:**

Baker, M. & K. Malmkjaer (eds) Routledge Encyclopedia of Translation Studies. 1st edition,

Baker, M. & G. Saldanha (eds) Routledge Encyclopedia of Translation Studies. 2nd edition,

London & New York: Routledge 2008

Bell R.T. Translation & Translating: Theory & Practice. London & New York: Longman, 1991.

Basnett, S. Translation Studies. London & New York: Routledge, 1980

Basnett S. & A. Lefevere (eds) Translation, History & Culture. London & New York: Pinter, 1990

Basnett S. & H. Trivedi (eds). *Post-Colonial Translation: Theory & Practice*. London & New York: Routledge, 1999

Basnett S. & A. Lefevere (eds). *Constructing Cultures: Essays on Literary Translation*. Clevedon: Multilingual Matters, 1998

Catford, J.C. *A Linguistic Theory of Translation*. Oxford: O.U.P., 1965

Das, B K. *A Handbook of Translation*. Atlantic Publication: New Delhi

G.N. Devy Reader, 2009, Hyderabad, Orient Black Swan London & New York: Routledge, 1998

Munday, Jeremy. *The Routledge Companion to Translation Studies*. London & New York: Routledge, 2009

Munday, Jeremy. *Introducing Translation Studies: Theories & Applications*. London & New York: Routledge, 2001.

Newmark, Peter. *A Textbook of Translation*. New York: Prentice-Hall International. 1988.

Nida Eugene A. *Theory and Practice of Translation*, Brill 2003.

**M.A. English Part – II**  
**Paper (DSE III A)**  
**Translation Studies-I, II**  
**Nature of the Question Paper (Semester III, IV)**

Marks: 60

Time: 2.30 hrs

*Instructions:* 1. All questions are compulsory.  
2. Figures to the right indicate full marks.

- Q. 1. Choose the correct alternatives from the following. 12  
(Questions to be set on texts from section (A, B, C & D)
- Q. 2. Answer any four out of six of the following. 12  
(Questions to be set on texts from section B, C & D covering themes, motives, central ideas, openings, titles, syntax, semantics)
- Q.3. (A) Translate any one of the seen/unseen passages into English/Marathi. 06  
(Questions to be set on translation skills/techniques)
- (B) Write short notes on any two of the following. 06  
(Questions to be set on General Topics)
- Q. 4. A) A broad question on the text form section B 12  
OR
- Q. 4. B) A broad question on the text form section C
- Q. 5. A broad question on the prescribed text from section D 12

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**PUNYASLAK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**NAAC Accredited: B<sup>++</sup>**

**2022**

**Pattern: NEP**

**Name of the Faculty: Humanities**

**Name of the Course: M. A. English Part- II**

**Semester: III & IV**

**Title of the Paper: Popular Literature- I, II**

**Type of Paper: DSE III B**

**Credits: 04 per semester**

With effect from June 2024

**P.A.H. Solapur University, Solapur**  
**M.A. English Part-II**  
**Popular Literature- I, II (DSE III B)**  
**Semester III, IV**  
**(2024-2025, 2025-2026, 2026-2027)**

**Preamble:** The syllabus of the course Popular Literature has been designed for the M.A.- II English programme as Discipline Specific Elective III paper. Popular literature includes those writings intended for the masses and those that find favour with large audiences. It can be distinguished from artistic literature in that it is designed primarily to entertain. The course is intended to familiarise the students with concepts of Popular literature. It aims at engaging with literary works written by people from various cultures, viewpoints, and historical periods broadens our understanding of students. The third semester encompasses Introduction to Popular Culture & Literature, Genres of Popular Literature: Science Fiction, Popular Literature: Dislocation and Identity Crisis to provide fundamental ideas of the discipline. The fourth semester contains Popular Literature: The LGBT Culture, Characteristic Features of Poetry in Popular Literature, Genres of Popular Literature: Children's Literature.

**Course Objectives:**

1. To introduce to the student's new subject and new area of literary investigation
2. To explore the interdisciplinary nature of Popular Literature
3. To acquaint learners with popular literature
4. To give a broad perspective of development of Popular Literatures through close reading
5. To develop research skills and aptitude in students

**Course Outcomes:** By the end of the course, the students will be able to:

1. Acquire the ability to interpret literary texts with relevant evidences.
2. Expand analytical Skills towards theories and literatures
3. Understand an overall idea of Popular literature and its different genres
4. Give exposure through literature to the imminent theories, and thereby align their way of life to global needs.
5. Apply theoretical and practical skills required to undertake research in English Language and Literature.



**M.A. English Part II**

**DSE III B**

**Popular Literature- I**

**Credits – 04**

**Semester – III**

Lectures: 60

Credits: 04

**Unit-I: General Topics**

01 Credit

Lectures: 15

1. Introduction to Popular Culture & Literature
2. Genres of Popular Literature: Science Fiction
3. Popular Literature: Dislocation and Identity Crisis

**Unit-II: Poetry**

01 Credit

Lectures: 15

1. *Home*- Arundhati Subramaniam
2. *Migrations*- Keki Daruwalla
3. *Minority*- Imtiaz Dharker
4. *Justice Is*- Meena Kandasamy
5. *Still I Rise*- Maya Angelou

**Unit-III: Science Fiction**

01 Credit

Lectures: 15

*Yaana*- Dr. S. L. Bhyrappa

**Unit- IV: Drama**

01 Credit

Lectures: 15

*One Day in the Season of Rain*- Mohan Rakesh

(Translated from Hindi to English by Aparna Dharwadker)

**M.A. English Part II**

**DSE III B**

**Popular Literature- II**

**Credits – 04**

**Semester – IV**

Lectures: 60

Credits: 04

**Unit-I: General Topics**

01 Credit

Lectures: 15

1. Popular Literature: The LGBT Culture
2. Characteristic Features of Poetry in Popular Literature
3. Genres of Popular Literature: Children's Literature

**Unit-II: Poetry**

01 Credit

Lectures: 15

1. *Valentine*- Carol Ann Duffy
2. *Mad Girl's Love Song*- Sylvia Plath
3. *I Do Not Love You Except Because I Love You*- Pablo Neruda
4. *A Style of Loving*- Vikam Seth
5. *I Am Not Yours*- Sara Teasdale

**Unit-III: Fiction**

01 Credit

Lectures: 15

*Funny Boy*- Shyam Selvadurai

**Unit-IV: Children's Literature**

01 Credit

Lectures: 15

(Select stories from Sudha Murthy's *Grandma's Bag of Stories*)

1. *Kavery and the Thief*
2. *The Donkey and the Stick*
3. *The Princess's New Clothes*
4. *The Kingdom of Fools*
5. *When Yama Called*

### Collective References:

1. Bhyrappa, S. L., *Yaana: The Voyage*. Translated by Arjun Bharadwaj. Subbu Publications, India, 2021.
2. Rakesh, Mohan, *One Day in the Season of Rain*. Translated by Aparna Dharwadker, India Penguin, India, 2015.
3. Borthakur, Deepali, *Handbook of Popular Literature*, Concept Publishing Company Pvt. Ltd., India, 2020.
4. Sudha Murty, *Grandparents Bag of Stories*. S.L., India Puffin, 2021.
5. Shyam Selvadurai. *Funny Boy: A Novel*. 1994. New York, Ny, William Morrow, An Imprint of HarperCollins publishers, 2015.
6. Carol Ann Duffy. *Love Poems*. London, Picador, 2010.
7. Plath, Sylvia, and Carol Ann Duffy. *Sylvia Plath Poems*. London, Faber & Faber, 2013.
8. Neruda, Pablo, and Ilan Stavins. *The Poetry of Pablo Neruda*. New York, Farrar, Straus and Giroux, 2005.
9. Seth, Vikram. *Collected Poems*. London, Orion Publishing Co, 2016.
10. Imtiaz Dharker. *Purdah: And Other Poems*. Delhi Oxford, Oxford University Press, 1989.
11. Angelou, Maya. *I Know Why the Caged Bird Sings*. Random House, 21 July 2010.
12. Es El Bhairappa, et al. *Bhatti: An Autobiography*. Bengaluru, Prism Books, 2012.
13. Foster, John E, and Charles Sturt. *Popular Literature for Children and Adolescents*. Wagga Wagga, N.S.W., Centre for Information Studies, Charles Sturt University, 2003.

**Course Structure:**

Semester	Paper No	Title of the Paper	No of Lectures (Theory)	College Assessment (Marks)	University Assessment (Marks)	Total Marks	Credits
III	DSE III B	Popular Literature I	60	40	60	100	04
IV	DSE III B	Popular Literature II	60	40	60	100	04

**Method of Evaluation:**

Sr. No.	Particulars	Details
1.	<b>College Assessment [CA]</b>	CA consists of 40% marks which shall be decided by virtue of conducting <b>any three</b> of the following- Home assignment/Unit test/Oral test/Seminar/Field work/Study tour report/Case study, etc.
2.	<b>University Assessment [UA]</b>	UA consists of 60% marks determined by virtue of the End Semester Examinations conducted by the University.

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**M.A. English Part – II****(DSE III B)****Popular Literature- I, II****Nature of the Question Paper (Semester III, IV)**

Marks: 60

Time: 2.30 hrs

*Instructions: 1. All questions are compulsory.**2. Figures to the right indicate full marks.*

- Q. 1. Rewrite the following by choosing the correct alternative from given below. 12  
(All units)
- Q. 2. Attempt any four questions out of six. 12  
(Unit I)
- Q. 3. Answer briefly any two out of four. 12  
(Unit II)
- Q. 4. Write answer in detail (A/B) 12  
(Unit III)
- Q. 5. A Broad Answer type question 12  
(Unit IV)

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**PUNYASLAK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**NAAC Accredited: B<sup>++</sup>**

**2022**

**Pattern: NEP**

**Name of the Faculty: Humanities**

**Name of the Course: M. A. English Part- II**

**Semester: III & IV**

**Title of the Paper: Film Studies- I, II**

**Type of Paper: DSE IV A**

**Credits: 04 per semester**

With effect from June 2024

**P.A.H. Solapur University, Solapur**

**M.A. English Part – II**

**Semester III & IV**

**FILM STUDIES- I, II (DSE IV A)**

**(2024-25, 2025-26, 2026-27)**

**Preamble:** Film Studies is an institutionalized academic discipline that focuses on the serious study of films, cinematic history, and film culture and is majorly informed by film theory. The aim of introducing the present course Film Studies to encourage students to explore their niche interests in film studies by exploring various aspects of cinema's narrative, artistic, cultural, economic, and political implications over the years from its beginnings to the present day. Further, to make students aware of regional, cultural, and technical implications of films and their methods of production and appreciation.

**Course Objectives:**

1. To enable the students get abreast of the skill of studying films
2. To get the students acquainted with the key concepts and knowledge base of film genres
3. To introduce the students to the relationship between films and their cultural context
4. To get them to understand all the constituents of films

**Course Outcomes:** At the end of the course, students will be able to:

1. Demonstrate a basic understanding of film theory and film history.
2. Identify significant movements, articulate key concepts and develop the knowledge base of film genres.
3. Understand the relationship between film forms and the historical and cultural contexts.
4. Develop competency in discussing how film is influenced and shaped by individuals, movements, institutions, and technologies with local, national, transnational, and global dimensions.

### Course Structure:

Semester	Paper No	Title of paper	Number of Lectures	College Assessment	University Assessment	Total Marks	Credits
III	IV A	Film Studies I	60	40	60	100	04
IV	IV A	Film Studies II	60	40	60	100	04

### Method of Evaluation:

Sr. No.	Particulars	Details
1.	<b>College Assessment</b> [CA]	CA consists of 40% marks which shall be decided by virtue of conducting <b>any three</b> of the following- Home assignment/Unit test/Oral test/Seminar/Field work/Study tour report/Case study, etc.
2.	<b>University Assessment</b> [UA]	UA consists of 60% marks determined by virtue of the End Semester Examinations conducted by the University.

**M.A. English Part II**

**DSE IV A**

**Film Studies-I**

**Credits – 04**

**Semester – III**

Lectures: 60

Credits: 04

**Unit-I**

**Understanding Film**

1. What is a Film?
2. Brief History of Origin of Cinema at Global Level
3. The Language of Cinema

01

Lectures 15

**Unit-II**

**Cinematic Language**

1. Visual Language, Cinematography, Visual Universe
2. Editing - History and Development
3. Origin and Evolution of Indian Cinema Referring to Pioneers (Dadasaheb Phalke, Ardeshir Irani, Sohrab Modi, Guru Dutt, Raj Kapoor, Bimal Roy, and Satyajit Ray)
4. Coming up of Talkies
5. The Era of Superstars, Multi Starrers & Angry Young Man
6. Rise of Multiplexes (New Waves in Indian Cinema).

01

Lectures 15



**Unit III****Film genres**

- |                   |    |             |
|-------------------|----|-------------|
| 1. Narrative      | 01 | Lectures 15 |
| 2. Avant-garde    |    |             |
| 3. Documentary    |    |             |
| 4. Thriller       |    |             |
| 5. Melodrama      |    |             |
| 6. Musical        |    |             |
| 7. Horror         |    |             |
| 8. Fantasy        |    |             |
| 9. Animation Film |    |             |
| 10. Historical    |    |             |
| 11. Mythological  |    |             |

**UNIT IV****Fundamentals of Film Production**

- |                               |    |             |
|-------------------------------|----|-------------|
| 1. Pre-Production             | 01 | Lectures 15 |
| 2. Production                 |    |             |
| 3. Post-Production            |    |             |
| 4. Process of Film Production |    |             |

**M.A. English Part II**

**DSE IV A**

**Film Studies-II**

**Credits – 04**

**Semester – IV**

Lectures: 60

Credits: 04

**Unit-I**

**Indian Cinema**

01

Lectures 15

1. History of Origin and Evolution of Indian Cinema
2. Referring to Pioneers (Dadasaheb Phalke, Ardeshir Irani, Sohrab Modi, Guru Dutt, Raj Kapoor, Bimal Roy, and Satyajit Ray)
3. The Era of Superstars, Multi Starrers & Angry Young Man

**Unit-II**

**Introduction to Major Movements and Theories**

01

Lectures 15

1. Features of Silent Era
2. Classic World Cinema
3. Basic Film Theories of Sergei Eisenstein, Andre Bazin, Auteur Theory, Christian Metz, Contemporary International Trends

<b>Unit III</b>	<b><u>Regional Cinema</u></b>	01	15Hrs.
	1. Characteristics of Indian Regional Cinema		
	2. Regional Marathi, Bengali, Telugu and Kannada, Panjabi and Bhojpuri Cinema		
	3. Regional Cinema and Identity in India		
 <b>UNIT IV</b>	 <b><u>Film Culture</u></b>	 01	 Lectures 15
	1. Evolution of Censorship		
	2. Film Criticism & Cinephilia		
	3. Film Festivals: Regional, National International		

**References:**

- Andre, Bazin. *The Evolution of the Language of Cinema* (‘What is Cinema ‘)
- Bywater, Tim & Thomas Sobchak. *Introduction to Film Criticism*. Pearson India, 2009.
- Corrigan, Timothy, J. *A Short Guide to Writing about Film*. Pearson India, 2009.
- David, Parkinson, *The History of Film*
- Edwards, Rona, Monica Skerbelis, *The Complete Film Makers Guide to Film Festivals*,
- Hayward, Susan. *Key Concepts in Cinema Studies*. London: Rutledge, 1997.
- Jill, Nelmes, *Introduction to Film Studies*
- Kristin, Thompson, David, Bordwell, *Film History: An Introduction*
- Michel wise Productions
- Roberge, Gaston. *Films for an Ecology of Mind* Arora: Encyclopedia of Indian Cinema (1977).
- Ronald, Bergan, *The Film Book: A Complete Guide to the World of Film*
- Ronald, Abramson. “Structure and Meaning in Cinema in *Movies and Methods* Ed. Bill Nichols
- Satyajit, Ray, *Our Films, Their Films*
- Satyajit, Ray. *What is Wrong with Indian Films* (from ‘Our Films Their Films ‘)
- Sizov, *Film Studies: An Introduction*

- Thoraval, Yves (2000). *The Cinema of India (1896-2000)*
- Venkiteswaran C.S. & Swayamvaram: *Classic Prophecies in Film and Philosophy* ed. K Gopinathan
- Villarejo, Amy. *Film Studies: The Basics*. Rutledge, Indian Reprint, 2009

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**M.A. English Part – II**

**(DSE IV A)**

**Film Studies- I, II**

**Nature of the Question Paper (Semester III, IV)**

Marks -60

Marks: 60

*Instructions: 1. All questions are compulsory.*

*2. Figures to the right indicate full marks.*

- |   |    |
|---|----|
| 1. Rewrite the following by choosing the correct alternative from given below.<br>(All Units) | 12 |
| 2. Write short answers any four questions out of six.<br>(Unit No 1)                          | 12 |
| 3. Write any two out of four short notes.<br>(Unit No 2)                                      | 12 |
| 4. Write detailed answer to any one of the two questions (A/B).<br>(Unit No 3)                | 12 |
| 5. One broad Question without alternative.<br>(Unit No 4)                                     | 12 |

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**PUNYASLAK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**NAAC Accredited: B<sup>++</sup>  
2022**

**Pattern: NEP**

**Name of the Faculty: Humanities**

**Name of the Course: M. A. English Part- II**

**Semester: III & IV**

**Title of the Paper: Women's Writing- I, II**

**Type of Paper: DSE IV B**

**Credits: 04 per semester**

With effect from June 2024

**P.A.H. Solapur University, Solapur**  
**M.A. English Part-II**  
**Women's Writing- I, II (DSE IV B)**  
**Semester III, IV**  
**(2024-2025, 2025-2026, 2026-2027)**

**Preamble:** The syllabus of this course is aimed at helping the students get abreast of the creative contribution done by women writers to the corpus of English literature. There has been a sizable amount of literature produced by women scattering far and wide of the globe with a stamp of their own understanding and insights into life and different dimensions of life. The paper will enable the students at learning at higher level get familiar with a set of lady writers and their representative texts coming from different national and cultural backgrounds. The syllabus in the third semester includes representative Indian women writers, whereas in the fourth semester a selection of British women writers has been incorporated.

**Course Objectives:**

1. To introduce to the student to the discipline of women's writing in English
2. To enable the students to get acquainted with the issues and subjects of feminine interest
3. To help them get abreast of the modes of expression of the women writers
4. To recognize the significance of women's contribution to the corpus of English literature
5. To develop the skills of analysing and interpreting texts with different socio-cultural backgrounds

**Course Outcomes:** After completion of the course students will be able to:

1. Understand the discipline of women's literary world.
2. Appreciate the issues and subjects dealt with by the women writers.
3. Comprehend the ways and manners of expression by representative lady writers.
4. Recognize and accept the significance of women writers across the world.
5. Analyse women's writing against different socio-cultural backgrounds.

**M.A. English Part II**

**DSE IV B**

**Women's Writing-I**

**Credits – 04**

**Semester – III**

Lectures: 60

Credits: 04

**Unit 1: Survey Topics**

Lectures: 15

Credit: 01

1. Contribution of Indian women writers to English literature
2. Issues and modes of expression in Indian women's writing in English
3. Salient features of Indian women's writing in English

**Unit 2: Poems**

Lectures: 15

Credit: 01

1. Autobiographical- Eunice De Souza
2. The Peacock- Sujata Bhatt
3. I Will Meet You Yet Again- Amrita Pritam
4. After Eight Years of Marriage- Mamta Kalia
5. Woman- Tara Patel

**Unit 3: Novel**

Lectures: 15

Credits: 01

Hullabaloo in the Guava Orchard- Kiran Desai

**Unit 4: Novel**

Lectures: 15

Credits: 01

Queen of Dreams- Chitra Divakaruni

**References:**

1. <https://www.poemhunter.com/amrita-pritam/poems/>
2. De Souza, Eunice (Editor) Nine Indian Women Poets. Oxford: OUP, 1997
3. Rani, Suneetha. Influence of English on Indian Women Writers. Sage, 2017.
4. Iyengar, Shrinivas. Indian Writing in English. Sterling Publications, 2019.
5. Raghupati, K.V. Critical Perspectives on Contemporary Women Poets in Indian English Poetry. Aadi Publications, 2015.
6. Sharma, Vijay. Kiran Desai and Fictional World. Atlantic, 2018.
7. Sinha, Sunita. Critical Responses to Kiran Desai. Atlantic, 2018.
8. Kumar, Manoj. Chitra Banerjee Divakaruni- A Critical Spectrum. Yking Books, 2017.

**M.A. English Part II**

**DSE IV B**

**Women's Writing-II**

**Credits – 04**

**Semester – IV**

Lectures: 60

Credits: 04

**Unit 1: Survey Topics**

Lectures: 15

Credit: 01

1. Contribution of British women writers to English Literature
2. Issues and modes of expression in British women's writing
3. Salient features of British women's writing

**Unit 2: Short Stories by Virginia Woolf**

Lectures: 15

Credit: 01

1. The Mark on the Wall
2. Kew Gardens
3. The Evening Party
4. Sympathy

**Unit 3: Novel**

Lectures: 15

Credits: 01

Death on the Nile- Agatha Christie

**Unit 4: Novel**

Lectures: 15

Credits: 01

The Bell- Iris Murdoch

**References:**

1. Dick, Susan (Editor). Complete Shorter Fiction of Virginia Woolf, II Edition. Mariner Books, 1989.
2. Fleishman, Avrom. Virginia Woolf- A Critical Reading. Johns Hopkins University Press, 1977.
3. M, Homans. Virginia Woolf: A Collection of Critical Essays. Prentice Hall, 1993.
4. Rolls, Alistair. Agatha Christie and New Directions in Reading Detective Fiction. London: Routledge, 2022.
5. Bajaj, KK. A Critical Study of Iris Murdoch's Fiction. Atlantic, 2001.
6. Heusel, Barbara. Iris Murdoch's Paradoxical Novels. Camden House, 2001.
7. Bove, Cheryl. Understanding Iris Murdoch. South Carolina Press, 2011.



**Course Structure:**

Semester	Paper No.	Title of the Paper	No. of Lectures (Theory)	University Assessment Marks	College Assessment Marks	Total Marks	Total Credits
III	DSE-IV B	Women's Writing I	60	60	40	100	04
IV	DSE-IV B	Women's Writing II	60	60	40	100	04

**Method of Evaluation:**

Sr. No.	Particulars	Details
1.	<b>College Assessment [CA]</b>	CA consists of 40% marks which shall be decided by virtue of conducting <b>any three</b> of the following- Home assignment/Unit test/Oral test/Seminar/Field work/Study tour report/Case study, etc.
2.	<b>University Assessment [UA]</b>	UA consists of 60% marks determined by virtue of the End Semester Examinations conducted by the University.

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**M.A. English Part – II****(DSE IV B)****Women's Writing-I, II****Nature of the Question Paper (Semester III, IV)**

Marks: 60

Time: 2.30 hrs

*Instructions: 1. All questions are compulsory.**2. Figures to the right indicate full marks.*

- Q. 1. Rewrite the following by choosing the correct alternative from given below. 12  
(All units)
- Q. 2. Attempt any four questions out of six. 12  
(Unit 2)
- Q. 3. Answer briefly any two out of four. 12  
(Unit 1)
- Q. 4. Write answer in detail (A/B). 12  
(Unit 3)
- Q. 5. A Broad answer type question. 12  
(Unit 4)

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**PUNYASHLOK AHILYADEVII HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**NAAC Accredited: B<sup>++</sup>  
2022**

**Pattern: NEP**

**Name of the Faculty: Humanities**

**Name of the Course: M. A. English Part- II**

**Semester: III & IV**

**Title of the Paper: Research Project in English I, II**

**Type of Paper: RP**

**Credits: 04 for III Semester & 06 for IV Semester**

With effect from June 2024

**P.A.H. Solapur University, Solapur**  
**M.A. English Part–II**  
**Research Project in English I (RP-I)**  
**Semester III**  
**(2024-2025, 2025-2026, 2026-2027)**

**Credits: 04**

**Preamble:** Research is an essential component of higher education which helps the students search the truth, gain insights for creating knowledge and facilitating intellectual growth. Typically, research in humanities faculty constitutes study of human behavior and human interaction in social, cultural, environmental, economic, spiritual, and political context. The aim of this course is to support high impact research in humanities. Currently, NEP 2020 has promoted high quality research in higher education. Knowledge creation and research in the realm of humanities is remarkable in uplifting individual and society. It is continuously inspiring a nation to achieve even greater heights. At post-graduate level, research scholars play a vibrant role in global competence, local acquaintance, and national development through research. Hence, research project undertaken at the post-graduate level will obviously enhance the productivity of knowledge. It will solve diverse problems, give greater insights about language, literature, and culture. It will inculcate humanity, proper values and ethics among the individuals and societies.

In this semester, research scholars are expected to write *Research Proposal* by using proper methods and methodologies. The research proposal constitutes research design and plan in the execution of final research project.

**Objectives:**

- 1) To understand origin of the problem to solve diverse issues related to language, literature, culture, society, and nation
- 2) To make awareness among the research scholars about the methodology of formulation, preparation, and evaluation pattern of the project work
- 3) To select and deploy research methods that are appropriate to the data collection within the project
- 4) To focus on research planning and research reporting

5) To inculcate research culture through research

**Course Outcomes:** At the end of this course:

- 1) Research Scholars will be able to understand the different issues and problems related to language, literature, and culture.
- 2) Research Scholars will be able to make research design by understanding diverse research methods.
- 3) Research Scholars are expected create and compile the Research Proposal with proper formats.

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**Evaluation Criteria:**

1] Detailed description of the paper, marking and credit distribution is given in this table.

Paper Code	Paper Title for Sem.- III	Marks for Internal Exam	Marks for External Exam	Total Marks	Total Credits
---	Research Project in English I	40	60	100	04

2] The pattern of evaluation is as follows:

Semester	Examiner for Internal Exam	Examiner for External Exam	Nature of Evaluation (Internal)	Nature of Evaluation (External)
III	Project Guide from the College	Subject Expert (External)	Periodic Assessment of Ideation and Research Proposal Development (40 Marks)	Preparation of Research Proposal and its Presentation (60 Marks)

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**Parameters for Assessment:**

Assessment is based on the overall performance and oral/podium presentation for *Research Proposal*.

<b>Sr. No.</b>	<b>Parameters for the Assessment of Research Proposal/Synopsis</b>
1]	Relevance of the Research Topic /Origin of the Research Problem
2]	Objectives of the Research
3]	Review of Literature
4]	Scope and Limitations of Research
5]	Research Design and Methodology
6]	Methods of Data Collection
7]	Method of Data Analysis/ Interpretation
8]	Innovativeness of the Project
9]	Timeline and Regularity of Work Carried out
10]	Preparation and Finalization of Research Proposal
11]	Presentation of Research Proposal

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**P.A.H. Solapur University, Solapur**  
**M.A. English Part-II**  
**Research Project in English II (RP II)**  
**Semester IV**  
**(2024-2025, 2025-2026, 2026-2027)**

**Credits: 06**

**Preamble:** In the IV semester, the students are expected to write *Research Project* by using proper methods and methodologies. The research project will constitute socially relevant topic, need based, nationally important, and globally significant. The research project will give detailed analysis and interpretation of the research proposal prepared by the research scholars. The main objective of this course is to develop research culture and interest among the research scholars at post-graduation level. It aims at high-quality research in trans-disciplinary area that augment and expand their research capacity.

**Course Objectives:**

- 1) To encourage research scholars to understand the issues related to language, literature, culture etc.
- 2) To acquire scientific writing skills, communication, and articulation to disseminate knowledge at global research.
- 3) To encourage research scholars in developing references, bibliographies, indices, and databases etc.
- 4) To promote innovations with new perspective and diverse angles of perception.
- 5) To figure out the truth with inquisitiveness, critical reasoning, and research questions.

**Course Outcomes:** At the end of this course:

- 1) Research Scholars will be able to analyze and interpret data and process research findings.
- 2) Research Scholars will be able to understand the fact files, problems, prospects and consequences of diverse issues raised in individuals and societies.
- 3) Research Scholars are expected create and compile the Research Projects with proper formats.

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**Evaluation Criteria:**

1] Detailed description of the paper, marking and credit distribution is given in the table.

<b>Paper Code</b>	<b>Paper Title for Sem.- IV</b>	<b>Marks for Internal Exam</b>	<b>Marks for External Exam</b>	<b>Total Marks</b>	<b>Total Credits</b>
---	Research Project in English II	60	90	150	6

2] The pattern of evaluation is as follows:

<b>Semester</b>	<b>Examiner for Internal Exam</b>	<b>Examiner for External Exam</b>	<b>Nature of Evaluation (Internal)</b>	<b>Nature of Evaluation (External)</b>
IV	Project Guide from the College	Subject Expert (External)	Periodic Assessment of Data Collection, Analysis and Project Report [Dissertation] Writing (60 Marks)	Preparation of Research Project and Its Presentation (60 Marks); Preparation of Research Paper and its Presentation/Publication (30 Marks)

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**Parameters for Assessment:** Assessment is based on the overall performance and oral presentation / viva voce for the *Research Project*.

No.	Parameters for the Assessment of Research Project
1]	Relevance of the Research Topic /Origin of the Research Problem
2]	Achievement of Research Objectives / Hypotheses Testing
3]	Review of Literature
4]	Research Design and Methodology
5]	Methods of Data Collection: Interview, Survey, Observation, Questionnaire etc.
6]	Data Analysis/ Interpretation
7]	Effective Data Representation- Use of Graphs, Charts, Tables etc.
8]	Innovativeness of the Project
9]	Findings and Outcome of the Project Report
10]	Significance of the Research for Local, National and International Development
11]	Timeline and Regularity of Work Carried out
12]	References, Bibliography and Proper Citation by Using Different Style Sheets- MLA, APA etc.
13]	Preparation and Presentation of the Research Project
14]	Publication of Research Paper/ Presentation at Seminars, Conferences, Symposiums etc.

**References:**

- 1] Kothari, C. R. *Research Methodology: Methods and Techniques*. New Delhi: New Age International Publishers, 1985.
- 2] Flick, Uwe. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*. New Delhi: Sage Publication, 2012.
- 3] Bickman L. *Research Design*. New Delhi: Sage Publication, 2000.
- 4] Burges, R. G. *Research Methods*. United Kingdom: Thomas Nelson and Sons, 1993.
- 5] Manheimer, Martha. *Guide for the Preparation of Reports and Dissertations*. New York: Daknar, 1978.
- 6] Parsons. *Theses and Project Work: A Guide to Research and Writing*. London: Allen and Unwin, 1973.
- 7] Hyman, Herbert. *Survey Design and Analysis*. New York: Free Press, 1965.
- 9] *MLA Handbook*. 9<sup>th</sup> ed., New York: The Modern Language Association of America, 2021.
- 10] Cooper, Harris. *APA Handbook of Research Methods in Psychology*. New York: American Psychological Association, 2023.