

AC – 20/05/2025
Item No. – 5.51 (N) Sem III & IV
(2) (a,b,c,d)

As Per NEP 2020

University of Mumbai



Syllabus for Minor Vertical 2

Faculty of Humanities

Board of Studies in English

Second Year Programme in Minor (English)

Semester	III & IV	
Title of Paper	Sem.	Credits
Introduction to Forms of Literature- Poetry (For M1 Pattern)	III	4
Introduction to Forms of Literature- Drama (For M1-M2 Pattern & M1-M2-M3 pattern)	III	4
Title of Paper		Credits
Introduction to the Forms of Literature: Drama (For M1 Pattern)	IV	4
Introduction to Forms of Literature- Novel (For M1-M2 Pattern & M1-M2-M3 pattern)	IV	4
From the Academic Year		2025-26

Sem. - III

Syllabus
B.A. (English)
(Sem. - III)

Title of Paper: Introduction to the Forms of Literature: Poetry
(M1 Pattern)

Sr. No.	Heading	Particulars
1	Description of the course :	This course provides a structured and analytical study of poetry as a fundamental literary form, tracing its evolution across key literary periods. Through an exploration of major poetic elements, diverse genres, and influential poets, students will develop a critical understanding of the artistic, thematic, and structural dimensions of poetry.
2	Vertical :	Minor
3	Type :	Theory
4	Credit:	4 credits (1 credit = 15 Hours for Theory in a semester)
5	Hours Allotted :	60- Hours
6	Marks Allotted:	100 Marks
7	<u>Course Objectives:</u> The course aims to: 1. Develop an understanding of key poetic elements and forms. 2. Examine the evolution of poetry across literary periods. 3. Analyze major works by Renaissance, Neoclassical, Victorian, and Modernist poets. 4. Critically appreciate and interpret poetry.	
8	<u>Course Outcomes:</u> Upon successful completion of the course, students will be able to: 1. Demonstrate a comprehensive understanding of key poetic elements, forms, and techniques. 2. Critically analyze poetic texts using appropriate literary theories and methodologies. 3. Interpret major works from various literary periods within their historical and cultural contexts. 4. Evaluate the thematic, stylistic, and structural developments in poetry across different movements.	

9	Modules
	Module 1: Elements and Types of Poetry (15 Lectures)
	Elements: Rhyme, Rhythm, Rhyme Scheme, Imagery, Symbolism, Simile, Metaphor, Personification, Basic Stanza Forms Types: Lyric, Sonnet, Elegy, Ode, Ballad, Dramatic Monologue, Satire, Haiku, Confessional Poetry, War Poetry, Imagist Poetry
	Module 2: Elizabethan & Metaphysical Poetry (15 Lectures)
	• Philip Sidney 1 The Nightingale 2 A Dialogue Between Two Shepherds • William Shakespeare: 1 Sonnet 55: Not marble, nor the gilded monuments 2 Sonnet 130: My mistress' eyes are nothing like the sun • John Donne: 1 A Valediction: Forbidding Mourning 2 The Flea
	Module 3: Neoclassical to Victorian Poetry (15 Lectures)
	• Alexander Pope: 1 The Rape of the Lock (Canto 1) 2 The Rape of the Lock (Canto 2) • William Wordsworth: 1 Daffodils 2 Written in March (The cock is crowing/The stream is flowing...) • Robert Browning: 1 My Last Duchess 2 Porphyria's Lover
	Module 4: Modernist & War Poetry (15 Lectures)
	• W. B. Yeats: 1 The Second Coming 2 Sailing to Byzantium • Wilfred Owen: 1 Futility 2 Arms and the Boy • Sylvia Plath: 1 Daddy 2 Lady Lazarus

10	Text Books: Prescribed Poems NA	
11	Reference Books: - Abrams, M. H. <i>A Glossary of Literary Terms</i>. 11th ed., Cengage, 2015. - Bloom, Harold, ed. <i>William Shakespeare's Sonnets</i>. Chelsea House, 2000. - Brooks, Cleanth. <i>The Well Wrought Urn: Studies in the Structure of Poetry</i>. Harcourt, 1947. - Cuddon, J. A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. Revised by M.A.R. Habib, 5th ed., Penguin, 2014. - Eliot, T. S. <i>The Sacred Wood: Essays on Poetry and Criticism</i>. Methuen, 1920. - Ford, Boris, ed. <i>The New Pelican Guide to English Literature: The Age of Chaucer to the Present Day</i>. Penguin, 1982. - Gardner, Helen. <i>John Donne: The Divine Poems</i>. Oxford University Press, 1978. - Gardner, Helen. <i>The Metaphysical Poets</i>. Oxford University Press, 1957. - Greenblatt, Stephen, et al. <i>The Norton Anthology of English Literature</i>. 10th ed., Norton, 2018. - Jack, Ian. <i>Augustan Satire: Intention and Idiom in English Poetry, 1660-1750</i>. Oxford University Press, 1952. - Martz, Louis L. <i>The Poetry of Meditation: A Study in English Religious Literature of the Seventeenth Century</i>. Yale University Press, 1954. - Preminger, Alex, et al., editors. <i>The New Princeton Encyclopedia of Poetry and Poetics</i>. Princeton University Press, 1993. - Richards, I. A. <i>Practical Criticism: A Study of Literary Judgment</i>. Routledge & Kegan Paul, 1929. - Vendler, Helen. <i>The Art of Shakespeare's Sonnets</i>. Harvard University Press, 1997. - Wimsatt, William K., and Monroe C. Beardsley. <i>The Verbal Icon: Studies in the Meaning of Poetry</i>. University of Kentucky Press, 1954.	
12	Internal Continuous Assessment: 40%	External, Semester End Examination : 60%
	Individual Passing in Internal and External Examination: 40%	
13	Continuous Evaluation through: - Classroom Engagement and Participation – 10 Marks - Active involvement in class discussions, presentations, and critical analysis of texts - Contribution to group activities, debates, and interactive learning sessions - Assignment– 20 Marks - Figures of Speech: - A comprehensive study of major literary devices used in poetry - Analysis of selected poems from the syllabus, demonstrating how figures of speech enhance meaning and	Semester-End Examination (60%)

	impact 3. Class Test – 10 Marks A written assessment evaluating comprehension, interpretation, and critical engagement with texts from any module	
14	Question Paper Pattern for the Semester End Examination: (Total Marks 60) Question 1 Short Notes: Three out of Six (Module 1) 15 Marks Question 2 Essay Type Question: One out of Two (Module 2) 15 Marks Question 3 Essay Type Question: One out of Two (Module 3) 15 Marks Question 4 Essay Type Question: One out of Two (Module 4) 15 Marks	

Syllabus B.A. (English) (Sem.- III)

Title of Paper: Introduction to Literatures in English -Drama
(M-1-M2 Patten & M1-M2 Pattern)

Sr. No.	Heading	Particulars
1.	Description of the course	Preamble: Drama is a performing art that has played a major role in the study of human civilization and culture. It has evolved into different genres over the ages, influenced by cultural, scientific and technological advancements all across the world. This course introduces some of the forms of drama through the works of well-known playwrights, both Indian and Western plays.
2.	Vertical	Minor
3	Type	Theory
4	Credits	04 (1 credit = 15 hours for theory in a semester)
5	Hours allotted	60
6	Marks allotted	100
7	Course Objectives: 1. to introduce learners to drama as a literary form and a performing art 2. to acquaint learners with types of drama through the study of plays in India 3. to familiarize learners with types of drama through the study of plays from the West 4. to enhance their understanding of drama as a commentary on various aspects of human life 5. to enable learners to read/ watch a play and write a review on it	
8.	Course Outcomes: After the completion of the course, the learners are expected to be able to: 1. understand drama as a literary form and a performing art 2. critique Indian drama from ancient to modern times 3. evaluate drama from the West 4. analyse the drama form as a commentary on various aspects of human life 5. read/ watch a play and write a review on it	

9.	Modules Module 1 15 lectures 1. a. Definition of tragedy b. Greek Theatre and Concepts from Aristotle's <i>Poetics</i>, such as The Three Unities, Hamartia, Catharsis, Plot (Main Plot and Sub Plot, Exposition, Complication, Resolution), Character, and Setting. Important playwrights - Aeschylus, Sophocles, and Euripides c. Roman/ Senecan Tragedy 2. Concepts from Natyashastra and the Indian dramatic tradition: Origin of Drama (natyotpatti), abhinaya, structure of the play, Construction of the Theatre, Rasa, Bhava. Important playwrights - Kalidasa, Bhavabhuti, Visakhadatta, Sudraka. 3. Definition and Characteristics of Comedy. Greek Comedy; Shakespearean Comedy; Comedy of Humour; Comedy of Manners; Sentimental Comedy 4. Definition and Characteristics of Problem Play/Drama of Ideas/Social Play Important playwrights – Henrik Ibsen, George Bernard Shaw Module 2: Tragedy (15 lectures) Bhasa: <i>Urubhanga (The Shattered Thighs)</i> OR Sophocles: <i>Oedipus Rex</i> Module 3: Comedy (15 lectures) William Shakespeare: <i>A Midsummer Night's Dream</i> OR Oscar Wilde: <i>The Importance of Being Earnest</i> Module 4: Problem Plays (15 lectures) Vijay Tendulkar: <i>Kamala</i> OR Henrik Ibsen: <i>A Doll's House</i>
10.	Text Books: As prescribed in the modules
11.	Reference Books: 1. Abrams, M.H. <i>A Glossary of Literary Terms</i>. 1978. Madras: Macmillan, 1988. Print. 2. Bharatamuni. <i>The Natyasastra</i>. Translated by Manmoham Ghosh, The Royal Asiatic Society of Bengal, 1959. 3. Bhat, G. K. <i>Tragedy and Sanskrit Drama</i>. Popular Prakashan, 1974 4. Birch, Dinah, ed.. <i>The Oxford Companion to English Literature</i>. Oxford UP, 2009. 5. Boulton, Marjorie. <i>The Anatomy of Drama</i>. Routledge, 2015. 6. Brandon, James R. <i>Theatre in Southeast Asia</i>. Harvard UP, 2009. 7. Brooks, Cleanth and Heilman, Robert B. <i>Understanding Drama</i>. Creative Media Partners, 2018. 8. Adiseshiah, Siân and LePage, Louise (ed.) <i>Twenty-First Century Drama: What Happens Now</i>. London: Palgrave, 2016. Print. 9. Billington, Michael. <i>State of the Nation: British Theatre Since 1945</i>. London: Faber, 2007. Print.

	10. Innes, Christopher. <i>Modern British Drama: 1890-1990</i>. Cambridge: University Press, 1992. Print 11. Karnad, Girish; Sircar, Badal; Tendulkar, Vijay. <i>Three Modern Indian Plays: Tughlaq; Evam Indrajit; Silence The Court Is In Session</i>. Oxford University Press: New Delhi, 2023. Print. 12. Kermode, Frank and John Hollander. <i>The Oxford Anthology of English Literature Volume Six: Modern British Literature</i>. London: Oxford University Press, 1973. Print. 13. Lee-Brown, Patrick. <i>The Modernist Period: 1900 – 1945</i>. London: Evans, 2003. Print. 14. Shepherd-Barr, Kirsten. <i>Modern Drama: A Very Short Introduction</i>. Oxford UP, 2016. 15. Styan, J. L. <i>Elements of Drama</i>. Cambridge UP, 2001. 16. Styan, J. L. <i>Modern Drama in Theory and Practice</i>. Cambridge UP, 1980.	
12.	Internal Continuous Assessment: 40%	Semester End Examination: 60%
	Individual Passing in Internal and External Examination: 40%	
13.	Internal Continuous Assessment: 40 marks • Attendance and classroom participation: 10 marks • Class test: 10 marks • Written Assignment: 20 marks Suggestions for Continuous Assessment: • Play-reading an extract from a Dalit play like Datta Bhagat's <i>Routes and Escape Routes</i> • Monologue/ Dialogue enacting (e.g., the dialogue between Kamala and Sarita in the play <i>Kamala</i>, or the tense conversation between Jyoti and her father in <i>Kanyadaan</i>). • Play-enacting of important scenes from plays, other than the ones mentioned in the syllabus. • Drafting a script for a play on a Realistic/ Expressionistic theme. • Critical analysis/ appreciation of other plays by the playwrights mentioned in the syllabus. • Watching stage performances followed by writing a review of the play. • Transcribing a short story or an extract from a novel into a short play • Translating an extract of a folk play • Imagining directing a play and writing about the casting choices, set design, and interpretation of key themes • Rewriting an older play in a contemporary setting • Writing an alternate ending to any of the plays in the syllabus N.B.: These are only some suggestions, and teachers are free to give assignments in any other manner.	

14. Format of Question Paper: for the Semester End examination (Total Marks 60)

- Q.1: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 1) 15 Marks
OR
(b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 1)
- Q.2: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 2) 15 Marks
OR
(b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 2)
- Q.3: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 3) 15 Marks
OR
(b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 3)
- Q.4: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 4) 15 Marks
OR
(b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 4)

Sem. - IV

Syllabus
B.A. (English)
(Sem. - IV)

Title of Paper: Introduction to Forms of Literature: Drama
(M1 Pattern)

Sr. No.	Heading	Particulars
1	Description the course:	Preamble: - Drama has been a cornerstone of the performing arts influencing cultures worldwide. From ancient Indian, Greek, and Roman societies to the present day, drama has played a vital role in shaping cultural and historical narratives. Two significant texts underscore its historical importance: Bharatmuni's <i>Natyashastra</i> and Aristotle's <i>Poetics</i>, both of which laid the groundwork for understanding drama's essence and purpose. While fundamentally a performing art, drama also holds a significant place in literary traditions. Over time, the art form has undergone constant evolution and various transformations. These transformations have broadened its scope and enriched its expression, ensuring its relevance across eras. In the contemporary world, the traditional forms of drama have been reimagined and adapted to align with modern sensibilities. The evolving nature of drama necessitates academic exploration, and the current curriculum aims to meet this requirement by fostering a deeper understanding of its historical and modern dimensions.
2	Vertical:	Minor
3	Type:	Theory
4	Credit:	4 credits (1 credit = 15 Hours for Theory in a semester)
5	Hours Allotted:	60 Hours
6	Marks Allotted:	100 Marks

7	Course Objectives: 1. To familiarize learners of literature with the historical context and diverse subgenres of drama, while fostering an appreciation for theatrical techniques and various forms of theatre. 2. To motivate learners to engage with dramatic texts, deepening their understanding of drama as a distinct literary genre. 3. To introduce drama as a performing art, enriching learners' comprehension of theatrical elements and their significance. 4. To equip learners with the skills to critically analyze dramas, exploring how different cultural and social values shape and influence the genre.
8	Course Outcomes: By the end of the course, learners will be able to: 1. Identify and describe the historical contexts and diverse subgenres of drama, demonstrating an appreciation for theatrical techniques and the variety of theatre forms. 2. Actively engage with dramatic texts and articulate a deepened understanding of drama as a unique literary genre through analysis and discussion. 3. Explain drama as a performing art and demonstrate knowledge of key theatrical elements, showing how these enhance the art form's impact and meaning. 4. Evaluate plays critically, analyse how cultural and social values influence the genre, and apply this understanding to interpret dramatic works effectively.
9	Modules: -
	Module1: Introduction to Drama:
	1. Drama as a literary form and performing art 2. Elements of Drama: Plot, Character, Setting, Dialogue, Theme, Stagecraft 3. Types of Drama: Tragedy, Comedy. Farce, Melodrama, Poetic Drama
	Module 2: Classical /Elizabethan Drama 1. Sophocles: <i>Antigone</i> OR 2. William Shakespeare: <i>As You Like It</i>

	Module 3: Restoration / Age of Sensibility Drama
	1. William Wycherley: <i>The Country Wife</i> OR 2. Richard Brinsley Sheridan: <i>The School for Scandal</i>
	Module 4: Contemporary Drama
	1. Girish Karnad: <i>Nagamandala</i> OR 2. Tennessee Williams: <i>The Glass Menagerie</i>
10	Text Books: (If applicable) N.A.
11	Reference Books: 1. Allardyce Nicoll. <i>A History of English Drama</i> 3 Vol. Set. Cambridge: 1946. 2. Aristotle. <i>Poetics</i>. Fingerprint! Publishing and imprint Fingerprint ClassicsBooks India Pvt Ltd 2017. ISBN-13 .9386538031-978 : 3. Vatsyayan, Kapila. <i>Bharata: The Natyasastra</i>. India: Nesma Books, 2001. ISBN-13 8126012206-978 : 4. Bentley, Eric. <i>The Theory of the Modern Stage: An Introduction to Theatre and Drama</i>. London: Penguin Books, 1968. 5. Bratton, J. S. <i>New Readings in Theatre History: Theatre and Performance Theory</i>. Cambridge: Cambridge University Press, 2003. 6. Clark, Darent H. <i>A Study of Modern Drama</i>. Philadelphia: Century Books-Bindery, 1982. 7. Gascoigne, Bamber. <i>Twentieth Century Drama</i>: London: Hutchinson, 1967. 8. Gassner, John. <i>Masters of Drama</i>. New York: Dover Publications, 1954. 9. Jonathan Law, etc. Rev. and enlarged (ed.). <i>The New Penguin Dictionary of the Theatre</i>. London: Penguin Books, 2001. Doe Reference PN 2035.N474 2001 10. Lumley, Fredrick. <i>New Trends in the Twentieth Century Drama: A Survey since Ibsen and Shawn</i>. Oxford: O.U.P, 1972. 11. Michael Patterson. <i>The Oxford Dictionary of Plays</i>. Oxford; New York: Oxford University Press, c2005. 12. Oscar Lee Brownstein and Darlene M. Daubert. <i>Analytical Sourcebook of Concepts In Dramatic Theory</i>. Westport, Conn.: Greenwood Press, 1981. Doe Reference PN 1631.B7 13. Rangacharya, Adya. <i>Introduction to Bharata's Natyasastra</i>. Delhi: Munshirm Manoharlal Pub, Reprint 2005. 14. Styan, J. L. <i>Modern Drama in Theory and Practice</i>. New York: Cambridge University Press, 1980. 15. Williams, Raymond. <i>Drama from Ibsen to Brecht</i>. London: Penguin Books, 1973.

12	Internal Continuous Assessment: 40%	External, Semester End Examination 60%
	Individual Passing in Internal and External Examination:40%	
13	Continuous Evaluation through: • Attendance and Classroom Participation: 10 Marks • Class Test/Presentations: 10 Marks • Written Assignment: 20 Marks (The following topics can be given to students for assignment: Plot analysis, character analysis, analysis of the televised versions of prescribed plays, group discussion, critical reception and review, and other relevant topics)	
14	Format of Question Paper: for the final examination Question 1 Short notes Three out of Six (Module 1) 15 Marks Question 2 Essay Type One out of Two (Module 2) 15 Marks Question 3 Essay Type One out of Two (Module 3) 15 Marks Question 4 Essay Type One out of Two (Module 4) 15 Marks	

Syllabus

B.A. (English)

(Sem. - IV)

Title of Paper: Introduction to Literatures in English -Novel
(M1 Pattern & M1-M2 Pattern)

Sr. No.	Heading	Particulars
1	Description the course :	This course explores the evolution of the novel from its origins to modernist innovations. Students will study key elements of narrative—plot, character, setting, and point of view—alongside various genre types, including epistolary, picaresque, and stream-of-consciousness. Through critical readings of classic texts, the course integrates elements of the novel with historical context to deepen analytical and interpretive skills.
2	Vertical :	Minor
3	Type :	Theory
4	Credit:	4 credits (1 credit = 15 Hours for Theory in a semester)
5	Hours Allotted :	60 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: By the end of this course, learners will be able to: 1. To introduce students to the fundamental elements and narrative structures of the novel as a literary form. 2. To examine the evolution of the novel through representative texts from the 18th century to the modern period. 3. To explore various genres and narrative techniques, including different points of view and structural models such as A. J. Greimas' actantial model and Norman Friedman's narrative modes. 4. To cultivate critical thinking and analytical skills through close reading of major texts, placing them in their historical, cultural, and literary contexts.	
8	Course Outcomes: After the successful completion of the course, the learners will be able to: 1. Identify and explain key elements of the novel, such as plot, character, setting, narration, and structure, and apply them to analyze novels. 2. Demonstrate understanding of the historical development of the novel, with the ability to distinguish between major types and periods such as the epistolary, picaresque, gothic, Victorian, and modern novels. 3. Critically assess narrative techniques and theoretical concepts, including the distinctions between narrative voices, points of view, and character models. 4. Produce informed and coherent critical responses to literary texts, reflecting awareness of genre, structure, and thematic complexity.	

9	Modules: -
	Module 1: Elements of Novel and Genre Specifications (15 Lectures)
	Section A: Elements of Novel: 1. Novel (Definition), Plot, Setting, 2. Characters (Round and Flat V/S A. J. Greimas' Actantial Model) 3. First Person and Third Person Narration VS Distance and Point of View in fiction (Editorial Omniscience, 'I' as a witness, 'I' as the protagonist by Norman Friedman), (Distance and Point of View by Wyne Booth) Section B: Types of Novels: 1. Epistolary Novel, 2. Picaresque Novel, 3. Gothic Fiction, 4. Allegorical Novel, 5. Stream of Consciousness
	Module 2: Beginning of the Novel (15 Lectures)
	<i>Gulliver's Travels</i> by Jonathan Swift Or <i>The Life and Opinions of Tristram Shandy</i> by Laurence Stern
	Module 3: Victorian Novel (15 Lectures)
	<i>Jane Eyre</i> by Charlotte Bronte Or <i>David Copperfield</i> by Charles Dickens
	Module 4: Modern Novel (15 Lectures)
	<i>Animal Farm</i> by George Orwell Or <i>To the Lighthouse</i> by Virginia Woolf
10	Text Books 1. Swift, Jonathan. <i>Gulliver's Travels</i>. Edited by Robert DeMaria Jr., Penguin Classics, 2003. 2. Sterne, Laurence. <i>The Life and Opinions of Tristram Shandy, Gentleman</i>. Edited by Ian Campbell Ross, Oxford University Press, 2009. 3. Brontë, Charlotte. <i>Jane Eyre</i>. Edited by Margaret Smith, Oxford University Press, 2008. 4. Dickens, Charles. <i>David Copperfield</i>. Edited by Nina Burgis, Oxford University Press, 2008. 5. Orwell, George. <i>Animal Farm</i>. New American Library, 1996. 6. Woolf, Virginia. <i>To the Lighthouse</i>. Edited by Mark Hussey, Oxford University Press, 2006.

11	Reference Books: 1. Bakhtin, M. (1981). <i>The Dialogic Imagination: Four Essays</i> (M. Holquist & C. Emerson, Trans.). University of Texas Press. 2. Bloom, Harold (Ed.). (2009) <i>Bloom's Modern Critical Interpretations: Animal Farm</i>. Chelsea House. 3. Booth, Wyne. (1967). "Distance and Point of View in Fiction". In: Stevick, Philip.(ed.). <i>The theory of the Novel</i>. New York: Free Press. 4. Eagleton, T. (2005). <i>The English Novel: An Introduction</i>. Wiley-Blackwell. 5. Forster, E. M. (1927). <i>Aspects of the Novel</i>. Harcourt. 6. Friedman, Norman. "Point of view in fiction-the development of a critical concept". In: Stevick, Philip. (ed.). <i>The theory of the Novel</i>. New York: Free Press, 1967. 7. Greimas, Algirdas Julien. "Actants, Actors, and Figures." <i>On Meaning: Selected Writings in Semiotic Theory</i>. Translated by Paul J. Perron and Frank H. Collins, University of Minnesota Press, 1987, pp. 106–120. <i>Theory and History of Literature</i>, vol. 38. 8. Lukács, G. (1962). <i>The Historical Novel</i>. Merlin Press. 9. Lubbock, Percy. (1921). <i>The Craft of Fiction</i>. Jonathan Cape. 10. Mullan, John. (2006) <i>How Novels Work</i>. Oxford University Press. 11. Said, E. W. (1978). <i>Orientalism</i>. Pantheon Books. 12. Watt, I. (1957). <i>The Rise of the Novel: Studies in Defoe, Richardson, and Fielding</i>. University of California Press. 13. Woolf, Virginia. (1925). <i>Modern Fiction</i>. In <i>The Common Reader</i>, Hogarth Press		
12	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; text-align: center;">Internal Continuous Assessment: 40%</td> <td style="width: 50%; text-align: center;">External, Semester End Examination 60</td> </tr> </table>	Internal Continuous Assessment: 40%	External, Semester End Examination 60
Internal Continuous Assessment: 40%	External, Semester End Examination 60		
	Individual Passing in Internal and External Examination: 40%		
13	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top;"> Continuous Evaluation through: Continuous Evaluation through: ●Attendance and Classroom Participation: 10 Marks ●Presentation/Class Test:10 Marks ●Assignment: 20 Marks </td> <td style="width: 50%;"></td> </tr> </table>	Continuous Evaluation through: Continuous Evaluation through: ●Attendance and Classroom Participation: 10 Marks ●Presentation/Class Test:10 Marks ●Assignment: 20 Marks	
Continuous Evaluation through: Continuous Evaluation through: ●Attendance and Classroom Participation: 10 Marks ●Presentation/Class Test:10 Marks ●Assignment: 20 Marks			
14	Format of Question Paper:		
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top;"> For the Semester End Examination Question 1 (a)Short Notes: Three out of Five (In 150 to 200 words each) (Module 1) 15 Marks Or (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 1) 15 Marks Question 2 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 2) 15 Marks Or (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 2) 15 Marks Question 3 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 3) 15 Marks Or </td> <td style="width: 50%; vertical-align: top; text-align: right;"> (Total Marks 60) </td> </tr> </table>	For the Semester End Examination Question 1 (a)Short Notes: Three out of Five (In 150 to 200 words each) (Module 1) 15 Marks Or (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 1) 15 Marks Question 2 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 2) 15 Marks Or (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 2) 15 Marks Question 3 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 3) 15 Marks Or	(Total Marks 60)
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(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 3)
15 Marks

Question 4 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 4)
15 Marks

Or

(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 4)
15 Marks

Sd/-

**Sign of the BOS
Chairman
Dr. Sachin Labade
Board of Studies in
English**

Sd/-

**Sign of the
Offg. Associate Dean
Dr. Suchitra Naik
Faculty of
Humanities**

Sd/-

**Sign of the
Offg. Associate Dean
Prof. Manisha
Karne
Faculty of Humanities**

Sd/-

**Sign of the
Offg. Dean
Prof. Anil Singh
Faculty of
Humanities**