

Rayat Shikshan Sanstha's
Karmaveer Bhaurao Patil College Vashi, Navi Mumbai
Autonomous College
[University of Mumbai]
Syllabus for Approval

Sr. No.	Heading	Particulars
1	Title of Course	S.Y.B.A.
2	Eligibility for Admission	F. Y. B. A.
3	Passing Marks	40
4	Ordinances/Regulations (if any)	
5	No. of Years/Semesters	Two semester
6	Level	U.G.
7	Pattern	Semester
8	Status	New
9	To be implemented from Academic year	2022-2023

AC- / / 2022

Item No- BAIENG01



**Rayat Shikshan Sanstha's
KARMAVEER BHAURAO PATIL COLLEGE, VASHI
NAVI MUMBAI
(AUTONOMOUS COLLEGE)**

Sector-15- A, Vashi, Navi Mumbai - 400 703

Syllabus for S.Y.B.A.

Program: B.A.

Courses

Semester III	Semester IV
Indian Literature in English	American Literature in English
Mass Media and Advertising - I	Mass Media and Advertising - II

**(Choice Based Credit System with effect from the
academic year 2022-2023)**

Semester III

Course: Indian Literature in English

Credits: 03

Semester: III

Total Lectures: 45

Course Code: UGENG301

Objectives:

1. To introduce learners to the uniqueness of Indian Literature in English
2. To acquaint learners to the pluralistic dimensions of Indian Literature in English
3. To help them understand the different genres of Indian Literature in English
4. To familiarise learners with different perspectives of approaching this literature
5. To make learners aware of prominent Indian Writers in English

Unit 1: Background Topic

12 Lectures

- i. Pre-independence Indian English Novel and Short Story
- ii. Post-independence Indian English and Short Story
- iii. Indian English Literature in Translation

Unit 2: Poetry

- i. Jayanta Mahapatra: 'Hunger' and 'Freedom'
- ii. Arun Kolhatkar: 'The Bus' and 'The Old Woman'
- iii. Kamala Das: 'An Introduction' and 'Old Playhouse'
- iv. Dilip Chitre: 'Father Returning Home' and 'Ode to Bombay'

Unit 3: Novel

12 Lectures

Narayan, R. K. *The Guide*. Indian Thought Publications

Unit 4: Drama

09 Lectures

Girish Karnard: Tughlaq

Evaluation Pattern

A) Class Test	: 20 Marks
B) Written Assignment based on writing Skills	: 10 Marks
C) Presentations/ Viva Voce	: 10 Marks
D) Semester End Written Examination (Summative Assessment)	: 60 Marks

Pattern of Semester End Written Examination (Duration: 2 hours)

Assessment Pattern **60 Marks**

Question 1: Answer the following questions in about 200 words. (3/6) 12 Marks

(Based on Unit 1)

Question 2: Answer the following questions in about 200 words. (3/6) 12 Marks

(Based on Unit 2)

Question 3: Answer the following questions in about 200 words. (3/5) 12 Marks

(Based on Unit 3)

Question 4: Answer the following questions in about 200 words. (3/5) 12 Marks

(Based on Unit 4)

Question 5: Write short notes on any three of the following. (3/5) 12 Marks

(Based on all units)

Notes:

1. For internal examination, the minimum criteria would be 16 out of 40 and in semester exam, the student should get 24 out of 60. It means the student should get minimum 40 (16 + 24) marks for passing.
2. For internal examination, students should select any other concerned topic apart from the syllabus.

References:

1. Agrawal, Anju Bala. 2010. *Post-Independence Indian Writing in English (Vols. I and II)*. Delhi: Authorspress.
2. Agarwal, Beena. 2012. *Contemporary Indian English Drama: Canons and Commitments*.

Jaipur: Aadi Publications.

3. Agarwal, Smita, ed. 2014. *Marginalized: Indian Poetry in English*. New York: Rodopi.7

4. Ahmad, Aijaz. 1996. *In Theory: Classes, Nations, Literatures*. Delhi: Oxford University Press.

5. Basu, Tapan, ed. 2002. *Translating Caste*. New Delhi: Katha.

6. Bhattacharya, Gargi. "(De) Constructing an Aesthetics of Indian Writing in English". *Muse India*, Issue 70 (Nov-Dec 2016)

<http://www.museindia.com/regularcontent.asp?issid=32&id=2049>

7. Bose, Brinda, ed. 2002. *Translating Desire: The Politics of Gender and Culture in India*. New Delhi: Katha.

8. Daruwalla, Keki, ed. 1980. *Two Decades of Indian Poetry 1960-1980*. Delhi: Vikas Publishing.

9. Das, Bijay Kumar. "Remembering the Founding Fathers of Indian English Fiction". *Journal of Literature, Culture and Media Studies* Winter Vol.-I. Number 2 (July-December 2009): 7-15. Web.

10. Dharwadker, Vinay and A.K. Ramanujan, eds. 1994. *The Oxford Anthology of Modern Indian Poetry*. Delhi: Oxford University Press.

11. Gandhi, Leela. 1998. *Postcolonial Theory: A Critical Introduction*. New Delhi : Oxford University Press.

12. Gopal, Priyamvada. 2009. *The Indian English Novel: Nation, History, and Narration*. Oxford University Press.

13. Iyengar, Srinivasa. 1985. *Indian Writing in English*, 5th ed. New Delhi: Sterling Publishers.

14. Jain, Jasbir. 2002. *Gender and Narrative*. New Delhi: Rawat Publications.

15. Jain, Jasbir. 2004. *Dislocations and Multiculturalism*. Jaipur: Rawat Publications.

16. Jain, Jasbir and Singh, Veena. 2004. *Contesting Postcolonialisms*. 2nd edition. Jaipur: Rawat Publications.

17. Jain, Jasbir. 2006. *beyond postcolonialism: dreams and realities of a nation*. Jaipur: Rawat Publications.

18. Jain, Jasbir. 2007. *Reading Partition/Living Partition*. Jaipur: Rawat Publications.

19. Joshi, Priya. 2003. *In Another Country: Colonialism, Culture and the English Novel in*

India. New Delhi: Oxford University Press.

20. Kambar, Chandrasekhar. 2000. *Modern Indian Plays. Vols. 1 & 2*. New Delhi: National School of Drama.
21. Karnad, Girish. 1995. "Author's Introduction" in *Three Plays*. Delhi: OUP.
22. King, Bruce. 2001. *Modern Indian Poetry in English*. Revised Edition. Oxford University Press.
23. Kushwaha, M.S. 1984. *Dimensions of Indian English Literature*. New Delhi: Sterling Publishers Pvt. Ltd.
24. Mc Cutchion, David. 1973. *Indian Writing in English*. Calcutta: Writers Workshop.
25. Mehrotra, Arvind, ed. 2010. *A Concise History of Indian Literature in English*. New Delhi : Permanent Black.

Useful Links and YouTube videos

<https://www.youtube.com/watch?v=cvBNzvVIZlc>
<https://www.youtube.com/watch?v=tpibUVAbCDU>
<https://www.youtube.com/watch?v=w8LLmZ09HRg>
<https://www.youtube.com/watch?v=hAxfmbthIwx>
<https://www.youtube.com/watch?v=3LC6BEqgCoc>
<https://www.youtube.com/watch?v=jCFVA4uqVes>
<https://www.youtube.com/watch?v=u1-ekBseASw>
<https://www.youtube.com/watch?v=7kYwnqGB48E>
<https://www.youtube.com/watch?v=UHC1Clrlg1w>
https://www.youtube.com/watch?v=NKjvBv_ndL8
<https://www.youtube.com/watch?v=A-vFqNWYmm0>
https://www.youtube.com/watch?v=PKpV_I0Q3oQ
<http://www.ipl.org/IPLBrowse/GetSubject?vid=13&cid=1&tid=7011&parent=7006>

Course: Mass Media and Advertising - I

Credits: 03

Semester: III

Total Lectures: 45

Course Code: UGENG302

A) Objectives:

Upon successful completion of this course, the student will be able to:

1. Develop story ideas from concept to final copy
2. Identify and evaluate effective elements of fiction both from a reader's and writer's perspective
3. Apply elements of craft to fiction of various types
4. Effectively communicate creative vision to the marketplace

B) Texts/Study Material

Unit 1: Preface to Fiction Writing

15 Lectures

1. What is Fiction Writing?
2. Elements of form
3. Elements of structure
4. The fiction writing market

Unit 2: Fiction Techniques

15 Lectures

1. Character development
2. Specific detail
3. Dialogue elements
4. Flash back and flash forward
5. Complication and transitioning
6. Structuring action
7. Plot development

Unit 3: Fiction Elements

15 Lectures

1. The narrator: a. Types of narrators b. Direct and indirect methods of address c. Attitude and mediation
2. Character: a. Point of view characters b. Elements of motivation c. Round and flat characters
3. Setting: a. Description b. Detailing c. Developing sense of place and atmosphere
4. Narrative sequences: a. Narrative types b. Arc types
5. Scene: a. Action b. Specific detail c. Pacing d. Time sequences and place e. Closure

6. Dialogue: a. Pacing b. Character development c. Speech and characterization d. Dramatic vs. non-dramatic dialogue
7. Point of View: a. 1st person b. 2nd person c. 3rd person
8. Arcing: a. Expositions and introductions b. Conflict and complication (conflict development) c. Rising action d. Climactic drama e. Resolutions and denouement

c) Evaluation Pattern

A) Class Test	: 20 Marks
B) Written Assignment based on writing Skills	: 10 Marks
C) Presentations/ Viva Voce	: 10 Marks
D) Semester End Written Examination (Summative Assessment)	: 60 Marks

Pattern of Semester End Written Examination (Duration: 2 hours)

Assessment Pattern **60 Marks**

Question 1: Answer the following questions in about 200 words. (3/5) (Based on Unit 1)	15 Marks
Question 2: Answer the following questions in about 200 words. (3/5) (Based on Unit 2)	15 Marks
Question 3: Answer the following questions in about 200 words. (3/5) (Based on Unit 3)	15 Marks
Question 4: Write short notes on any three of the following. (3/5) (Based on all units)	15 Marks

Notes:

1. For internal examination, the minimum criteria would be 16 out of 40 and in semester exam, the student should get 24 out of 60. It means the student should get minimum 40 (16 + 24) marks for passing.
2. For internal examination, students should select any other concerned topic apart from the syllabus.

Reference Books:

Suggested texts: Thomas, Thomas, and Hazuka. *Flash Fiction: 72 Very Short Stories*

Thomas and Shapard. *Flash Fiction Forward*

Charters, Ann. *The Story and Its Writer*

Pickering, James H. *Fiction 100: An Anthology of Short Fiction*

Allott, M. (1959) *Novelists on the novel*. London: Routledge and Kegan Paul.

A. L. Saks (1996a) 'Viewpoints: Should Novels Count as Dissertations in Education?', *Research in the Teaching of English*, 30(4), pp. 403–427. Available at:

<http://www.jstor.org/stable/10.2307/40171550?origin=api>.

A. L. Saks (1996b) 'Viewpoints: Should Novels Count as Dissertations in Education?', *Research in the Teaching of English*, 30(4), pp. 403–427.

Amis, M. (2002) *The war against cliché: essays and reviews, 1971-2000*. London: Vintage.

Aristotle and Heath, Malcolm (1996) *Poetics*. London: Penguin Books. Atwood, M. (2003)

Negotiating with the dead: a writer on writing. London: Virago.

Bane, R. (no date) "'The Writer's Brain: What Neurology Tells Us about Teaching Creative Writing', in *Creative Writing: Teaching Theory & Practice*', *Creative Writing: Teaching Theory & Practice*, 2(1).

Barrett, E. and Bolt, B. (2010) *Practice as research: approaches to creative arts enquiry*. London: I.B. Tauris. Available at: <http://site.ebrary.com/lib/leicester/Doc?id=10209724>.

Barthes, R. (1977) "'Introduction to the Structural Analysis of Narratives", in *Image, music, text*', in *Image, music, text*. [London]: Fontana.

Barth, J. (no date) 'Writing: Can it be Taught?', in *The New York Times*. Available at: <http://www.nytimes.com/books/98/06/21/specials/barth-writing.html>.

Bell, J. S. (2004) *Plot and structure: techniques and exercises for crafting a plot that grips readers from start to finish*. Cincinnati, Ohio: Writer's Digest Books.

Campbell, J. and Joseph Campbell Foundation (2008) *The hero with a thousand faces*. 3rd ed. Novato, Calif: New World Library.

Carter, Angela and Kincaid, Jamaica (2004) 'Girl', in *Wayward girls and wicked women: an anthology of stories*. London: Virago.

Carver, R. (2005) 'Principles of a Short Story', *Prospect Magazine*.

Christopher Vogler (1999) 'Extract: The Hero's Journey', in *The writer's journey: mythic structure for storytellers and screenwriters*. 2nd rev. ed. London: Pan.

Cowan, Andrew (2011) *The art of writing fiction*. Harlow: Longman. Available at: <http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1565175>.

Cox, Ailsa (2005a) 'Chapter 2: Capturing the Moment', in *Writing short stories*. London: Routledge.

Dawson, P. (no date) "'Towards a New Poetics in Creative Writing Pedagogy'", in *TEXT*, *TEXT Vol 7 No 1*, 7(1). Available at: <http://www.textjournal.com.au/april03/dawson.htm>.

Dawson, P. A. (2008) 'Historicising "Craft" in the Teaching of Fiction', *New Writing*, 5(3), pp. 211–224. doi: 10.1080/14790720802499630.

Earnshaw, S. (2014) *The Handbook of Creative Writing*. 2nd ed. Edinburgh: Edinburgh University Press. Available at: <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1698594>.

Edith Wharton (1966) 'Extract: Telling a Short Story', in *The Writing of Fiction*. Octagon Books.

Eliot, T. S. and Kermode, Frank (1975) "'Tradition and the Individual Talent'", in *Selected prose of T. S. Eliot*, *Selected prose of T. S. Eliot*.

Elizabeth Adams St. Pierre (1997) 'Circling the text: nomadic writing practices', *Qualitative Inquiry*, 3(4). Available at: <http://go.galegroup.com/ps/i.do?id=GALE|A20755712&v=2.1&u=leicester&it=r&p=EAIM&sw=w&asid=799e40b0fdee2cbde15e9cc3884d3851>.

E.M. Forster (2000) 'Extract: People', in *Aspects of the novel*. London: Penguin.

England, J. (no date) "'Writing Wrongs'", *Creative Writing: Teaching Theory & Practice*, *Creative Writing: Teaching Theory & Practice*, 1(1).

Ford, R. (2008) 'Introduction to The Granta book of the American short story: Volume 1', *The Granta book of the American short story: Volume 1*.

Forster, E. M. and Stallybrass, O. (2000) *Aspects of the novel*. London: Penguin.

Fowles, J. (1990) "'Notes on an Unfinished Novel'", in *The novel today: contemporary writers on modern fiction*, *The novel today: contemporary writers on modern fiction*. New ed.

Frey, James N. (1987) *How to write a damn good novel*. New York: St. Martin's Press.

Graham, R., Leach, H. and Newall, H. (eds) (2014) *The road to somewhere: a creative writing companion*. Second edition. Basingstoke, England: Palgrave Macmillan. Available at: <http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4762743>.

Graham, Robert; Newall, Helen; Leach, Heather; Singleton, John and Leach, Heather (2005) 'Chapter 8 - Reading as a Writer [inc. notes]', in *The road to somewhere: a creative writing companion*. Basingstoke: Palgrave Macmillan.

Le Guin, U. K. (1999) *Steering the craft: exercises and discussions on story writing for the lone navigator or the mutinous crew*. Portland, Or: Eighth Mountain.

Le Guin, U. K. (2004) *The wave in the mind: talks and essays on the writer, the reader, and the imagination*. Boston: Shambhala.

James, Henry (no date) 'The Art of Fiction.', *Longman's magazine*, 1882-1905, 4(23), pp. 502–521. Available at: <http://search.proquest.com/docview/6435579?pq-origsite=summon>.

James Wood (2009) 'Extract: Narrating', in *How fiction works*. London: Vintage.

John Braine (2000) 'Extract: Dialogue', in *How to write a novel*. London: Methuen.

Lakoff, G. and Johnson, M. (2003) *Metaphors we live by*. Updated ed. with new afterword. Chicago: University of Chicago Press.

Laurel Richardson, Elizabeth Adams St. Pierre (2018) 'Writing: A method of Inquiry', in *The handbook of qualitative research*. 5th ed. Thousand Oaks, Calif: Sage, pp. 818–838.

Leavy, P. (2009) *Method meets art: arts-based research practice*. New York, N.Y.: Guilford Press. Available at: <http://ezproxy.lib.le.ac.uk/login?url=https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=6268652>.

Le Guin, Ursula K (1999) *Steering the craft: exercises and discussions on story writing for the lone navigator or the mutinous crew*. Portland, Or: Eighth Mountain.

Leonard, E. (no date) *WRITERS ON WRITING; Easy on the Adverbs, Exclamation Points and Especially Hoopedoodle* - *New York Times*. Available at: <http://www.nytimes.com/2001/07/16/arts/writers-writing-easy-adverbs-exclamation-points-especially-hoopedoodle.html>.

Lodge, D. (1992) *The art of fiction: illustrated from classic and modern texts*. London: Penguin.

Lodge, D. (2002) *Consciousness & the novel: connected essays*. London: Secker & Warburg.

Lodge, D. (2011) *The practice of writing*. London: Vintage.

Longinus (2010) “On Sublimity”, in The Norton anthology of theory and criticism’, in The Norton anthology of theory and criticism. 2nd ed. New York: W. W. Norton.

Maitland, Sara (2005) The writer’s way: realise your creative potential and become a successful author. London: Arcturus.

Semester IV

Course: American Literature in English

Credits: 03

Semester: IV

Total Lectures: 45

Course Code: UGENG401

A) Objectives:

1. To acquaint the learners of literature with the various genres and literary terms of Twentieth century American Literature
2. To sensitize them to the themes and styles of American Literature
3. To introduce them to the socio-cultural milieu of twentieth century America through
4. literary texts
5. To enhance their understanding of American, African American and Multicultural
6. sensibilities by introducing them to the literary works representing them
7. To facilitate cross-cultural perspectives and discussions on American Literature

B) Texts/Study Material

Unit 1: Terms

12 Lectures

- i. Naturalism in 20th Century American Fiction
- ii. Lost Generation Writers
- iii. Literature of Chinese-American Diaspora
- iv. Literature of Indian Diaspora in America

Unit 2: Novel

12 Lectures

Nathaniel Hawthorne: *The Scarlet Letter*

Unit 3: Short Stories

12 Lectures

- i. O 'Henry – 'The Romance of Busy Broker'
- ii. Alice Walker – "Everyday Use"

(<https://www.deanza.edu/faculty/leonardamy/Everyday%20Use.pdf>)

- iii. Amy Tan – "Two Kinds"

(http://s3.amazonaws.com/scschoollfiles/400/two_kinds_by_amy_tan.pdf)

iv. Bernard Malamud – “The German Refugee”

(moodle2.beitberl.ac.il/pluginfile.../Bernard_Malmud_-_The_German_Refugee.)

Unit 4: Play

09 Lectures

Tennessee Williams: The Glass Menagerie

c) Evaluation Pattern

A) Class Test : 20 Marks

B) Written Assignment based on writing Skills : 10 Marks

C) Presentations/ Viva Voce : 10 Marks

D) Semester End Written Examination (Summative Assessment) : 60 Marks

Pattern of Semester End Written Examination (Duration: 2 hours)

Assessment Pattern 60 Marks

Question 1: Answer the following questions in about 200 words. (3/5) 12 Marks

(Based on Unit 1)

Question 2: Answer the following questions in about 200 words. (3/5) 12 Marks

(Based on Unit 2)

Question 3: Answer the following questions in about 200 words. (3/5) 12 Marks

(Based on Unit 3)

Question 4: Answer the following questions in about 200 words. (3/5) 12 Marks

(Based on Unit 4)

Question 5: Write short notes on any three of the following. (3/5) 12 Marks

(Based on all units)

Notes:

1. For internal examination, the minimum criteria would be 16 out of 40 and in semester exam, the student should get 24 out of 60. It means the student should get minimum 40 (16 + 24) marks for passing.
2. For internal examination, students should select any other concerned topic apart from the syllabus.

References:

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
2. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
3. Bloom, Harold, ed. *Short Story Writers and Short Stories*. New York: Chelsea House, 2005.
4. Boyars, Robert, ed. *Contemporary Poetry in America*. New York: Schocken, 1974.
5. Cook, Bruce. *The Beat Generation*. New York: Scribners, 1971.
6. Gould, Jean. *Modern American Playwrights*. New York: Dodd, Mead, 1966.
7. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
8. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
9. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996.
10. Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. New York: Ungar, 1973.
11. Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton, N. J: Princeton University Press, 1961.
12. Henderson, Stephen, ed. *Understanding the New Black Poetry*. New York: William Morrow, 1973.
13. Hoffman, Daniel, ed. *Harvard Guide to Contemporary Writing*. Cambridge, Mass.: Harvard University Press, 1979.
14. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
15. Kernan, Alvin B., ed. *The Modern American Theater*. Englewood Cliffs, N. J.: Princeton Hall, 1967.
16. Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983.

17. Lawrence, Shaffer. *History of American Literature and Drama*. New Delhi: Sarup, 2000.
18. Lewis, Allan. *American Plays and Playwrights of the Contemporary Theatre*. Rev. Ed. New York: Crown, 1970.
19. Moore, Harry T., ed. *Contemporary American Novelists*. Carbondale: Southern Illinois University Press, 1964.
20. Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. New York: Biblo and Tannen, 1975.
21. Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.
22. Scholes, Robert. *Radical Sophistication: Studies in Contemporary Jewish American Novelists*. Athens: Ohio University Press, 1969.
23. Stepanchev, Stephen. *American Poetry since 1945: A Critical Survey*. New York: Harper and Row, 1965.
24. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.
25. Voss, Arthur. *The American Short Story: A Critical Survey*. Norman: Univ. of Oklahoma Press, 1980.

Course: Mass Media and Advertising - II

Credits: 03

Semester: IV

Total Lectures: 45

Course Code: UGENG402

A) Objectives:

As a result of taking this course, the students will be able to:

1. Understand how audience needs and desires determine the way media writers use language and structure their messages.
2. Understand why some language devices are more effective in engaging distracted audiences than others.
3. Understand the importance of message focus and structure to both writers and audience members.
4. Understand the importance of interviewing to media practitioners.
5. Demonstrate understanding of how to conduct an interview to obtain insight that will enrich and add credibility to a story.
6. Apply in their written assignments the key concepts covered in the course.

B) Texts/ Topics

Unit 1: The Mass Media Audience and the Writer

1. Who the media audience is and isn't
2. Levels of commitment
3. Writing for different media
4. Informing (announcing) and persuading
5. Writing for your editor: time and space restrictions

Unit 2: Writing that is Clear, Concise, and Complete

1. Syntax and grammar
2. Joining sentences together, graphs and paragraphs
3. Focus, momentum and audience expectations

Unit 3: Developing Characters

1. Biography: finding the story in a character
2. Importance of quotes and dialogue
3. Interviews: preparing for and conducting
4. Writing the story
5. Objectivity and creativity

Unit 4: Advertising

1. The functions of advertising: informing and convincing
2. Copy strategy: “the truth well told”
3. Planning and writing an ad: using text and image

C) Evaluation Pattern

A) Class Test	: 20 Marks
B) Written Assignment based on writing Skills	: 10 Marks
C) Presentations/ Viva Voce	: 10 Marks
D) Semester End Written Examination (Summative Assessment)	: 60 Marks

Pattern of Semester End Written Examination (Duration: 2 hours)

Assessment Pattern **60 Marks**

Question 1: Answer the following questions in about 200 words. (3/5) (Based on Unit 1)	12 Marks
Question 2: Answer the following questions in about 200 words. (3/5) (Based on Unit 2)	12 Marks
Question 3: Answer the following questions in about 200 words. (3/5) (Based on Unit 3)	12 Marks
Question 4: Answer the following questions in about 200 words. (3/5) (Based on Unit 4)	12 Marks

Question 5: Write short notes on any three of the following. (3/5) 12 Marks

(Based on all units)

Notes:

1. For internal examination, the minimum criteria would be 16 out of 40 and in semester exam, the student should get 24 out of 60. It means the student should get minimum 40 (16 + 24) marks for passing.
2. For internal examination, students should select any other concerned topic apart from the syllabus.

References:

1. McAdams, Katherine; Johnson Yopp, Jan. Reaching Audiences - A Guide To Media Writing. Boston: Allyn & Bacon, 6th edition, 2013.
2. Appen, J.D. Writing for the Web: Composing, Coding and Constructing Web Sites, Roudtledge, 2013.
3. Cappon, Rene J. The Associated Press Guide to News Writing, ARCO (Thomson Learning), latest edition.
4. Carroll, Brian, Writing for Ditigal Media, 3rd edition, Routledge, 2017.
5. Handley, Ann, Everybody Writes: Your Go-To buid to Creating Ridiculously Good Content, Wiley, 2014.
6. Redish, Janice. Letting Go of the Words: Writing Web Content that Works, 2nd edition, Morgan Kaufmann, 2012.

Board of Studies

Sr. No.	Name	Designation	Position
1	Dr. ShaikhShakilJilani	Asst. Professor	Chairman
2	Dr. Madhavi Nikam	Assoc. Professor	VC Nominee
	Dr. Shivaji S. Sargar	Assoc. Professor	Member
3	Mr. B. P. Pawar	Asst. Professor	Member
4	Dr. Pratibha Devane	Asst. Professor	Member
5	Dr. Ajit Magdum	Director, Anvyay Foundation	Member
6	Dr. Satish Saykar	Assoc. Professor	Member
7	Dr. Dnyaneshwar Kale	Asst. Professor	Member
8	Dr. Prachi Sinha	Asst. Professor	Member
9	Mr. Prasad Shendre	Asst. Professor	Member

Chairman

Dr. Shakil Shaikh



HEAD

Department of English
Karmaveer Bhaurao Patil College,
Vashi, Navi Mumbai



Principal



I/C PRINCIPAL
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