

AC 29/4/13

Item no. 4.33

UNIVERSITY OF MUMBAI



Revised Syllabus
Sem. V & Sem. VI
Program: B.A.
Course: English

Literary Era (I&II)

(As per Credit Based Semester and Grading System

with effect from the academic year 2013–2014)

TYBA Paper VII and Paper VIII:

UNIVERSITY OF MUMBAI

University of Mumbai

Syllabus for T.Y.B.A. English

Program: B.A.

Course:

Course Codes: UAENG501& UAENG601

(Credit Based Semester and Grading System with effect from the academic
year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
 - ii) Course Code : UAENG501&UAENG601
 - iii) Course Title : TYBA English
Literary Era (I&II)
 - iv) Semester wise Course Contents : Enclosed the copy of syllabus
 - v) References and Additional References: Enclosed in the Syllabus
 - vi) Credit Structure : No. of Credits per Semester – 04
 - vii) No. of lectures per Unit : --
 - viii) No. of lectures per week : 04
2. Scheme of Examination : 4 Questions of 15 marks each
3. Special notes , if any : No
4. Eligibility , if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

Syllabus for TYBA Literature Paper VII and Paper VIII

(to be implemented from 2013-2014 onwards)

Objectives of the Course

- 1) To introduce the students to English Literature of the 16, 17 and 18 centuries.
- 2) To show them how background influences shaped the writer's thinking.
- 3) To introduce them to literary masters who dominated the scene
- 4) To familiarize the students with the different writing styles that each age adopted.

Semester One: Paper VII - Elizabethan and Jacobean Periods

Course Code: UAENG501

4 Credits

Unit 1 - Important Concepts & Terms:

A. The Elizabethan Age (1550-1600)

- i) The Renaissance and Humanism.
- ii) The Reformation
- iii) Sonnet Sequence
- iv) Epic (Spenser and Milton)
- v) Pastoral

B. The Jacobean Period (1601- 1650)

- i) Metaphysical Conceit
- ii) Comedy of Manners
- iii) Revenge Tragedy
- iv) Literature under the Protectorate

Unit 2: William Shakespeare: *Othello*

Or

William Shakespeare: *The Tempest*

Unit 3: Selected Verse from the Elizabethan and Jacobean periods.

Elizabethan Period:

- a. Sir Philip Sidney from **Astrophel and Stella** sonnet sequence.
Sonnet 1 – “Loving in truth, and fain in verse my love to show.”
31- “With how sad steps, oh Moon, thou climb'st the skies,”

b. Edmund Spenser: from *The Faerie Queene*

Book I Canto I- Cave of Error-14 to 16

14. “But, full of fire and greedy hardiment”.....

to

26. “That detestable sight him much amazed”

- a. William Shakespeare: from *The Sonnets*
Sonnet 18 – “Shall I compare thee to a summer's day?”
130 – “My mistress' eyes are nothing like the sun;”

Jacobean Period:

- a. John Donne:
“The Sun Rising”

Holy Sonnet XIV - “Batter My Heart, Three-Person'd God”
- b. George Herbert:
“The Collar”

“Easter Wings”
- c. Andrew Marvell:

“To His Coy Mistress”

“Garden”

Evaluation

A) Internal Assessment – 40%

40 Marks

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks
3	Active participation in class activities	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Following questions can be used for the tests and assignment

1. Definition of important concepts
2. Test on concepts
3. Analysis of the works of Elizabethan and Jacobean writers: theme, setting, images and techniques.
4. Discussion of the works of a few dramatists of the period, in terms of the social background, main plot, images, a few important characters, techniques adopted.
5. Evaluation of the contribution of the poets of the period, highlighting the main features of their poetry.

B) Semester End Examination Pattern

60 Marks

Question 1: a) Essay (Concepts)

Or

b) essay

or

c) Short notes (3 out of 5)

: 15 Marks

Question 2: Essay type question on Unit 2 *Othello* (1 out of 3)

: 15 Marks

Or *The Tempest* (1 out of 2)

Question 3: Essay type question on Unit 3 (1 out of 3)

: 15 Marks

Question 4: a) Short note on Unit 2 (1 out of 2) 8 Marks

:15 Marks

b) Short note on Unit 3 (1 out of 2) 7 Marks

Semester Two: Paper VIII – Restoration and the Neo-Classical Period

Course Code:UAENG601

4 Credits

60 Lectures

Unit 1 – Important Concepts:

A. The Restoration Period (1660 -1700)

- a. Restoration
- b. Comedy of Manners
- c. Restoration Tragedy
- d. History, Diaries and Travel Writing
- e. Biographies

B Eighteenth Century (1700 -1798)

- a. Neo-Classical / Augustan
- b. Age of Enlightenment / Age of Reason
- c. Age of Satire
- d. Rise of the Periodical Essay
- e. Pre-Romanticism
- f. Heroic Couplet

Unit 2 William Congreve: *The Way of the World*

OR

Unit2 Daniel Defoe: *Moll Flanders*

Unit 3 Selected Verse from the Puritan Era, the Restoration Period and the Eighteenth Century.

Restoration Period:

- a. John Milton: from ***Paradise Lost***, Book IX – Lines 791 to 838
(From “Greedily she engorged without restraint,” to “From nectar drink of Gods.”)
- b. Oliver Goldsmith: “ The Deserted Village”

c. John Dryden: "Alexander's Feast"

Evaluation

A) Internal Assessment – 40%

40 Marks

Sr.No.	Particulars	Marks
1	One test to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks
3	Active participation in class activities	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Following questions can be used for the tests and assignment

1. Definition of important concepts
3. Test on concepts
3. Analysis of the works of Elizabethan and Jacobean writers: theme, setting, images and techniques.
4. Discussion of the works of a few dramatists and novelists of the period, in terms of background, main plot, images, a few important characters, techniques adopted.
5. Evaluation of the contribution of the poets of the period, highlighting the main features of their poetry.

B) Semester End Examination Pattern

60 Marks

Question 1: a) Essay on Unit 1 (Concepts)

Or

b) Essay

Or

c) Short notes (3 out of 5)

: 15 Marks

Question 2: Essay Type question on Unit 2 William Congreve: *The Way of the World* (1 out of 3)
:15 Marks

OR Daniel Defoe: *Moll Flanders* (1 out of 3)

Question 3: Essay Type question on Selected Verse (1 out of 3) : 15 Marks

Question 4 a) Short note on Unit 2 (1 out of 2) 8 Marks

b) Short note on Unit 3 (1 out of 2) 7 Marks

Recommended Reading

1. Alpers, Paul E. *Elizabethan Poetry :Modern Essays In Criticism* (OUP, 1967)
2. Daiches, David. *A Critical History Of English Literature* (Secker and Warburg, London, 1960)
3. Ford. Boris Ed. *The New Pelican Guide To English Literature:*
The Age Of Shakespeare Vol. 2 (Penguin, 1993)
From Donne To Marvell Vol. 3 (Penguin, 1990)
4. Keast. William B. *Seventeenth Century English Poetry : Modern Essays In Criticism* (OUP. 1971)
5. King, Bruce. *Seventeenth Century English Literature* (Macmillan, 1983).
6. Leggatt, Alexander. *English Drama : Shakespeare To The Restoration 1590-1660*, (Longman Literature In English Series, 1988)
7. Perfitt, George. *English Poetry of the Seventeenth Century* (Longman Literature In English Series, 1992)
8. Parry, Graham. *The Seventeenth Century: The Intellectual And Cultural Context Of English Literature. 1603-1700* (Longman Literature In English Series, 1989)
9. Pooley, Roger. *English Prose of the Seventeenth Century* (Longman Literature In English Series, 1992)
10. Ricks, Christopher. *The Penguin History of English Literature Vol.3.* (Penguin, 1993)
11. Roston, Murray. *Sixteenth Century English Literature* (Macmillan, 1983)
12. Baugh, Albert C. *A Literary History Of England, The Restoration And Eighteenth Century (1660-1789)*, 2nd Edition, (London, Routledge And Kegan Paul, 1967)
13. Clifford, James L. Ed. *Eighteenth Century English Literature: Modern Essays In Criticism* (OUP, 1959)

14. Craig, Hardin. Ed. *A History of English Literature Series. Literature of The Restoration and the Eighteenth Century 1660-1798. Vol III* (London, Macmillan, 1969)
15. Daiches, David. *A Critical History of English Literature*. (Secker & Warburg, London, 1960).
16. Ford, Boris. Ed. *The Pelican Guide to English Literature:*
From Dryden to Johnson, Vol.4, (Penguin, 1982)
From Blake to Byron, Vol.5, (Penguin, 1982)
17. Grierson, Herbert. *Cross Currents in English Literature of the Seventeenth Century*.
18. Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750* (OUP, 1978)
19. Lonsdale, Roger. *The Penguin History of English Literature: Dryden To Johnson. Vol.4*, (Penguin, 1993)
20. Probyn, Clive T. *English Fiction of the Eighteenth Century 1700-1789* (Longman Literature In English Series, 1987)
21. Novak, Maximillian E. *Eighteenth Century English Literature*, Macmillan, 198....
22. Rollins, Hyder E. and Herschel Baker. *The Renaissance in England: New Dramatic Prose and Verse of the Sixteenth Century*. D.C. Heath, 1966.
23. Sambrook, James. *The Eighteenth Century: The Intellectual And Cultural Context Of English Literature 1700-1789*, Longman Literature In English Series, 1986.
24. Sutherland, James . *A Preface To Eighteenth Century Poetry*, OUP, 1975.
25. Willey, Basil. *The Seventeenth Century Background*. Chatto and Windus 1934
The Eighteenth Century Background. Beacon Press, Boston 1964

Members of the Syllabus Committee for Papers VII and VIII:

1. Dr. Coomi Vevaina - Convener
2. Dr. Marie Fernandes - Member
3. Dr. Soonu Kapadia - Member
4. Dr. Shireen Vakil - Member
5. Dr. Shefali Shah - Member
6. Dr. Shakuntala Bharvani - Member

TYBA Paper IX and Paper X:

UNIVERSITY OF MUMBAI

University of Mumbai

Syllabus for T.Y.B.A. English

Program: B.A.

Course: Literary Criticism

Course Codes: UAENG502& UAENG602

(Credit Based Semester and Grading System with effect from the academic year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
- ii) Course Code : UAENG502&UAENG602
- iii) Course Title : TYBA English
Literary Criticism
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 04
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 04

2. Scheme of Examination : 4 Questions of 15 marks each

- 3. Special notes , if any : No
- 4. Eligibility , if any : No
- 5. Fee Structure : As per University Structure
- 6. Special Ordinances / Resolutions if any : No

Syllabus for TYBA Literature Paper IX and Paper X

(to be implemented from 2013-2014 onwards)

Objectives of the Course

- 1) To introduce the learners of literature to the basics of literary criticism
- 2) To sensitize them to critical approaches and literary theories
- 3) To impart the technique of close reading of literary texts
- 4) To enable the learners to analyze, interpret, explicate and evaluate literary texts
- 5) To familiarize the learners with the tenets of practical criticism

Semester One: Literary Theory and Practical Criticism – Paper IX (Literary Approaches and Scansion)
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Course Code: UAENG502

4 Credits

Lectures: 45

Unit 1: Critical Terms: Mimesis, Catharsis, Classicism, Romanticism, Symbol, Myth and Archetype

Unit 2: A) Nature and Function of Literature: Classical notion of literature, romantic notion of literature and the modernist view of literature

B) Functions of Criticism: Explication, Analysis, Evaluation, Interpretation, and Theorizing

Unit 3: Critical Approaches

1. Psychoanalytical Approach
2. Marxist Approach
3. Feminist Approach
4. Anglo-American Formalism (New Criticism)
5. Russian Formalism

Unit 4: Scansion

(10

Lectures)

Base meter, modulation, rhyme scheme, metrical peculiarities and stanza forms

Evaluation

A) Internal Assessment – 40%**40 Marks**

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks
3	Active participation in routine class instructional deliveries	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Following methods can be used for the tests and assignment

Scansion

Definition of literary terms

Written test on Unit 1

Interpretation of literary texts on the basis of given approaches

B) Semester End Examination Pattern

60 Marks

Question 1: Short notes on critical terms from unit 1: (3 out of 6, in about 150 words each)
: 15

Marks

Question 2: Essay on Unit 2 (one out of three) : 15 Marks

Question 3: Essay on Unit 3 (one out of three) : 15 Marks

Question 4: Scansion of an extract from poetry of about 6-10 lines (one extract – unseen)
: 15 Marks

(Students should scan the poem, identify the base meter, rhyme scheme, stanza forms if any, and the metrical peculiarities such as end-stopped lines, run-on lines, elision, pause, feminine ending, masculine ending and truncation. 8 marks for scanning and identifying the meter and modulations, 2 marks for rhyme scheme and 5 marks for identifying other metrical peculiarities)

<p>Semester Two: Paper X Literary Theory and Practical Criticism (Literary Theory and Critical Appreciation) Course Code: UAENG602 4 Credits</p>
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Lectures:

45

Unit 1: Terms: Negative Capability, Fancy and Imagination, Objective Correlative, Collective Unconscious, Defamiliarization and Ideology 15 lectures

Unit 2: Critical Theories (Romantic/Classical) 10 lectures

William Wordsworth – “Preface to the Lyrical Ballads”

John Keats – from *The Letters* (Letters of 22 November, 1817, 21 December, 1817, 3 February 1818, and 27 October 1818)

Matthew Arnold – “Study of Poetry”

Unit 3: Literary Theories (Twentieth Century)

10 lectures

T.S. Eliot – “Metaphysical Poets”

Sigmund Freud – “Creative Writer and Day-Dreaming”

I. A. Richards – “The Two Uses of Language”

Unit4: Critical Appreciation of an unseen poem

10 lectures

Students are expected to mobilize the techniques of close reading and their understanding of literary devices like imagery, metaphors, symbols, parallelism, foregrounding etc while learning this unit.

Evaluation**A) Internal Assessment – 40%****40 Marks**

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks
3	Active participation in routine class instructional deliveries	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities.	05 Marks

Following Methods can be used for tests and assignment

Critical appreciation of unseen poems

Critical appreciation of prose passages

Written test on literary theories

Author study of critics and theorists

Semester End Examination Pattern

60 Marks

Question 1: Short notes on critical terms from unit 1: (3 out of 6, in about 150 words each)

:

15 Marks

Question 2: Essay on Romantic/Classical Theories, Unit 2 (one out of three) : 15 Marks

Question 3: Essay on Twentieth Century Theories, Unit 3 (one out of three) : 15 Marks

Question 4: Critical Appreciation of Poem (unseen) of about 20 lines : 15 marks

References

Adams, Hazard. *Critical Theory Since Plato*. New York, Harcourt Brace Jovanovich, 1971.

Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.

Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1974.

Bloom, Harold. *The Visionary Company*. Cornell: Cornell UP, 1971.

Daiches, David. *Critical Approaches to Literature*. London: Longman, 1984.

Danziger, Marties K, and Johnson, Stacy W. *An Introduction to Literary Criticism*. London: D. C. Health, 1961.

Dutton, Richard. *Introduction to Literary Criticism*. London: Longman, 1984.

Eagleton, Terry. *Literary Theory*. London: Basil Blackwell, 1983.

Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford: Oxford UP, 1999.

Jefferson, Anne & David, Roby(eds.). *Modern Literary Theory: A Comparative Introduction*. London: Batsford Academic Educational, 1982

Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.

Enright, D.J. and Chickera, Ernst de. *English Critical Texts*. Delhi: Oxford University Press, 1962.

- Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
- Freud, Sigmund. *The Interpretation of Dreams*. London: Hogarth Press and the Institute of Psychoanalysis, 1957.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
- Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. : Prentice-Hall, 1996.
- Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
- Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
- Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.
- Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.
- Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
- Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
- Lodge, David, with Nigel Wood. *Modern Criticism and Theory: A Reader*. 2nd Ed. London: Longman, 1988.
- McGann, Jerome J. *The Romantic Ideology*. Chicago: Chicago UP, 1983.
- Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St.Martin's, 2003.
- Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad, Orient Black Swan, 2006.
- Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: U of Illinois P, 1987.
- Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
- Scott, Wilbur. *Five Approaches to Literary Criticism*. London: Longman, 1984.
- Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. London: Harvester Press, Brighton, 1985.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York & Long: Garland Publishing, 1999.

Walder, Dennis, ed. *Literature in the Modern World: Critical Essays and Documents*. 2nd Ed. OUP, 2004.

Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

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TYBA Paper XI and XII: Grammar and Art of Writing

UNIVERSITY OF MUMBAI

University of Mumbai

Syllabus for T.Y.B.A. English

Program: B.A.

Course: Grammar and Art of writing

Course Codes: UAENGA503&UAENGA603

(Credit Based Semester and Grading System with effect from the academic
year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
- ii) Course Code : UAENGA503&UAENGA603
- iii) Course Title : TYBA English
Grammar And Art of Writing

- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 03
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 03

- 2. Scheme of Examination : 4 Questions of 15 marks each

- 3. Special notes , if any : No

- 4. Eligibility , if any : No

- 5. Fee Structure : As per University Structure

- 6. Special Ordinances / Resolutions if any : No

TYBA – ENGLISH Paper-XI (optional)

GRAMMAR AND ART OF WRITING

Objectives:

1. To develop among students an insight in the process of word formation and transformation.
2. To develop among students an insight into the structure of English language and develop their skills of grammatical analysis and description.
3. To provide knowledge of the underlying ‘rules’ of grammar.
4. To introduce rhetorical structures for effective writing.

SEMESTER- I

Course Code: UAENGA503

A. Morphology

- Bound and Free Morphemes
- Affixes, Stems and Roots
- Morphological Analysis

B. Grammar

I. Grammatical units:

- Hierarchy
- Forms and functions
- Co-ordination and subordination

II. Words

- Open and closed word classes
- Types of nouns, adjectives, verbs, adverbs
- Types of pronouns, conjunctions
- Forms and functions of words in phrases

III. Phrases:

- Noun Phrase, Genitive Phrase, Prepositional Phrase
- Adjective Phrase and Adverb Phrase
- Verb Phrase

IV. A) Mechanics of writing

- B) Characteristics of typical writing(as against those of typical speech)
- C) Cohesion and cohesive devices
- D) Coherence- Salience, Sequencing and segmentation
- E) Rhetorical Structures –analysis, argumentation, classification, comparison-contrast, cause-effect, definition, exemplification,
- F) Domain and language change – journalism , advertising and literature, scientific and technical writing

V. Writing for the print media -

- a. News
- b. Book reviews and film reviews

Internal Evaluation

1. Words- classification/ transformation/ morphological analysis
2. Identification of rhetorical structures in selected texts
3. Identification of cohesive devices used in texts
4. Writing letters to the editors on current issues
5. Analysis of texts from various domains

External Evaluation (60 marks)

- | | | |
|-----|--|----------|
| Q 1 | Phrase analysis | 15 marks |
| Q.2 | a. Morphological analysis (4 words) | 8 marks |
| | b. Verb phrase analysis | 7marks |
| Q.3 | Rewrite the given passage to make it more fluent and coherent. (short passage of about 150 words to be given) | 15 marks |
| Q.4 | Write a news item on the basis of facts provided. | 15 marks |

Prescribed Text:

1. Geoffrey Leech, Margaret Deuchar and Robert Hoogenraad, English Grammar for Today: A New Introduction. London, Macmillan, 1973

Additional reading:

- 1 Quirk, R . and Greenbaum , S. A University Grammar of English, Longman 1973
- 2 Lucile Vaughan Payne : The Lively Art of Writing ,Mentor, 1969
- 3 Grenville Kleiser : The Art of Writing , A P H , New Delhi , 2011
- 4 John R. Trimble : Writing with Style , Conversations on the Art of Writing, Prentice Hall , New Jersey , 1975

TYBA Paper XI and Paper XII:

UNIVERSITY OF MUMBAI

University of Mumbai

Syllabus for T.Y.B.A. English

Program: B.A.

Course: Popular Culture

Course Codes: UAENGC503&UAENGC603

(Credit Based Semester and Grading System with effect from the academic year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
- ii) Course Code : UAENGC503 & UAENGC603
- iii) Course Title : TYBA English
Popular Culture
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 04
- vii) No. of lectures per Unit :
- viii) No. of lectures per week : 04
2. Scheme of Examination : 4 Questions of 15 marks each
3. Special notes , if any : No
4. Eligibility , if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

Syllabus for TYBA Literature Paper XI and Paper XII

(to be implemented from 2013-2014 onwards)

Objectives of the Course

- 1. To examine the major theories of Popular Culture and equip students with tools to analyse culture and selected cultural texts.**
- 2. To develop an understanding the role of the media in contemporary society.**
- 3. To foster a critical understanding of how the media is influencing the culture and society in India**

Popular Culture: Semester One

Course Code:UAENGC503

4 Credits

Semester I

TOPICS:

Unit I) Defining Popular Culture, High Culture and Low Culture, Folk Culture

The rationale for the study of Popular Culture

Dismantling the Canon

Literary to Cultural Studies

Unit II) Feminist Approaches to understanding the role of gender and sexuality in

Popular Culture: Laura Mulvey, Janice Radway, Tanya Modleski

Representation of Gender in TV Serials, Novels (Romance, Chicklit, Others), Films

Unit III) Decoding Advertisements:

Signifier/signified/sign/denotation/connotation-Saussure's model as used by Barthes

The Semiotics of advertising – Structuralist and Poststructuralist – Roland Barthes

Theory of Interpellation – Louis Althusser

Deconstructing/Decoding Advertisements of Products and Services to unearth connotations that carry social and cultural relevance.

Unit IV) Genre Based: Semiotics and Narratology

Children's Literature,

Fantasy,

Sci-fi

Graphic Novel

Comics

Manga

Internal Assessment:

Assignment: 20 marks: Could be based on the application the theories taught in **topics I to IV**

Test: 20 marks: Could be based on the theories listed in **topics I to IV**

Pattern for External examination (Semester –I)

Q.1. Short Notes: 3 out of 5 (3X5=15) from Unit 1

Q.2. Essay Question: 1 out of 2 (15) from Unit II

Q.3. Essay Question: 1 out of 2 (15) from Unit III

Q.4. Short Answers: 2 out of 4 (15) from Unit IV

Reference Material:

Storey, John; *Inventing Popular Culture: from Folklore to Globalization*. Oxford: Blackwell Pub, (2003)

Strinati, Dominic; *An introduction to theories of Popular Culture*. London: Routledge, (1995).

Weaver, John A.; *Popular Culture Primer*. New York: Peter Lang Publishing, Inc (2005).

Parker, Holt N.; "Toward a Definition of Popular Culture." In *History and Theory* 50: 147-170. (2011).

Collins, Jim; *How Literary Culture Became Popular Culture*

Hall, Stuart; *Critical dialogues in cultural studies*. New York

Kaptan.S and Subramanian.V. (2001). *Women in Advertising*. Jaipur: Book Enclave.

Unnikrishnan, Namita ; Bajpai, Shailaja. *The Impact of Television Advertising on Children*. New Delhi: Sage Publications(1996)

Case Study of Indian Popular Cinema - R. Vasudevan

'An Intelligent Critic's Guide to Indian Cinema' - A. Nandy

*Companion Website for Common Culture. Common Culture: Reading and Writing About American Popular Culture Fifth Edition.*Eds.. Michael Petracca, Madeleine Sorapure... *The Following Articles:*

"The Cult You" by Kalle Lasn

"Advertising's Fifteen Basic Appeals" by Jib Fowles

"How Advertising Informs to Our Benefit" by John E. Calfee

"Sex, Lies, and Advertising" by Gloria Steinem

Semester II

Course Code:UAENGC603

4 Credits

TOPICS:

Unit I) Culture Industry

A Critique of Mass Culture

Frankfurt School

False Needs Vs Real Needs

Commodity Fetishism

Material Culture

Brand building

Elite Culture as an instrument of social control

Unit II) Marxist perspectives of the media

Dissemination of the news

Infotainment

Capitalist driven media

Social Activism

Concepts of hegemony, ideology, dominance – Lukacs and Gramsci

Print and Electronic Media.

Unit III) Globalization: The post modern condition –Lyotard

Post modern identity and pop culture in a globalised India

Urban Spaces-Class, Community, Caste, Gender, Family in Crisis

Urban Legends

Mythic characters in popular culture

Unit IV) Culture and Coolness:

Social Networking, Techno-culture, Cyberspace, Virtual Reality

Internal Assessment:

Assignment: 20 marks: Could be based on the application the theories taught in topics I to IV

Test: 20 marks: Could be based on the theories listed in topics I to IV

Question Pattern for External examination (Semester -II)

Q.1. Short Notes: 3 out of 5 (3X5=15) from Unit-I

Q.2. Essay Question: 1 out of 2 (15) from Unit- II

Q.3. Essay Question: 1 out of 2 (15) from Unit -III

Q.4. Short Answers: 2 out of 4 (15) From Unit-IV

Reference Material:

Companion Website for Common Culture. Common Culture: Reading and Writing About American Popular Culture Fifth Edition. Eds.. Michael Petracca, Madeleine Sorapure... The Following Articles:

"The Self in the Age of Information "by Kenneth Gergen

"Breaking Down Borders: How Technology Transforms the Private and Public Realms" by Robert Samuels

"Our Cell Phones, Ourselves" by Christine Rosen

"Let the Games Begin: Gaming Technology and Entertainment among College Students" by Steve Jones

"Playing War: The Emerging Trend of Real Virtual Combat in Current Video Games" by Brian Cowlshaw

"Weblogs: A History and Perspective" by Rebecca Blood

"Borg Journalism" by John Hiler

Reading List

- Dwyer, Rachel and Divya Patel, *Cinema India :Visual Culture of Hindi Films.*OUP ,New Delhi.2002
- Gehlawat, Ajay, *Reframing Bollywood. Theories of Popular Hindi Cinema.* SAGE Publications India Pvt Ltd. 2010.
- Lal ,Vinay and Ashis Nandy ,*Fingerprinting Popular Culture.The Mythic and the Iconic in Indian Cinema.* Oxford University Press.New Delhi .2006.
- Prasad, M.Madhava, *Ideology of the Hindi Film.A Historical Construction.*OUP.2006
- Vasudevan, Ravi.S. *Making Meaning in Indian Cinema.*OUP.New Delhi 2000.
- Appadurai, A.; *Modernity at Large: Cultural Dimensions of Globalisation.* Delhi: Oxford University Press(1997)
- Gokulsing, K. M. and W. Dissanayake (Eds.) *Popular Culture in a Globalised India.* Oxon & New York: Routledge (2009).
- Grindstaff, Laura; "Culture and Popular Culture: A Case for Sociology." In *Annals of the American Academy of Political and Social Science*, 619: 206-222. (2008).
- Guins, Raiford et al (eds.) *Popular Culture: a Reader.* London: Sage Pub (2005).

- Harrison, Sylvia; *Pop Art and the Origins of Post-Modernism*. Cambridge: Cambridge University Press. (2003).
- Hermes, Joke; *Re-reading Popular Culture*. Oxford: Blackwell Pub. (2005)
- Hinds, Harold E. et al. (eds.) *Popular Culture: Theory and Methodology*. Wisconsin: University of Wisconsin Press (2006).
- Kasbekar, Asha. *Pop Culture India! Media, Arts and Lifestyle*. Santa Barbara: ABC-Clio. (2006).
- Parker, Holt N. "Toward a Definition of Popular Culture." In *History and Theory* 50: 147-170(2011)..
- Rege, Sharmila; "Conceptualising Popular Culture: The *Lavni* and *Pawda* in Maharashtra," *Economic and Political Weekly*. **37** (11): 1038 – 1047. (2002)..
- Ryan, Mary; "Trivial or Commendable? : Women's Writing, Popular Culture, and Chick Lit" in 452°F, Electronic journal of theory of literature and comparative literature, 3: 70-84, <<http://www.452f.com/index.php/en/mary-ryan.html> > [Accessed on: 1st Oct. 2011] . (2010)
- Storey, John. *Inventing popular culture: from folklore to globalization*. Oxford: Blackwell Pub (2003).
- Strinati, Dominic ;*An Introduction to Theories of Popular Culture*. London: Routledge. . (1995).
- Weaver, John A. *Popular culture primer*. New York: Peter Lang Publishing, Inc. (2005).
- Chomsky Noam; *Manufacturing Consent: The Political economy of the mass media*. London: Vintage Publishesr (1994).
- Kaptan.S and Subramanian.V.; *Women in Advertising*. Jaipur: Book Enclave (2001).
- Kasbekar A.R. *Pop culture India! Media, Arts, and Lifestyle (Popular Culture in the Contemporary World.)* Santa Barbara: ABC CLIO (2006).
- Unnikrishnan, Namita ; Bajpai, Shailaja. (1996). *The Impact of Television Advertising on Children*. New Delhi: Sage Publications.

Articles for reference:

- 'Tales of Sound and Fury: Observations on Family Melodrama' – T. Elsaesser

- ‘Towards a Definition of Popular Culture’ – L. Fiedler
- ‘Encoding/Decoding’ – S. Hall
- ‘Culture Industry: Enlightenment as Mass Deception’ – T. Adorno and M. Horkheimer
- ‘Culture Industry Reconsidered’ – T. Adorno
- ‘Myth Today’ – R. Barthes
- ‘The Politics of Cultural Address in a “Transitional” Cinema:
- A Case Study of Indian Popular Cinema – R. Vasudevan
- ‘An Intelligent Critic’s Guide to Indian Cinema’ – A. Nandy

Syllabus prepared by:

Dr. A.P. Pande – Convenor

Prof. Arvind Mardikar

Dr. Shefali Shah

Ms. Michelle Philip

Ms June Furtado

University of Mumbai

Syllabus for T.Y.B.A English Paper XI and XII (Optional)

Programme: T.Y.B.A

Course: Translation Studies: Theory and Practice

Course Code: UAENGB503 &UAENGB603

(Credit Based Semester and Grading System with effect from the academic year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : T.Y.B.A.
- ii) Course Code : UAENGB503&UAENGB603
- iii) Course Title :T.Y.B.A. Translation Studies: Theory and Practice
(Optional) Papers XI & XII
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester
- vii) No. of lectures per Unit :
- viii) No. of lectures per week :
- 2. Scheme of Examination : 4 Questions of 15 marks each
- 3. Special notes , if any : No
- 4. Eligibility , if any : No
- 5. Fee Structure : As per University Structure

6. Special Ordinances / Resolutions if any : No

T.Y.B.A English (Regular) (Paper XI and Paper XII : Optional)

Title of the Course: Translation Studies: Theory and Practice

(To be implemented from 2013-2014 onwards)

The aim of the course is to acquaint students with the history, theory and practical issues involved in translation. The course also aims at imparting practical skills of translation.

Objectives of the Course

- 6) To acquaint the students with the theories and principles of translation studies.
- 7) To make the students familiar with the problems and issues involved in translating from a Source language into a Target language.
- 8) To enable them to translate literary and non-literary texts.

Semester One: Nature of Translation: Concepts and Theories (Paper XI)
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Course code- UAENGB503

4 Credits

Lectures:-

Unit I

Concepts:

- (A) The Nature of Translation: Translation, Transliteration, and Transformation;
- (B) Source Language and Target Language;
- (C) The concept of Equivalence: Theories of Jakobson and Nida
- (D) Translatability.

Unit 2: A Brief History of Translation Studies:

- (A) Traditional: Ancient, Translation of the Bible and other texts in the Renaissance Period, Romanticism
- (B) Modern Theories based on Structural Linguistics

Unit 3: Process of Translation: Some Major Issues

- (A) Decoding and Recoding
- (B) Problems of Equivalence; Loss and Gain
- (C) Types of Translation: Interlingual, Intralingual and Intersemiotic; Literal and Non-literal

Unit 4: Translation and Linguistics

- (A) Levels of Linguistic Structuring and Analysis: Phonology, Morphology, Syntax, Semantics
- (B) Contrastive Linguistics: Comparison of languages at the four levels of linguistic structuring mentioned above
- (C) The Use of Contrastive Linguistics in Translation

Evaluation

A) Internal Assessment – 40%

40 Marks

Sr.No.	Particulars	Marks
1	Project: A non-literary passage of about 500 words from Hindi or Marathi into English to be translated by the students. It should also include a discussion by the students of the process of translation.	20 Marks
2	One class test based on the theoretical topics/Assignment	10 Marks
3	Regularity in attendance and an active participation in classroom academic deliveries.	10 Marks

B) Semester End Examination Pattern

60 Marks

- Question 1 : Short notes based on Units I & II (3 out of 5) : 15 Marks
- Question 2: Essay type question based on Unit II (1 out of 2) : 15 Marks
- Question 3: Essay type question based on Unit III (1 out of 2) : 15 Marks
- Question 4: Essay type question based on Unit IV (1 out of 2) : 15 Marks

Semester Two: Translation, Culture and Literature (Paper XII)

Course code: UAENGB603

4 Credits

Lectures:

-

Unit 1 : Translation and Culture:

- (A) Culture: Religion, Mythology and Gender
- (B) The Relevance of Culture to Translation

Unit 2: Translation Studies in Colonial and Post-Colonial Contexts:

- (A) Lexicography: Bilingual Dictionaries
- (B) Politics of Translation

Unit 3: Specific issues concerning Literary Translation:

- (A) Poetry
- (B) Fictional Prose
- (C) Drama

Unit 4: Translated Passages for Study

- (A) **Poetry:** a poem each by the following poets:

Marathi:

Arun Kolatkar: “Irani Restaurant, Bombay” translated by Arun Kolatkar

Vinda Karandikar: “Yantravatara” (The ‘Machine’ as an incarnation of Vishnu)
translated by G.V. Karandikar

or

Hindi:

The Rubaiyas 108, 116, 119, 121, 124 of *Madhushala*, by Harivanshrai Bachchan

Selected Poems Gulzar “Green Moments” ; “Meaning” translated by Pavan K. Varma

OR

- (B) **Prose:**

Marathi: Chapter -1 of *Travails of 1857* (Vishnubhatji Godse's *Majha Pravas*, translated by Sukhamani Roy)

or

Chapter IV, V VI VII and VIII from *Hind Swaraj* by M.K Gandhi

OR

(C) Short Story:

Hindi: Premchand: “Shroud” Translated by Ruth Vanita

or

Marathi: Rangnath Pathare: “Door of Lower Height” translated by Hameed Khan,

Evaluation

A) Internal Assessment – 40%

40 Marks

Sr.No.	Particulars	Marks
1	Project: A literary passage of about 500 words from Hindi or Marathi into English to be translated by the students. It should also include a discussion by the students of the process of translation.	20 Marks
2	One Assignment based on the text Prescribed in Unit-IV	10 Marks
3	Regularity in attendance and an active participation in classroom academic deliveries.	10 Marks

B) Semester End Examination Pattern

60

Marks

Question 1 : Short notes based on Units I & II (3 out of 5) : 15 Marks

Question 2: Essay type question based on Unit II (1 out of 2) : 15 Marks

Question 3: Essay type question based on Unit III (1 out of 2) : 15 Marks

Question 4: Essay type question based on Unit IV (1 out of 2 from (A) or (B) or (C))

: 15 Marks

Bibliography

Baker, M. (ed) (1998) *Routledge Encyclopedia of Translation Studies*. London: Routledge.

Bassnett, S. (1980/2002) *Translation Studies*. London: Routledge.

Bassnett, S. (1993) *Comparative Literature: A Critical Introduction*. Oxford: Blackwell.

Bassnett, S. and H. Trivedi, (eds) (1999) *Post-colonial Translation: Theory and Practice*. London: Routledge.

Chitre, Dilip Ed. *The Sacred Heresy: Selected Poems of Vinda Karandikar*, Translated by G.V. Karandikar, Sahitya Academi, 1998.

Gandhi, M. *Hind Swaraj or Home Rule*, Ahmadabad, Navajivan Publishing House, 2006

Gandhi, M. *Hind Swaraj*, Shiksha Bharati, Kashmiri Gate, New Delhi, 2011.

Jakobson, Roman (1959) "On Linguistic Aspects of Translation", in *On Translation* (ed. Reuben

A. Brower). Cambridge, Mass: Harvard University Press (pp. 232-239)

Kuhiwczak, Piotr and Littau K. (2007/2011) *A Companion to Translation Studies*. New Delhi: Orient BlackSwan.

Landers, Clifford E. (2010) *Literary Translation: A Practical Guide*. New Delhi: Viva Books.

Lefevere, Andre (1995) "Introduction: Comparative Literature and Translation", *Comparative Literature*. Vol. 47, No. 1. (Winter, 1995) pp. 1-10.

Munday, Jeremy (2001) *Introducing Translation Studies: Theories and applications*. London &

New York: Routledge.

Nida, E. A. (1964) *Towards a Science of Translating*. Leiden: E. J. Brill.

Nida, E. A. (1964/2000) "Principles of correspondence", in L. Venuti (ed.) (2000) *The Translation Studies Reader*. London & New York: Routledge, pp. 126-40.

Pathare, Rangnath. Trans. Hameed Khan, "Door of Lower Height" *Indian Literature*, Sahitya Academi, 194, Nov-Dec.99 Vol. XLIII, No 6, pp.51-59

Premchand. *The Shroud and the Other Stories*. Translated by Ruth Vanita. Penguin Books, 2011.

Nida, E. A. and C. R. Taber (1969) *The Theory and Practice of Translation*. Leiden: E. J. Brill.

Reiss, K. (1977/89) "Text Types, Translation Types and Translation Assessment", *Readings in*

Translation Theory. (ed. by A. Chesterman), Helsinki: Finn Lectora. pp. 105-15.

Godse, Vishnubhatji. *Majha Pravas*, translated by Sukhamani Roy: Asiatic Society and Rohan

Prints, 2012, pp.63-75

Syllabus designed by:

Chairperson: Dr. Deepa Mishra

Members:

(Prof.) Dr. Milind Malshe

Prof. Meena Talpade

Dr. Savita Patil

TYBA Paper XIII and Paper XIV:

UNIVERSITY OF MUMBAI

University of Mumbai

Syllabus for T.Y.B.A. English

Program: B.A.

Course: Literary Eras III and IV

Course codes: UAENG504 & UAENG604

(Credit Based Semester and Grading System with effect from the academic year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
 - ii) Course Code : UAENG504 &UAENG604
 - iii) Course Title : TYBA English
Literary Eras III and IV
 - iv) Semester wise Course Contents : Enclosed the copy of syllabus
 - v) References and Additional References: Enclosed in the Syllabus
 - vi) Credit Structure : No. of Credits per Semester – 04
 - vii) No. of lectures per Unit : 15
 - viii) No. of lectures per week : 04
2. Scheme of Examination : 4 Questions of 15 marks each
3. Special notes , if any : No
4. Eligibility , if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

Syllabus for TYBA Literature Paper XIII and Paper XIV

(to be implemented from 2013-2014 onwards)

Objectives of the Course

- 9) To introduce the students to English Literature of the 19th century – of the Romantic Revival and the Victorian period.
- 10) To show them how background influences shaped the writer's thinking.
- 11) To introduce them to literary masters who dominated the scene
- 12) To familiarize the students with the different writing styles that each age adopted.

Semester One: Paper XIII - The Romantic Revival	
Course Code: UAENG504	4 Credits

60 Lectures

Important Concepts

A. The Romantic Revival (1798-1836)

- a. Romanticism as distinguished from Neo-Classicism.
- b. Medievalism
- c. Pantheism
- d. Impact of French Revolution on Romanticism
- e. Romantic Gothic Novel
- f. *Bildungsgeschichte* - Development of an individual from infancy through maturity.

Unit 2 Jane Austen: *Pride and Prejudice*

OR

Mary Shelley: *Frankenstein*

Unit 3 Selected Verse from the Romantic period:

- e. William Blake: 'The Chimney Sweeper'
'The Nurse's Song'

- f. William Wordsworth: 'Tintern Abbey'
'Simon Lee'
- g. Samuel T. Coleridge: 'Dejection: An Ode'
- h. John Keats: 'La Belle Dame Sans Merci'
'Ode to Autumn'
- i. Percy B. Shelley: 'Mutability'
'Lines to an Indian Air'

Evaluation

A) Internal Assessment

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks
3	Active participation in class activities	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Following questions can be used for the tests and assignment

4. Definition of important concepts
2. Analysis of the works of writers and poets of the romantic era: theme, setting, images and techniques.
3. Discussion of the works of the novelists in terms of background, main plot, setting, images, a few important characters, literary and stylistic techniques.
4. Evaluation the contribution of the poets of the period, highlighting the main features of their poetry – treatment of nature and imagery.

B) Semester End Examination Pattern

60 Marks

Question 1: a) Essay (Unit 1)

Or

b) Essay

Or

c) Short notes (3 out of 5)Background

: 15 Marks

Question 2: Essay on Jane Austen's *Pride and Prejudice*, Unit 2 (1 out of 3)

OR

Mary Shelley: *Frankenstein* (1 out of 3)

: 15 Marks

Question 3: Essay on Selected Verse, Unit 4 (1 out of 3)

:15 Marks

Question 4: a) Short note on Unit 2 (1 out of 2) 8 Marks

b) Short note on Unit 3 (1 out of 2) 7 Marks

: 15 Marks

Semester Two: Paper XIV – The Victorian Age

Course Code: UAENG604

4 Credits

60 Lectures

Unit 1: Important Concepts

B. The Victorian Age (1837 -1901)

- a. Industrial Revolution
- b. Age of Science
- c. Age of Faith and Doubt (Victorian Dilemma)
- d. Utilitarianism
- e. Aestheticism
- f. Pre-Raphaelitism
- g. The Oxford Movement

Unit 2: Charles Dickens: *A Tale of Two Cities*

OR

George Eliot: ***The Mill on the Floss***

Unit 3: Selected Verse from the Victorian period.

- a. Alfred Lord Tennyson – “Ulysses”
- b. Robert Browning: “The Lost Mistress”
“The Light Woman”
- c. Matthew Arnold: “Dover Beach”

- d. Elizabeth B. Browning: Sonnets from the Portuguese – Sonnet 14
“If thou must love me, let it be for nought...”
- e. G.M. Hopkins: “God’s Grandeur”
“Carrion Comfort”

Evaluation

A) Internal Assessment – 40 Marks

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks
3	Active participation in class activities	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Following questions can be used for the tests and assignment

1. Definition of important concepts:
5. Definition of important concepts
6. Test on Important concepts
3. Analysis of the works of writers and poets of the Victorian Age : theme, setting, images and techniques.
4. Discussion of the works of the novelists in terms of background, main plot, setting, images, a few important characters, literary and stylistic techniques.
5. Evaluation the contribution of the poets of the period, highlighting the main features of their poetry

B) Semester End Examination Pattern

60 Marks

Question 1: a) Essay (Unit 1)

Or

b) Essay

Or

c) Short notes (3 out of 5)Background

:15 Marks

Question 2: Essay on Charles Dickens: *A Tale of Two Cities* Unit 2 (1 out of 3) : 15 Marks

Or

George Eliot : *The Mill on the Floss*

(1 out of 3)

Question 3: Essay on Selected Verse

Unit 3 (1 out of 3)

:15 Marks

Question 4: a) Short note on Unit 2 (1 out of 2) 8 Marks

b) Short note on Unit 3 (1 out of 2) 7 Marks

: 15 Marks

Recommended Reading:

1. Boris Ford, (Ed.) *A Pelican Guide to English Literature From Blake To Byron, Vol.5, (Penguin, 1982)*
From Dickens To Hardy, Vol.6, (Penguin, 1982)
2. David Daiches, *A Critical History of English Literature, Vol. IV. The Romantics to the Present Day* (Secker & Warburg, 1975)
3. Laurie Magnus, *English Literature in the Nineteenth Century an Essay in Criticism* (BiblioBazaar, 2009)
4. G.K. Chesterton, *The Victorian Age in Literature* (1913, Echo : Middlesex, 2008)
5. Basil Willey, *Coleridge to Matthew Arnold* (Cambridge UP : Cambridge, 1980)
6. J. E. Luebering (Ed) *English Literature From the 19th Century Through Today*, (Britannia Educational Pub, 2011)
7. Alice Chandler, *A Dream of Order: The Medieval Ideal in Nineteenth Century Literature* (Routledge and Kegan Paul :London, 1971)
8. Stefanie Markovits, *The Crisis of Action in Nineteenth Century English Literature*, Ohio State Univ: Ohio, 2006)
9. Sir Adolphus William Ward, Alfred Rayney Waller, *Cambridge History of English Literature: The Nineteenth Century* (Cambridge UP: Cambridge, 1967)
10. Alison Chapman & Jane Stabler, (Eds) *Unfolding the South: Nineteenth Century British Women Writers and Artists in Italy* (Manchester UP: Manchester, 2003)
11. John Hayward: *English Verse* (Penguin Books: London,1985)
12. Caroline Franklin, *The Female Romantics Nineteenth Century Women Novelists and Byronism* (Routledge: New York, 2012)
13. Francis Turner Palgrave: *The Golden Treasury*, Fifth Edition , (OUP: London, 1965)
14. W. Peacock: *English Verse*, Vol. III, (OUP, London,1972)
15. Paula R. Feldman, *British Women Poets of the Romantic Era* (John Hopkins UP: Maryland, 1977)
16. Stuart Curran, *Poetic Form and British Romanticism* (Oxford UP: Oxford, 1986)
17. Dino Franco Felluga, *The Perversity of Poetry: Romantic Ideology and the Popular Male* (State University of New York Press: Albany, 2005)

18. Richard Cronin, *Reading Victorian Poetry* (Wiley-Blackwell: Oxford, 2012)
19. Charles LaPorte, *Victorian Poets and the Changing Bible* (University of Virginia Press: Virginia, 2011)
20. Charles Lamb: *Essays of Elia*, (ed.) N.L. Haillward , M.A. Cantab and S.C Hill, (1967, Macmillan, New Delhi, 2000)
21. Willian Hazlitt: *Selected Essays*, (ed) M.G. Gopalkrishnan,(Macmillan, New Delhi, 2006)
22. Thomas Carlyle, *Historical Essays* (Univ. of California P : California, 2003)
23. John Stuart Mill, *On Liberty* (Longmans, Green : London, 1921)
24. Hilary Frazer and Daniel Brown (Eds), *English Prose of the Nineteenth Century* (Longman Literature In English Series)
25. Raymond Macdonald Alden, *Readings in English Prose of the Nineteenth Century*, (Riverside Press: Cambridge, 1917)

Members of the Syllabus Committee for Papers XIII and XIV:

7. Dr. Marie Fernandes – Convener
8. Dr. Coomi Vevaina - Member
9. Dr. Sonu Kapadia - Member
10. Dr. Shireen Vakil - Member
11. Dr. Shefali Shah - Member
12. Dr. Shakuntala Bharvani - Member

TYBA Paper XV and XVI

UNIVERSITY OF MUMBAI

University of Mumbai

Syllabus for T.Y.B.A. English

Program: B.A.

Course: Literary Era (V&VI)

20th Century British Literature

Course Codes: UAENG505&UAENG605

(Credit Based Semester and Grading System with effect from the academic year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
 - ii) Course Code : **UAENG505&UAENG605**
 - iii) Course Title : **Literary Era (V&VI)**
20th Century British Literatur
 - iv) Semester wise Course Contents : Enclosed the copy of syllabus
 - v) References and Additional References: Enclosed in the Syllabus
 - vi) Credit Structure : No. of Credits per Semester – 03
 - vii) No. of lectures per Unit : --
 - viii) No. of lectures per week : 04
2. Scheme of Examination : 4 Questions of 15 marks each
3. Special notes , if any : No
4. Eligibility , if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

Revised Syllabus of T.Y.B.A. 20TH Century British Literature Papers XV and XVI

Objectives:

To familiarize the learners with the twentieth century literary movements

To introduce them to modernist and postcolonial literary texts

Semester I (Paper XV)

Course Code: UAENG505

Unit I: Concepts and terms (From 1900-1950)

1. Modernism
2. Imagism
3. Symbolism
4. Impact of developments of Psychology on British novels
5. Impact of the First World War on British poetry
6. Impact of social realism on British Theatre

Unit II: Poetry

1. T. S. Eliot: Prelude, Journey of the Magi.
2. W. B. Yeats: Sailing to Byzantium, Circus Animals' Desertion.
3. Wilfred Owen: Futility, Dulce et decorum est.
4. W.H. Auden: The Unknown Citizen, Muse'e des beaux arts

Unit III: Drama

- a) George Bernard Shaw: *Cadida*
- OR

b) Samuel Beckett: *Waiting for Godot*

Semester End Examination

Semester I:

60 marks

Q1. Short notes (3 out of 5) OR essay type question (1 out of 2) on Unit 1.

Q2. Essay type question on Unit 2 (1 out of 2)

Q3. Essay type question on Unit 3 (1 out of 2)

Q4. Short notes on Unit 2 and Unit 3 (2 out of 4)

(Each question carries 15 marks)

Internal Assessment –

40 Marks

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks
3	Active participation in class activities	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Project Topics:

1. Genre studies: the novel/poetry/drama in a particular decade.
2. Concept studies: Futurism, Dadaism, Surrealism, Vorticism or any other concept in the period.
3. Author study: Project based on the writing of a poet/dramatist/novelist/ short story writer of the period.
4. Thematic studies: Apply knowledge of genres or movements to thematic studies in selected texts, viz Colonialism, Myth, Fragmentation, Alienation, Existentialism, The aftermath of Postcolonialism, or other themes not covered in the background topics.

Semester II: (Paper XVI)

Course Code: UAENG605

Unit I: Important Concepts (From 1950 to the present)

1. Feminism
2. Surrealism
3. Postmodernism
4. Existentialism
5. Theatre of the Absurd
6. Postcolonial and Multi-Culturalism

Unit II: Novel

a) Joseph Conrad: *Heart of Darkness*

OR

b) Preethi Nair: *One Hundred Shades of White*

Unit III: Short stories

1. James Joyce: "Araby"
2. D.H. Lawrence: "The Rocking Horse Winner"
3. Jean Rhys: "Illusion"
4. Angela Carter: "The Werewolf"

Question Paper Pattern.

Semester II : 60 marks

Q1. Short notes (3 out of 5) or essay type question (1 out of 2) on Background.

Q2. Essay type question on Novel (1 out of 2)

Q3. Essay type question on Short Stories (1 out of 2)

Q4. Short notes on Novel and Short Stories (2 out of 4)

(Each question carries 15 marks)

Internal Assessment –

40 Marks

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks

3	Active participation in class activities	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Project Topics:

1. Genre studies: the novel/poetry/drama in a particular decade.
2. Concept studies: Futurism, Dadaism, Surrealism, Vorticism or any other concept in the period.
3. Author study: Project based on the writing of a poet/dramatist/novelist/ short story writer of the period.
4. Thematic studies: Apply knowledge of genres or movements to thematic studies in selected texts, viz Colonialism, Myth, Fragmentation, Alienation, Existentialism, The aftermath of Postcolonialism, or other themes not covered in the background topics.

RECOMMENDED READING:

1. T.S Eliot: *Tradition and Individual Talent* (1932)*;
2. Malcolm Bradbury: Preface to *The Modern Tradition*;
3. John Press: "Symbolism" from *A Map of Modern Verse*.
4. Ezra Pound: "A Retrospect" (1918).*
5. War-poetry: Boris Ford
6. Carl Jung : *Psychology and Literature* (1930)*
7. Maud Bodkin: *Archetypal Patterns in Poetry* (1934)*
- 8.. Femininity, Narrative and Psychoanalysis - Juliet Mitchell (From David Lodge -*Modern Criticism and Theory*)
9. Modern British Dramatists: a collection of critical essays edited by John Russel Brown.
10. Godot and His Children: The Theatre of Samuel Beckett and Harold Pinter by Martin Esslin from Brown

*All essays denoted by this sign are available as excerpts in *The Theory of Criticism: from Plato to the Present* by Raman Selden.

Elaine Showalter: *A Literature of their Own* (1977)*,

1. Helene Cixous: *The Laugh of the Medusa* (1976)*
2. John Berger: "The female Nude" from *Ways of Seeing*.

3. Roland Barthes: The Death of the Author (1968)*
4. The Postmodern Condition : Jean-Francois Lyotard
5. Modernity versus Postmodernity : Jurgen Habermas from *Modernism,,Postmodernism and the Decline of the Moral Order* by Daniel Bell
6. From *Modern British Dramatists: a collection of critical essays* edited by John Russel Brown:
 - Introduction by John Russel Brown
 - The Early Fifties by John Russel Taylor
 - The New English Drama by Raymond Williams
8. Surrealism (Boris Ford)
9. Walsh's essay on "New Literatures in English"
10. Introductory essay in *Imaginary Homelands: Salman Rushdie*
11. The Black Atlantic: Paul Gilroy (in Padmini Mongia's *Contemporary Postcolonial Reader*)

*All essays denoted by this sign are available as excerpts in *The Theory of Criticism: from Plato to the Present* by Raman Selden.

1. Modern British Dramatists: a collection of critical essays edited by John Russel Brown.
2. Godot and His Children: The Theatre of Samuel Beckett And Harold Pinter by Martin Esslin from John Russel Brown.
3. Recent English drama by Raymond Williams from John Russel Brown.
4. Modernism ,Postmodernism and the decline of the moral order by Daniel Bell.
5. Mapping the Postmodern by Andreas Huyssen from Daniel Bell.
6. Mikhail Bakhtin: Problem of Dostoevsky's Poetics from Selden.
7. The Second Sex by Simone de Beauvoir from Selden.
8. Mr. Bennet and Mrs. Brown by Virginia Woolf.
9. *Modern Criticism and Theory* by David Lodge.
10. Feminist Criticism in the Wilderness - Elaine Showalter from Lodge.
11. The Modern Writer and His World -G.S.Frazer
12. Lee-Browne, Patrick. *The Modernist Period: 1900-45*. London: Evans, 2003.
13. Tew, Philip and Alex Murray. *The Modernism Handbook*. London: Continuum, 2009.
14. John Press. "Imagism" from *A Map of Modern Verse*.
15. Adam Piette, *Imagination at War: British fiction and poetry, 1939-1945* (1995)
16. Mark Rawlinson, *Writings of the Second World War* (2000)

Internet sources: 1. <<http://www.inter-disciplinary.net/critical-issues/wp-content/uploads/2012/08/downesfashpaper.pdf>>

Syllabus prepared by:

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TYBA Paper XVII and XVIII:

UNIVERSITY OF MUMBAI

University of Mumbai

Syllabus for T.Y.B.A. English

Program: B.A.

Course: Film and Literature

Course Codes: UAENGC506&UAENGC606

(Credit Based Semester and Grading System with effect from the academic year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
 - ii) Course Code : UAENGC506&UAENGC606
 - iii) Course Title : TYBA English
Film and Literature
 - iv) Semester wise Course Contents : Enclosed the copy of syllabus
 - v) References and Additional References: Enclosed in the Syllabus
 - vi) Credit Structure : No. of Credits per Semester – 04
 - vii) No. of lectures per Unit : --
 - viii) No. of lectures per week : 04
2. Scheme of Examination : 4 Questions of 15 marks each
3. Special notes , if any : No
4. Eligibility , if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

Syllabus for Film and Literature Paper XVII and Paper XVIII

(to be implemented from 2013-2014 onwards)

Objectives:

- 1. To introduce film and its relationship to literature to the students
- 2. To acquire film literacy through a working knowledge of basic film terminology and critical approaches to engage with films.
- 3.

3. To analyze works of fiction and drama for plot structure, setting, characterization, theme, and narrative point of view.
4. To establish a clear understanding of differences between approaches to narratives in films and literature through viewing of film adaptations of literary texts.
5. To achieve competence to use critical skills acquired during the semester to analyze a cinematic adaptation of a text not discussed in class.

<p>Semester One:</p> <p style="text-align: center;">Course Code: UAENGCS06 4 Credits</p>
--

Semester I

Lectures:

45

Unit 1. The Language of Cinema

15 lectures

- **Cinematography**-Framing, Types of Shots, Angle of Shots, Camera Movement, Depth of Field.
- **Mise en scène**-Setting, Props, Costume, Performance, Lighting and Colour, Composition
- **Editing**-Continuity Editing ,Movement and Speed of editing ,music ,voice –over ,shot/reverse shot editing, eye-line match, cross cutting, 180 Degree rule, jump cut, discontinuity editing, freeze frame, symbolic insert edit.
- **Sound**-Diegetic and Non-diegetic Sound, Sound effects

Unit 2. Cinema: Reality and Its Representation

15 lectures

- **Various approaches to reality.**
- **Origins of Cinema and its evolution**- Films by Lumiere brothers, Georges Méliès, Edwin Porter, D.W.Griffith.
Selected clips from films by the above directors-*Arrival of a Train at a Station* (1895), *A Trip to the Moon*(1902),*The Great Train Robbery*(1903),*The Birth of a Nation* (1915)
- **Studio Realism and golden period of Hollywood Studio system(1936-52)**
Selected clips from *Gone with the Wind* (1939),*It's a Wonderful Life* (1946),*Singing in the Rain* (1952)
- **Oppositions to Realism**- German Expressionism ,Soviet Montage,

Films: *The Cabinet of Dr. Caligari* (1920) *Battleship Potemkin* (1925)

• **Neorealism**

Films: *Bicycle Thieves* (1948), *Pather Panchali* (1955)

• **French New Wave Cinema**

Films: *400 Blows* (1959)

• **Indian Popular Cinema and notion(s) of reality.**

Suggested Films.

Roja, , *Dilwale Dulhania Le Jayenge* (1995)

Texts of Roja debate. (Published in EPW)

Unit 3. Genre Vs Auteur: A Case Study of Alfred Hitchcock lectures

15

- The notion of genre and auteur and their origins.
- Different genres and their conventions, their popularity and decline. (Musical, Horror, Comedy, Sci-fi)
- A brief biographical study of Alfred Hitchcock.
- Crime Thriller and Hitchcock
- Themes in Hitchcock's films
- Tracing Hitchcock's concerns in *Rear Window* (1954), *Vertigo* (1958) and *Psycho* (1960)

Suggestions for Projects and class test

1. Shot –by –Shot Analysis of any of the prescribed films
2. A Film Review of representative genre film
3. Analysis of a representative film from any of the film movements
4. Quiz on film terminology

Examination Pattern for Semester I : 60 marks

Question 1: Short notes on concepts covered in Unit 1. (3 out of 5, word limit 150-200 words)-15 marks

Question 2: Essay on topics from Unit 2 (1 out of 2)-15 marks

Question 3: Essay on topics from Unit 3 (1 out of 2)-15 marks

Question 4: Essay on topics from Unit 2&3 (1 out of 2)-15 marks

Semester II

Course Code: UAENG606

4 Credits

Unit 1. Critical Approaches to Cinema

15 lectures

Gender Approach, Psychoanalytic Approach, Dramatic Analysis, Marxist Approach, Structuralist Approach, Mythological Approach.

Suggested Film for Analysis from the perspective of these approaches: *Ankur* (1974)

Unit 2. Adaptation: From Novel to Film**15 lectures**

The use of Point of View, Character, Setting, time and space in a novel.

Novel: *Nastanirh* (The Broken Nest) by Rabindranath Tagore

Film Adaptation: *Charulata*(1964) and clips from *Forty Shades of Blue*(2005)

An essay by Satyajit Ray 'On Charulata'

Unit 3 Adaptation: Shakespeare on Screen.**15****lectures**

Aspects of Adapting plays into films -Fidelity to the source, film adaptations as cinematic interpretation and analogy.

Cross cultural responses to Shakespearean plays

Play: *Macbeth* by William Shakespeare

Film Adaptations :

Macbeth (1983) BBC Production

Macbeth (1971) Roman Polanski

Throne of Blood (1957) Akira Kurosawa

Maqbool (2004) Vishal Bharadwaj

Suggestions for Projects and class test

- 1 Analysis of a movie from any one critical approach that has been prescribed.
2. A study of film adaptation of a novel or a play that is not prescribed in the syllabus
3. Comparative study of different adaptations of a single text
4. Quiz on the critical approaches to film

Examination Pattern for Semester II : 60 marks

Question 1:Short notes on concepts covered in Unit 1.(3 out of 5,wordlimit 150-200 words)-15marks

Question 2.Essay on topics from Unit 2(1 out of 2)-15 marks

Question 3.Essay on topics from Unit 3(1 out of 2)-15 marks

Question 4.Essay on topics from Unit 2&3(1 out of 2)-15 marks

N.B.A DVD with a compilation of the prescribed film clips for Unit 2 Semester 1 will be made available at the Publication Section of the University of Mumbai.Fort Campus.

Reading List

- Abrams,Nathan.Ian Bell and Jan Udris.Studying Film.Arnold Publishers . London. 2001.
- Bywater,Tim and Thomas Sobochack. Introduction to Film Criticism. Major Critical Approaches to Narrative Film. (Pearson.DK India Pvt Ltd,2009)
- Bordwell,David.Narration in the Fiction Film.Metheun London 1985.
- Bordwell,David and Kristin Thompson.Film Art :An Introduction.Addison-Wesley Publishing Company USA 1979
- Cartmell ,D.Interpreting Shakespeare on Screen.New York:St.Martin's Press
- Corrigan ,Timothy .Film and Literature:An Introduction and Reader (Upper Saddle River:Prentice Hall,1999)
- Corrigan ,Timothy.A short Guide to Writing about Film.(Pearson.DK India Pvt Ltd,2009)
- Dwyer,Rachel and Divya Patel.Cinema India :Visual Culture of Hindi Films.OUP ,New Delhi.2002
- Dudley.Andrew. The Major Film Theory.OUP,New York.1976.
- Gehlawat,Ajay.Reframing Bollywood.Theories of Popular Hindi Cinema.SAGE Publications India Pvt Ltd. 2010.
- Lal ,Vinay and Ashis Nandy.Fingerprinting Popular Culture.The Mythic and the Iconic in Indian Cinema.Oxford University Press.New Delhi .2006.
- Metz,Christian .Film Language :A Semiotics of the Cinema.OUP ,New York.1976.
- Monaco,James.How to Read a Film:Movies,Media,Multimedia.OUP ,New York.2000.
- Nichols,Bill .Movies and Methods :Vol 1 and 2.University of California Press,Berkeley ,Seagull Books Calcutta 1993.
- Prasad,M.Madhava.Ideology of the Hindi Film.A Historical Construction.OUP.2006
- Ray, Satyajit. Our films, their films. 1st U.S. ed. New York, Hyperion Books, 1994 / Bombay, Orient Longman, 1976.
- Spoto ,Donald.The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures . Anchor.(1991)
- Truffaut,François.Hitchcock.Simon and Schuster,New York.1984.
- Vasudevan, Ravi.S. Making Meaning in Indian Cinema.OUP.New Delhi 2000.

Villarego, Amy. Film Studies :The Basics .Routledge :Oxon .2007

Wexman, Virginia Wright. A History of Film. Sixth ed. Pearson .2006

Zatlin, Phyllis. The Theatrical Translation and Film Adaptation. A Practitioner 's View. Multilingual Matters Ltd. Clevedon, Boston, Toronto. 2005.

Websites for reference:

1. <http://www.india-seminar.com/2003/525/525%20madhava%20prasad.htm>
2. www.sensesofcinema.com / imdb.com / www.imdb.com
3. www.brightlightsfilm.com
4. www.filmref.com
5. www.filmsite.org
6. www.cinemascope.com

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TYBA Paper XIII and Paper XIV:

UNIVERSITY OF MUMBAI

University of Mumbai
Syllabus for T.Y.B.A. English
Program: B.A.

Course: Literature and Gender

Course codes: UAENGA506 & UAENGA606

(Credit Based Semester and Grading System with effect from the academic year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
- ii) Course Code : UAENGA506 & UAENGA606
- iii) Course Title : TYBA English
Literature and Gender
- iv) Semester wise Course Contents : Enclosed the copy of syllabus

- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 04
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 04
- 2. Scheme of Examination : 4 Questions of 15 marks each
- 3. Special notes , if any : No
- 4. Eligibility , if any : No
- 5. Fee Structure : As per University Structure
- 6. Special Ordinances / Resolutions if any : No

Paper-XVII Literature and Gender- I for T.Y.B.A. English

(As per the credit system introduced from the academic year 2012-13)

Aims and Objectives:

- To acquaint students with the basic concepts in Gender Studies, Sex and Gender , Construction of Gender and Identity, Dimensions of Gender Oppression – race, class, caste, religion and how social structures reinforce these.
- To help students to understand and examine the ways in which race, caste, class, religion, nationality shape gender realities.
- To make the learners aware of the fact that the oppression of people of colour usually takes place at the intersections of race, gender, class and caste.
- To train students to analyze sex and gender roles and identities, explore realities, understand and apply feminist theories and methodologies with respect to literature.

Theoretical Background:

Unit 1

Basic Concepts in feminist theory

1. Understanding Patriarchy/Patriarchies: The nature of gender arrangements and gender oppression.
2. Sex and Gender; Identity and gender construction: masculinities and femininities
3. Other dimensions of gender oppression: race, class, caste, religion
4. The politics of Feminism(s)

Schools of Feminism:

Liberal and Marxist Feminism

[suggested no of lectures: 15]

Unit 2

Lakshmi Holmstrom: *The Inner Courtyard- Stories by Indian Women*

[suggested no of lectures: 15]

Unit 3

Prose Fiction:

Maya Angelou: *I Know Why the Caged Bird Sings*

(Genre: Autobiographical Fiction)

OR

Margaret Atwood: *The Handmaid's Tale*

[suggested no of lectures: 15]

Paper pattern:

4 questions of 15 marks each

The first three questions will be based on each of the three units and the fourth being two short notes (8 and 7 marks respectively) based on unit 1, 2 and 3.

The Semester End Examination will be of 60 marks.

Internal Assessment for 40 marks overall, where the student is required to make an oral presentation (10-15 minutes) from a feminist perspective on any literary work (short story) not prescribed for study for 10 marks, a written assignment for 20 marks (novel not

prescribed for study), 5 marks for attendance, regularity and punctuality and 5 marks for classroom interaction, discussion and participation in activities.

Paper XVIII Literature and Gender- II for T.Y.B.A. English

Unit 1

Schools of Feminism: Socialist and Radical

Feminist Literary Criticism

1. Rereading canonical texts, 'Images of women' critique, women as resisting readers.
2. Gynocriticism: recovery of lost/neglected texts and traditions, new ways of reading texts by women.

(suggested no. of lectures: 15)

Unit 2

Poetry:

"She Rose to his Requirement" by Emily Dickinson

"Stone Age" by Kamala Das

"Tonight no Poetry will Serve" by Adrienne Rich

"Coping" by Audre Lorde

"Mascara" by Meena Kandasamy

(suggested no. of lectures: 15)

Unit 3

Drama

Mahesh Dattani: *Dance Like a Man*

OR

Lillian Hellman: *The Children's Hour*

(suggested no. of lectures: 15)

Paper pattern:

4 questions of 15 marks each

The first three questions will be based on each of the three units and the fourth being two short notes (8 and 7 marks respectively) based on unit 1, 2 and 3.

Semester End Examination will be of 60 marks

Internal Assessment for 40 marks overall, where the student is required to make an oral presentation (10-15 minutes) from a feminist perspective on any literary work (poem) not prescribed for study for 10 marks, a written assignment for 20 marks (drama not prescribed for study), 5 marks each for attendance, regularity and punctuality and 5 marks for classroom interaction, discussion and participation in activities.

Recommended Reading:

1. Bhasin, Kamala. *What is Patriarchy?* Kali for Women, 1993.
2. Bhasin, Kamala and Nighat, Said Khan. *Some Questions on Feminism and Relevance To South Asia.* Kali for Women, 1986.
3. Hester, Eisenstein. *Contemporary Feminist Thought.* Boston: G.K.Hall, 1983.
4. Fleenor, Juliann. *The Female Gothic.* Montreal: Eden Press, 1983.
5. Gilbert, Sandra and Susan Gubar [eds.]. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Imagination.* Yale University Press, 1979.
6. Humm, Maggie. *A Reader's Guide to Contemporary Feminist Theory.* New York: Harvester Wheashef, 1994.
7. Jagose, Annmarie. *Queer Theory: An Introduction.* Melbourne University Press, 1996.
8. Janeway, Elizabeth. *Man's World, Woman's Place.*
9. Lindsay, Linda L. *Gender Roles: A Sociological Perspective.* NJ: Engelwood Cliffs, Prentice Hall, 2nd edn, 1994.
10. Loomba, Ania. *Gender, Race and Renaissance Drama.* Oxford: Manchester University Press, 1989.
11. Millett, Kate. *Sexual Politics.* New York: Doubleday, 1976.
12. Showalter, Elaine. *A Literature of their Own: British Novelists from Bronte to Lessing,* Revised. Princeton University Press, 1982.
13. Showalter, Elaine. Ed. *New Feminist Criticism: Essays on Women, Literature and Theory.* New York: Pantheon Books, 1989.
14. Tong, Rosemarie. *Feminist Thought: A Comprehensive Introduction.* Westview Press, 1984.
15. Warhol, Robyn R. and Diane Price Herndl. [eds.] *Feminisms: An Anthology of Literary Criticism.* New Jersey: Rutgers University Press, 1991.
16. Weedon, Chris. *Feminist Practice and Poststructuralist Theory.* Oxford, Basil and Blackwell, 1987.

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TYBA Paper XVII and XVIII: Drama and Theatre

UNIVERSITY OF MUMBAI

University of Mumbai

Syllabus for T.Y.B.A. English

Program: B.A.

Course: Drama and Theatre

Course Code: UAENGB506&UAENGB606

(Credit Based Semester and Grading System with effect from the academic year, 2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
- ii) Course Code : UAENGB506& UAENGB606
- iii) Course Title : TYBA English
Drama and Theatre
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 03
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 03
- 2. Scheme of Examination : 4 Questions of 15 marks each
- 3. Special notes , if any : No
- 4. Eligibility , if any : No
- 5. Fee Structure : As per University Structure
- 6. Special Ordinances / Resolutions if any : No

Syllabus for TYBA

(to be implemented from 2013-2014 onwards)

Objectives of the Course

- 13) To acquaint the learners of literature with various types of drama
- 14) To sensitize them to the techniques and types of theatre
- 15) To introduce them to drama as a performing art
- 16) To enhance their understanding of the elements of theatre
- 17) To enable the learners to critically watch a play, write a review and to put up a play

Semester One: Drama and Theatre**Course code- UAENGB506****4****Credits****Lectures: ---****Unit 1: Terms: Elements of theatre** - Script, acting, rehearsal, costumes, types of stages, Sanskrit theatre, Greek Theatre, Modern Theatre**Unit 2:** Mahesh Dattani: *Dance Like a Man***Or**Girish Karnad: *Nagamandala***Unit 3:** Euripedes: *Medea***Or**Anton Chekhov: *The Seagull***Evaluation****A) Internal Assessment – 40%****40 Marks**

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks
3	Active participation in routine class instructional deliveries	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Following methods can be used for the tests and assignment

Reviews of plays and performances
Presentation on any type of theatre
Written tests on elements of theatre
Script writing
Play adaptations of stories

B) Semester End Examination Pattern**60 Marks**

Question 1: Short notes on Unit 1 (3 out of 5, in about 150 words each) : 15 Marks

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

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

Question 4: Two short notes, one from Unit 2 and one from Unit 3

(2 out of four options) : 15 Marks

Semester Two: Drama and Theatre	4
Course code- UAENGB606	
Credits	

Lectures:

45

Unit 1: Terms: Types of drama: Black Comedy, Shavian Drama, Poetic Drama, Angry Theatre, Expressionism in drama, African American Drama

Unit 2: Play: Tennessee Williams: *The Glass Menagerie*

Or

Arthur Miller: *All My Sons*

Unit 3: One Act Plays (Two)

Mary Burrill: *They that Sit in Darkness*

Percival Wilde: *The Sequel*

Evaluation

A) Internal Assessment – 40%

40 Marks

Sr.No.	Particulars	Marks
1	One class tests to be conducted in the given semester	20 Marks
2	One assignment based on curriculum to be assessed by the teacher concerned	10 Marks
3	Active participation in routine class instructional deliveries	05 Marks
4	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Following Methods can be used for tests and assignment

Reviews of plays and performances

Presentation on any type of drama

Script writing

Play adaptations of stories

Written test on Types of Drama

B) Semester End Examination Pattern

60 Marks

Question 1: Short notes on Unit 1 (3 out of 5, in about 150 words each) : 15 Marks

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

Question 3: Essay on one-act play – Unit 3 (One out of two) : 15 Marks

Question 4: two short notes, one from Unit 2 and one from Unit 3

(2 out of four options) : 15 marks

References

Bennett, Susan. *Theatre Audiences : A Theory of Production and Reception*. London: Routledge, 1990.

Bratton, J. S. *New Readings in Theatre History: Theatre and Performance Theory*. Cambridge: Cambridge University Press, 2003.

Brockett, Oscar. *The Essential Theatre*. New York: Wadsworth Publishing, 2007.

Frank, Marcie. *Gender, Theatre, and the Origins of Criticism : From Dryden to Manley*. Cambridge: Cambridge University Press, 2003.

Fuchs, Elinor, and Una Chaudhuri. *Land/Scape/Theater: Theater--Theory/Text/Performance*. Ann Arbor: University of Michigan Press, 2002.

Kobialka, Michal. *Of Borders and Thresholds : Theatre History, Practice, and Theory*. Minneapolis: University of Minnesota Press, 1999.

Malekin, Peter, and Ralph Yarrow. *Consciousness, Literature, and Theatre : Theory and Beyond*. New York: St. Martin's, 1997.

McAuley, Gay. *Space in Performance : Making Meaning in the Theatre. Theater--Theory/Text/Performance*. Ann Arbor: University of Michigan Press, 1999.

- Nicoll, Allardyce. *The Theatre and Dramatic Theory*. London: Harrap, 1962.
- . *The Theory of Drama*. New York: B. Blom, 1966.
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- Styan, J. L. *Modern Drama in Theory and Practice*. New York: Cambridge University Press, 1980.
- Allardyce Nicoll. *A History of English Drama* 3 Vol. Set. Cambridge: 1946.
- Williams, Raymond . *Drama from Ibsen to Brecht* . London: Penguin Books, 1973.
- Brustein, Robert. *The Theatre of Revolt: An Approach to Modern Drama*. New York: Atlantic Monthly Press, 1965.
- Taylor, Russell John : *Anger and After: Guide to the New British Drama*. London: Eyre Methune, 1977.
- Lumley, Fredrick. *New Trends in the Twentieth Century Drama: A Survey since Ibsen and Shaw* . Oxford: O.U.P, 1972.
- Bentley, Eric. *The Theory of the Modern Stage: An Introduction to Theatre and Drama*. London: Penguin Books, 1968.
- Gascoigne, Bamber. *Twentieth Century Drama*. London: Hutchinson, 1967.
- Gassner, John. *Masters of Drama*. New York: Dover Publications, 1954.
- Clark, Darent H. *A Study of Modern Drama*. Philadelphia: Century Books-Bindery, 1982.

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