

RayatShikshanSanstha's

**KarmaveerBhauraoPatil College Vashi, Navi Mumbai**

**Autonomous College**

[University of Mumbai]

Syllabus for Approval

<b>Sr. No.</b>	<b>Heading</b>	<b>Particulars</b>
<b>1</b>	<b>Title of Course</b>	<b>T.Y.B.A.</b>
<b>2</b>	<b>Eligibility for Admission</b>	<b>S. Y. B. A.</b>
<b>3</b>	<b>Passing Marks</b>	<b>40</b>
<b>4</b>	<b>Ordinances/Regulations (if any)</b>	
<b>5</b>	<b>No. of Years/Semesters</b>	<b>Two semester</b>
<b>6</b>	<b>Level</b>	<b>U.G.</b>
<b>7</b>	<b>Pattern</b>	<b>Semester</b>
<b>8</b>	<b>Status</b>	<b>Revised</b>
<b>9</b>	<b>To be implemented from Academic year</b>	<b>2020-21</b>

AC- / / 2019

Item No-



**RayatShikshanSanstha's  
KARMAVEER BHURAO PATIL COLLEGE, VASHI  
NAVI MUMBAI  
(AUTONOMOUS COLLEGE)**

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

**Syllabus for T.Y.B.A.**

**Program: B.A.**

**Course: Paper IV: 16<sup>th</sup> to 18<sup>th</sup> Century Literature**

**Paper V: Literary Theory and Practical Criticism**

**Paper VI: Grammar and the Art of Writing**

**Paper VII: 19<sup>th</sup> Century Literature**

**Paper VIII: 20<sup>th</sup> Century British Literature**

**Paper IX: Drama and Theatre**

**(Choice Based Credit, Grading and Semester System with effect from the academic  
year 2020-21)**

**Choice Based Credit, Grading and Semester System with effect from the academic year  
2020-21**

**Syllabus for TYBA Paper IV**

**Course: 16th to 18th Century English Literature**

**Objectives of the Course:**

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

**Outcome of the Course:**

After completion of the course, students are expected to be able to:

- 1) To understand the distinctive features of English literature of the 16th, 17th and 18th centuries
- 2) To comprehend how background influences shaped the writer's thinking.
- 3) To recognize and appreciate the literary masters who dominated the scene.
- 4) To grasp the different writing styles that each age adopted.

**Semester V: 16<sup>th</sup> to 18<sup>th</sup> Century English Literature – I**

**4 Credits**

**Total Lectures: 60**

**Course Code: UGENG501**

<b>University Syllabus</b>	<b>Proposed syllabus</b>	<b>Justification</b>
<b>Unit 1: Important Concepts &amp; Terms:</b> A. The Elizabethan Age (1550-1603) i) Renaissance, Humanism and Reformation. ii) Elizabethan Poetry	<b>Unit 1: Important Concepts &amp; Terms:</b> A. The Elizabethan Age (1550-1603) i) Renaissance, Humanism and Reformation. ii) Elizabethan Poetry	

<p>– Sonnets, Epic and Pastoral</p> <p>iii) Elizabethan Drama</p> <p>iv) University Wits.</p> <p><b>B. The Jacobean Period (1603-1650)</b></p> <p>i) Characteristics of the Jacobean Period (Major influences and its impact on literature)</p> <p>ii) Metaphysical Poetry</p> <p>iii) Jacobean Drama- (Revenge Tragedy and Comedy)</p> <p><b>Unit 2: William Shakespeare: Hamlet</b></p> <p><b>Unit 3: Selected Verse from the Elizabethan and Jacobean periods.</b></p> <p>Elizabethan Period:</p> <p>a. Sir Philip Sidney from Astrophel and Stella sonnet sequence. Sonnet 37 “My mouth doth water and my breast doth swell”.</p> <p>39 “Come Sleep! O Sleep, the certain knot of peace”.</p> <p>b. Edmund Spenser: from The ShepherdesCalender</p>	<p>– Sonnets, Epic and Pastoral</p> <p>iii) Elizabethan Drama</p> <p>iv) University Wits.</p> <p><b>B. The Jacobean Period (1603-1650)</b></p> <p>i) Characteristics of the Jacobean Period (Major influences and its impact on literature)</p> <p>ii) Metaphysical Poetry</p> <p>iii) Jacobean Drama- (Revenge Tragedy and Comedy)</p> <p><b>Unit 2: William Shakespeare: Othello</b></p> <p><b>Or</b></p> <p><b>William Shakespeare: Merchant of Venice</b></p> <p><b>Unit 3: Selected Verse from the Elizabethan and Jacobean periods.</b></p> <p>Elizabethan Period:</p> <p>a. Sir Philip Sidney from Astrophel and Stella sonnet sequence. Sonnet 37 “My mouth doth water and my breast doth swell”.</p> <p>39 “Come Sleep! O Sleep, the certain knot of peace”.</p>	<p>Hamlet was being taught for last ten years to the same class. It was pure tragedy and the students were expecting the amalgamation of tragi-comedy; hence two plays by the same playwright have been selected which may suffice the needs and desires of the students.</p>
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<p>“April Eclogue”.  “November Eclogue”.</p> <p>c. William Shakespeare:  Sonnet 116 “Let me not to the marriage of true minds”  Sonnet 138 “When my love swears that she is made of truth”</p> <p>Jacobean Period:  a. John Donne: “A Valediction Forbidding Mourning”.  Holy Sonnet 10 – “Death Be Not Proud”.  b. George Herbert: “The Pulley”.  “Love”.  c. Andrew Marvell: “The Coronet”.  “On a Drop of Dew”.</p>	<p>b. Edmund Spenser: from The ShepheardesCalender  “April Eclogue”.  “November Eclogue”.</p> <p>c. William Shakespeare:  Sonnet 116 “Let me not to the marriage of true minds”  Sonnet 138 “When my love swears that she is made of truth”</p> <p>Jacobean Period:  a. John Donne: “A Valediction Forbidding Mourning”.  Holy Sonnet 10 – “Death Be Not Proud”.  b. George Herbert: “The Pulley”.  “Love”.  c. Andrew Marvell: “The Coronet”.  “On a Drop of Dew”.</p>	
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## Semester VI: 16<sup>th</sup> to 18<sup>th</sup> Century English Literature –II

**04 Credits**

**Total Lectures: 60**

**Course Code:** UGENG 601

University Syllabus	Proposed syllabus	Justification
<p><b>Unit 1: Background and Important Concepts:</b></p> <p>A. The Restoration Period (1660-1700)</p> <ul style="list-style-type: none"> <li>i) Characteristics of Restoration Period (Major events of the age and their impact on literature)</li> <li>ii) Restoration Poetry- (Epic, Mock epic, Satire)</li> <li>iii) Restoration Drama- Comedy of Manners, Heroic Tragedy</li> <li>iv) Diary Writing</li> </ul> <p>B. Neo-Classical Period (1700-1798)</p> <ul style="list-style-type: none"> <li>i) Neo-Classical/Augustan</li> <li>ii) Age of Satire</li> <li>iii) Rise of the Periodical Essay and the Novel</li> </ul> <p><b>Unit 2: John Dryden: All for Love</b></p>	<p><b>Unit 1: Background and Important Concepts:</b></p> <p>A. The Restoration Period (1660-1700)</p> <ul style="list-style-type: none"> <li>i) Characteristics of Restoration Period (Major events of the age and their impact on literature)</li> <li>ii) Restoration Poetry- (Epic, Mock epic, Satire)</li> <li>iii) Restoration Drama- Comedy of Manners, Heroic Tragedy</li> <li>iv) Diary Writing</li> </ul> <p>B. Neo-Classical Period (1700-1798)</p> <ul style="list-style-type: none"> <li>i) Neo-Classical/Augustan</li> <li>ii) Age of Satire</li> <li>iii) Rise of the Periodical Essay and the Novel</li> </ul> <p><b>Unit 2: Sheridan: The School for Scandal</b></p>	<p>Dryden's play was just concentrating on the issue of love of the contemporary period. Sheridan's <b>The School for Scandal</b> deals with a variety of themes along with love and gives exact picture of the contemporary period.</p>

<p><b>OR</b></p> <p><b>Oliver Goldsmith: She Stoops to Conquer</b></p> <p><b>Unit 3: Selected Verse</b></p> <p><b>Restoration Period:</b></p> <p>a. <b>John Milton: from Paradise Lost Book I</b> (105-124) 105- And shook his throne. What though the field he lost? 124- Sole reigning holds the tyranny of Heaven. (242-270) 242- Is this the region, this the soil, the clime 270- Regained in Heaven, or what more lost in Hell?</p> <p>b. <b>Alexander Pope: The Rape of the Lock- Canto II Lines 1-54</b></p> <p>c. <b>John Dryden: "The Fire of London"</b></p>	<p><b>OR</b></p> <p><b>Oliver Goldsmith: She Stoops to Conquer</b></p> <p><b>Unit 3: Selected Verse</b></p> <p><b>Restoration Period:</b></p> <p>a. <b>Milton: Paradise Lost (Book I)</b></p> <p><b>OR</b></p> <p>b. <b>Alexander Pope: The Rape of The Lock (Canto I)</b></p>	<p>Unit 3 had the pieces of great epics. While teaching these pieces, it was essential to expose the whole panorama depicted in the concerned literary work. It was impossible for the students to connect the pieces to acquire the completeness in itself. To avoid this problem, some concrete pieces have been selected for the study.</p>
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### Evaluation Pattern

#### Semester End Evaluation Pattern

(100 Marks)

#### A) Class Test

: 20 marks

Internal evaluation of 20 marks per semester has to undertake by the students with particular focus on any one topic assigned by the subject teacher. Students are to analyze a novel or play or short stories or poem not prescribed in the syllabus. (10 Marks for writing assignment and 10 marks for presentation oral or ppt)

#### B) Written Assignment based on the topic apart from syllabus

: 10 Marks

**C) Oral Presentations/ Viva-voce / PPT : 10 Marks**

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

Q 1. (a) Essay type question on **Unit1** **15 Marks**

OR

(b) Short notes on **Unit 1** on Concepts (2 out of 4)

Q 2. Essay type question on Unit 2 (One out of two) **15 Marks**

Q 3. Essay type question on Unit 3 (One out of two) **15 Marks**

**Q.4 Short Notes:**

**A.** 1 out of 2 - Unit 2 **Marks 8**

**B.** 1 out of 2 - Unit 3 **Marks 7**

**References:**

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. 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)
9. Jack, Ian. Augustan Satire: Intention and Idiom in English Poetry 1660-1750 (OUP, 1978)



10. Roger. The Penguin History of English Literature: Dryden to Johnson. Vol.4, (Penguin, 1993)
11. Probyn, Clive T. English Fiction of The Eighteenth Century 1700-1789 (Longman Literature in English Series, 1987)
12. Novak, Maximillian E. Eighteenth Century English Literature, (Macmillan, 1983)
13. Sambrook, James. The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789. (Longman Literature in English Series, 1986)
14. Sutherland, James. A Preface to Eighteenth Century Poetry, (OUP, 1975).

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**Karmaveer BhauraoPatil College, Vashi**

**Syllabus for T.Y.B.A. English Paper V**

**Semester: V & VI**

**Course: Core Paper**

**Course Title: Literary Criticism**

**Choice Based Credit, Grading and Semester System with effect from the academic year**

**2020-2021**

**1. Syllabus as per Credit Based System:**

i) Name of the Programme	: T. Y. B. A. English
ii) Course Code	: UGENG502
iii) Course Title	: Literary Criticism
iv) Semester-wise Course Content	: 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
<b>2. Scheme of Examination</b>	: 60+40 (Semester End Exam + Internal Evaluation)
<b>3. Special notes, if any</b>	: No
<b>4. Eligibility, if any</b>	: SYBA
<b>5. Special Ordinances / Resolutions if any</b>	: No

**Syllabus for TYBA**  
**Course: Literary Criticism**

**Objectives of the Course:**

- 1) To introduce the learners to important critical terms
- 2) To make them aware of the nature and function of literature and criticism
- 3) To impart the technique of close reading of literary texts
- 4) To enable them to understand various literary theories and critical approaches
- 5) To familiarize the learners with the tenets of practical criticism

**Outcome of the Course:**

After completion of the course, students are expected to be able to:

- 1) use some important critical terms
- 2) become aware the nature and function of literature and criticism
- 3) impart the technique of close reading of literary texts
- 4) understand the various literary theories and critical approaches
- 5) be familiar with the tenets of practical criticism

**Semester V Paper V: Literary Criticism – I**

**04 Credits**

**Lectures: 60**

**Course Code: UGENG502**

<b>University Syllabus</b>	<b>Proposed syllabus</b>	<b>Justification</b>
<p><b>UNIT I: Critical Terms (15 lectures)</b></p> <p>(i) Simile, (ii) Imagery, (iii) Symbol, (iv) Paradox, (v) Ambiguity, (vi) Myth</p> <p><b>UNIT II: Nature and Function of Literature (15 lectures)</b></p> <p>i. Literature as Imitation (Plato-Aristotle debate)</p> <p>ii. Literature and Imagination</p>	<p><b>UNIT I: Critical Terms (15 lectures)</b></p> <p>(i) Simile, (ii) Imagery, (iii) Symbol, (iv) Paradox, (v) Ambiguity, (vi) Myth</p> <p><b>UNIT II: Nature and Function of Literature (15 lectures)</b></p> <p>i. Literature as Imitation (Plato-Aristotle debate)</p> <p>ii. Literature and Imagination</p>	<p>As Dr. Sargar, VC nominee opined, the university syllabus is complete in itself, It is not necessary to change anything or introduce any new topic.</p>

<p>(the Romantic Idea of the Imagination)</p> <p>iii. Literature as an expression of the writer's personality</p> <p>iv. Function of Literature (aesthetic, moral and cognitive functions)</p> <p><b>UNIT III: Nature and function of Literary Criticism (15 lectures)</b></p> <p>i. Nature of Literary Criticism</p> <p>ii. Functions of Literary Criticism (Explication, Analysis, Interpretation, Evaluation, Theorizing)</p> <p>iii. A survey of the Role of a Critic</p> <p><b>UNIT IV: Practical Criticism: Scansion (15 lectures)</b></p> <p>Two short passages of poetry (6 to 10 lines each) will be set for scansion. Students should scan the poem, identify the base metre (iamb, trochee), variations (pyrrhic, spondee, anapaest, dactyl, cretic, amphibrach, etc.), rhyme scheme, stanza forms if any, and the metrical peculiarities such as end-stopped lines, run-</p>	<p>(the Romantic Idea of the Imagination)</p> <p>iii. Literature as an expression of the writer's personality</p> <p>iv. Function of Literature (aesthetic, moral and cognitive functions)</p> <p><b>UNIT III: Nature and function of Literary Criticism (15 lectures)</b></p> <p>i. Nature of Literary Criticism</p> <p>ii. Functions of Literary Criticism (Explication, Analysis, Interpretation, Evaluation, Theorizing)</p> <p>iii. A survey of the Role of a Critic</p> <p><b>UNIT IV: Practical Criticism: Scansion (15 lectures)</b></p> <p>Two short passages of poetry (6 to 10 lines each) will be set for scansion. Students should scan the poem, identify the base metre (iamb, trochee), variations (pyrrhic, spondee, anapaest, dactyl, cretic, amphibrach, etc.), rhyme scheme, stanza forms if any, and the metrical peculiarities such as end-stopped lines, run-</p>	
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<p>on lines, elision, caesura and other basic concepts of versification.</p> <p>(5 marks for scanning and identifying the base metre, 4 marks for identifying modulations and other metrical peculiarities and 1 mark for rhyme scheme)</p>	<p>on lines, elision, caesura and other basic concepts of versification.</p> <p>(5 marks for scanning and identifying the base metre, 4 marks for identifying modulations and other metrical peculiarities and 1 mark for rhyme scheme)</p>	
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**Examination Pattern****100 Marks****A) Project and Presentation****: 20 Marks****B) Class Test****: 20 Marks****C) Semester End Examination****: 60 Marks - 2 Hours****Semester End Examination****Question 1:** Write short Notes: (Based on Unit 1) (3 out of 5) **15 Marks****Question 2:** Essay type question on Unit 2 (1 out of 2) **15 Marks****Question 3:** Essay type question on Unit 3 (1 out of 2) **15 Marks****Question 4:** Scansion of two extracts from poetry of about 6-10 lines for Semester V and Critical appreciation of given extracts for Semester VI **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)

## Semester VI Paper V: Literary Criticism - II

**04 Credits**

**Lectures: 60**

**Course Code: UGENG602**

University Syllabus	Proposed syllabus	Justification
<p><b>UNIT I: Literary Movements (15 lectures)</b></p> <p>i. Classicism, ii. Romanticism, iii. Realism, iv. Naturalism, v. Symbolism, vi. Aestheticism</p> <p><b>UNIT II: Critical Approaches: (15 lectures)</b></p> <p>i. New Criticism ii. Structuralism iii. Psychoanalytic Criticism iv. Archetypal Criticism</p> <p><b>UNIT III: Critical Approaches (15 lectures)</b></p> <p>i. Marxist Criticism ii. Feminist Criticism iii. Postcolonial Criticism iv. Eco Criticism</p> <p><b>UNIT IV: Practical Criticism (15 lectures)</b></p> <p>Critical Appreciation of an</p>	<p><b>UNIT I: Literary Movements (15 lectures)</b></p> <p>i. Classicism, ii. Romanticism, iii. Realism, iv. Naturalism, v. Symbolism, vi. Aestheticism</p> <p><b>UNIT II: Critical Approaches: (15 lectures)</b></p> <p>i. New Criticism ii. Structuralism iii. Psychoanalytic Criticism iv. Archetypal Criticism</p> <p><b>UNIT III: Critical Approaches (15 lectures)</b></p> <p>i. Marxist Criticism ii. Feminist Criticism iii. Postcolonial Criticism iv. Eco Criticism</p> <p><b>UNIT IV: Practical Criticism (15 lectures)</b></p> <p>Critical Appreciation of an</p>	<p>As Dr. Sargar, VC nominee opined, the university syllabus is complete in itself, it is not necessary to change anything or introduce any new topic.</p>

unseen poem: A short poem of about 20 lines will be set for appreciation. The title of the poem will be given. The unit will test the students' responsiveness to the poem and their linguistic ability in analysing the poem. Students are expected to mobilize the techniques of close reading and their understanding of literary devices like imagery, metaphor and other poetic devices while learning this unit.	unseen poem: A short poem of about 20 lines will be set for appreciation. The title of the poem will be given. The unit will test the students' responsiveness to the poem and their linguistic ability in analysing the poem. Students are expected to mobilize the techniques of close reading and their understanding of literary devices like imagery, metaphor and other poetic devices while learning this unit.	
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**Examination Pattern****100 Marks****A) Project and Presentation****: 20 Marks****B) Class Test****: 20 Marks****C) Semester End Examination****: 60 Marks - 2 Hours****Semester End Examination****Question 1:** Write short Notes: (Based on Unit 1) (3 out of 5) **15 Marks****Question 2:** Essay type question on Unit 2 (1 out of 2) **15 Marks****Question 3:** Essay type question on Unit 3 (1 out of 2) **15 Marks****Question 4:** Critical appreciation of given extracts (1 out of 2) **15 Marks****References:**Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. Oxford: OUP, 1971Ashcroft, Bill et al. (ed.) *The Post-Colonial Studies Reader*. London: Routledge, 1995.



- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: OUP, 2001.
- Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1984.
- Bodkin, Maud. *Archetypal Patterns in Poetry*. London: Oxford University Press, 1934.
- Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. MA: Harvard University Press, 1995.
- Daiches, David. *Critical Approaches to Literature*. London: Longman, 1984.
- Drew, Elizabeth. *Understanding Poetry*. New York: Norton, 1959.
- Dutton, Richard. *Introduction to Literary Criticism*. London: Longman, 1984.
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- Enid, Hamer. *The Metres of English Poetry*. Booksway, 2014
- Garrard, Greg. *Ecocriticism*. New York: Routledge, 2012.
- Garrard, Greg, ed. *The Oxford Handbook of Ecocriticism*. New York: OUP, 2014.
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- 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.
- Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad, Orient Black Swan, 2006.
- Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
- Richards, I. A. *Practical Criticism*. London: Kegan Paul, 1930.
- Said, Edward. *Orientalism*. New York: Pantheon, 1978.

Schreiber, S. M. *Introduction to Literary Criticism*. Oxford: Pergamon Press, 1965.

Selden, Raman and Widdowson, Peter. *A Reader's Guide to Contemporary Literary Theory*. 3rd ed. Lexington: University of Kentucky Press, 1993.

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. London: Harvester Press, 1985.

Scott, Wilbur. *Five Approaches to Literary Criticism*. London: Longman, 1984.

Wellek, Rene and Austin, Warren. *Theory of Literature*. London: Jonathan Cape, 1955.

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

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**Syllabus for T.Y.B.A. English**

**Semester V & VI**

**Course: B. A. English Paper VI**

**Course Title: Grammar and the Art of Writing**

**Choice Based Credit, Grading and Semester System with effect from the academic year  
2020-2021**

**1. Syllabus as per Credit Based System:**

i) Name of the Programme	: T. Y. B. A. English
ii) Course Code	:UGENG503
iii) Course Title	: Grammar and the Art of Writing
iv) Semester-wise Course Content	: 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
<b>2. Scheme of Examination</b>	: 60+40 (Semester End Exam + Internal Evaluation)
<b>3. Special notes, if any</b>	: No
<b>4. Eligibility, if any</b>	: SYBA
<b>5. Special Ordinances / Resolutions if any</b>	: No

## **Syllabus for TYBA**

### **Course: GRAMMAR AND THE ART OF WRITING**

#### **Objectives:**

1. To develop amongst learners an insight into the process of word formation and transformation
2. To develop amongst them an insight into the sounds, stress patterns and intonations in the English language to improve their speaking skills
3. To develop among them an insight into the structure of the English language and to provide knowledge of the rules of grammar
4. To help them learn grammatical analysis and description and the skills of sentence transformation
5. To introduce the mechanics of writing for effective writing for various domains

#### **Outcome of the Course:**

After the completion of the course, students are expected to be able to:

1. Gain a basic understanding of phonetics, morphology and word transformation
2. Have improved speaking skills
3. Have developed adequate knowledge of the rules of grammar, grammatical analysis and sentence transformation
4. Write effectively in various domains.

**SEMESTER- V: Paper VI – Grammar and the Art of Writing – I**

**3 Credits**

**Total Lectures: 45**

**Course Code: UGENG503**

University Syllabus	Proposed syllabus	Justification
<p><b>Unit I: Phonetics and Morphology</b></p> <p align="center"><b>15 lectures</b></p> <p><b>A. Phonetics</b></p> <ul style="list-style-type: none"> <li>• Phoneme and its distinctive features</li> <li>• English Vowels and Consonants (Difference between BRP and Indian English)</li> <li>• Diphthongs</li> <li>• Consonant Clusters</li> <li>• Transcription using phonetic script</li> </ul> <p><b>B. Morphology</b></p> <ul style="list-style-type: none"> <li>• Morph, Allomorph and Vowel Mutation</li> <li>• Free and Bound Morphemes</li> <li>• Root and stem</li> <li>• Inflection and</li> </ul>	<p><b>Unit I: Phonetics and Morphology</b></p> <p align="center"><b>15 lectures</b></p> <p><b>A. Phonetics</b></p> <ul style="list-style-type: none"> <li>• Phoneme and its distinctive features</li> <li>• English Vowels and Consonants (Difference between BRP and Indian English)</li> <li>• Diphthongs</li> <li>• Consonant Clusters</li> <li>• Transcription using phonetic script</li> </ul> <p><b>B. Morphology</b></p> <ul style="list-style-type: none"> <li>• Morph, Allomorph and Vowel Mutation</li> <li>• Free and Bound Morphemes</li> <li>• Root and stem</li> <li>• Inflection and Derivation</li> <li>• Morphological Analysis</li> </ul> <p><b>Unit 2: Grammar: Words and Phrases</b></p>	

<p>Derivation</p> <ul style="list-style-type: none"> <li>• Morphological Analysis</li> </ul> <p><b>Unit 2: Grammar: Words and Phrases</b></p> <p><b>15 lectures</b></p> <ul style="list-style-type: none"> <li>• Open word classes: nouns, adjectives, verbs, adverbs</li> <li>• Closed word classes: pronouns, determiners, operator verbs, prepositions, conjunctions, enumerators, interjections</li> <li>• Noun Phrase, Genitive Phrase, Prepositional Phrase, Adjective Phrase and Adverb Phrase</li> <li>• Verb Phrase</li> </ul> <p><b>Unit 3: Art of Writing</b></p> <p><b>15 lectures</b></p> <p><b>I. Discourse Analysis</b></p> <ul style="list-style-type: none"> <li>• Tenor, • Mode, • Domain</li> </ul> <p>Domain and language change – journalism, advertising and literature, scientific and technical writing</p> <p><b>II. Mechanics of Writing:</b></p> <ul style="list-style-type: none"> <li>• Understanding paragraph divisions and topic sentences of paragraphs</li> </ul> <p><b>III. Writing for Print Media:</b></p> <ul style="list-style-type: none"> <li>• News Report</li> </ul>	<p><b>15 lectures</b></p> <ul style="list-style-type: none"> <li>• Open word classes: nouns, adjectives, verbs, adverbs</li> <li>• Closed word classes: pronouns, determiners, operator verbs, prepositions, conjunctions, enumerators, interjections</li> <li>• Noun Phrase, Genitive Phrase, Prepositional Phrase, Adjective Phrase and Adverb Phrase</li> <li>• Verb Phrase</li> </ul> <p><b>Unit 3: Art of Writing</b></p> <p><b>15 lectures</b></p> <ol style="list-style-type: none"> <li>1. Art of writing short story</li> <li>2. Art of writing one act play</li> <li>3. Art of writing sonnet, ballad and elegy</li> </ol>	<p>The topic prescribed in the university was already studied by the students in the previous classes. It was essential to introduce some ideas of creative writing; hence the topics concerning creative writing have been introduced.</p>
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### Evaluation Pattern

<b>A) Internal Assessment:</b>	<b>40 marks</b>
1. Breaking a passage of about 250-300 words into appropriate paragraphs, picking up the topic statement of each paragraph 10 marks	10 Marks
2. Identifying the register of a passage about 250-300 words	10 Marks
3. Class Test on a prescribed on units	20 Marks
<b>B) Semester End Examination Pattern</b>	<b>60 Marks</b>
<b>Q. 1. A. Transcribe the following words and give primary stress. (Any 5)</b>	<b>10</b>
<b>B. Give three term labels to the following phonemes. (Any 5)</b>	<b>05</b>
<b>Q.2. A. Write Short notes on any <i>two</i> of the following.</b>	<b>10</b>
<b>B. Identify the Verb Phrases in the following sentences and mark their various aspects (Modality, Perfective, Progressive, Passive). (Any five)</b>	<b>05</b>
<b>Q. 3. A. Identify the phrases and give form and function labels to all the elements in the phrases:</b>	<b>(Any two) 05</b>
<b>B. Attempt a morphological analysis of the following words by showing the affix/es and type/s of affix/es taken:</b>	<b>(Any two) 05</b>
<b>C. Identify the word formation processes of the following words. (Any five)</b>	<b>05</b>
<b>Q. 4. Essay type questions 1/2</b>	<b>15marks</b>



## SEMESTER- VI: Grammar and the Art of Writing – II

**3 Credits**

**Total Lectures: 45**

**Course Code: UGENG 603**

University Syllabus	Proposed syllabus	Justification
<p><b>Unit I: Grammar: Clauses</b> <b>15 lectures</b></p> <ul style="list-style-type: none"> <li>• Clause elements and subject –verb concord</li> <li>• Basic clause patterns</li> <li>• Types of clauses : finite – non-finite (tensed – tenseless), independent – dependent (Main – Subordinated)</li> <li>• Kinds of subordinate clause : Noun clause, Prepositional Clause, Relative clause , Adverb Clause, Comparative Clause</li> <li>• Co-ordinate Clauses</li> </ul> <p><b>Unit II: Grammar: Sentences: 15 lectures</b> Basic and Derived structures Following rules to be studied – Fronting, Inversion, Passive reconsideration, Substitution</p>	<p><b>Unit I: Grammar: Clauses</b> <b>15 lectures</b></p> <ul style="list-style-type: none"> <li>• Clause elements and subject –verb concord</li> <li>• Basic clause patterns</li> <li>• Types of clauses : finite – non-finite (tensed – tenseless), independent – dependent (Main – Subordinated)</li> <li>• Kinds of subordinate clause : Noun clause, Prepositional Clause, Relative clause , Adverb Clause, Comparative Clause</li> <li>• Co-ordinate Clauses</li> </ul> <p><b>Unit II: Grammar: Sentences: 15 lectures</b> Basic and Derived structures Following rules to be studied – Fronting, Inversion, Passive reconsideration, Substitution</p>	

<p>of PP for Indirect Object, Tag Questions, Postponement of the post-modifier, Cleft Sentence, Existential Sentence and Extraposition.</p> <p><b>Unit 3: Art of Writing:</b> <b>15 lectures</b></p> <p><b>Types/ Domains of Writing</b></p> <ul style="list-style-type: none"> <li>• Argumentative/ reflective writing</li> <li>• Analytical writing</li> <li>• Creative / Figurative writing</li> <li>• Advertisement /Body Copy writing</li> </ul>	<p>of PP for Indirect Object, Tag Questions, Postponement of the post-modifier, Cleft Sentence, Existential Sentence and Extraposition.</p> <p><b>Unit 3: Art of Writing</b> <b>15 lectures</b></p> <ul style="list-style-type: none"> <li>1. Art of writing novel</li> <li>2. Art of writing play</li> <li>3. Art of writing ode, satire and epic</li> </ul>	<p>The topic prescribed in the university was already studied by the students in the previous classes. It was essential to introduce some ideas of creative writing; hence the topics concerning creative writing have been introduced.</p>
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### Evaluation Pattern

<b>A) Internal Assessment:</b>	<b>40 marks</b>
1. Writing a Thesis Statement and an essay in 1000-1500 words	20 Marks
2. Class Test on a prescribed on units	20 Marks
 <b>B) Semester End Examination Pattern</b>	 <b>60 Marks</b>
Q 1. Short notes on unit 1	15 marks
Q. 2. Identifying elements of the Clause (SPOCA)	15 marks
Q 3. a. Identifying MCL and SCL	06 marks
b. Basic and Derived Structures	09 marks
Q.4. Essay type question (1/3)	15 marks

#### Prescribed Text:

1. Leech, Geoffrey, Deuchar, Margaret and Hoogenraad, Robert, *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. Rajimwale, Sharad. *Elements of General Linguistics, Vol. I*, New Delhi: Rama Brothers

3. Varshney, Dr. R.L. *An Introductory Text Book of Linguistics and Phonetics*, New Delhi: Prakash Book Depot

**Recommended Books for Further Reading:**

1. Payne, Lucile Vaughan. *The Lively Art of Writing*. New York: Mentor, 1969
2. Kleiser, Grenville. *The Art of Writing*. New Delhi: A P H, 2011
3. Trimble, John R. *Writing with Style, Conversations on the Art of Writing*. New Jersey: Prentice Hall, 1975
4. Bailey, Stephen. *Academic Writing: A Handbook for International Students*. New York: Routledge , 2011
5. Huddleson, Rodney and Pullum, Geoffrey. *A Student's Introduction to English Grammar*. New Delhi: Cambridge University Press, 2005
6. Leech, Geoffrey and Svartvik, Jan. *A Communicative Grammar of English*. New York: Routledge, 1975
7. Singh Sukhdev and Singh Balbir. *Grammar of the Modern English Language: A Resource Book*. New Delhi: Cambridge University Press India Pvt. Ltd., 2012
8. Turton, Nigel D. *A B C of Common Grammatical Errors*. New Delhi: Macmillan India Ltd., 1996
9. Sethi, J. and Dhamija, P.V. *A Course in Phonetics and Spoken English*. New Delhi: Prentice-Hall of India Private Ltd., 2006
10. Jones, Daniel. *Everyman's English Pronunciation Dictionary* The English Language Books Society, ELBS
11. Gimson, A. C. *An Introduction to the Pronunciation of English*. ELBS
12. Rahman, Tariq. *A General Introduction to Linguistics*. Orient Blackswan
13. Crystal, David. *The Cambridge Encyclopedia of Language*. Cambridge University Press
14. Crystal, David. *A Little Book of Language*. Orient Blackswan.
15. Sreedharan, V. *How to Write Correct English*. New Delhi: Goodwill Publishing House
16. Lowe, Michelle and Graham, Ben. *Language and Power: A Resource Book for Students*. Orient Longman, 1998
17. Simpson, Paul and Mayr, Andrea. *Language and Power: A Resource Book for Students*. Routledge, Taylor & Francis Group, 2010

18. Mohan, Krishna and Raman, Meenakshi. *Advanced Communicative English: A Comprehensive Course for Undergraduate Learners*. New Delhi: Tata McGraw Hill Education Private Limited, 2010
19. Gurman, Pamela J. *Strategies for Successful Writing: Written Communication in the Modern World*. Pearson Custom Publishing.
20. Grammar Handbook (Capella University) available in pdf format at <http://www.capella.edu/interactivemedia/onlinewritingcenter/downloads/grammar.pdf>
21. Brighton, Laurel J. *The Structure of Modern English: A Linguistic Introduction* available in pdf format at [http://npu.edu.ua!/e-](http://npu.edu.ua!/e-book/book/djvu/A/iif_kgpm_The%20Structure%20of%20Modern%20English.pdf)
22. [book/book/djvu/A/iif\\_kgpm\\_The%20Structure%20of%20Modern%20English.pdf](http://npu.edu.ua!/e-book/book/djvu/A/iif_kgpm_The%20Structure%20of%20Modern%20English.pdf)
23. A Course in English Phonetics for English EFL Students available in pdf format at [file:///C:/ADMIN/Desktop/A\\_Course\\_in\\_English\\_Phonetics%20\(1\).pdf](file:///C:/ADMIN/Desktop/A_Course_in_English_Phonetics%20(1).pdf)

RayatShikshanSanstha's  
**Karmaveer**

**BhauraoPatil College, Vashi**

**Syllabus for T.Y.B.A. English Paper VII**  
**Semester: V & VI**

**Course: Core Paper**

**Course Title: 19th Century English Literature**

**Choice Based Credit, Grading and Semester System with effect from the academic year**  
**2020-2021**

**1. Syllabus as per Credit Based System:**

i) Name of the Programme	: T. Y. B. A. English
ii) Course Code	: UGENG504
iii) Course Title	: 19th Century English Literature
iv) Semester-wise Course Content	: 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	20
viii) No. of lectures per week	04
<b>2. Scheme of Examination</b>	: 60+40 (Semester End Exam + Internal Evaluation)
<b>3. Special notes, if any</b>	: No
<b>4. Eligibility, if any</b>	: SYBA
<b>5. Special Ordinances / Resolutions if any</b>	: No

**Syllabus for TYBA**  
**Course: 19<sup>th</sup> Century English Literature**

**Objectives of the Course:**

1. To introduce to students the major trends and ideas in the literature and culture of the Romantic and Victorian Eras
2. To help students understand the texts in the context of prevailing socio-cultural conditions & their historical, political location
3. To impress upon students the characteristically rebellious/ radical nature of British Romanticism and the stupendous range of changes in the socio-political conditions of Early (1837-1851), Middle (1851-1870) and Late (1870-1901) Victorian Era
4. To familiarize and highlight major representative texts, genres, thematic concerns and select key concepts/terms pertaining to the respective periods
5. To help students apply a variety of critical, historical, and theoretical approaches to prescribed literary texts
6. To sensitize students to diverse sensibilities and humanitarian concerns through literature of the nineteenth century

**Course Outcomes:**

After completion of the course, students are expected to be able to:

1. To view literary works in their dynamic interface with the background
2. To understand the literature of the 19th century as a complex outcome of artistic, intellectual and socio-political cross-currents
3. To appreciate poetry as mirroring private personality, protest and subsequently, public concerns
4. To view the development of the Victorian Novel as informed by Victorian morality as well as by larger democratic processes
5. To contextualize the impulses behind the significant emergence of women writing in the 19th century

## Semester V: Paper VII: 19th Century English Literature I

04 Credits

Total Lectures: 60

Course Code: UGENG504

University Syllabus	Proposed syllabus	Justification
<p><b>The Romantic Revival (1798-1832)</b></p> <p><b>Unit I: A. Background:</b></p> <p style="text-align: center;"><b>20 Lectures</b></p> <ul style="list-style-type: none"> <li>• Romanticism as a reaction to Neo-classicism</li> <li>• Survey of Literature: Novel, Poetry and Prose (Types, Trends and Characteristics)</li> <li>• Rise of women writers in the period</li> </ul> <p><b>B. Concepts:</b></p> <ul style="list-style-type: none"> <li>• Romanticism : Features</li> <li>• Romantic Imagination</li> <li>• The Gothic Revival</li> <li>• Pantheism</li> </ul> <p><b>Unit II: Poetry: Selected Verse from the Romantic Period: 20 Lectures</b></p> <ul style="list-style-type: none"> <li>• William Blake: „The Lamb“ from <i>Songs of Innocence</i></li> </ul>	<p><b>The Romantic Revival (1798-1832)</b></p> <p><b>Unit I: A. Background:</b></p> <p style="text-align: center;"><b>20 Lectures</b></p> <ul style="list-style-type: none"> <li>• Romanticism as a reaction to Neo-classicism</li> <li>• Survey of Literature: Novel, Poetry and Prose (Types, Trends and Characteristics)</li> <li>• Rise of women writers in the period</li> </ul> <p><b>B. Concepts:</b></p> <ul style="list-style-type: none"> <li>• Romanticism : Features</li> <li>• Romantic Imagination</li> <li>• The Gothic Revival</li> <li>• Pantheism</li> </ul> <p><b>Unit II: Poetry: Selected Verse from the Romantic Period: 20 Lectures</b></p> <ul style="list-style-type: none"> <li>• William Blake: „The Lamb“ from <i>Songs of Innocence</i></li> </ul>	



<p>and „The Sick Rose“ from <i>Songs of Experience</i></p> <ul style="list-style-type: none"> <li>• William Wordsworth : „Lucy Gray“</li> <li>• Samuel Taylor Coleridge : „Kubla Khan“</li> <li>• Lord Byron : „Darkness“</li> <li>• P.B. Shelley : „Ozymandias“</li> <li>• John Keats: : La Belle Dam Sans Merci</li> </ul>	<p>and „The Sick Rose“ from <i>Songs of Experience</i></p> <ul style="list-style-type: none"> <li>• William Wordsworth : „Lucy Gray“</li> <li>• Samuel Taylor Coleridge : „Kubla Khan“</li> <li>• Lord Byron : „Darkness“</li> <li>• P.B. Shelley : „Ozymandias“</li> <li>• John Keats: : La Belle Dam Sans Merci</li> </ul>	<p>Jane Austen“s Emma is a bulky novel with complex love themes. It was essential to introduce such literary pieces which may be the reflection of the contemporary period. Hence, Austen“s <i>Sense and Sensibility</i> and Charles Dickens“ <i>A Tale of Two Cities</i> have been selected because both of the literary works are actual representation of the romantic period.</p>
<p><b>Unit III: 20 Lectures</b>  <b>A. Novel: Jane Austen: <i>Emma</i></b></p>	<p><b>Unit III: 20 Lectures</b>  <b>A. Novel: Jane Austen: <i>Sense and Sensibility</i></b>  <b>OR</b>  <b>A. Novel: Charles Dickens: <i>A Tale of Two Cities</i></b></p>	

## Semester VI: Paper VII: 19th Century English Literature - II

4 Credits

Total Lectures: 60

Course Code: UGENG604

University Syllabus	Proposed Syllabus	Justification
<p><b>The Victorian Age (1837 -1901)</b></p> <p><b>Unit I: A. Background</b></p> <p style="text-align: center;"><b>20 Lectures</b></p> <ul style="list-style-type: none"> <li>• Effects of Industrial Revolution</li> <li>• Middle class complacency and the rise of the working class</li> <li>• Age of Science, Age of Faith and Doubt (the Victorian Dilemma)</li> <li>• Survey of Literature of the period: Types, features and development (Novel, Poetry and Prose)</li> </ul> <p><b>B. Concepts</b></p> <ul style="list-style-type: none"> <li>• Darwinism</li> <li>• Aestheticism</li> <li>• Pre-Raphaelitism</li> <li>• The Oxford Movement</li> <li>• Bildungsroman and</li> </ul>	<p><b>The Victorian Age (1837 -1901)</b></p> <p><b>Unit I: A. Background</b></p> <p style="text-align: center;"><b>20 Lectures</b></p> <ul style="list-style-type: none"> <li>• Effects of Industrial Revolution</li> <li>• Middle class complacency and the rise of the working class</li> <li>• Age of Science, Age of Faith and Doubt (the Victorian Dilemma)</li> <li>• Survey of Literature of the period: Types, features and development (Novel, Poetry and Prose)</li> </ul> <p><b>B. Concepts</b></p> <ul style="list-style-type: none"> <li>• Darwinism</li> <li>• Aestheticism</li> <li>• Pre-Raphaelitism</li> <li>• The Oxford Movement</li> <li>• Bildungsroman and</li> </ul>	

<p>the Victorian Novel</p> <p><b>Unit II: Poetry: Selected Verse from the Victorian Period:</b></p> <p><b>20 Lectures</b></p> <ul style="list-style-type: none"> <li>• Alfred Tennyson: <i>Ulysses</i></li> <li>• Robert Browning : <i>Andrea Del Sarto</i></li> <li>• Matthew Arnold : „<i>The Forsaken Merman</i>’</li> <li>• Dante Gabrielle Rosetti : <i>The Blessed Damozel</i></li> </ul> <p><b>Unit III: Novel: Charles Dickens – David Copperfield</b></p> <p><b>20 Lectures</b></p> <p><b>OR</b></p> <p><b>Essays:</b></p> <ul style="list-style-type: none"> <li>• John Newman: From <i>The Idea of a University</i></li> <li>• Discourse V „Knowledge its Own End“</li> <li>• John Ruskin: From <i>Sesame and Lilies</i> „Of Kings' Treasuries“ and „From the Queens“ Gardens“</li> </ul>	<p>the Victorian Novel</p> <p><b>Unit II: Poetry: Selected Verse from the Victorian Period:</b></p> <p><b>20 Lectures</b></p> <ul style="list-style-type: none"> <li>• Alfred Tennyson: <i>Ulysses</i></li> <li>• Robert Browning : <i>Andrea Del Sarto</i></li> <li>• Matthew Arnold : „<i>The Forsaken Merman</i>’</li> <li>• Dante Gabrielle Rosetti : <i>The Blessed Damozel</i></li> </ul> <p><b>Unit III: Novel: Thomas Hardy: Jude the Obscure</b></p> <p><b>20 Lectures</b></p> <p><b>OR</b></p> <p><b>Essays:</b></p> <ul style="list-style-type: none"> <li>• John Newman: From <i>The Idea of a University</i></li> <li>• Discourse V „Knowledge its Own End“</li> <li>• John Ruskin: From <i>Sesame and Lilies</i> „Of Kings' Treasuries“ and „From the Queens“ Gardens“</li> </ul>	<p>Dickens“ <i>David Copperfield</i> is a biographical novel while Hardy“s <i>Jude the Obscure</i> focuses on the effects of industrial revolution. It deals with a variety of themes and represents the masterpiece of the contemporary period.</p>
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### Evaluation Pattern

<b>Total Evaluation for each semester</b>	<b>: 100 Marks</b>
<b>A) Class Test</b>	<b>: 20 marks</b>
<b>B) Educational Tour</b>	<b>: 10 Marks</b>
<b>C) Presentation of any topic apart from syllabus</b>	<b>: 10 Marks</b>
<b>D) Semester End Written Examination (Summative Assessment)</b>	<b>: 60 Marks</b>
Q. 1. (a) Essay type question on Unit 1	<b>15 Marks</b>
<b>OR</b>	
(b) Short notes on Unit 1 on Concepts (3 out of 5)	
Q. 2. Essay type question on Unit 2 (One out of two)	<b>15 Marks</b>
Q. 3. Essay type question on Unit 3 (One out of two)	<b>15 Marks</b>
Q. 4. Short notes based on all units (3 out of 5)	<b>15 Marks</b>

#### Recommended Reading:

- Abel, Elizabeth, et al. *The Voyage In: Fictions of Female Development*. University Press of New England.
- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP, 1971.
- Abrams, M.H. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. W.W. Norton and Company, 2002.
- Adams, James Eli. *A History of Victorian Literature*. Wiley-Blackwell, 2009.
- Alexander, Michael. *A History of English Literature*. Palgrave Macmillan, 2013.
- Appignanesi, Richard (ed.) *Introducing Romanticism*. Totem Books, 2000.
- Armstrong, I., *Victorian Poetry, Poetics and, Politics*. London: Routledge, 1993.
- Arnold, Matthew. *Culture and Anarchy*. Oxford University Press, 2006.
- Austen, Jane. *Emma*. W. W. Norton & Company, 2000.
- Baker, William. *Jane Austen: A Literary Reference to Her Life and Work*, 2008.
- Basil Willey. *Coleridge to Matthew Arnold* Cambridge, Cambridge UP ,1980.
- Beer, John. *Wordsworth and his Human Heart*, Macmillan Press Ltd.,1978.
- Bloom, Harold. *English Romantic Poetry*. Chelsea House Publishers, 2004.

- Bloom, Harold. (ed.) *Romanticism and Consciousness: Essays in Criticism*. W.W. Norton & Co. 1970.
- Bloom, Harold. *Charles Dickens's David Copperfield*. Chelsea House Publishers, 1987.
- Boris Ford, (ed.) *A Pelican Guide to English Literature from Blake To Byron*, Vol.5, Penguin, 1982.
- - - . *A Pelican Guide to English Literature from Dickens to Hardy*, Vol. 6, Penguin, 1982.
- Bottum, Joseph, "The Gentleman's True Name: David Copperfield and the Philosophy of Naming", *Nineteenth-Century Literature*, Vol. 49, No. 4, Mar., 1995, pp. 435-455.
- Bowra, Maurice C. *The Romantic Imagination*. Oxford University Press, 1961.
- Bristow, Joseph. *The Cambridge Companion to Victorian Poetry* Cambridge. Cambridge University Press, 2000.
- Buckley, Jerome H. "The Identity of David Copperfield." *Victorian Literature and Society: Essays Presented to Richard D. Altick*. Ed. James R. Kincaid and Albert J. Kuhn. Ohio State UP, 1984. 225-39.
- Butler, M. *Romantics, Rebels and Reactionaries: English Literature and its Background, 1760-1830*, Oxford: Oxford University Press, 1982.
- Burke, Edmund. *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful*, Oxford University Press, 2015.
- Burwick, Nancy Moore et al., *The Encyclopedia of Romantic Literature*, Wiley Blackwell, 2012.
- Bush, Douglas: *Introduction, Tennyson: selected Poetry*, New York, 1951.
- Butt, John. *Wordsworth- Selected Poetry and Prose*, OUP, 1964.
- Carlyle, Thomas. *Historical Essays*. Univ. of California Press. 2003.
- Chandler, James and Maureen N. McLane. *The Cambridge Companion to British Romantic Poetry*. Cambridge University Press, 2008.
- Chevalier Tracy (ed). *Encyclopedia of the Essay*. Fitzroy Dearborn Publishers, 1997.
- Chowdhury, Aditi, and Rita Goswami. *A History of English Literature: Traversing the Centuries*. Orient Black Swan, 2016.
- Copeland Edward and Juliet McMaster. *The Cambridge Companion to Jane Austen*. Cambridge University Press. 2011.

- Cordery, Gareth "Foucault, Dickens, and David Copperfield" *Victorian Literature and Culture*, Vol. 26, No. 1 (1998), pp. 71-85.
- Crawford, Iain. „Sex and Seriousness in "David Copperfield"“ *The Journal of Narrative Technique*, Vol. 16, No. 1, Winter, 1986, pp. 41-54.
- Cronin, Richard. *Reading Victorian Poetry*. Wiley-Blackwell, 2012.
- Curran, Stuart. *Poetic Form and British Romanticism*. Oxford UP, 1986.
- Curran, Stuart (ed). *The Cambridge Companion to British Romanticism*. Cambridge University Press, 2006
- Daiches, David. *A Critical History of English Literature, Vol. IV. The Romantics to the Present Day*, Secker & Warburg, 1975.
- Davidson, Jenny. *Reading Jane Austen*. Cambridge University Press. 2017.
- Day, Aidan. *Romanticism*. Routledge, 1996.
- Deirdre, David. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 2005.
- Dickens, Charles. *David Copperfield*. Edited by Nina Burgis., Oxford University Press, 1981.
- Duffy, Cian. *Shelley and the Revolutionary Sublime*. Cambridge University Press, 2005.
- Dunn, Richard J., "David Copperfield": All Dickens Is There". *The English Journal*, Vol. 54, No. 9, Dec., 1965, pp. 789-794.
- Durrant Geoffrey. *William Wordsworth*, Cambridge University Press, 1969.
- Edwards, Simon. „"David Copperfield": The Decomposing Self“ *The Centennial Review*, Vol. 29, No. 3, Summer 1985, pp. 328-352.

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**Syllabus for T.Y.B.A. English Paper VIII**  
**Semester: V & VI**

**Course: Core Paper**

**Course Title: 20<sup>th</sup> Century British Literature**

**Choice Based Credit, Grading and Semester System with effect from the academic year**  
**2020-2021**

**1. Syllabus as per Credit Based System:**

i) Name of the Programme	: T. Y. B. A. English
ii) Course Code	:UGENG505
iii) Course Title	: 20 <sup>th</sup> Century British Literature
iv) Semester-wise Course Content	: 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	20
viii) No. of lectures per week	04
<b>2. Scheme of Examination</b>	: 60+40 (Semester End Exam + Internal Evaluation)
<b>3. Special notes, if any</b>	: No
<b>4. Eligibility, if any</b>	: SYBA
<b>5. Special Ordinances / Resolutions if any</b>	: No



## **Syllabus for TYBA**

**Course:** 20th Century British Literature

### **Objectives of the Course:**

- 1) To expose students to literary genres, trends, and literary movements of Britain in the 20th Century.
- 2) To enable students to create linkages between social and historical contexts and literary texts.
- 3) To train students to develop skills for a critical and analytical understanding of the text.

### **Outcome of the Course:**

After completion of the course, students are expected to be able to:

- 1) Students will be equipped with comprehensive understanding of literary genres, trends and movements in 20th Century British Literature; thereby ,enabling them to understand the valuable co –relation between the socio-cultural ,economical and historical contexts; behind the literary production.
- 2) Students will acquire the discipline to become reflective and imaginative thinkers through a close, critical and analytical reading of the prescribed texts.

## Semester V: 20th Century British Literature – I

4 Credits

Total Lectures: 60

Course Code: UGENG505

University Syllabus	Proposed Syllabus	Justification
<p><b>Unit 1: Background Topics</b>  <b>20 Lectures</b></p> <ol style="list-style-type: none"> <li>1. Modernism</li> <li>2. War Poetry</li> <li>3. Movement Poets</li> <li>4. Poetic Drama</li> <li>5. The Theatre of the Absurd</li> </ol> <p><b>Unit 2: Drama</b>  <i>A. John Osborne: Look Back in Anger</i>  <b>OR</b>  <i>B. Bernard Shaw: Saint Joan</i></p> <p><b>Unit 3: Poetry: 20 Lectures</b></p> <ol style="list-style-type: none"> <li>1. W. B. YEATS: i) „The Second Coming“  ii) Adam“s Curse</li> <li>2. PHILIP LARKIN :  i) Church Going  ii) The Whitsun Wedding</li> <li>3. WILFRED OWEN :  i) „Insensibility“  ii) „Strange Meeting“</li> </ol>	<p><b>Unit 1: Background Topics</b>  <b>20 Lectures</b></p> <ol style="list-style-type: none"> <li>1. Modernism</li> <li>2. War Poetry</li> <li>3. Movement Poets</li> <li>4. Poetic Drama</li> <li>5. The Theatre of the Absurd</li> </ol> <p><b>Unit 2: Drama: 20 Lectures</b>  <i>T. S. Eliot: Murder in the Cathedral</i>  <b>OR</b>  <i>Harold Pinter: The Caretaker</i></p> <p><b>Unit 3: Poetry: 20 Lectures</b></p> <ol style="list-style-type: none"> <li>1. W. B. YEATS: i) „The Second Coming“  ii) Adam“s Curse</li> <li>2. PHILIP LARKIN :  i) Church Going  ii) The Whitsun Wedding</li> <li>3. WILFRED OWEN :  i) „Insensibility“  ii) „Strange Meeting“</li> </ol>	<p>Harold Pinter and T. S. Eliot are the representatives of the 20<sup>th</sup> century British Literature; even the plays selected for the study are masterpieces of the contemporary period. On the other hand, John Osborne is purely the representative of Angry Young Men while G. B. Shaw shows the affinity with Victorian period and changed concepts of religion</p>

## Semester VI: 20th Century British Literature – II

**4 Credits**

**Total Lectures: 60**

**Course Code: UGENG605**

University Syllabus	Proposed Syllabus	Justification
<p><b>Unit 1: Background Topics:</b> <b>20 Lectures</b></p> <ol style="list-style-type: none"> <li>1. Psychological Novel</li> <li>2. The rise of Science Fiction</li> <li>3. Post World War II Novel</li> <li>4. Political Satire/Allegory as rising literary trends</li> <li>5. Existentialism and Modern British Literature</li> </ol> <p><b>Unit 2: Novel:20 Lectures</b></p> <p><b>A. George Orwell: <i>1984</i></b> <b>OR</b> <b>B. Iris Murdoch: <i>The Black Prince</i></b></p> <p><b>Unit 3: Short stories:</b> <b>20 Lectures</b></p> <ol style="list-style-type: none"> <li>1) JAMES JOYCE: <i>Eveline</i></li> <li>2) ROALD DAHL: <i>Lamb to the Slaughter</i></li> <li>3) GRAHAM GREENE: <i>The Invisible Japanese Gentleman</i></li> <li>4) ANGELA CARTER: <i>The Courtship of Mr. Lyon</i></li> </ol>	<p><b>Unit 1: Background Topics:</b> <b>20 Lectures</b></p> <ol style="list-style-type: none"> <li>1. Psychological Novel</li> <li>2. The rise of Science Fiction</li> <li>3. Post World War II Novel</li> <li>4. Political Satire/Allegory as rising literary trends</li> <li>5. Existentialism and Modern British Literature</li> </ol> <p><b>Unit 2: Novel:20 Lectures</b></p> <p><b>D. H. Lawrence: <i>The Rainbow</i></b> <b>OR</b> <b>Aldus Huxley: <i>Catch - 22</i></b></p> <p><b>Unit 3: Short stories:</b> <b>20 Lectures</b></p> <ol style="list-style-type: none"> <li>1. JAMES JOYCE: <i>Eveline</i></li> <li>2. ROALD DAHL: <i>Lamb to the Slaughter</i></li> <li>3. GRAHAM GREENE: <i>The Invisible Japanese Gentleman</i></li> <li>4. ANGELA CARTER: <i>The Courtship of Mr. Lyon</i></li> </ol>	<p>D. H. Lawrence and Aldus Huxley are the representatives of the 20<sup>th</sup> century British Literature; even the novels selected for the study are masterpieces of the contemporary period. On the other hand, George Orwell is purely the representative of allegorical novels while Iris Murdoch shows the affinity with Victorian period and changed concepts of religion.</p>

### Evaluation Pattern

<b>Total Evaluation for each semester</b>	<b>: 100 Marks</b>
<b>A) Class Test</b>	<b>: 20 marks</b>
<b>B) Home Assignment/Group Discussion etc.</b>	<b>: 10 Marks</b>
<b>C) Presentation of any topic apart from syllabus</b>	<b>: 10 Marks</b>
<b>D) Semester End Written Examination (Summative Assessment)</b>	<b>: 60 Marks</b>
Q. 1. (a) Essay type question on Unit 1	<b>15 Marks</b>
<b>OR</b>	
(b) Short notes on Unit 1 on Concepts (3 out of 5)	
Q. 2. Essay type question on Unit 2 (One out of two)	<b>15 Marks</b>
Q. 3. Essay type question on Unit 3 (One out of two)	<b>15 Marks</b>
Q. 4. Short notes based on all units (3 out of 5)	<b>15 Marks</b>

#### Recommended Reading:

- Abrams, M.H. *A Glossary of Literary Terms*. 1978. Madras: Macmillan, 1988. Print .
- Bayley, John. *An Elegy for Iris*. New York : St. Martins's Press, 1999. Print.
- Berst, Charles A. *Bernard Shaw and the Art of Drama*. Urbana: University of Illinois Press, 1973. Print.
- Billington, Michael. *State of the Nation: British Theatre Since 1945*. London: Faber and Faber, 2007. Print.
- Bloom, Harold (ed.). *George Bernard Shaw's Saint Joan: Modern Critical Interpretations*. New York: Chelsea House Publishers, 1987. Print.
- Bove, Cheryl K. *Understanding Iris Murdoch*. Columbia (South Carolina): University of South Carolina Press, 1993. Print.
- Burton, Richard. *Iris Murdoch. Writers and their Work*. Essex: Longman Group Ltd., 1976 Print
- Bradbury, Malcolm. *The Modern British Novel*. London: Secker and Warburg, 1993. Print.
- Bradbury, Malcolm. *The Penguin Book of Modern British Short Stories*. London: Penguin (UK), 1988. Print.
- Byatt, A.S. *Degrees of Freedom: The Novels of Iris Murdoch*. London:

- Chatto and Windus, 1975. Print.
- Chinitz, David. *A Companion to T.S. Eliot (Volume 62 of the Blackwell Companions to Literature and Culture)*. Chicago: John Wiley and Sons, 2009. Print.
  - Connor, Steven. *The English Novel in History: 1950 – 1995*. London and New York: Routledge, 1996. Print.
  - Conradi, Peter J. *Iris Murdoch: The Saint and The Artist*. London : Macmillan, 1986 Print.
  - Cowell, Raymond (ed.). *Critics on Yeats*. New Delhi: Universal Book Stall, 1992. Print.
  - Crompton, Louis. *Shaw the Dramatist: A Study of the Intellectual Background of the Major Plays*. London: George Allen & Unwin Ltd, 1971. Print.
  - Das, Santanu (ed.). *The Cambridge Companion to the Poetry of the First World War*. New York: Cambridge University Press, 2013. Print.
  - Dawson, Ashley. *The Routledge Concise History of Twentieth Century British Literature*. London and New York: Routledge (Taylor and Francis Group), 2013. Print.
  - Deer, Patrick. *Culture in Camouflage: War, Empire and Modern British Literature*. London: Oxford University Press, 2009. Print.
  - Drabble, Margaret (ed.). *The Oxford Companion to English Literature*. Oxford: Oxford University Press, 1996. Print.
  - Draper, R.P. *An Introduction to twentieth-century poetry in English*. New York: Macmillan Press Ltd, 1999. Print.
  - Featherstone, Simon. *War Poetry: An Introductory Reader*. London and New York: Routledge, 1995. Print.
  - Forsberg, Niklas. *Language Lost and Found: On Iris Murdoch and the Limits of Philosophical Discourse*. New York, London, New Delhi and Sydney: Bloomsbury, 2013. Print.
  - France, Anatole. *The Life of Joan of Arc Whitefish*. Kessinger Publishing, 2005. Print .

- Gale Research and Cengage Learning. *A Study Guide for George Orwell's 1984*. Farmington Hills: Gale Research and Cengage Learning, 2015. Print.
- Gibbs, A.M. *Man and Superman and Saint Joan: A Casebook*. London: Macmillan Education Ltd., 1992. Print.
- Griffith, Gareth. *Socialism and Superior Brains: The political thought of Bernard Shaw*. London: Routledge, 1993. Print.
- Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950 – 2000*. Cambridge, New York and Cape Town: Cambridge University Press, 2002. Print.
- Heilpern, John. *John Osborne: A Patriot for Us*. London: Chatto&Windus, 2006. Print.
- Hensher, Philip (ed). *The Penguin Book of the British Short Story Vols I* UK.Penguin Random House , 2017. Print
- Hugo, Leon. *Bernard Shaw: Playwright and Preacher*. Great Britain: Methuen & Company Ltd, 1971. Print.
- Innes, Christopher. *Modern British Drama: 1890-1990*. Cambridge: University Press, 1992. Print
- Janik, Vicki K., Del Ivan Janik and Emmanuel Sampath Nelson. *Modern British Women Writers: An A-Z Guide*. Westport, Connecticut and London: Greenwood Press, 2002. Print. .
- Warner, Marina. *Joan of Arc: The Image of Female Heroism*. New York: A. Knopf, 1981.Print.
- Williamson, George. *A Reader's Guide to T.S. Eliot: A Poem-by-Poem Analysis*.New York: Syracuse University Press, 1953. Print.

**Internet Sources:**

- <https://www.bl.uk/20th-century-literature/articles/angela-carter-gothicliterature-and-the-bloody-chamber>
- <https://www.askwillonline.com/2013/06/the-courtship-of-mr-lyon-byangela.html>
- <https://the-artifice.com/angela-carter-beauty-and-the-beast-feministromance/>

- <http://sittingbee.com/the-invisible-japanese-gentlemen-graham-greene/>
- <http://britishliteratureoverview.blogspot.in/2008/09/invisible-japanesegentlemen.html>
- <https://www.youtube.com/watch?v=K1sBQZfDh0I>
- <https://www.litcharts.com/lit/lamb-to-the-slaughter/summary-and-analysis>
- [http://www.newworldencyclopedia.org/entry/Iris\\_Murdoch](http://www.newworldencyclopedia.org/entry/Iris_Murdoch)

RayatShikshanSanstha's

**KarmaveerBhauraoPatil College, Vashi**

**Syllabus for T.Y.B.A. English Paper IX**

**Semester: V & VI**

**Course: Core Paper**

**Course Title: Drama and Theatre**

**Choice Based Credit, Grading and Semester System with effect from the academic year**

**2020-2021**



**1. Syllabus as per Credit Based System:**

i) Name of the Programme	: T. Y. B. A. English
ii) Course Code	:
iii) Course Title	: Drama and Theatre
iv) Semester-wise Course Content	: 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	03
<b>2. Scheme of Examination</b>	: 60+40 (Semester End Exam + Internal Evaluation)
<b>3. Special notes, if any</b>	: No
<b>4. Eligibility, if any</b>	: SYBA
<b>5. Special Ordinances / Resolutions if any</b>	: No

## **Semester V: Course: Drama and Theatre**

### **Objectives of the Course:**

- 1) To acquaint the learners of literature with various types of drama.
- 2) To sensitize them to the techniques and types of theatre.
- 3) To identify and discuss the theoretical and practical elements of drama.
- 4) To introduce them to drama as a performing art.
- 5) To enhance their understanding of the elements of theatre.
- 6) To enable the learners to critically watch a play, write a review and to put up a play.

### **Outcome of the Course:**

After completion of the course, students are expected to be able to:

- 1) Analyse the social and artistic movements that have shaped theatre and drama.
- 2) Apply discipline-specific skills to the creation of drama.
- 3) Analyze the difference between the concepts of drama and theatre.
- 4) Demonstrate knowledge of the history of drama and theatre as a literature and performing art.

**Semester V: Course: Drama and Theatre**
**No. of Credits per Semester – 04 Total Lectures: 45**
**Course Codes: UGENG506**

University Syllabus	Proposed Syllabus	Justification
<b>Unit 1: Literary Terms</b> <b>15 Lectures</b> i) Sanskrit Theatre ii) Greek Tragedy iii) Senecan Tragedy iv) Indian English Drama in Translation v) Structure of Elizabethan Theatre vi) Poetic Drama <b>Unit 2: A) Tendulkar Vijay:</b> <i>The Vultures</i> OR <b>B) AdyaRangacharya:</b> <i>Sanjivani</i> <b>Unit 3: A) Aeschylus:</b> <i>Prometheus Bound</i> OR <b>B) Eliot T.S.: <i>The Cocktail Party</i></b>	<b>Unit 1: Literary Terms</b> <b>15 Lectures</b> i) Sanskrit Theatre ii) Greek Tragedy iii) Senecan Tragedy iv) Indian English Drama in Translation v) Structure of Elizabethan Theatre vi) Poetic Drama <b>Unit 2: A) Kalidasa:</b> <i>Shakuntala</i> <b>15 Lectures</b> OR <b>B) GirishKarnard: <i>The Fire and The Rain</i></b> <b>Unit 3: A) Aeschylus:</b> <i>Prometheus Bound</i> <b>15 Lectures</b> OR <b>B) Ben Jonson: <i>Volpone, the Fox</i></b>	<p>To acquaint the students with the amalgamation of theatrical techniques depicted in Sanskrit, Greek, and Kannada translation in English and the Elizabethan play, the above mentioned plays have been selected for studies.</p>

### Semester VI: Drama and Theatre

Course code- UGENG606

3 Credits Total

Lectures: 45

University Syllabus	Proposed Syllabus	Justification
<p><b>Unit 1: Literary Terms: 15 Lectures</b></p> <p>i) Problem Play            ii) Expressionism            iii) Theatre of the Absurd            iv) Angry Young Men Theatre            v) Make-up and Costume            vi) One Act Play</p> <p><b>Unit 2: A) O'Neill Eugene:</b>  <i>Desire under the Elms</i></p> <p>OR</p> <p>B) Ibsen Henrik: <i>An Enemy of the People</i></p>	<p><b>Unit 1: Literary Terms: 15 Lectures</b></p> <p>i) Problem Play            ii) Expressionism            iii) Theatre of the Absurd            iv) Angry Young Men Theatre            v) Make-up and Costume            vi) One Act Play</p> <p><b>Unit 2: A) Vijay Tendulkar:</b>  <i>Silence, the Court is in Session: 15 Lectures</i></p> <p>OR</p> <p>B) Ibsen Henrik: <i>An Enemy of the People</i></p>	<p>The concerned plays have been selected to keep the students wellacquainted with the cultural diversity in drama and theatre, with special emphasis on Indian, Norwegian, American and Russian plays.</p>

## Evaluation Pattern

**Semester End Evaluation Pattern** **(100 Marks)**

**A) Online Class Test** **: 20 marks**

Internal evaluation of 20 marks per semester has to undertake by the students with particular focus on any one topic assigned by the subject teacher. Students are to analyze a novel or play or short stories or poem not prescribed in the syllabus. (10 Marks for writing assignment and 10 marks for presentation oral or ppt)

**B) Written Assignment based on the topic apart from syllabus** **: 10 Marks**

**C) Oral Presentations/ Viva-voce / PPT** **: 10 Marks**

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

Q 1. (a) Essay type question on **Unit1** **15 Marks**

OR

(b) Short notes on **Unit 1** on Concepts (2 out of 4)

Q 2. Essay type question on Unit 2 (One out of two) **15 Marks**

Q 3. Essay type question on Unit 3 (One out of two) **15 Marks**

Q.4 Short Notes:

**A.** 1 out of 2 - Unit 2 **Marks 8**

**B.** 1 out of 2 - Unit 3 **Marks 7**

### Recommended Reading:

Allardyce Nicoll. *A History of English Drama* 3 Vol. Set. Cambridge: 1946.

Bentley, Eric. *The Theory of the Modern Stage: An Introduction to Theatre and Drama*.

London: Penguin Books, 1968.

Beth Osnes. Santa Barbara (ed.) *Acting: an International Encyclopedia*. California; Denver

Colorado : ABC-CLIO, c2001. Main Stack PN 2035 .O84 2001

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.

Brustein, Robert. *The Theatre of Revolt: An Approach to Modern Drama*. New York: Atlantic Monthly Press, 1965.

- Clark, Darest H. *A Study of Modern Drama*. Philadelphia: Century Books-Bindery, 1982.
- Frank, Marcie. *Gender, Theatre, and the Origins of Criticism: From Dryden to Manley*. Cambridge: Cambridge University Press, 2003.
- Fuchs, Elinor, and UnaChaudhuri. *Land/Scape/Theater: Theater-Theory/Text/Performance*: Ann Arbor: University of Michigan Press, 2002.
- Gascoigne, Bamber. *Twentieth Century Drama*: London: Hutchinson, 1967.
- Gassner, John. *Masters of Drama*. New York: Dover Publications, 1954.
- Jonathan Law, etc. Rev. and enlarged (ed.). *The new Penguin Dictionary of the theatre*. London: Penguin Books, 2001. Doe Reference PN 2035 .N474 2001
- Kobialka, Michal. *Of Borders and Thresholds: Theatre History, Practice, and Theory*. Minneapolis: University of Minnesota Press, 1999.
- Lumley, Fredrick. *New Trends in the Twentieth Century Drama: A Survey since Ibsen and Shaw*. Oxford: O.U.P, 1972.
- Malekin, Peter, and Ralph Yarrow. *Consciousness, Literature, and Theatre: Theory and Beyond*. New York: St. Martin's, 1997.
- Martin Harrison. *The Language of Theatre*. New York: Routledge, 1998. Main Stack PN 2035 .H297 1998
- McAuley, Gay. *Space in Performance: Making Meaning in the Theatre. Theater-Theory/Text/Performance*: Ann Arbor: University of Michigan Press, 1999.
- Michael Patterson. *The Oxford Dictionary of Plays*. Oxford; New York: Oxford University Press, c2005.
- Nicoll, Allardyce. *The Theatre and Dramatic Theory*: London: Harrap, 1962.
- Oscar Lee Brownstein and Darlene M. Daubert. *Analytical sourcebook of concepts in dramatic theory*. Westport, Conn.: Greenwood Press, 1981. Doe Reference PN 1631 .B7
- Rai, Rama Nand. *Theory of Drama: A Comparative Study of Aristotle and Bharata*: New Delhi: Classical Pub.Co. 1992.
- Rangacharya, Adya. *Introduction to Bharata's Natyasastra*. Delhi: MunshirmManoharlal Pub, Reprint 2005.
- Styan, J. L. *Modern Drama in Theory and Practice*. New York: Cambridge University Press, 1980.