

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

Sr. No.	Heading	Particulars
1	Title of Course	T.Y.B.A.
2	Eligibility for Admission	S. Y. B. A.
3	Passing Marks	40
4	Ordinances/Regulations (if any)	
5	No. of Years/Semesters	Two semester
6	Level	U.G.
7	Pattern	Semester
8	Status	Revised
9	To be implemented from Academic year	2018-2019

AC- / / 2018

Item No-



**Rayat Shikshan Sanstha's
KARMAVEER BHAURAO 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: 16th to 18th Century Literature

Paper V: Literary Theory and Practical Criticism

Paper VI: Grammar and the Art of Writing

Paper VII: 19th Century Literature

Paper VIII: 20th Century British Literature

Paper IX: Literature and Gender

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

Rayat Shikshan Sanstha's

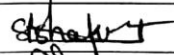

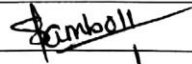


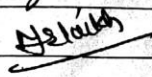
Karmaveer Bhaurao Patil College, Vashi
Sector 15 – A, Vashi, Navi Mumbai – 400703 (Maharashtra)

Evaluation Method for Approval

Sr. No.	Heading	Particulars
1	Class	T. Y. B. A.(English)
2	Eligibility for Admission	S. Y. B. A.
3	Name of the Courses	1. Paper-IV (16th to 18th Century English Literature) 2. Paper-V (Literary Theory and Practical Criticism) 3. Paper-VI (Grammar and the Art of Writing) 4. Paper-VII (19th Century English Literature) 5. Paper-VIII (20 th Century British Literature) 6. Paper-IX (Literature and Gender)
4	Passing Marks	35/40
5	Evaluation	60 marks for semester exam + 40 marks for Internal Evaluation
6	Number of Semesters	01/02/03/04
7	Level	UG
8	Pattern	Semester
9	Status	Revised
10	To be implemented from the academic year	2018-19

Date: 16/07/2018

The attached Evaluation Method was approved by the undersigned authority of BOS.

Sr. No.	Name	Position	Signature
1	Dr. Shaikh Shakil Jilani	Chairman	
2	Dr. Shivaji S. Sargar	VC Nominee	
3	Mr. B. P. Pawar	Member	
4	Mr. Tamboli Javed Gani	Member	
5	Dr. Ajit Magdum	Member	
6	Dr. Samadhan Mane	Member	
7	Dr. Sagar Sadasiv Waghmare	Member	
8	Mrs. Nazneen Jalal Shaikh	Member	

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

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: 16th to 18th Century English Literature – I

4 Credits

Total Lectures: 60

Course Code: UGENG501

Unit 1: Important Concepts & Terms:

20 Lectures

A. The Elizabethan Age (1550-1603)

- i) Renaissance, Humanism and Reformation.
- ii) Elizabethan Poetry – Sonnets, Epic and Pastoral
- iii) Elizabethan Drama
- iv) University Wits.

B. The Jacobean Period (1603-1650)

- i) Characteristics of the Jacobean Period
(Major influences and its impact on literature)

- ii) Metaphysical Poetry
- iii) Jacobean Drama- (Revenge Tragedy and Comedy)

Unit 2: William Shakespeare: Hamlet/Merchant of Venice **20 Lectures**

Unit 3: Selected Verse from the Elizabethan and Jacobean periods. **20 Lectures**

Elizabethan Period:

- a. Sir Philip Sidney from Astrophel and Stella sonnet sequence.
Sonnet 37 “My mouth doth water and my breast doth swell”.
39 “Come Sleep! O Sleep, the certain knot of peace”.

b. Edmund Spenser: from The Shepheardes Calender

- “April Eclogue”.
- “November Eclogue”.

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”

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”.

Semester VI: 16th to 18th Century English Literature –II

04 Credits

Total Lectures: 60

Course Code: UGENG 601

Unit 1: Background and Important Concepts: **20 Lectures**

A. The Restoration Period (1660-1700)

- i) Characteristics of Restoration Period
(Major events of the age and their impact on literature)

- ii) Restoration Poetry- (Epic, Mock epic, Satire)
- iii) Restoration Drama- Comedy of Manners, Heroic Tragedy
- iv) Diary Writing

B. Neo-Classical Period (1700-1798)

- i) Neo-Classical/Augustan
- ii) Age of Satire
- iii) Rise of the Periodical Essay and the Novel

Unit 2: Oliver Goldsmith: She Stoops to Conquer

20 Lectures

Unit 3: Selected Verse

20 Lectures

Restoration Period:

a. John Milton: from Paradise Lost Book I

(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?

(315-356) 315- Of Hell resounded: 'Princes, Potentates.

356- Forthwith, from every squadron and each band.

b. Alexander Pope: The Rape of the Lock- Canto II Lines 1-54

(1) Not with more Glories, in th' Etherial Plain,

(54) Th' impending Woe sate heavy on his Breast

c. John Dryden: "The Fire of London"

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. 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. 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)
16. Jack, Ian. Augustan Satire: Intention and Idiom in English Poetry 1660-1750 (OUP, 1978)
17. Roger. The Penguin History of English Literature: Dryden to Johnson. Vol.4, (Penguin, 1993)
18. Probyn, Clive T.English Fiction of The Eighteenth Century 1700-1789 (Longman Literature in English Series, 1987)
19. Novak, Maximillian E. Eighteenth Century English Literature, (Macmillan, 1983)
20. Sambrook, James.The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789. (Longman Literature in English Series, 1986)
21. Sutherland, James. A Preface to Eighteenth Century Poetry, (OUP, 1975).

Syllabus Prepared by:

Sr. No.	Name	Position
1	Dr. Shaikh Shakil Jilani	Chairman
2	Dr. Shivaji S. Sargar	VC Nominee
3	Mr. B. P. Pawar	Member
4	Mr. Tamboli Javed Gani	Member
5	Dr. Ajit Magdum	Member
6	Dr. Samadhan Mane	Member
7	Mrs. Nazneen Jalal Shaikh	Member
8	Dr. Satish Saykar	Member

Rayat Shikshan Sanstha's
Karmaveer Bhaurao Patil College, Vashi

Syllabus for T.Y.B.A. English Paper IV
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
2. Scheme of Examination	: 60+40 (Semester End Exam + Internal Evaluation)
3. Special notes, if any	: No
4. Eligibility, if any	: SYBA
5. Special Ordinances / Resolutions if any	: 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

UNIT I: Critical Terms (15 lectures)

(i) Simile, (ii) Imagery, (iii) Symbol, (iv) Paradox, (v) Ambiguity, (vi) Myth

UNIT II: Nature and Function of Literature (15 lectures)

- i. Literature as Imitation (Plato-Aristotle debate)
- ii. Literature and Imagination (the Romantic Idea of the Imagination)
- iii. Literature as an expression of the writer's personality
- iv. Function of Literature (aesthetic, moral and cognitive functions)

UNIT III: Nature and function of Literary Criticism (15 lectures)

- i. Nature of Literary Criticism
- ii. Functions of Literary Criticism (Explication, Analysis, Interpretation, Evaluation, Theorizing)
- iii. A survey of the Role of a Critic

UNIT IV: Practical Criticism: Scansion (15 lectures)

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-on lines, elision, caesura and other basic concepts of versification. (5 marks for scanning and identifying the base metre, 4 marks for identifying modulations and other metrical peculiarities and 1 mark for rhyme scheme)

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

UNIT I: Literary Movements (15 lectures)

- i. Classicism,
- ii. Romanticism,
- iii. Realism,
- iv. Naturalism,
- v. Symbolism,
- vi. Aestheticism

UNIT II: Critical Approaches: (15 lectures)

- i. New Criticism
- ii. Structuralism
- iii. Psychoanalytic Criticism
- iv. Archetypal Criticism

UNIT III: Critical Approaches (15 lectures)

- i. Marxist Criticism
- ii. Feminist Criticism
- iii. Postcolonial Criticism
- iv. Eco Criticism

UNIT IV: Practical Criticism (15 lectures)

Critical Appreciation of an 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.

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, 1971
- Ashcroft, 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.
- Eagleton, Terry. *Literary Theory*. London: Basil Blackwell, 1983.
- 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.
- Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford: OUP, 1999.
- Enright, D.J. and Chickera, E. *English Critical Texts*. Delhi: Oxford University Press, 1962.
- Fowler, Roger (ed.) (rev.) *A Dictionary of Modern Critical Terms*. London: Routledge & Kegan Paul, 1987.
- Frye, Northrop. "The Archetypes of Literature." *The Norton Anthology: Theory and Criticism*. Ed. Vincent B. Leitch. New York: Norton, 2001.
- Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.

Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.

Jump, John (ed.) *Critical Idiom Series*. Metheun.

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.

Syllabus sub-committee:

Sr. No.	Name	Position
1	Dr. Shaikh Shakil Jilani	Chairman
2	Dr. Shivaji S. Sargar	VC Nominee
3	Mr. B. P. Pawar	Member
4	Mr. Tamboli Javed Gani	Member
5	Dr. Ajit Magdum	Member
6	Dr. Samadhan Mane	Member

7	Mrs. Nazneen Jalal Shaikh	Member
8	Dr. Satish Saykar	Member

Rayat Shikshan Sanstha's

Karmavir Bhaurao Patil College, Vashi

Syllabus for T.Y.B.A. English

Semester V & VI

Course: B. A. English

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
2. Scheme of Examination	: 60+40 (Semester End Exam + Internal Evaluation)
3. Special notes, if any	: No
4. Eligibility, if any	: SYBA
5. Special Ordinances / Resolutions if any	: 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

Unit I: Phonetics and Morphology

15 lectures

A. Phonetics

- Phoneme and its distinctive features
- English Vowels and Consonants (Difference between BRP and Indian English)
- Diphthongs
- Consonant Clusters
- Transcription using phonetic script

B. Morphology

- Morph, Allomorph and Vowel Mutation
- Free and Bound Morphemes
- Root and stem
- Inflection and Derivation
- Morphological Analysis

Unit 2: Grammar: Words and Phrases

15 lectures

- Open word classes: nouns, adjectives, verbs, adverbs
- Closed word classes: pronouns, determiners, operator verbs, prepositions, conjunctions, enumerators, interjections
- Noun Phrase, Genitive Phrase, Prepositional Phrase, Adjective Phrase and Adverb Phrase
- Verb Phrase

Unit 3: Art of Writing

15 lectures

1. Art of writing short story
2. Art of writing one act play
3. Art of writing sonnet, ballad and elegy

Evaluation Pattern

A) Internal Assessment:

40 marks

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) Semester End Examination Pattern

60 Marks

- Q.1 . Phrase analysis 15 marks
- Q.2 a. Verb Phrases 06 marks
- b. Morphological analysis 09 marks
- Q.3 a. Stress Marking and Intonation 06 marks
- b. Transcription 09 marks

Q. 4. Essay type questions 1/3

15marks

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

3 Credits

Total Lectures: 45

Course Code: UGENG 603

Unit I: Grammar

20 lectures

I. Clauses:

- Clause elements and subject –verb concord
- Basic clause patterns
- Types of clauses : finite – non-finite (tensed – tenseless), independent – dependent (Main – Subordinated)
- Kinds of subordinate clause : Noun clause, Prepositional Clause , Relative clause , Adverb Clause, Comparative Clause
- Co-ordinate Clauses

II. Sentences:

- Basic and Derived structures
- Following rules to be studied – Fronting, Inversion, Passive reconsideration, Substitution of PP for Indirect Object, Tag Questions, Postponement of the post-modifier, Cleft Sentence, Existential Sentence and Extraposition.

Unit 2: Types/ Domains of Writing

10 lectures

- Argumentative/ reflective writing
- Analytical writing
- Creative / Figurative writing
- Advertisement /Body Copy writing

Unit 3: Art of Writing

15 lectures

1. Art of writing novel
2. Art of writing play
3. Art of writing ode, satire and epic

Evaluation Pattern

A) Internal Assessment:

40 marks

- | | |
|---|----------|
| 1. Writing a Literary Passage (creative/ figurative) of about 250-300 words | 10 Marks |
| 2. Writing an advertisement copy on the basis of facts | 10 Marks |
| 3. Class Test on a prescribed on units | 20 Marks |

B) Semester End Examination Pattern 60 Marks

- | | |
|--|----------|
| Q 1. Identifying elements of the Clause (SPOCA) | 15 marks |
| Q 2. a. Identifying MCL and SCL | 06 marks |
| b. Basic and Derived Structures | 09 marks |
| Q. 3. a. Identifying errors in the given passage. | 07 marks |
| b. Rewriting the passage to make it more fluent and coherent. | 08 marks |
| Q.4. Forming a thesis statement on the given topic (1 out of 3) and developing it in about 150 words and specifying its rhetorical structures. | 15 marks |

Prescribed Text:

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

Additional Reading:

- Quirk, R. and Greenbaum. S. *A University Grammar of English*, Longman, 1973
- Rajimwale, Sharad. *Elements of General Linguistics, Vol. I*, New Delhi: Rama Brothers
- Varshney, Dr. R.L. *An Introductory Text Book of Linguistics and Phonetics*, New Delhi: Prakash Book Depot

Recommended Books for Further Reading:

- Payne, Lucile Vaughan. *The Lively Art of Writing*. New York: Mentor, 1969
- Kleiser, Grenville. *The Art of Writing*. New Delhi: A P H, 2011
- Trimble, John R. *Writing with Style, Conversations on the Art of Writing*. New Jersey: Prentice Hall, 1975
- Bailey, Stephen. *Academic Writing: A Handbook for International Students*. New York: Routledge, 2011
- Huddleson, Rodney and Pullum, Geoffrey. *A Student's Introduction to English Grammar*. New Delhi: Cambridge University Press, 2005
- 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)

Syllabus sub-committee:

Sr. No.	Name	Position
1	Dr. Shaikh Shakil Jilani	Chairman
2	Dr. Shivaji S. Sargar	VC Nominee
3	Mr. B. P. Pawar	Member
4	Mr. Tamboli Javed Gani	Member
5	Dr. Ajit Magdum	Member
6	Dr. Sagar Sadasiv Waghmare	Member
7	Mrs. Nazneen Jalal Shaikh	Member

.....

Rayat Shikshan Sanstha's
Karmaveer Bhaurao Patil 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 2018-2019**

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
2. Scheme of Examination	: 60+40 (Semester End Exam + Internal Evaluation)
3. Special notes, if any	: No
4. Eligibility, if any	: SYBA
5. Special Ordinances / Resolutions if any	: No

Syllabus for TYBA
Course: 19th 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. View literary works in their dynamic interface with the background
2. Understand the literature of the 19th century as a complex outcome of artistic, intellectual and socio-political cross-currents
3. Appreciate poetry as mirroring private personality, protest and subsequently, public concerns
4. Development of the Victorian Novel as informed by Victorian morality as well as by larger democratic processes
5. 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

The Romantic Revival (1798-1832)

Unit I: A. Background:

20 Lectures

- Romanticism as a reaction to Neo-classicism
- Influence of Rousseau and French Revolution
- Survey of Literature: Novel, Poetry and Prose (Types, Trends and Characteristics)
- Rise of women writers in the period

B. Concepts:

- Romanticism : Features
- Romantic Imagination
- German Transcendentalism
- The Gothic Revival
- Medievalism
- Pantheism

Unit II: Poetry: Selected Verse from the Romantic Period:

20 Lectures

- William Blake : ‘The Divine Image’ from *Songs of Innocence* and ‘The Human Abstract’ from *Songs of Experience*
- William Wordsworth : ‘Lines Written in Early Spring’ and ‘Lucy Gray’
- Samuel Taylor Coleridge : ‘Kubla Khan’
- Lord Byron : ‘Darkness’
- P.B. Shelley : ‘Ozymandias’
- John Keats: : ‘On First Looking into Chapman’s Homer’ and ‘Ode to Psyche

Unit III:

20 Lectures

A. Novel: Jane Austen: *Emma*

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

4 Credits

Total Lectures: 60

Course Code: UGENG604

The Victorian Age (1837 -1901)

Unit I: A. Background

20 Lectures

- Effects of Industrial Revolution
- Middle class complacency and the rise of the working class
- Age of Science, Age of Faith and Doubt (the Victorian Dilemma)
- Survey of Literature of the period: Types, features and development (Novel, Poetry and Prose)

B. Concepts

- Utilitarianism
- Darwinism
- Victorian Concept of Morality
- Aestheticism
- Pre-Raphaelitism
- The Oxford Movement
- Bildungsroman and the Victorian Novel

Unit II: Poetry: Selected Verse from the Victorian Period:

20 Lectures

- Alfred Tennyson: From *In Memoriam* Lyric 7: 'Dark house, by which once more I stand' and Lyric 54: 'Oh, yet we trust that somehow good'
- Robert Browning : 'Porphyria's Lover' and 'Fra Lippo Lippi'
- Elizabeth Barrett Browning: *Sonnets from the Portuguese*: 'Sonnet 21': 'Say over again, and yet once over again'
- Matthew Arnold : 'The Forsaken Merman'
- Dante Gabrielle Rosetti : 'The Cloud Confines'
- Thomas Hardy : 'Channel Firing' and 'Dead Man Walking'

Unit III: Essays:

20 Lectures

- John Newman: From *The Idea of a University*

- Discourse V ‘Knowledge its Own End’
- John Ruskin: From *Sesame and Lilies* ‘Of Kings’ Treasuries’ and ‘From the Queens’ Gardens’

Evaluation Pattern

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

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.
- Feldman, Paula R. *British Women Poets of the Romantic Era*. John Hopkins UP 1977
- Fletcher, Ian (ed). *British Poetry and Prose, 1870-1905*, Oxford University Press, 1987.
- Fraiman, Susan. *Unbecoming Women: British Women Writers and the Novels of Development*. Columbia UP, 1993.
- Franklin, Caroline. *The Female Romantics Nineteenth Century Women Novelists and Byronism*. Routledge, 2012.
- Fukuda, Tsutomu. *A Study of Charles Lamb's Essays of Elia*, Hokuseido Press, 1964.

Ginsburg, Michael P. *Economies of Change: Form and Transformation in the Nineteenth-Century Novel*. Stanford UP, 2006.

G.K. Chesterton. *The Victorian Age in Literature*, Stratus Book Ltd., 2001.

Hazlitt, William. *Table-Talk: Essays on Men and Manners*, Anodos Books, 2017.

Heath, Duncan and Judy Boreham. *Introducing Romanticism*. Icon Books Ltd., 1999.

Houck, James A. *William Hazlitt: A Reference Guide*. G.K. Hall, 1977, 2013.

Hochman, Baruch and Ilja Wachs. 'Straw People, Hollow Men, and the Postmodernist Hall of Dissipating Mirrors: The Case of "David Copperfield"' *Style*, Vol. 24, No. 3, Fall 1990, pp. 392-407.

Hughes, Felicity. "Narrative Complexity in David Copperfield", *ELH*, Vol. 41, No. 1, Spring, 1974, pp. 89-105.

J. B. "David Copperfield: From Manuscript to Print". *The Review of English Studies*, Vol. 1, No. 3, Jul., 1950, pp. 247-251.

Jordan, John O. *The Cambridge Companion to Charles Dickens*. Cambridge University Press, 2001.

Keynes, Geoffrey. *Selected Essays of William Hazlitt: 1778 to 1830*. Read Books Ltd., 2013.

Kilgour, Maggie. *The Rise of the Gothic Novel*. Routledge, 1995.

Killham, John. *Critical Essays on the Poetry of Tennyson*. Routledge Chapman and Hall, London, 1960.

Kincaid, James R. 'Dickens's Subversive Humor: David Copperfield', *Nineteenth-Century Fiction*, Vol. 22, No. 4, Mar., 1968, pp. 313-329.

Kincaid, James R. 'Symbol and Subversion in "David Copperfield"' *Studies in the Novel*, Vol. 1, No. 2, *Charles Dickens*, summer 1969, pp. 196-206.

William Hazlitt: *Selected Essays*. Edited by M.G. Gopalkrishnan, Macmillan, 2006.

Lamb, Charles. *Essays of Elia* edited by Hailward N.L. and Hill S.C., Macmillan Company of India Ltd., 1977.

Levine, Michael P. *Pantheism: A non-theistic concept of deity*. Routledge, 1994.

Lodge, David, *Jane Austen Emma: A Casebook*, Macmillan, 1991.

Lougy, Robert E. Dickens and the Wolf Man: Childhood Memory and Fantasy in "David Copperfield" *PMLA*, Vol. 124, No. 2, Mar., 2009, pp. 406-420.

- Manheim, Leonard F. "The Personal History of David Copperfield: A Study in Psychoanalytic Criticism", *American Imago*, Vol. 9, No. 1, April 1952, pp. 21-43.
- McCalm, Ian. *An Oxford Companion to the Romantic Age*, Oxford University Press, 1999.
- Macdonald, Tara. "red-headed animal': Race, Sexuality and Dickens's Uriah Heep" *Critical Survey*, Vol. 17, No. 2, Dickens and Sex, 2005, pp. 48-62.
- McGowan, John P. "David Copperfield: The Trial of Realism". *Nineteenth-Century Fiction*, Vol. 34, No. 1, Jun., 1979, pp. 1-19.
- Maxwell, Richard, and Katie Trumpener. *The Cambridge Companion to Fiction in the Romantic Period*. Cambridge University Press, 2008.
- Miles, Robert. *Gothic writing 1750–1820-A genealogy*. Manchester University Press. 2002.
- Mill, John Stuart. *On Liberty*. Longmans, 1921.
- Mahoney, Charles. *A Companion to Romantic Poetry*. Blackwell Publishing Ltd., 2011.
- Mahoney, John (ed.) *The English Romantics: Major Poetry & Critical Theory*. D.C. Health & Co., 1978.
- Morgan, Susan J. "Emma Woodhouse and the Charms of Imagination." *Studies in the Novel* 7.1 (1975): 33-48.
- Morini, Massimiliano. "Point of View in First-Person Narratives: A Deictic Analysis of *David Copperfield*" *Style*, Vol. 45, No. 4, Winter, 2011, pp. 598-618.
- Mundhenk, Rosemary. 'Dickens' Manipulation of the Reader in "David Copperfield"' *CEA Critic*, Vol. 48, No. 1, Fall 1985, pp. 5-16.
- Natarajan Uttara, Paul Tomlin and Duncan Wu ed. *Metaphysical Hazlitt Bicentenary Essays*, Routledge, 2005.
- Natarajan, Uttara. *The Romantic Poets*, Blackwell Publishing, 2008.
- Nayar, Pramod K. *The English Romantic Poets: An Anthology*, Orient Blackswan 2013.
- Needham, Gwendolyn B. *The Undisciplined Heart of David Copperfield, Nineteenth-Century Fiction*, Vol. 9, No. 2, Sep., 1954, pp. 81-107.
- Newman, John. *The Idea of a University*. University of Notre Dame Press, 1982.
- Nord, Deborah E. *Walking the Victorian Streets: Women, Representation and City*. Cornell UP, 1995.
- O'Flinn, Paul. *How to Study Romantic Poetry*, Palgrave, 2001.

Ohi, Kevin. "Autobiography and "David Copperfield's Temporalities of Loss" *Victorian Literature and Culture*, Vol. 33, No. 2, 2005, pp. 435-449.

O’Gorman, Francis. *A Concise Companion to the Victorian Novel*. Blackwell Publishing Ltd., 2005.

Pearlman, E. "David Copperfield Dreams of Drowning" *American Imago*, Vol. 28, No. 4 Winter 1971, pp. 391-403.

Poole Adrian. *Great Shakespeareans Lamb, Hazlitt, Keats*, Bloomsbury, 2014.

Randel, Fred V. *The World of Elia: Charles Lamb's Essayistic Romanticism*. Kennikat Press, 1975.

Rena-Dozier, Emily. "Re-gendering the Domestic Novel in "David Copperfield"" *Studies in English Literature, 1500-1900*, Vol. 50, No. 4, Autumn 2010, pp. 811-829.

Said, Edward W. *Culture and Imperialism*. Vintage Book, Random House Inc., 1993.

Schneider Joanne, *The Age of Romanticism*, Greenwood Press, 2005.

Schuster, Selina. *An Analysis of Childhood and Child Labour in Charles Dickens' Works: David Copperfield and Oliver Twist*. Anchor Academic Publishing, 2014.

Simon, Irène. "David Copperfield: A Künstlerroman?" *The Review of English Studies*, Vol. 43, No. 169, Feb., 1992, pp. 40-56.

Southam, B.C. (ed) *The Critical Heritage to Jane Austen, Vol @ 1870-1940*. Routledge, 2012.

Stone, Harry. "Fairy Tales and Ogres: Dickens' Imagination and "David Copperfield"" *Criticism*, Vol. 6, No. 4 (Fall 1964), pp. 324-330.

Titolo, Matthew. "The Clerks' Tale: Liberalism, Accountability, and Mimesis in "David Copperfield"" *ELH*, Vol. 70, No. 1, Spring, 2003, pp. 171-195.

Waldron, Mary. *Jane Austen and the Fiction of her Time*. Cambridge University Press. 2001.

Warwick, Alexandra, Martin Willis, *The Victorian Literature Handbook*, Continuum, 2008.

Welsh, Alexander. *From Copyright to Copperfield - The Identity of Dickens*. Harvard University Press, 1987.

Wheeler, M., *English Fiction of the Victorian Period, 1830-90*, 2nd ed., Longman, 1994.

Whelan, Lara Baker. *Class, Culture and Suburban Anxieties in the Victorian Era*. Routledge, 2010.

Whelan, Maurice. *In the Company of William Hazlitt: Thoughts for the 21st Century*, Merlin Press, 2005.

William T. Lankford "The Deep of Time": Narrative Order in David Copperfield', *ELH*, Vol.46, No. 3, Autumn, 1979, pp. 452-467

Wollstonecraft, Mary. *A Vindication of the Rights of Woman*, Penguin Books Ltd.,2004.

Wolfson, Manning, (ed). *The Longman Anthology of British Literature*, Volume 2 A. Fifth Edition. New York: Longman, 2012.

Womack Kenneth and William Baker. *A Companion to the Victorian Novel*, 2002.

Syllabus sub-committee:

Sr. No.	Name	Position
1	Dr. Shaikh Shakil Jilani	Chairman
2	Dr. Shivaji S. Sargar	VC Nominee
3	Mr. B. P. Pawar	Member
4	Mr. Tamboli Javed Gani	Member
5	Dr. Ajit Magdum	Member
6	Dr. Sagar Sadasiv Waghmare	Member
7	Mrs. Nazneen Jalal Shaikh	Member

.....

Rayat Shikshan Sanstha's
Karmaveer Bhaurao Patil College, Vashi

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

Course: Core Paper

Course Title: 20th Century British Literature

**Choice Based Credit, Grading and Semester System with effect from the
academic year 2018-2019**

1. Syllabus as per Credit Based System:

i) Name of the Programme	: T. Y. B. A. English
ii) Course Code	:
iii) Course Title	: 20 th 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
2. Scheme of Examination	: 60+40 (Semester End Exam + Internal Evaluation)
3. Special notes, if any	: No
4. Eligibility, if any	: SYBA
5. Special Ordinances / Resolutions if any	: 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) Understand the literary genres, trends and movements in 20th Century British Literature;.
- 2) 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

Unit 1: Background Topics

20 Lectures

1. Modernism
2. Imagism
3. Symbolism
4. War Poetry
5. Movement Poets
6. Poetic Drama
7. Social Realism and its impact on English Drama
8. The Theatre of the Absurd

Unit 2: Drama

20 Lectures

JOHN OSBORNE: *Look Back in Anger* (1956)

Unit 3: Poetry

20 Lectures

1. T.S. ELIOT: i) 'The Hippopotamus' ii) 'Portrait of a Lady'
2. W. B. YEATS: i) 'The Second Coming' ii) 'A Prayer for My Daughter'
3. W.H. AUDEN : i) 'The Shield of Achilles' ii) 'In Memory of W.B. Yeats'
4. WILFRED OWEN : i) 'Insensibility' ii) 'Strange Meeting'

Semester VI: 20th Century British Literature – II

4 Credits

Total Lectures: 60

Course Code: UGENG605

Unit 1: Background Topics:

20 Lectures

1. Feminism in Modern Literature
2. Psychological Novel
3. The rise of Science Fiction
4. Post World War II Novel
5. Political Satire/Allegory as rising literary trends
6. Imperialism and Post colonialism in Modern British Fiction
7. Existentialism and Modern British Literature

Unit 2: Novel:

20 Lectures

GEORGE ORWELL: *1984* (1949)

Unit 3: Short stories :

20 Lectures

- 1) JAMES JOYCE: *Eveline*
- 2) ROALD DAHL: *Lamb to the Slaughter*
- 3) GRAHAM GREENE: *The Invisible Japanese Gentleman*
- 4) ANGELA CARTER: *The Courtship of Mr. Lyon*

Evaluation Pattern

Total Evaluation for each semester

: 100 Marks

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

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. .
- Kendall, Tim (ed.). *Poetry of the First World War: An Anthology*. Oxford: Oxford University Press, 2013. Print.
- Kermode, Frank and John Hollander. *The Oxford Anthology of English Literature Volume Six:Modern British Literature*. London: Oxford University Press, 1973. Print.
- Khogeer, AfafJamil(ed.). *The Integration of the Self: Women in the Fiction of Iris Murdoch and Margaret Drabble*. New York: University Press of America,2005. Print.
- Lee-Brown, Patrick. *The Modernist Period: 1900 – 1945*. London: Evans, 2003. Print.
- Lewis, Peter. *George Orwell: The Road to 1984*. London: Heinemann, 1981.

Print.

- Luprecht, Mark (ed.). *Iris Murdoch Connected: Critical Essays on Her Fiction and Philosophy* Knoxville: The University of Tennessee Press, 2014. Print.
- Morgan, Margery M. *The Shavian Playground: All Exploration of the Art of George Bernard Shaw*. London: Methuen & Co Ltd, 1972. Print.
- Murdoch, Iris. *The Black Prince*. New York: Penguin, 1973. Print.
- Nelson, Gerald. *Changes of the Heart: A Study of the Poetry of W.H. Auden*. Berkeley and Los Angeles: University of California Press, 1969. Print.
- Orwell, George. *The Complete Novels*. London: Penguin, 2000. Print.
- Osborne, John. *Look Back in Anger (3rd ed.)*. London: Faber and Faber, 1983. Print
- Shaw, George Bernard. *Saint Joan*. Toronto: Penguin Books Canada, 2003. Print.
- Sierz, Aleks. *John Osborne's Look Back in Anger: Modern Theatre Guides*. London and New York: Continuum, 2008. Print.
- Smith, Stan (ed.). *The Cambridge Companion to W.H. Auden*. Cambridge, New York, Madrid, Cape Town and Melbourne: Cambridge University Press, 2004. Print.
- Steinhoff, William R. *George Orwell and the Origins of 1984*. Ann Arbor: University of Michigan Press, 1976. Print.
- Stevenson, Randall. *A Reader's Guide to the Twentieth-Century Novel in Britain*. Lexington: The University Press of Kentucky, 1993. Print.
- Tyson, Brian. *The Story of Shaw's Saint Joan*. Montreal: McGill Queen's University Press, 1982. Print.
- Unterecker, John. *A Reader's Guide to William Butler Yeats*. London and New York: Thames and Hudson, 1959. Print.
- Unterecker, John (ed.). *Yeats: A Collection of Critical Essays*. Eaglewood Cliffs, New Jersey: Prentice-Hall Inc., 1963. Print.
- Wandor, Michelene. *Post-War British Drama: Looking Back in Gender*.

- London: Routledge, 2001. Print.
- Walter, Matthew George. *The Penguin Book of First World War Poetry*. London: Penguin, 2006. 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.
- Wilson, Colin. *The Angry Years: The Rise and Fall of Angry Young Men*. New York: Pavilion Books, 2014. 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

Syllabus sub-committee:

Sr. No.	Name	Position
1	Dr. Shaikh Shakil Jilani	Chairman
2	Dr. Shivaji S. Sargar	VC Nominee
3	Mr. B. P. Pawar	Member
4	Mr. Tamboli Javed Gani	Member
5	Dr. Ajit Magdum	Member
6	Dr. Sagar Sadasiv Waghmare	Member



Rayat Shikshan Sanstha'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

Rayat Shikshan Sanstha's
Karmaveer Bhaurao Patil College, Vashi
Sector-15-A, Vashi, Navi Mumbai-400703 (Maharashtra)
Syllabus for Approval

Sr.No.	Headings	Particulars
1	Class	TYBA
2	Eligibility for admission	SYBA
3	Name of the course	Drama and Theatre
4	Passing Marks	40
5	Evaluation	60 marks for semester +40 marks for internal evaluation
6	Number of Semesters	02
7	Level	UG
8	Pattern	Semester
9	Status	Revised
10	To be implemented from the academic year	2020-21

Date: 24.09.2019

The attached syllabus was approved by the undersigned authority of BOS:

Sr. No.	Name	Designation	Position	Sign
1	Dr. Shaikh Shakil Jilani	Asst. Professor	Chairman	
2	Dr. Shivaji S. Sargar	Professor and Head University of Mumbai	VC Nominee	
3	Mr. B. P. Pawar	Assoc. Professor	Member	
4	Mr. Tamboli Javed Gani	Asst. Professor	Member	
5	Dr. Ajit Magdum	Director, Anvyay Foundation	Member	
6	Dr. Samadhan Mane	Asst. Professor	Member	
7	Mrs. Nazneen Jalal Shaikh	Anchor and Event Manager	Member	
8	Dr. Satish Saykar	Asst. Professor	Member	

1. Syllabus as per Credit Based System:

i) Name of the Programme	: T. Y. B. A. English
ii) Course Code	:UGENG506
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
2. Scheme of Examination	: 60+40 (Semester End Exam + Internal Evaluation)
3. Special notes, if any	: No
4. Eligibility, if any	: SYBA
5. Special Ordinances / Resolutions if any	: 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

Unit 1: Literary Terms

15 Lectures

- i) Sanskrit Theatre
- ii) Greek Tragedy
- iii) Senecan Tragedy
- iv) Indian English Drama in Translation
- v) Structure of Elizabethan Theatre
- vi) Poetic Drama

Unit 2:

A) **Kalidasa:** *Shakuntala*

15 Lectures

OR

B) **Girish Karnard:** *The Fire and The Rain*

Unit 3:

A) **Aeschylus:** *Prometheus Bound*

15 Lectures

OR

B) **Ben Jonson:** *Volpone, the Fox*

Semester VI: Drama and Theatre

Course code- UGENG606

3 Credits Total

Lectures: 45

Unit 1: Literary Terms:

15 Lectures

- i) Problem Play
- ii) Expressionism
- iii) Theatre of the Absurd
- iv) Angry Young Men Theatre
- v) Make-up and Costume
- vi) One Act Play

Unit 2:

15 Lectures

A) **Vijay Tendulkar:** *Silence, the Court is in Session*

OR

B) **Ibsen Henrik:** *An Enemy of the People*

Unit 3:

(15 Lectures)

A) Albee Edward: *The Zoo Story*

OR

B) Chekhov Anton: *The Proposal*

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 4 **Marks 8**

B. 1 out of 2 - Unit 4 **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, Darent 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.

Taylor, Russell John: *Anger and After: Guide to the New British Drama*. London: Eyre Methune, 1977.

Williams, Raymond .*Drama from Ibsen to Brecht* .London: Penguin

