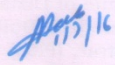


UNIVERSITY OF MUMBAI
No. UG/24 of 2016-17

CIRCULAR:-

A reference is invited to the Syllabi relating to the Master of Arts (M.A) degree programme **vide** this office Circular No. UG/21 of 2013-14 , dated 9th May, 2013 and the Head, University Department of English and the Principals of affiliated Colleges in Arts are hereby informed that the recommendation made by Board of Studies in English has been accepted by the Academic Council at its meeting held on 23rd May, 2016 **vide** item No. 4.10 and that in accordance therewith, the revised syllabus as per the Credit Based Semester and Grading System for the Master of Arts (M.A) programme in the Course of English, (Sem. I & IV), which is available on the University's web site (www.mu.ac.in) and that the same has been brought into force with effect from the academic year 2016-17.

MUMBAI – 400 032
1st July, 2016
To,


(Dr.M.A.Khan)
REGISTRAR

The Head, University Department of English and the Principals of affiliated Colleges in Arts.

A.C/4.10/23/05/2016

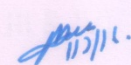
No. UG/24-A of 2016-17

MUMBAI-400 032

1st July, 2016

Copy forwarded with compliments for information to:-

- 1) The Dean, Faculty of Arts,
- 2) The Chairperson, Board of Studies in English,
- 3) The Professor-cum-Director, Institute of Distance and Open Learning (IDOL),
- 4) The Director, Board of College and University Development,
- 5) The Controller of Examinations,
- 6) The Co-Ordinator, University Computerization Centre.


(Dr.M.A.Khan)
REGISTRAR

P.T.O.

UNIVERSITY OF MUMBAI



Revised Syllabus for the M.A.

Programme : M.A

Course : English

Semester I & IV

(As per Credit Based Semester and Grading System with effect from the academic year 2012–2013 for Semester I & II and from the academic year 2013-14 for Semester III & I

University of Mumbai
Syllabus for M.A. English Programme:
M.A. Part I

Course : Literary Theory and Criticism

(Credit Based Semester and Grading System with effect from the academic year,
2012-13)

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

- i) Name of the Programme : M.A.
- ii) Course Code : PAENG101 &
PAENG 201
- iii) Course Title : **M.A Part I : Literary Theory and Criticism**
Papers I & II
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 06 vii) No. of lectures
per Unit : 15 viii) No. of lectures per week : 04
2. Scheme of Examination : 4 Questions of 15 marks each
3. Special notes , if any : No
4. Eligibility , if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

MA English (Regular) Part One

Title of the Course: Literary Theory and Criticism (Paper One: Aristotle to Formalism and Paper Two: Structuralism onwards)

(to be implemented from 2012-2013 onwards)

Objectives of the Course

- 1) To introduce the learners to a wide range of critical methods and literary theories
- 2) To enable them to use the various critical approaches and advanced literary theories
- 3) To enhance their analytical skills
- 4) To enable them to mobilize various theoretical parameters in the analysis of literary and cultural texts
- 5) To familiarize the learners with the trends and cross-disciplinary nature of literary theories
- 6) To introduce them to the conventions of research papers

Semester One: Literary Theory and Criticism – Paper I: Aristotle to Formalism Course code- PAENG101 6 Credits
--

Lectures: 60

Unit 1: Classical/Neoclassical Theories:

1. Aristotle – *Poetics*
2. Samuel Johnson – “Preface to Shakespeare” (from *English Critical Texts*) (08 Lectures)

Unit 2: Romantic Theories:

1. Samuel Taylor Coleridge– *Biographia Literaria* (Chapter XVII and Chapter XVIII)
 2. Percy Bysshe Shelley– “A Defence of Poetry” (07 Lectures)
- (Both are from *English Critical Texts*)

Unit 3: Indian Aesthetics/Literary Theories

1. S. N. Dasgupta – “The Theory of Rasa”

2. S. K. De – “Kuntaka’s Theory of Poetry: Vakrokti” (08 lectures)

(Both the essays are from *An Introduction to Indian Poetics*)

Unit 4: Formalism and New Criticism

1. Cleanth Brooks – “Language of Paradox” (07 Lectures)

2. Victor Shklovsky – “Art as Technique”

A) Internal Assessment – 40% 40 Marks

Sr.No.	Particulars	Marks
1	One assignment/project based on curriculum to be assessed by the teacher concerned	20 Marks
2	One classroom presentation on the project	10 Marks
3	A viva voce based on the project	10 Marks

Students of Distance Education to submit one additional assignment in place of presentation and viva voce

Following methods can be used for the tests and assignment (40 Marks)

- Analytical session (content analysis of literary theories to be decided by the Department center where the course is offered)
- Class presentation: on theories and approaches
- Writing position papers
- Book review of theories and criticism
- Article review: selected from journals and books
- Seminar participation
- Writing research papers

- Interpretation of literary and cultural texts(films, drama and Television shows) on the basis of given critical approaches or theories

B) Semester End Examination Pattern 60 Marks

Question 1: Essay on the theories from unit 1: (1 out of 2)	: 15 Marks
Question 2: Essay on the theories from unit 2 (1 out of 2)	: 15 Marks
Question 3: Essay on the theories from unit 3 (1 out of 2)	: 15 Marks
Question 4: Essay on the theories from unit 4 (1 out of 2)	: 15 Marks

Semester Two: Literary Theory and Criticism (Paper Two: Structuralism onwards)	
Course code- PAENG201	6 Credits

Lectures: 60

Unit 1: Structuralism, Poststructuralism and Deconstruction: 16 lectures

1. Roland Barthes – “The Death of the Author”
2. Jean Baudrillard – “Simulacra and Simulations”

(Both the essays are from *Modern Criticism and Theory: A Reader*)

Unit 2: Marxism, Feminism and Ideology 14 Lectures

1. Fredric Jameson – “The Politics of Theory: Ideological Positions in the Postmodernism Debate”
2. Gayatri Spivak – “Feminism and Critical Theory”

(Both the essays are from *Modern Criticism and Theory: A Reader*)

Unit 3: Reader Response and New Historicism 16 Lectures

1. Wolfgang Iser – “Reading Process: A Phenomenological Approach” (From *Modern Criticism and Theory: A Reader*)
2. Stephen Greenblatt – “Resonance and Wonder” (From *Learning to Curse*)

Unit4: Postcolonialism, Diaspora and Ecocriticism

07Lectures

1. Stuart Hall – “Cultural Identity and Diaspora” (From *Theorizing Diaspora*)
2. Cheryll Glotfelty – “Literary Studies in an age of Environmental Crisis” (From *The Ecocriticism Reader*)

A) Internal Assessment – 40% 40 Marks

Sr.No.	Particulars	Marks
1	One assignment/project based on curriculum to be assessed by the teacher concerned	20 Marks
2	One classroom presentation on the project	10 Marks
3	A viva voce based on the project	10 Marks

Students of Distance Education to submit one additional assignment in place of presentation and viva voce

Following Methods can be used for tests and assignment (40 marks)

- Analytical session (content analysis of literary theories to be decided by the Department center where the course is offered)
- Class presentation: on theories and approaches
- Writing position papers
- Book review of theories and criticism
- Article review: selected from journals and books
- Seminar participation
- Writing research papers
- Project: Interpretation of literary and cultural texts(films, drama and Television shows) on the basis of given critical approaches or theories

B) Semester End Examination Pattern

60 Marks

- Question 1: Essay on the theories from unit 1: (1 out of 2,) : 15 Marks
- Question 2: Essay on the theories from unit 2 (1 out of 2) : 15 Marks
- Question 3: Essay on the theories from unit 3 (1 out of 2) : 15 Marks
- Question 4: Essay on the theories from unit 4 (1 out of 2) : 15 Marks

Sources of the prescribed texts

Braziel, Jana Evans and Anita Mannur (Ed.) *Theorizing Diaspora*. London: Blackwell, 2003.

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

Glotfelty, Cheryll and Harold Fromm (Ed.) *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: The University of Georgia Press, 1996.

Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.

Raghavan V. and Nagendra (Ed.) *An Introduction to Indian Poetics*. Madras: MacMillan, 1970.

References

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

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

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

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.

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

- Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
- Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. : Prentice-Hall, 1996.
- Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
- Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
- Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.
- Keeseey, Donald. *Contexts for Criticism*. 4th Ed. Boston: McGraw Hill, 2003.
- Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.
- Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
- Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
- Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St.Martin's, 2003.
- Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
- Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: U of Illinois P, 1987.
- Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
- Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York: Garland Publishing, 1999.
- Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

Syllabus Prepared by:

Dr. Dinesh Kumar (Convener) V.G. Vaze College, Mulund.

Members:

- 1) Dr. R. M. Badode, Professor, Dept. of English, University of Mumbai.
- 2) Dr. M.A Shekh, Shivaji University, Kolhapur.
- 3) Dr. Shobha Ghosh, Dept. of English, University of Mumbai.

University of Mumbai
Syllabus for M.A. English
Programme: M.A. Part I

Course: Linguistic and Stylistic Analysis of Texts
Paper III & IV

(Credit Based Semester and Grading System with effect from the academic year
2012-13)

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

- i) Name of the Programme : M.A.
- ii) Course Code : UAENG102& UAENG 202
- iii) Course Title : M. A Part I: Linguistic and Stylistic Analysis of Text
Papers III & IV

- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 06 vii) No. of lectures
per Unit : 15 viii) No. of lectures per week : 15

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

- 3. Special notes , if any : No

- 4. Eligibility , if any : No

- 5. Fee Structure : As per University Structure

- 6. Special Ordinances / Resolutions if any : No

MA PART- I ENGLISH (REGULAR) -- PR-III & IV

LINGUISTIC AND STYLISTIC ANALYSIS OF TEXT

The aim of the two papers is to enable the students attempt linguistic and stylistic analysis of texts. The course will be taught and tested in relation to actual texts . Literary texts and academic writing on literary topics will be analysed from the perspectives of phonology , morphology, syntax , lexis, discourse analysis and narratology.

Objectives:

1. To understand the concept of style in literature .
2. To understand the linguistic basis of literary criticism (stylistics as an input to literary criticism).
3. To understand the concept of discourse and the principles of discourse analysis .
4. To understand the use of stylistic approach in teaching literature.
5. To understand the impact of stylistic analysis on academic writing
6. To understand some major concepts in narratology

Semester- I – Pr. III

Course Code- PAENG102

Total lectures- 60

Unit 1 : Concept of style in literature:

Foregrounding : variation from the norm , through :

- a) Linguistic patterning : phonological , grammatical and lexical patterns (e.g. structural repetition like parallelism , the rhetorical effect of antithesis , climax)
- b) Deviation from the code (e.g. neologisms , archaisms , deviant collocations)
- c) Figurative language (e.g. metaphor, symbolism, imagery, irony, paradox, tautology)

Unit 2 : Lexis and syntax

- a) Lexis : types of words (e.g. stative & dynamic verbs); type of vocabulary (e.g. simple/ complex , formal colloquial)
- b) Syntax: Syntagmatic and paradigmatic relations; sentence types; sentence complexity; types of clauses ; types of phrases

Unit 3: Discourse analysis

a) Cohesion :

- a. Logical and other links between sentences (e.g. subordinating and coordinating conjunctions , linking adverbials)
- b. Cross-referencing by pronouns
- c. Ellipsis
- d. Lexical cohesion: reiteration and collocation

- e. Literary cohesion through reported speech , authorial comments in fiction
- b) Coherence :** sequence, segmentation , salience
 - a. The structure of written discourse
 - b. The structure of conversation, including speech acts. Given and new information. Presupposition. The cooperative principle.

Unit 4 : Applications of the stylistic and linguistic approach to the study (teaching) of literature

Semester- I – Pr. III

EVALUATION (60 MARKS)

Q.1 Write short notes on any 2 of the following: (2 out of 3) 15

(**topics:** style and stylistics/ stylistic devices / foregrounding/parallelism as a stylistic device/ imagery/irony/ discourse / speech act theory / cooperative principle/cohesive devices/ cohesion and coherence)

Read the following prose text and attempt the questions (2 and 3) given below:

(prose passage)

Q.2 a) Rewrite the passage , dividing each sentence into clauses. Identify the subordinate clauses within each main clause stating the type of subordination used. 10

b) Break down (S-x) into phrases , stating the types and functions of phrases used. 05

Q.3 Attempt a stylistic analysis of the given text by explaining the effect of the linguistic choices made by the writer. 15

Q.4 Consider that you are about to teach the following text to an FYBA class. You wish to make the class learner-oriented. So instead of explaining the text you ask the students a series of questions on its linguistic features and expect that in the process of answering the questions they will understand the content. Note that your questions should mainly deal with those aspects of the text which are central to it. Also they must be simple enough for the average student to answer. Approximately 10 questions are required . 15

(a passage from literary essay, fiction or poetry)

INTERNAL EVALUATION (40 MARKS)

Sample topics :

1. Stylistic analysis of a literary essay/ short story
2. Preparing question sets on literary texts to make the class learner-centred
3. Comparative study of styles of different texts by the same author / by different authors

Semester-II – Paper. IV

Course code- PAENG202

Total lectures- 60

Unit 1 : Phonology

- a) The sound system of English : vowels and consonants : transcription :description according to their place, type and manner of articulation
- b) Phonological patterns of rhyme metre, alliteration, assonance, clustering of vowel and consonant sounds

Unit 2: Narratology

- a) Narrators and narration: addresser – addressee relationships. Use of authorial comment, dialogue, free indirect discourse, stream of consciousness, soliloquy
- b) Histoire, discourse / story, discourse / story , text, narration
- c) Text and time
- d) Character
- e) Setting
- f) Point of view. Authorial commentary on the events : implicit ; overt

Unit 3 : Application of the principles of discourse analysis to academic writing on literary topics

Semester- II – Paper. IV

EVALUATION (60 MARKS)

Read the following poem and attempt the questions (1 and 2) given below:

(TEXT)

Questions:

- Q.1 A) Transcribe the first four lines of the poem by providing phonetic symbols . 5
B) Give three term labels to any 5 predominating consonants in the poem. 5
C) Give three term labels to any 5 predominating vowels and diphthongs in the poem. 5

- Q.2 Attempt a stylistic analysis of the above text with special reference to the linguistic choice made by the poet. 15

- Q.3 Read the following passage and answer the questions given below in 4-5 lines each.

(a passage from prose fiction)

- a) Question on the narrator and mode of narration 5
b) Question on point of view 5
c) Question on characterization / setting / treatment of time 5

- Q.4 Read the following paragraphs from student writing and answer the questions given below:

(a piece from student writing on literary texts)

- Questions (3 questions X 5 marks = 15) 15

INTERNAL EVALUATION (40 MARKS)

Sample topics :

1. Poetry recitation and transcription
 2. Comparative study of styles (2 poems by the same poet/ 2 poets of the same school , etc.)
 3. Comparative study of styles (2 novels by the same author.)
 4. Creative writing (fiction) by using different types of narrators / treating the time in different ways/ different modes of characterisation
- Students of Distance Education to submit one additional assignment in place of presentation and Viva voce

Recommended Reading

1. Bhelande , Anjali. *Lord of the Flies : A Stylistic Analysis*. Calcutta: Writers Workshop.1996 (for basic introduction to stylistic theory)
2. Bradford ,Richard. *Stylistics* . London and New York : Routledge, 1997
3. Burton D. *Dialogue and Discourse : A Sociolinguistic Approach to Modern Drama Dialogue and Naturally Occurring Conversation* . London : Routledge and Kegan Paul .1982

4. Carter , Ronald (ed) . *Language and Literature* . London: Allen and Unwin, 1982 (useful analysis of literary works.
5. Cummings, M. , Simons, R.. *The Language of Literature : A stylistic introduction to the study of literature*. London : Pergamon,1983
6. Fowler ,Roger. *Style and Structure in Literature* . Oxford : Blackwell, 1975
7. Gimson,A.D. *Introduction to the Pronunciation of English*, U.K. : Edward Arnold, 1964 (2nd ed) , London : ELBS, 1974
8. Leech .G.N., Deuchar, M. and Hoogenraad, R. *English Grammar for Today: A new introduction*. London : Macmillan, 1973 (This grammatical framework will be followed)
9. Leech G.N. *A Linguistic Guide to English Poetry* . London: Longman, 1969
10. Leech G.N. and Short ,M.H. *Style in Fiction* . London: Longman, 1981
11. Lodge ,David. *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*. London: Routledge, 1966
12. Narayan , Meenakshi (ed) . *Functional Stylistics : An analysis of Three Canadian Novels*. Bombay: SNTD, 1994
13. O'Connor, J. D. *Better English Pronunciation*. Cambridge: Cambridge University Press, 1967.
14. Page Norman . *Speech in the English Novel*. London: Longman, 1973
15. Quirk, R. and Greenbaum, S. *A University Grammar of English* . London: Longman, 1973.
16. Short , M.H. and Culpeper , J. *Exploring the Language of Drama : From Text to Context*, London : Routledge ,1998
17. Thorat , Ashok . *A Discourse Analysis of Five Indian Novels* . New Delhi: Macmillan India Ltd.2002
18. Trudgill, Peter. *Sociolinguistics*, U.K. Penguin , 1972
19. Verdonk , Peter. *Stylistics* .Oxford : Oxford University Press, 2002
20. Widdowson H.G. *Stylistics and the Teaching of Literature*. London: Longman , 1973
21. Yule, George and Brown , Gillan. *Discourse Analysis*. Cambridge: Cambridge University Press, 1983

Syllabus Prepared by

Dr. Atul Pitre: Convener

Members:

Dr. Susmita Dey: V G Vaze College

Dr. Farakate: Kankavali College

Dr. Munira Lokhandwala, Pune University

Dr. Yasmeen Lukmani

University of Mumbai
Syllabus for M.A. English
Programme: M.A. Part I

Course: Fiction
Papers V & VI

(Credit Based Semester and Grading System with effect from the academic
year, 2012-13)

1. Syllabus as per Credit Based Semester and Grading System:
 - i) Name of the Programme : M.A.
 - ii) Course Code : PAENG103 & PAENG 203
 - iii) Course Title : M.A Part I: Fiction
Papers I & II
 - iv) Semester-wise Course Contents : Enclosed the copy of syllabus
 - v) References and Additional References: Enclosed in the Syllabus
 - vi) Credit Structure : No. of Credits per Semester – 06
 - vii) No. of lectures per Unit : 15
 - viii) No. of lectures per week : 04
2. Scheme of Examination : 4 Questions of 15 marks each
3. Special notes, if any : No
4. Eligibility, if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any: No

MA English (Regular) Part One
Title of the Course: Fiction – Papers V &VI
(to be implemented from 2012-2013 onwards)

Objectives of the course:

- To familiarize learners with different genres in fiction.**
- To familiarize them with different types of fictional narratives.**
- To provide the learners with an idea of the growth of fiction over the period of the last three centuries.**
- To make the learners aware of the social, cultural and psychological implications of fiction**

Semester I
Paper V - Pre 20th Century Fiction

Course code – PAENG103	6 Credits
(To be introduced from the academic year 2012-13)	Total lectures -60

(The study of the form should be related to the historical/political/social/intellectual background from which they emerged)

Unit 1 Terms/Concepts for study

1. Bildungsroman / Künstlerroman
2. Picaresque
3. Sentimental Novel
4. Historical Novel
5. Gothic Novel
6. Epistolary Novel
7. Sociological Novel
8. Realistic Novel
9. Satirical Novel

10. Romantic Novel

Unit 2: Tobias Smollett: *Humphry Clinker*

Jonathan Swift: *Gulliver's Travels*

Unit3 Mary Shelley: *Frankenstein*

Jane Austen: *Sense and Sensibility*

Unit 4: Thomas Hardy: *The Mayor of Casterbridge*

Charles Dickens: *Bleak House*

Internal Evaluation (40 marks)

A student should select two novels belonging to two different categories mentioned above and show how it has all the features of that category.

Project: 20 marks

Presentation: 10 marks

Viva-voce: 10 marks

Students of Distance Education to submit one additional assignment in place of presentation and viva voce

B)Semester End Examination Pattern

60 Marks

Question 1: Essay on the topics from unit 1: (1 out of 3) : 15 Marks

Question 2: Essay on poetry from unit 2 (1 out of 2) : 15 Marks

Question 3: Essay on fiction from unit 3 (1 out of 2) : 15 Marks

Question 4: Essay on short stories from unit 4 (1 out of 2) : 15 Marks **Secondary**

Reading:

1. Laurence Sterne: *Tristram Shandy*
2. Henry Fielding: *Tom Jones*
3. Jane Austen: *Emma*
4. Emily Bronte: *Wuthering Heights*
5. George Eliot: *The Mill on the Floss*
6. Charles Dickens: *Bleak House*
7. Anthony Trollope: *Barchester Towers*
8. Thomas Hardy: *Tess of the D'Urbervilles***Semester II**

Paper VI – Fiction from 1900 onwards

Course code- PAENG203

6 Credits

Total lectures-60

Concepts for Study

(The study of the form should be related to the historical/political/social/intellectual background from which they emerged)

Unit 1

1. Stream of Consciousness
2. Magic Realism
3. Modernism
4. Inter-textuality
5. Postmodern Novel
6. Psychological Novel
7. Science Fiction
8. Postcolonial Novel
9. Spy Fiction
10. Campus Novel

Unit 2: James Joyce, *The Portrait of an Artist as a Young Man*

Joseph Conrad: *The Secret Agent*

Unit 3: William Golding: *Lord of the Flies*

Graham Green: *The Human Factor*

Unit 4: Michael Ondaatje: *The English Patient*

David Lodge: *Small World*

Internal Evaluation (40 marks)

A student should select two terms mentioned above and show how an author has successfully used those techniques.

Students of Distance Education to submit one additional assignment in place of presentation and viva voce

B)Semester End Examination Pattern 60 Marks

Question 1: Essay on the topics from unit 1: (1 out of 3) : 15 Marks

Question 2: Essay on poetry from unit 2 (1 out of 2) : 15 Marks

Question 3: Essay on fiction from unit 3 (1 out of 2) : 15 Marks

Question 4: Essay on short stories from unit 4 (1 out of 2) : 15 Marks



Secondary Reading

1. Virginia Woolf: *To the Lighthouse*
2. E. M. Forster: *Passage to India*
3. D. H. Lawrence: *Sons and Lovers*

4. Joseph Conrad: *Victory*
5. Julian Barnes: *Flaubert's Parrot*
6. David Lloyd Jones: *Mr Pip*
7. Salman Rushdie: *Midnight's Children*
8. Ray Bradbury: *Fahrenheit 451*

References

1. Watt, I (1957) *Rise of the Novel*
2. Walter Allen: *The English Novel*
3. Welleck, R. and A. Warren (1942) *Theory of Literature*
4. Doody, M.A.(1996) *True Story of the Novel*
5. Dunlop, J. (1814) *History of Fiction*
6. James, H. (1934) *Art of the Novel*. Ed. R.P. Blackmur
7. Booth, W. (1961) *Rhetoric of Fiction*
8. Lubbock, Percy *Craft of Fiction*
9. Humphrey, Robert (1962) *Stream of Consciousness in the Modern Novel*
10. Lodge, David (2006) *The Year of Henry James: The Story of a Novel*
11. Ryan, Judith (2012) *The Novel After Theory*
12. Krieger, M. (1989) *Reopening of Closure*
13. Bowers, Maggie Ann (2004) *Magic(al) Realism: The New Critical Idiom*
14. Eysteinsson, Astradur (1992) *The Concept of Modernism*
15. Nicholls, Peter *Modernism: A Literary Guide*
16. Lewis, Pericles (2001) *The Cambridge Introduction to Modernism*
17. Chatman, Seymour (1978) *Story and Discourse: Narrative Structure in Fiction and Film*
18. Mc Cabe, Allyssa and Carole Peterson (1991) *Developing Narrative Structure*

19. Holloway, John (1979) *Narrative and Structure*
20. Mattingly, Cheryl (1998) *Healing Dramas and Clinical Plots: The Narrative Structure*
21. Carr, David (1991) *Time, Narrative and History.*
22. Allen, Graham (2000) *Intertextuality: The New Critical Idiom*
23. Worton, Michael and Judith Still. Eds.(1990) *Intertextuality: Theories and Practices*
24. Plottel, Jeanine Parisier and Hanna Kurz Charney (1978) *Intertextuality: New Perspectives in Criticism*
25. Sieber, Harry (1977) *The Picaresque*
26. Cawelti, J.G. (1976) *Adventure, Mystery and Romance*
27. Rzepka, C. J (2005) *Detective Fiction*
28. Cohn, D (1999) *Distinction of Fiction*
29. Fludernik, M. (1996) *Towards a "Natural" Narratology*
30. Palmer, A. (2004) *Fictional Minds*
31. Bornstein, G. ed. (1991) *Representing Modernist Texts.*
32. Barthes, R.(1957) *Mythologies.* Trans. A. Lavers
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University of Mumbai
Syllabus for M.A. English
Programme: M.A. Part I

Course: Drama
Paper VII & VIII

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

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

- i) Name of the Programme : M.A.
ii) Course Code : PAENG303 & PAENG403 iii)
Course Title :M.A Part I : Drama

Papers I & II

- iv) Semester wise Course Contents : Enclosed the copy of syllabus
v) References and Additional References: Enclosed in the Syllabus
vi) Credit Structure : No. of Credits per Semester – 06 vii) No. of lectures
per Unit : 15 viii) No. of lectures per week : 04

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

3. Special notes , if any : No

4. Eligibility , if any : No

5. Fee Structure : As per University Structure

6. Special Ordinances / Resolutions if any : No

MA English (Regular) Part Two

Title of the Course: Drama Paper XII & XIV

(to be implemented from 2013-2014 onwards)

Objectives of the Course

- 1) To introduce the learners to a wide range of theatrical practices around the world.
- 2) To introduce the learners to various theories of drama
- 3) To enable them to understand the elements of drama and theatre4)To introduce them to the conventions of research papers

Semester I: Drama (Paper XII)

Course code- PAENG303

Total lectures - 60

Unit I: Concepts

Elements of Theatre, Greek Theatre, Indian Classical Theatre with reference to Natyashastra, Folk element and Indian Theatre, Black theatre, Realistic theatre, 20th century poetic drama, Angry Young Man, Street play, Third theatre, One-act play

Unit II: *Mother Courage and her Children* by Bertolt Brecht

Shakuntala by Kalidasa

Unit III: *A Doll's House* by Henrik Ibsen

A Phoenix too Frequent by Christopher Fry

Unit IV:*Julloos* by Badal Sircar

Home on the Range by Amiri Baraka

Evaluation

Question Paper Pattern for the 60 mark Semester End Examination:

- I. Essay on concepts (any 1 out of 3 to be attempted) - 15 marks

- | | | |
|------|----------------------------------|-----------|
| II. | Essay on Unit 2 : one out of two | -15 marks |
| III. | Essay on Unit 3: One out of two- | 15 marks |
| IV. | Essay on Unit 4: One out of two | -15 marks |

Internal evaluation:

Project	20 Marks
Presentation	10 Marks
Viva Voce	10 Marks

The project could be review of plays, a stage presentation or writing a script.

Students of Distance Education to submit one additional assignment in place of presentation and viva voce

Semester II: Drama: Paper XIV

Course code- PAENG403

Total lectures-60

Unit I: Concepts

Theatre of Absurd, Epic theatre ,Method theatre, Theatre of Cruelty, Poor Theatre, OffBroadway theatre, Kitchen-sink drama, Meta theatre, Expressionism, Irish theatre, and Antitheatre

Unit II: *Six Characters in Search of the Author* by Pirandello

Riders to the Sea by J.M. Synge

Unit III: *Waiting for Godot* by Samuel Becket

Amedee or How to get Rid of It by Eugene Ionesco

Unit IV: *Kitchen* by Arnold Wesker
The Rez Sisters by Tomson Highway

Evaluation

Question Paper Pattern for the 60 mark Semester End Examination:

- | | | |
|------|---|-----------|
| I. | Essay on concepts(any1 out of 3 to be attempted)- | 15 marks |
| II. | Essay on Unit 2 : one out of two | -15 marks |
| III. | Essay on Unit 3: One out of two- | 15 marks |
| IV. | Essay on Unit 4: One out of two | -15 marks |

Internal evaluation:

Project	20 Marks
Presentation	10 Marks
Viva Voce	10 Marks

The project could be review of plays, a stage presentation or writing a script.

Students of Distance Education to submit one additional assignment in place of presentation and viva voce

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