

SYLLABUS

M.A. Honours in English

&

**M.A. Honours with Research
in English**

Semester III

Revised Syllabus as per CBCS pattern

(w.e.f. Academic Year - 2018-19)

**M.A. Honours & Honours with Research in English
Semester III**

Sr.No.	Courses	Group	Paper No.	Name of the Paper
1	Elective	1	XI (A)	Genre Studies: Poetry
			XI (B)	Indian Literature in translation
			XI (C)	African Literature
1	Elective	2	XII (A)	Genre Studies: Prose Fiction
			XII (B)	Introduction to Subaltern Studies
			XII (C)	Caribbean Literature
1	Elective	3	XIII (A)	Genre Studies: Drama
			XIII (B)	Re-Reading Canonical Literature
			XIII (C)	South Asian Literature
1	Elective	4	XIV (A)	Contemporary British Literature
			XIV (B)	Politics, Ideology and English Studies
			XIV (C)	ELT
1	Elective	5	XV (A)	American Literature
			XV (B)	Australian Literature
			XV (C)	Canadian Literature

University of Mumbai

Syllabus for M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Course: Elective Group - 1

Course Title: Genre Studies: Poetry

Paper: XI (A)

(Choice Based Credit System with effect from the Academic Year 2018-19)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR301
iii)	Course Title	:	Genre Studies: Poetry
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
ix)	No. of Tutorials per week	:	01
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

M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Title of the Course: **Genre Studies: Poetry**

Preamble: The students need to acquire an understanding of the genre of poetry from academic and research perspectives. The course is designed keeping in mind such a need. The ability to critically appreciate poetry can be enhanced by studying various poets.

Objectives

- To trace the origin and development of the genre of poetry
- To understand the impact of poetry on other genres of literature
- To appreciate the changing trends in poetry from the 20th century onward
- To generate interest in research in poetry

Semester-III – Paper- Paper: IX (A)

Title: Genre Studies: Poetry - (6 Credits)

UNIT 1: Background

Ancient poetry, Elizabethan poetry, Neo-Classical poetry, Romantic poetry, Victorian poetry, Modern poetry, types and elements of poetry, Rhetoric and appreciation of poetry

UNIT 2:

Geoffrey Chaucer, *The Canterbury Tales* (Nun's Priest's Tale)

OR

T. S. Eliot, *Four Quartets*

UNIT 3:

Wallace Stevens, *Selections from The Poems of Wallace Stevens*

OR

Sylvia Plath, *Sylvia Plath Selected Poems* (ed. Ted Hughes)

UNIT 4:

Aijaz Ahmad (ed.), *Ghazals of Ghalib*

OR

Kamala Das, *Old Playhouse and Other Poems*

Texts for Internal Assessment and Classroom Discussion:

1. William Shakespeare, *Sonnets*
2. John Milton, *Paradise Lost Book I*
3. Alexander Pope, *The Rape of the Lock*
4. S. T. Coleridge, *The Rhyme of the Ancient Mariner*
5. Robert Browning, *A Grammarian's Funeral*
6. Matthew Arnold, *Thyrsis*
7. W. B. Yeats, The 'Byzantium' Poems
8. Selection from Emily Dickinson
9. Poetry of Robert Frost
10. Selected Poems of Anne Sexton
11. Poetry of William Carlos Williams
12. Poetry of Ezra Pound
13. Poetry of Langston Hughes
14. Poetry of Maya Angelou
15. Poetry of Allen Ginsberg
16. Poems of Gulzar
17. Poetry of Deepti Naval

Evaluation Pattern:**1. Internal Assessment (40 marks)**

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02
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The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

Essay (any 1 out of 2) (on Unit 1)

Essay (any 1 out of 2) (on Unit 2)

Essay (any 1 out of 2) (on Unit 3)

Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

Barfield, Owen. *Poetic Diction A study in Meaning*. Wesleyan Univ. Press, 1987. Croll, Morris W. *English Lyrics from Dryden to Burns*. Nabu Press, 2011.

Ferber, Michael. *Romanticism*. Oxford University Press, 2010. Fussell, Paul. *Poetic Meter and Poetic Form*. Random House, 1965.

Wordsworth, William and Coleridge, S.T. *Lyrical Ballads with a Few other Poems*. Penguin Books, 1999.

Jenkins Lee. *Cambridge Companion to Modernist Poetry*. Cambridge University Press, 2007.

Johnson, Jeannie. *Why Write Poetry?*. F. D. Univ. Press, 2007.

M. H. Abrams. *Glossary of Literary Terms*. Wadsworth Publishing Company, 2015. Turco, Lewis. *Visions and Revisions of American Poetry*. Univ. of Arkansas Press, 1986. Vladimir, Nabokov. *Notes on Prosody*. Bollinger Foundation, 1964.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

- 1. Dr. Bhagyashree Varma - Convener**
Associate
Professor
Department of
English University
of Mumbai
- 2. Dr. Shivaji Sargar - Member**
Professor and
Head Department
of English
University of
Mumbai

University of Mumbai
Syllabus for M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Course: Elective Group - 1

Course Title: Indian Literature in Translation

Paper: XI (B)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR301
iii)	Course Title	:	Indian Literature in Translation
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
ix)	No. of Tutorials per week	:	01
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

M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Title of the Course: **Indian Literature in Translation**

Preamble: The learners will be introduced to literature from various Indian languages in order to understand and appreciate the multilingual heritage of India. Therefore, the students will access these works in their English translation.

Objectives of the Course:

- To acquaint the students with Indian literatures in various Indian languages through translation in English.
- To enable the students to know the history and growth of Indian Literature in translation.
- To enable the students to explore and concentrate on literary movements, trends and tendencies.

Semester: III - Paper No. IX (B)

Title: Indian Literature in Translation (6 Credits)

UNIT 1: Background

- A) The outline and short history of Indian literature from the twelfth century; various movements and their impact on Indian life and literature; the Bhakti movement; the influence of Islamic culture on Indian life and literature.
- B) Issues and problems involved in translating literary texts: transference of meaning; decoding and encoding; tensions between major and minor languages; equivalence in translation.

UNIT 2: Poetry

A.K. Ramanujan, *Speaking of Siva* (only selected poems of Akka Mahadevi)

OR

Ahmed Ali (ed.), *The Golden Tradition: An Anthology of Urdu Poetry*

UNIT 3: Fiction

Munshi Premchand, *Nirmala* (translated by Alok Rai)

OR

Roop Narayan Sonker, *Poisonous Roots*

UNIT 4: Drama

Vijay Tendulkar, *Vultures* (translated by Priya Adarkar)

OR

Premanand Gajvee, *Kirwant* (translated by M.D. Hatkanangalekar)

Texts for Internal Assessment and Classroom Discussion: -

1. Rabindranath Tagore, *Geetanjali*
2. Sir William Jones, *Shakuntala*
3. Dilip Chitre, *Says Tuka*
4. Linda Hess, *Bijak of Kabir*
5. Bhalchandra Nemade, *Cocoon*
6. Mytheli Sreenivas, *Wives, Widows and Concubines*
7. Rabindranath Tagore, *Collected Stories*
8. Baby Kamble, *The Prisons We Broke*
9. Amrita Pritam, *Revenue Stamp*
10. Mahashweta Devi, *Rudali*
11. T.S. Pillai, *Chemmeen*
12. Lakshmi Holmstrom, *The Inner Courtyard: Stories by Indian Women*
13. Girish Karnad, *Nagamandala*
14. Dharamvir Bharati, *Andha Yug*
15. Bankim Chandra Chatterjee, *Anandamath*

Evaluation Pattern:**1. Internal Assessment (40 marks)**

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Points)	05 Marks
	Viva Voce	05 Marks
		Total=40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination Pattern	60 Marks	Hours: 02 Hours
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The Semester End Examination for 60 marks will have 4 questions (with Internal choice) for 15 marks each:

Q.1. Essay (any 1 out of 2) (on Unit 1)

Q.2. Essay (any 1 out of 2) (on Unit 2)

Essay (any 1 out of 2) (on Unit 3)

Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

Arjun Dangle (ed.). *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient Longman, 1992.

Bassnett, Susan. *Translation Studies*. Routledge, 1991.

Classe, Olive. (ed.), *Encyclopedia of Literary Translation in English*. Landon: Fitzroy Dearborn, 1999.

Dhavan, R.K. (ed.). *Indian Literature Today*, Vol. I, II. Prestige Books, New Delhi, 1994.

Gadgil, Gangadhar. *Indian Literature: Issues and Explorations*. B.R. Publishers, New Delhi, 1995.

Holmes J. Lambert J. and Lefevere A. (eds.) *Literature and Translation*, Louvain, ACCO, 1978.

Khair, Tabish (ed.). *Amitav Ghosh A Critical Companion*. Hyderabad: Orient BlackSwan, 2005.

Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*, Hyderabad: Orient BlackSwan, 2010.

Mukherjee, Sujit. *Translation as Discovery*. Orient Longman, 1994.

Narsimhaiah, C.D. (ed.). *Indian Literature of the Past Fifty Years (1917-1967)*.

Selver, Paul. *The Art of Translating Poetry*. Landon: John Baker, 1966.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

Dr. Rajesh Karankal - **Convener**

Associate Professor
Department of English
University of Mumbai

University of Mumbai
Syllabus for M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Course: Elective Group - 1
Course Title: African Literature
Paper: XI (C)

(Choice Based Credit System with effect from the Academic Year 2018-19)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR301
iii)	Course Title	:	African Literature
iv)	Semester wise Course Contents	:	Enclosed the copy of syllabus
v)	References and Additional References	:	Enclosed in the Syllabus
vi)	Credit Structure	:	No. of Credits per Semester -06
vii)	No. of lectures per Unit	:	15
viii)	No. of lectures per week	:	04
ix)	No. of Tutorials per week	:	01
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

M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Title of the Course: **African Literature**

Objectives

- To introduce students to the complexity and variety of literature being produced in the African continent
- To encourage an engagement with traditional and contemporary literary traditions in Anglophone African literature
- To enable students to understand the issues of identity, gender, race, ethnicity, class and diaspora as they play themselves out in Anglophone African literature

Semester-III – Paper: XI (C)

Title: African Literature - (6 Credits)

UNIT 1: Chinua Achebe, *Anthills of the Savannah*

OR

Nuruddin Farah, *Maps*

UNIT 2: Wole Soyinka, *A Shuttle in the Crypt*

OR

Okotip'Bitak, *Song of Lowino*

UNIT 3: Ngugi Wa Thiong'o, *Petals of Blood*

OR

Mariama Ba, *So Long a Letter*

UNIT 4: Ama Ata Aidoo, *Changes* OR *Our Sister Killjoy: Or Reflections from a Black-eyed Squint*

OR

Athol Fugard, *Sizwe Bansi is Dead*

Texts for Internal Assessment and Classroom Discussion:

1. Achmat Dangor, *Bitter Fruit*
2. Wole Soyinka, *The King and the Horseman*
3. Bessie Head, *When Rain Clouds Gather*
4. Buchi Emecheta, *Joys of Motherhood*
5. Ben Okri, *The Famished Road*
6. J. M. Coetzee, *Disgrace*

7. Tsitsi Dangarembga, *Nervous Conditions*
8. Ayi Kwei Armah, *Osiris Rising: A Novel of Africa Past, Present and the Future*
9. Aminatta Foma, *The Memory of Love*
10. Tayeb Salih, *Season of Migration to the North*
11. Chinua Achebe, *No Longer at Ease*
12. M. G. Vassanji, *The In-Between Worlds of Vikram Lall: A Novel*
13. Chimamanda Adichie, *Half of a Yellow Sun*
14. Teju Cole, *Open City*
15. Jameela Siddiqi, *Feast of the Nine Virgins*

Evaluation Pattern:

1. Internal Assessment (40 marks)

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02
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The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

- Q.1. Essay (any 1 out of 2) (on Unit 1)
- Q.2. Essay (any 1 out of 2) (on Unit 2)
- Q.3. Essay (any 1 out of 2) (on Unit 3)
- Q.4. Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

- Barnard, Rita. *Apartheid and Beyond: South African Writers and the Politics of Place*. Oxford: Oxford University Press, 2007.
- Dhlomo, H. I. E. 'African Drama and Poetry'. *English in Africa*. Vol. 4 No. 2, September 1977.
- Emenyonu, Ernest N. Ed. *New Directions in African Literature*. Oxford: James Currey, 2006.
- Gibbs, James. Eds. *Critical Perspectives on Wole Soyinka*. Washington: Three Continents Press, 1980.
- Gikandi, Simon. *NgugiWaThiong'o*. Cambridge Studies in African and Caribbean Literatures. Cambridge: Cambridge University Press, 2000.
- Gikandi, Simon. *Reading Chinua Achebe: Language and Ideology in Fiction*. Portsmouth: Heinemann, 1991.
- Irele, F. Abiola. Ed. *The Cambridge Companion to the African Novel*. Cambridge: Cambridge University Press, 2009.
- Jeyifo, Biodun, ed. *Modern African Drama: Backgrounds and Criticism*. Norton, 2002.
- Killiam, Douglas and Ruth Rowe. Eds. *The Companion to African Literatures*. Oxford: J. Currey, 2000.
- Nnaemaka, Obioma. 'From Orality to Writng: African Women Writers and the (Re)inscription of Womanhood'. *Research in African Literatures* Vol. 25 No. 4, Winter 1994.
- Ojaide, Tanure. 'New Trends in Modern African Poetry'. *Research in African Literatures* Vol. 26 No. 1, Spring 1995.
- Roscoe, Adrian. *African Literature: East to South*. Cambridge: Cambridge University Press, 1977.
- Stratton, Florence. *Contemporary African Literature and the Politics of Gender*. London: Routledge, 1994.
- Woods, Tim. *African Pasts: Memory and History in African Literatures*. Manchester: Manchester University Press, 2007.
- Wylie, Hal and BernthLindfors. Eds. *Multiculturalism and Hybridity in African Literatures*. Africa World Press, 2000.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

University of Mumbai
Syllabus for M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Course: Elective Group - 2

Course Title: Genre Studies: Prose Fiction

Paper: XII (A)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR302
iii)	Course Title	:	Genre Studies: Fiction
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
ix)	No. of Tutorials per week	:	01
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

M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Title of the Course: **Genre Studies: Prose Fiction**

Preamble: This course intends to familiarize the students with the nuances of fiction, its craft, its forms and its location in a market-driven literary landscape.

Objectives of the Course:

- To trace the beginning and development of prose fiction
- To acquaint the learners with literary concepts, trends and movements related to the genre
- To understand the socio-cultural locations of specific fiction writers and their works
- To map key literary trends and styles in fiction writing
- To train students to write research-oriented papers in the domain of fiction studies

Semester: III – Paper No. X (A)
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Title: Genre Studies: Fiction - (6 Credits)
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UNIT 1 : Background

- Significant stages in the historical development of the novel
- Types of the novel: Picaresque, Gothic, Social Novel, Psychological Novel, Science Fiction
- Elements of the novel
- Trends and styles in the novel

UNIT II:

Emily Bronte, *Wuthering Heights*

OR

UNIT III: Thomas Hardy, *The Mayor of Casterbridge*

Ernest Hemingway, *For Whom the Bell Tolls*

OR

UNIT IV: Chimamanda Ngozi Adichie, *Half of a Yellow Sun*

V. S. Naipaul, *A House for Mr. Biswas*

OR

Aravind Adiga, *The White Tiger*

Texts for Internal Assessment and Classroom Discussion:

1. R. L. Stevenson, *Dr. Jekyll and Mr. Hyde*
2. Daniel Defoe, *Robinson Crusoe*
3. Virginia Woolf, *To the Lighthouse*
4. Gustav Flaubert, *Madame Bovary*
5. D. H. Lawrence, *Women in Love*
6. Salman Rushdie, *Shame*
7. Mark Twain, *Pudd'nhead Wilson*
8. Fyodor Dostoevsky, *Crime and Punishment*
9. Joseph Conrad, *Heart of Darkness*
10. Charlotte Bronte, *Jane Eyre*
11. William Faulkner, *The Sound and the Fury*
12. Alice Walker, *The Color Purple*
13. William Golding, *Lord of the Flies*

Short Fiction of –

1. Kate Chopin
2. Flannery O'Connor
3. Ismat Chughtai
4. Edgar Allan Poe
5. Saadat Hasan Manto

Evaluation Pattern:**1. Internal Assessment (40 marks)**

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02
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The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

- Essay (any 1 out of 2) (on Unit 1)
- Essay (any 1 out of 2) (on Unit 2)
- Essay (any 1 out of 2) (on Unit 3)
- Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

Choudhary, Aditi & Rita Goswami. *History of English Literature Traversing the Centuries*. Hyderabad: Orient BlackSwan, 2014.

Fiedler, Leslie. *Love and Death in the American Novel*. Normal, IL: Dalkey, 1998.

Forbes, Jamie. *Fiction Dictionary*. Rocklin: California, 2000.

Forster, E M. *Aspects of the Novel*. London: Mariner Books, 1956.

Halperin John. *Theory of the Novel*. New York: Oxford University Press, 1974.

KRS Srinivas Iyengar. *Indian Writing in English*. New Delhi: Sterling Publishing House, 1985.

Kumar Shiv K. *Critical Approaches to Fiction*. New York: McGraw-Hill Book Company, 1968.

Kunderar, Milan. *The Art of the Novel*. New York: HarperCollins, 2003.

Lodge, David. *The Art of Fiction*. London: Vintage, 2011.

Lodge, David. *The Language of Fiction*. New York: Columbia University Press, 1966

Lukacs George. *The Historical Novel* London: Merlin Press, 1965.

Margaret Anne Doody. *The True Story of the Novel*. New Brunswick, NJ: Rutgers University Press, 1996.

Pattee, Fred Lewis. *The Development of the American Short Story*. New York: Harper, 1966.

Spacks P. M. *Contemporary Women Novelists*. New Jersey: Prentice Hall, 1977.

Tompkins, Jane. *Sensational Designs: The Cultural Work of American Fiction, 1790 -1860*. New York: Oxford University Press, 1989.

Walter Allen. *The English Novel, A Short Critical History*. London: Penguin Books, 1991.

Walter Allen. *The English Novel*. London: Penguin, 1965.

Wood, James. *How Fiction Works*. London: Vintage, 2009.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

- 1. Dr. Shivaji Sargar** - **Convener**
Professor and Head
Department of English
University of Mumbai
- 2. Dr. Bhagyashree Varma** - **Member**
Asso. Professor
Department of English
University of Mumbai

University of Mumbai
Syllabus for M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Course: Elective Group -2

Course Title: Introduction to Subaltern Literature

Paper: XII (B)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR302
iii)	Course Title	:	Introduction to Subaltern Literature
iv)	Semester wise Course Contents	:	Enclosed the copy of syllabus
v)	References and Additional References	:	Enclosed in the Syllabus
vi)	Credit Structure	:	No. of Credits per Semester -06
vii)	No. of lectures per Unit	:	15
viii)	No. of lectures per week	:	04
ix)	No. of Tutorials per week	:	01
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

M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Title of the Course: **Introduction to Subaltern Literature**

Preamble: This course intends to familiarize the students with the concept of subalternity in literature and make them aware of various perspectives of subalternity such as gender, class, caste, etc. It emphasizes the significance of subaltern studies in academic research.

Objectives of the Course:

- To enable the students to read the notions of subalternity, gender, race, caste, etc.
- To acquaint them with the intricacies of caste as a social institution and practice
- To acquaint them with the aesthetics of subaltern writing
- To acquaint them with different socio-cultural movements in the Indian context
- To familiarize them with recent trends and concepts concerning subalternity and literature
- To explore the relationships between society and literature
- To read literature against the backdrop of gender, race and caste-based discrimination

Semester-III – Paper- X (B)

Title: Introduction to Subaltern Literature - (6 Credits)

UNIT 1: Background

- Subaltern Studies in India
- Varna and caste system in India
- Subalterns and the Constitution of India
- Subalterns in the context of Globalization
- Subalternity and literature

UNIT 2: Life Writing

Om Prakash Valmiki, *Jhootan* (Translated by Arun Prabha Mukherjee as *Joothan - An Untouchable's Life*)

OR

Laxman Gaikwad, *Uchalya* (Translated by P.A. Kolharkar as *The Branded*)

UNIT 3: Novel

Mulk Raj Anand, *Untouchable*

OR

S. L. Bhyrappa, *Daatu* (Translated by Gurudatta Pradhan and David Mowat)

UNIT 4: Drama and Poetry

Vijay Tendulkar, Kanyadaan (Translated by Gowri Ramnarayan as Kanyadaan)

OR

Mulk Raj Anand and Eleanor Zelliot (eds). An Anthology of Dalit Literature.

(The poems of Hira Bansode, Namdeo Dhasal, Arun Kamble, Jyoti Lanjewar, Daya Pawar and Waman Nimbalkar)

Texts for Internal Assessment and Classroom Discussion:

1. Mulk Raj Anand and Eleanor Zelliot (eds), An Anthology of Dalit Literature. New Delhi: Gyan Publishing House. 1992. (Other than the poet prescribed in Unit IV)
2. Laxman Mane, Upara
3. Baburao Bagul, Sood
4. Data Bhagat, Routes and Escape Routes
5. Urmila Pawar, The Weave of My Life
6. Mishra D. S. (edt), An Anthology of Gujarati Dalit Literature
7. Cho Dharman, Koogai, The Owl (Trans. Vasantha Surya)
8. Mahasweta Devi, Rudaali
9. Gurdial Singh, Marhi da Diva (trans. Ajmer S. Rode as *The Last Flicker*)
10. Amrita Pritam, *Dr. Dev*
11. Asif Currimbhoy, Goa
12. Kandasamy, Meena, Ms. Militancy
13. *Jhaveri, Dileep, Vyaasochchvas*, (trans. Kamal Sanyal as *A Breath of Vyas*)
14. *Gieve Patel, Mirrored, Mirroring*
15. *Kamala Das, Padmavati, the Harlot*

Evaluation Pattern:

1. Internal Assessment (40 marks)

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02

The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

Essay (any 1 out of 2) (on Unit 1)

Essay (any 1 out of 2) (on Unit 2)

Essay (any 1 out of 2) (on Unit 3)

Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

Abraham, Taisha. *Introducing Postcolonial Theories: Issues and Debates*. New Delhi: Macmillan, 2007.

Aston, N.M. ed. *Dalit Literature and African-American Literature*. New Delhi: Prestige Books, 2001.

Basu, Tapan ed. *Translating Catse*. Katha, 2008.

Bhowal, Sanatan, *Subaltern Speaks, The Truth and Ethics in Mahasweeta Devi's Fiction on Tribals*. Hyderabad: Orient BlackSwan, 2016.

Chatterjee, Partha and Pradeep Jeganathan ed., *Subaltern Studies XII Community, Gender and Violence*. Hyderabad: Orient BlackSwan, 2003.

Chatterjee, Partha. *Community, Gender & Violence – Subaltern Studies XI* : Columbia University Press, 2001.

Chaturvedi, Vinayak. *Mapping Subaltern Studies and the Postcolonial*. Verso Books, 2013.

Dabashi, Hamid. *Post-Orientalism: Knowledge and Power in a Time of Terror*. Transaction Publishers, 2011.

Dangle, Arjun ed. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Hyderabad: Orient Longman, 1992.

Dasan, M. Pratibha, V. Chandrika, C.S. and Pradeepan Pampirikunnu eds. *The Oxford India Anthology of Malayalam Dalit Writing*, India: Oxford University Press, 2011.

Devy G. N. et al., *Indigeneity Culture and Representation*. Hyderabad: Orient BlackSwan, 2009.

- Dirks, Nicholas B. *Castes of Mind: Colonialism and the Making of Modern India*. Princeton University Press, 2001.
- Dirks, Nicholas B., Eley, Geoff & Ortner, Sherry B. eds. *Culture/Power/History: A Reader in Contemporary Social Theory*. Princeton University Press, 1993.
- Dutta, Angana and Sarangi, Jaydeep Trans. eds. *Surviving in My World: Growing up Dalit in Bengal*. Kolkata: Stree-Samya, 2015.
- Ferguson, Russell. *Out There: Marginalization and Contemporary Culture*. Massachusetts: MIT Press, 1990.
- Franco, Fernando, Macwan, Jyotsna & Ramanathan, Suguna. *Journeys to Freedom: Dalit Narratives*. Bombay: Popular Prakashan, 2004.
- Ganguly, Debjani, *Caste and Dalit Life Worlds Postcolonial Perspectives*, Hyderabad: Orient BlackSwan, 2008.
- Guha, Ranajit and Gayatri Chakravorty Spivak. *Selected Subaltern Studies*. USA: Oxford University Press, 1988.
- Guha, Ranajit *The Small Voice of History: Collected Essays*. India: Permanent Black, 2009.
- Jaffrelot, Christophe, *Dr. Ambedkar and Untouchability Analysing and Fighting Caste*. Hyderabad: Orient BlackSwan, 2006.
- Kaiwar, Vasant. *The Postcolonial Orient: The Politics of Difference and the Project of Provincialising Europe*. BRILL, 2014.
- Kumar, Raj, *Dalit Personal Narratives Reading Caste, Nation and Identity*. Hyderabad: Orient BlackSwan, 2010.
- Limbale, Sharankumar, *Towards an Aesthetic of Dalit Literature History, Controversies and Considerations*. Hyderabad: Orient BlackSwan, 2004.
- Ludden, Davi. *Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia*. Anthem, 2002.
- Ludden, David. *Reading Subaltern Studies* (Anthem South Asian Studies). Anthem Press, 2002.
- Manohar, D. Mural ed. *Dalit Hindu Narratives*. New Delhi: Global, 2013.
- Manohar, D. Murali ed. *Critical Essays on Dalit Literature*. New Delhi: Atlantic Publishers & Distributors (P) Ltd, 2013.

Mayaram, Shail et al., *Subaltern Studies XII, Muslims, Dalits and the Fabrications of History*. Hyderabad: Orient BlackSwan, 2005.

Prasad, Amar Nath and Gaijan, M.B. *Dalit Literature: A Critical Exploration*. New Delhi: Sarup & Sons, 2007.

Purushotham, K. Trans. and ed. *Black Lilies: Telugu Dalit Poetry*. New Delhi: Critical Quest, 2013.

Ravikumar and Azhagarasan, R eds. *The Oxford Anthology of Tamil Dalit Writing*. New Delhi: Oxford University Press, 2012.

Rawat, Ramnarayan S, *Dalit Studies*. Hyderabad: Orient BlackSwan, 2016.

Singha, Sankar Prasad & Indranil Acharya ed., *Towards Social Change Essays on Dalit Literature*. Hyderabad: Orient BlackSwan, 2013.

Singha, Sankar Prasad & Indranil Acharya eds. *Survival and Other Stories Bangla Dalit Fiction in Translation*. Hyderabad: Orient BlackSwan, 2012

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

- 1. Dr. Shivaji Sargar** - **Convener**
Professor and Head
Department of English
University of Mumbai
- 2. Dr. Bhagyashree Varma** - **Member**
Associate Professor
Department of English
University of Mumbai

University of Mumbai
Syllabus for M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Course: Elective Group - 2
Course Title: Caribbean Literature
Paper: XII (C)

(Choice Based Credit System with effect from the Academic Year 2018-19)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR301
iii)	Course Title	:	Caribbean Literature
iv)	Semester wise Course Contents	:	Enclosed the copy of syllabus
v)	References and Additional References	:	Enclosed in the Syllabus
vi)	Credit Structure	:	No. of Credits per Semester -06
vii)	No. of lectures per Unit	:	15
viii)	No. of lectures per week	:	04
ix)	No. of Tutorials per week	:	01
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

M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Title of the Course: **Caribbean Literature**

Objectives

- To introduce students to the complexity and variety of literature being produced in the Caribbean islands
- To encourage an engagement with traditional and contemporary literary traditions in Caribbean literature
- To enable students to understand the issues of identity, gender, race, ethnicity, class and diaspora as they play themselves out in Caribbean literature

Semester-III – Paper: XII (C)

Title: Caribbean Literature - (6 Credits)
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UNIT 1: V. S. Naipaul, *A House for Mr. Biswas*

OR

Shiva Naipaul, *Fireflies*

UNIT 2: Derek Walcott, *Pantomime*

OR

Mustapha Matura *Playboy of the West Indies*

UNIT 3: Edward Kamau Brathwaite, *Masks*

OR

Lorna Goodison, *To Us, All Flowers are Roses*

UNIT 4: Edwidge Danticat, *Krik? Krak!*

OR

Shani Mootoo, *Cereus Blooms at Night*

Texts for Internal Assessment and Classroom Discussion:

1. George Lamming, *In the Castle of My Skin*
2. Derek Walcott, *Omeros*.
3. Samuel Selvon, *The Lonely Londoners*
4. Lorna Goodison, *I am becoming a Mother*
5. Pauline Melville, *The Ventriloquist's Tale*

6. Maryse Conde, *Tales from the Heart: True Stories from my Childhood*
 7. Austin Clarke, *The Polished Hoe*
 8. Paule Marshall, *Brown Girl, Brownstones*
 9. David Dabydeen, *The Intended*
 10. Earl Lovelace, *Salt*
 11. Cyril Dabydeen, *Drums of my Flesh*
 12. Kai Miller, *The Cartographer tries to Map a Way to Zion*
 13. Jamaica Kincaid, *Mr. Potter*
 14. Trevor Rhone, *Old Story Time*
- Miriam Chancy, *The Loneliness of Angels*

Evaluation Pattern:

1. Internal Assessment (40 marks)

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02
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The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

- Q.1. Essay (any 1 out of 2) (on Unit 1)
- Q.2. Essay (any 1 out of 2) (on Unit 2)
- Q.3. Essay (any 1 out of 2) (on Unit 3)
- Q.4. Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

- Ashcroft, Bill, Gareth Griffith and Helen Tiffin. Ed. *The Empire Writes Back*. New York: Routledge. 1994.
- Ashcroft, Bill, Gareth Griffith and Helen Tiffin. Ed. *The Postcolonial Studies Reader*. New York: Routledge. 2006. 1995.
- Donnel, Alison and Sarah Lawson-Welsh. Eds. *The Routledge Reader in Caribbean Literature*. 1996.
- King, Bruce. Ed. *West Indian Literature*. Macmillan educational. 1995.
- Ramchand, Kenneth. *The West Indian Novel and its Background*. Heinemann. 1983.
- Dabydeen, David and N. Wilson-Tagoe. *A Reader's Guide to West Indian and Black British Literature*. Rutherford Press. 1987.
- Donnell, Alison. *Twentieth Century Caribbean Literature: Critical Moments in Anglophone History*. New York: Routledge. 2006.
- Dash, J. Michael. *The Other America: Caribbean Literature in a New World Context*. Virginia: University of Virginia Press. 1998.
- Arnold, A. James. Ed. *A History of Literature in the Caribbean*. Cross cultural Studies Volume 3. Amsterdam, Philadelphia: John Benjamins Publishing. 1997.
- Mahabir, Joy and Mariam Pirbhai. Eds. *Critical Perspectives on Indo-Canadian Women's Caribbean Literature*. New York: Routledge. 2013.
- Joseph, Margaret Paul. *Caliban in exile: the Outsider in Caribbean Literature*. Westport: Greenwood Press. 1992.
- Breiner, Laurence A. *An Introduction to West Indian Poetry*. Cambridge: Cambridge University Press. 1998.
- Bucknor, Michael Andrew and Alison Donnell. Eds. *The Routledge Companion to Anglophone Caribbean Literature*. New York: Routledge. 2011.
- Hall, Stuart. "Cultural identity and Diaspora". *Colonial Discourse and Post-colonial Theory: A Reader*. Eds. Patrick Williams and Chrisman. London: Harvester Wheatsheaf. 1994.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

University of Mumbai
Syllabus for M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Course: Elective (Group-3)
Course Title: Genre Studies: Drama
Paper No.: XIII (A)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR303
iii)	Course Title	:	Genre Studies: Drama
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
ix)	No. of Tutorials per week	:	01
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

Honours and M.A. Honours with Research in English Part–II- Semester:III

Title of the Course: **Genre Studies: Drama**

Preamble: This course is designed to acquaint the learners with the genre of drama along with its history, types, and elements. It further attempts to develop insights into various textual and theatrical dimensions of drama as a distinct genre.

Objectives of the Course:

- To acquaint the learners with drama as a literary genre
- To study the stages in the evolution of drama as an art form
- To acquaint the learners with new trends in dramatic art and its practice
- To study the socio-cultural impact of drama through the ages
- To acquaint the learners with different forms of drama

Semester: III - Paper: XI (A)

Title: Genre Studies: Drama – (6 Credits)
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UNIT 1: Background

- Ancient Greek and Roman Drama
- British Drama
- American Drama
- Indian Drama
- Types and Elements of Drama
- Trends in 20th Century Drama

UNIT 2:

Aeschylus, *Prometheus Bound*

OR

UNIT 3: Shudraka, *Mṛcchakaṭīka* (*The Little Clay Cart*)

Ben Jonson, *Epicoene or The Silent Woman*

OR

UNIT 4: Moss Hart and George S. Kaufman, *The Man Who Came to Dinner*

Karnad Girish, *Hayavadana*

OR

Luigi Pirandello, *Six Characters in Search of an Author*

Texts for Internal Assessment and Classroom Discussion:

1. Euripides, *Helen*
2. Eve Ensler, *Emotional Creature*
3. Harold Pinter, *The Caretaker*
4. Samuel Beckett, *Waiting For Godot*
5. Tom Stoppard, *Jumpers*
6. Arthur Miller, *The Price*
7. Eugene O'Neill, *Beyond the Horizon*
8. James Baldwin, *The Amen Corner*
9. Langston Hughes, *Black Nativity*
10. Habib Tanvir, *Charandas Chor*
11. Vijay Tendulkar, *Kamala*
12. Edward Albee, *Who's Afraid of Virginia Woolf?*
13. Badal Sircar, *Evam Indrajit*
14. Bernard Shaw, *Pygmalion*
15. John Galsworthy, *Justice*

Evaluation Pattern:**1. Internal Assessment (40 marks)**

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02
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The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

- Essay (any 1 out of 2) (on Unit 1)
- Essay (any 1 out of 2) (on Unit 2)
- Essay (any 1 out of 2) (on Unit 3)
- Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

Rangacharya, Adya. *The Natyashastra* (English Translation: with Critical Notes). New Delhi: Munshi Ram Manoharlal, 1996.

Banham, Martin. ed. *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press, 1998.

Bentley, Eric. *The Playwright as Thinker: A Study of Drama in Modern Times*. Univ of Minnesota Press, 2010.

Deshpade, G.P. *Modern Indian Drama: An Anthology*. New Delhi: Sahitya Academy, 2001.

Esslin, Martin. *The Theatre of the Absurd*, New York: Anchor Books, 1961.

_____. *The Field of Drama*, London and New York: Methuen, 1987.

Goldhill, Simon. *Reading Greek Tragedy*. Cambridge: Cambridge University Press, 1986.

Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: Cambridge University Press, 2002.

Krasner, David. *A Companion to Twentieth-Century American Drama*. New Jersey: Blackwell Publishing, 2005.

Lal, Ananda. *The Oxford Companion to Indian Theatre*. Oxford University Press, 2004.

Lane, David. *Contemporary British Drama*. Edinburgh: Edinburgh University Press, 2010.

Miller, Barbara Stoler. *Poet, Actors, and Audience in Classical Indian Drama*.

Styan, J. L. *Drama: A Guide to the Study of Plays*. New York: Peter Lang Publishing, 2005.

_____. *Modern Drama in Theory and Practice*. Cambridge: Cambridge University Press, 1981.

Williams, Raymond. *Drama: From Ibsen to Eliot*. New Delhi: Penguin India, 1968.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

1. **Dr. Shivaji Sargar** - **Convener**
Professor and Head
Department of English
University of Mumbai
2. **Dr. Bhagyashree Varma** - **Member**
Asso. Professor
Department of English
University of Mumbai

University of Mumbai
Syllabus for M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Course: Elective Group - 3
Course Title: Re-Reading Canonical Literature
Paper: XIII (B)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR303
iii)	Course Title	:	Re-Reading Canonical Literature
iv)	Semester wise Course Contents	:	Enclosed the copy of syllabus
v)	References and Additional References	:	Enclosed in the Syllabus
vi)	Credit Structure	:	No. of Credits per Semester -06
vii)	No. of lectures per Unit	:	15
viii)	No. of lectures per week	:	04
ix)	No. of Tutorials per week	:	01
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

M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Title of the Course: **Re-Reading Canonical Literature**

Preamble: The course is designed to read literary canon ‘against the grain’ by employing theoretical perspectives studied in the previous semesters.

Objectives:

- To appreciate the need to (re)read canonical literature with the conceptual framework provided by some of the critical and literary theories evolved since the early twentieth century
- To view the texts from varied theoretical perspectives
- To understand the politics of the constitution of the canon

Semester: III – Paper No. XI (B)

Title: Re-Reading Canonical Literature - (6 Credits)

With the help of two to three carefully chosen critical articles, the use of the following theories will be demonstrated:

- Postmodernism
- Gender Studies (includes feminist, gay, lesbian and masculinist studies)
- Race and Ethnicity Studies
- Archetypal Criticism
- Marxism and Postmarxism
- Postcolonialism & Nativism
- New Historicism
- Dialogic Criticism
- Trauma Criticism
- Spatial Criticism
- Ecocriticism and Geocriticism

UNIT 1:

1) William Shakespeare, *Richard II* (suggested theories – Dialogic and Queer)

OR

D. H. Lawrence, *Women in Love* (suggested theories – Gender and Marxism)

UNIT 2:

F. Scott Fitzgerald, *The Great Gatsby* (suggested theories – New Historicism and Dialogic Criticism)

OR

Selected Poems by Audre Lorde and Rita Dove (suggested theories –Race and Ethnicity Studies; Black Feminism)

UNIT 3:

Margaret Atwood, *Alias Grace* (suggested theories – Postmodernism and Trauma)

OR

Ngugi wa Thiong'o, *Petals of Blood* (suggested theories –Nativism and Marxism)

UNIT 4:

Amitav Ghosh, *The Hungry Tide* (suggested theories – Ecocriticism and Geocriticism; New Historicism)

OR

Derek Walcott, *Pantomime* (suggested theories – Postcolonialism and Postmodernism)

Texts for Internal Assessment and Classroom Discussion

- 1) William Shakespeare, *The Taming of the Shrew*
- 2) Joseph Conrad, *Lord Jim*
- 3) William Golding, *Lord of the Flies*
- 4) Short Stories of Ernest Hemingway
 - “Indian Camp”
 - “The Snows of Kilimanjaro”
 - “The Short Happy Life of Francis Macomber”
 - “A Clean Well-Lighted Place” (suggested theory – Postmodernism)
 - “Hills Like White Elephants” (suggested theory – Gender)
- 5) Arthur Miller, *Death of a Salesman*
- 6) Poems by Adrienne Rich and Toni Cade Bambara
- 7) Marian Engel, *Bear*
- 8) Robertson Davis, *Fifth Business*
- 9) Jack Davis, *No Sugar*
- 10) Salman Rushdie, *The Moor's Last Sigh*
- 11) Poems of Bombay Poets
- 12) Kiran Nagarkar, *Cuckold*

Evaluation Pattern:

1. Internal Assessment (40 marks)

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02
--

The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

- Essay (any 1 out of 2) (on Unit 1)
- Essay (any 1 out of 2) (on Unit 2)
- Essay (any 1 out of 2) (on Unit 3)
- Essay (any 1 out of 2) (on Unit 4)

Recommended Reading

- **Postmodernist Readings**

- 1) Brenda Marshall from *The Postmodern Condition*
- 2) Linda Hutcheon "Incredulity Toward Metanarrative: negotiating Postmodernism and Feminisms" in *Postmodernism and Feminism: Canadian Contexts*. Ed. Shirin Kudchedkar
- 3) Vevaina, Coomi S. "Erasing Edges: Michael Ondaatje's 'Coming Through Slaughter' and 'Running in the Family' as Postmodernist Fiction" in *Postmodernism and Feminism: Canadian Contexts*. Ed. Shirin Kudchedkar

- **Gender Studies (includes feminist, gay, lesbian and masulinist studies)**

- 1) Kate Millet – on D. H. Lawrence in *Sexual Politics*
- 2) Sandra Gilbert and Susan Gubar – "The Birth Myth in Mary Shelley's *Frankenstein*" in *The Madwoman in the Attic*.
- 3) Gregory W. Bredbeck from *Sodomy and Interpretation, Marlowe to Milton*.

- **Race and Ethnicity Studies**

- 1) Gayatri Spivak "Three Women's Texts"
- 2) Margo Hendricks and Patricia Parker (eds.) from *Women, 'Race' and Writing in the Early Modern Period*.
- 3) Henry L. Gates Jr, from *Reading Black, Reading Feminist: A Critical Anthology*

- **Archetypal Readings**

- 1) Maud Bodkin. "Archetypal Patterns in 'The Ancient Mariner'".
- 2) Northrop Frye. "The Archetypes of Literature" in *Fables of Identity*.
- 3) Annis Pratt. *Archetypal Patterns in Women's Fiction* "So has it been said. So shall it be done." An Archetypal Analysis of Margaret Atwood's *The Handmaid's Tale*

- **Marxist and Postmarxist Readings**

- 1) Eagleton, Terry. "Heathcliff and the Great Hunger" in his *Heathcliff and the Great Hunger*. London: Verso Press.
- 2) Gayatri C. Spivak "Displacement and the Discourse of Women" *Displacement: Derrida and After*. (ed.) Mark Krupnick
- 3) Chris Bullock and David Peck (Eds.) from *Guide to Marxist Literary Criticism*

- **Postcolonialism and Nativism**

- 1) Edward Said from *Culture and Imperialism*.

- 2) Rosemary Hennessy and Rajeshwari Mohan "The Construction of Woman in Three Popular texts of the Empire" in *Colonial Discourse and Post-Colonial Theory*. Ed. Patrick Williams and Laura Chrisman.
- 3) Ngugi wa Thiong'o. *Decolonising the Mind: The Politics of Language in African Literature*. New Historicist Readings
 - 1) Stephen Greenblatt. "Invisible Bullets" in *Shakespearean Negotiations*
 - 2) Louis A. Montrose "Professing the Renaissance: The Poetics and politics of Culture" in *The New Historicism* Ed. H. Aram Veeseer
 - 3) Margaret W. Ferguson, Maureen Quilligan and Nancy J. Vickers (Ed.) from *Rewriting the Renaissance: The Discourse of Sexual Difference in Early Modern Europe*.
- **Dialogic Criticism**
 - 1) Mikhail Bakhtin from *Rabelais and His World*.
 - 2) Giltrow, Janet. "Democratic Intention and Dialogic Intelligence in 'Cuckold'" in *The Shifting Worlds of Kiran Nagarkar's Fiction*. Ed. Yasmeen Lukmani.
 - 3) Don H. Bialostosky from *Wordsworth, Dialogics and the Practice of Criticism*.
- **Trauma Criticism**
 - 1) Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. 1996.
 - 2) Tal, Kali. *Worlds of Hurt: Reading the Literatures of Trauma*. 1996
 - 3) Vickroy Laurie. *Trauma and Survival in Contemporary Fiction*. 2002
- **Spatial Criticism**
 - 1) Bachelard, Gaston. *The Poetics of Space*, trans. Maria Jolas. 1969.
 - 2) Foucault, Michel. "Questions on Geography". In *Power/Knowledge: Selected Interviews and Other Writings*. 1980.63-77
- Wegner, Philip E. "Trauma Spatial Criticism: Critical Geography, Space, Place and Textuality". In *Introducing Criticism at the 21st Century* Ed. Julian Wolfrey. 2002.
- **Ecocriticism and Geocriticism**
 - 1) Glotfelty, Cheryll and Harold Fromm (Eds). *The Ecocriticism Reader: Landmarks in Literary Ecology*. 1996.
 - 2) Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. 1995
 - 3) Westphal, B. *Geocriticism : Real and Fictional Spaces*

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:	1. Dr. Coomi Vevaina	-	Convener
	Professor and Head (Retd.) Department of English, University of Mumbai		
	2. Dr. Shefali Bhansali-Shah	-	Member
	Asso. Professor (Retd.) Department of English, St. Xavier's College, Mumbai		

University of Mumbai
M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Course: Elective (Group-3)

Course Title: South Asian Literature in English

Paper: XIII (C)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR303
iii)	Course Title	:	South Asian Literature in English
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
ix)	No. of Tutorials per week	:	01
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

M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: IV

Title of the Course: **South Asian Literature in English**

Objectives of the Course:

- To enable the students to explore literature of South Asian writers in English from the Indian subcontinent
- To acquaint the learners with the works of writers of the South Asian diaspora
- To sensitise them to the issues of gender, class, caste, race and location in these works
- To acquaint them with issues of identity, memory, nation, home and belonging

Semester: III – Paper-XI (C)

Title: South Asian Literature in English - (6 Credits)

UNIT 1: Background

- South Asian Literature in English
- South Asian Post-Colonial Literature
- South Asian Literature of the Diaspora
- Women writers of Indian Subcontinent

UNIT II: Writing from India

Amitav Ghosh, *The Hungry Tide*

OR

Shashi Tharoor, *The Great Indian Novel*

UNIT III: Writing From Pakistan

Kamila Shamsie, *Kartography*

OR

Mohsin Hamid, *The Reluctant Fundamentalist*

UNIT IV – Writing From Sri Lanka and Bangladesh

Michael Ondaatje, *Running in the Family*

OR

Monica Ali, *Brick Lane*

Texts for Internal Assessment and Classroom Discussion:

1. Kiran Desai, *The Inheritance of Loss*
2. Agha Shahid Ali, *The Country without a Post Office*
3. Kamila Shamsie, *Burnt Shadows*
4. Nadeem Aslam, *Maps for Lost Lovers*
5. V.V. Ganeshananthan, *Love Marriage*
6. Mahmud Rahman, *Killing the Water*
7. Tehmina Durrani, *My Feudal Lord*
8. Rosalind Mendis, *The Tragedy of a Mystery*
9. Yasmine Gooneratne, *The Pleasures of Conquest*
10. Punyakante Wijenaike, *A Way of Life*
11. Ameena Hussein, *The Moon in the Water*
12. Shyam Selvadurai, *Cinnamon Gardens*
13. Jai Nimbkar, *Temporary Answers*
14. Bapsi Sidhwa, *An American Brat*
15. Mohammed Hanif, *The Case of Exploding Mangoes*

Evaluation Pattern:**1. Internal Assessment (40 marks)**

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02
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The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

Essay (any 1 out of 2) (on Unit 1)

Essay (any 1 out of 2) (on Unit 2)

Essay (any 1 out of 2) (on Unit 3)

Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

Ali S.M. *Contemporary Indian Writers*. Jaipur: Mark Publishers, 2010.

Anam, Tahmima. *Fixing the Past: War, Violence, and the Habitations of Memory in Post Independence Bangladesh*. London: Archival Material Publishers, 2005.

Anthias, Floya, and Nira Yuval-Davis. *Racialized Boundaries: Race, Nation, Gender, Colour and Class and the Anti-Racist Struggle*. London and New York: Routledge, 1991.

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996.

Ashcroft, Bill. Gareth Griffiths and Helen Tiffin. *The Empire Writes Back*. London: Routledge, 2002

Assayag, Jackie, and Véronique Bénéï, eds. *At Home in Diaspora: South Asian Scholars and the West*. New Delhi: Permanent Black, 2003.

Ballard, Roger, ed. *Desh Pardesh: The South Asian Presence in Britain*. C. Hurst & Co. Publishers, 1994.

Bates, Crispin, ed. *Community, Empire and Migration: South Asians in Diaspora*. 2001. New York: Orient Longman Private Ltd, 2003.

Benson, E, and L.W. Conolly, eds. *Encyclopedia of Post- Colonial Literatures in English*. 2 vols. London & New York: Routledge, 1994.

Bhabha, Homi K., *Nation and Narration*. New York and London: Routledge, 2008.

Bhabha, Homi K., *The Location of Culture*. New York and London: Routledge, 2007.

Bharucha, Nilufer E., and Vrinda Nabar, eds. *Mapping Cultural Spaces: Postcolonial Indian Literature in English*. New Delhi: Vision Books, 1998.

Bhatnagar, M.K. *Indian Writings in English*, Vol.I, New Delhi : Atlantic Publishers and Distribution, 1996.

Bhopal, K. Gender, 'Race' and Patriarchy: *A Study of South Asian Women*. Aldershot: Ashgate Publishing House, 1997.

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.

Brazier, Jana Evans and Mannur, Anita. eds. *Theorizing Diaspora: A Reader*. Oxford: UK Blackwell Publishing, 2003.

Clarke, C., C. Peach and S. Vertovec, eds. *South Asian Overseas: Migration and Ethnicity*. Cambridge: Cambridge University Press, 1990.

Desai, Jigna. *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*. London: Routledge. 2004.

Desai, Neera and Thakkar, Usha. *Women in Indian Society*. New Delhi: National Book Trust, 2001.

Dubey, Ajay. ed. *Indian Diaspora: Global Perspective* New Delhi: Kalinga. 2003.

Jana Evans Braziel and Anita Mannur eds. *Theorizing Diaspora: A Reader*. Oxford University Press, 2013.

Loomba, Ania et al., *Postcolonial Studies and Beyond*. Hyderabad: Orient BlackSwan, 2005.

Pal, Adesh and Chakraborti, Tapas. eds. *Interpreting Indian Diasporic Experience*. New Delhi: Creative Books, 2004.

Parekh, Bikhu, Singh, Gurharpal and Vertovec, Steven eds. *Culture and Economy in the Indian Diaspora*. London and New York: Routledge, 2003.

Still, Clarinda. *Dalit Women Honour and Patriarchy in South India*. Hyderabad: Orient BlackSwan, 2015.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

- 1. Dr. Shivaji Sargar** - **Convener**
Professor and Head
Department of English
University of Mumbai
- 2. Dr. Santosh Rathod** - **Member**
Asst. Professor
Institute of Distance and Open Learning
University of Mumbai

University of Mumbai

Syllabus for M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Course: Elective Group - 4

Course Title: Contemporary British Literature

Paper No.: XIV (A)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR304
iii)	Course Title	:	Contemporary British Literature
iv)	Semester wise Course Contents	:	Enclosed the copy of syllabus
v)	References and Additional References	:	Enclosed in the Syllabus
vi)	Credit Structure	:	No. of Credits per Semester -06
vii)	No. of lectures per Unit	:	15
viii)	No. of lectures per week	:	04
ix)	No. of Tutorials per week	:	01
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

M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Title of the Course: **Contemporary British Literature**

Preamble: This course focuses on the study of contemporary British literature through the lens of Modernism, Post-Modernism, Post-Colonialism and Neo-Colonialism.

Objectives of the Course:

- To acquaint the learners with the relationships between contemporary lives and literature
- To explore the impact of the Wars on British literature
- To acquaint the learners with contemporary literary trends in British Literature
- To explore the socio-cultural relevance of contemporary British literary trends
- To explore the thematic concerns and literary styles in contemporary British writing

Semester: III - Paper: XII (A)

Title: Contemporary British Literature – (6 Credits)

UNIT 1: Background

- Impact of the World Wars on British Literature
- Post-1960s British poetry
- Modernism and Post-Modernism
- British Science Fiction
- Trends in Contemporary British Drama

UNIT 2: Fiction

Kazuo Ishiguro, *The Remains of the Day*

OR

Maggie Gee, *The White Family*

UNIT 3: Drama

Caryl Churchill, *Cloud Nine*

OR

John Osborne, *Look Back in Anger*

UNIT 4: Poetry

Richard Caddel and Peter Quartermain (eds), *Other: British and Irish Poetry since 1970* (any two poets to be selected by the teacher)

Texts for Internal Assessment and Classroom Discussion:

1. Frederick Forsyth, *The Day of the Jackal*
2. Graham Swift, *Waterland*
3. Kingsley Amis, *The Old Devils*
4. Michael Moorcock, *Behold the Man*
5. Iris Murdoch, *The Sea, the Sea*
6. Hanif Kureishi, *The Buddha of Suburbia*
7. J. K. Rowling, *Harry Potter and the Philosopher's Stone*
8. Helen Zahavi, *Dirty Weekend*
9. Alan Ayckbourn, *Relatively Speaking*
10. John Mortimer, *The Dock Brief*
11. Harold Pinter, *No Man's Land*
12. Dylan Thomas, *Under Milk Wood*
13. Bola Agbaje, *Gone Too Far!*
14. Roy Williams, *Sucker Punch*
15. Alice Oswald, *The Thing in the Gap-Stone Stile*

Evaluation Pattern:

1. Internal Assessment (40 marks)

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02

The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

- Essay (any 1 out of 2) (on Unit 1)
- Essay (any 1 out of 2) (on Unit 2)
- Essay (any 1 out of 2) (on Unit 3)
- Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

Banham, Martin, ed. *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press, 1998.

Barker, Howard. *Arguments for a Theatre*. London: John Calder, 1989.

Bentley, Eric. *The Playwright as Thinker: A Study of Drama in Modern Times*. London: University of Minnesota Press, 2010.

Boxall, Peter, ed. *Twenty-First-Century Fiction: A Critical Introduction*. New York: Cambridge University Press, 2013.

Caserio, Robert L., ed. *The Cambridge Companion to the Twentieth-Century English Novel*

Cambridge Companions to Topics. Cambridge: Cambridge University Press, 2009.

David Lane. *Contemporary British Drama* (Edinburgh Critical Guides to Literature). Edinburgh University Press, 2010.

Deshpade, G.P. *Modern Indian Drama: An Anthology*. New Delhi: Sahitya Academy, 2001.

Dutton, Richard, *Modern British Tragicomedy and the British Tradition: Beckett, Pinter & Stoppard*. Brighton: Harvester Wheatsheaf, 1986.

English, James F., ed. *A Concise Companion to Contemporary British Fiction*. Blackwell Concise Companions to Literature and Culture. Malden, MA: Blackwell, 2006.

Esslin, Martin, *The Theatre of the Absurd*. Harmondsworth: Penguin, 1987.

Fiona Tolan, *New Directions: Writing Post 1990*. London: Longman, 2010.

Gąsiorek, Andrzej. *Post-war British Fiction: Realism and After*. London: Edward Arnold. 1995.

Goldhill, Simon, *Reading Greek Tragedy*. Cambridge University Press. 1986.

Goodman, Elizabeth. *Contemporary Feminist Theatres*. London and New York: Routledge, 1993.

I. Ousby (ed.). *The Cambridge guide to literature in English*. Cambridge: Cambridge University Press, 1993.

Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: Cambridge University Press, 2002.

Lacey, Stephen. *British Realist Theatre: The New Wave In Its Context 1956-1965*. London: Routledge, 1995.

Lal, Ananda. *The Oxford Companion to Indian Theatre*. Oxford University Press, 2004.

Lane, David. *Contemporary British Drama*. Edinburgh University Press, 2010.

Lane, Richard J., Rod Mengham, and Philip Tew, eds. *Contemporary British Fiction*. Cambridge, UK: Polity, 2003.

Laurie Di Mauro. *Modern British Literature*. Detroit : St. James Press, 2000.

Innes, Christopher, *Modern British Drama 1890 - 1990*. Cambridge: Cambridge University Press, 1992.

Itzin, Catherine. *Stages in the Revolution.- Political Theatre in Britain Since 1968*. London: Methuen, 1980.

M. Drabble (ed.). *The Oxford companion to English literature*. Oxford: Oxford University Press, 2000.

Mark Longaker and Edwin C. Bolles. *Contemporary English Literature*. New York: Appleton-Century-Crofts, 1953.

Mackean, Ian. *The Essentials of Literature in English, post-1914*. Amazon Books, 2005.

N. Watson and P.E.W. Schellinger (eds.). *Twentieth-Century Science Fiction Writers*. Chicago and London: St James Press, 1991.

Nick Bentley (ed.). *British Fiction of the 1990s*. New York: Routledge, 2005.

Philip Tew. *The Contemporary British Novel*. London: Continuum, 2004.

Rebecca L. Walkowitz. *Cosmopolitan Style: Modernism Beyond the Nation*. New York: Columbia University Press, 2002.

Roberts, Philip. *The Royal Court Theatre and the Modern Stage*. Cambridge: Cambridge University Press, 1999.

Rod Mengham and Philip Tew. *British Fiction Today*. London: Continuum, 2006.

Shellard, Dominic. *British Theatre since the War*. London and New Haven: Yale, 2000.

Sierz, Aleks. *Modern British Playwriting: The 1990s*. London: Methuen, 2012.

Styan, J.L. *Drama. A Guide to the Study of Plays*. New York: Peter Lang Publishing, 2005.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

- 1. Dr. Shivaji Sargar** - **Convener**
Professor and Head
Department of English
University of Mumbai
- 2. Dr. Bhagyashree Varma** - **Member**
Asso. Professor
Department of English
University of Mumbai

University of Mumbai

Syllabus for M. A. Honours and M.A Honours with Research in English

Part – II - Semester: III

Course: Elective Group - 4

Course Title: Politics, Ideology and English Studies

Paper: XIV (B)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

- i) Name of the Program : M.A Honours and M.A. Honours with
Research in English
- ii) Course Code : PAENGHR304
- iii) Course Title : Politics, Ideology and English Studies
- 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
- ix) No. of Tutorials per week : 01
- 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

M. A. Honours and M.A Honours with Research in English Program: Part II

Title of the Course: **Politics, Ideology and English Studies**

Preamble: The course engages self-reflexively with the very domain and discipline of English Studies. It aims to investigate, through the study of selected texts and thinkers, the genealogy of English Departments, the consolidation of the literary canon, and literature's investment in the struggle for meaning in the context of colonialism, postcolonialism and neo-colonialism.

Objectives of the Course:

- To trace the impact of Western imperialism on colonized societies
- To historicize early English Studies curricula at the centre and margins of empire
- To understand the impact of ideology on English Studies
- To understand the socio-cultural relevance of English studies in postcolonial societies
- To appreciate the need for new perspectives on English Studies

Semester: III – Paper-XII (B)

Title of the paper: Politics, Ideology and English Studies (6 Credits)

Background Themes and Issues to be addressed in the readings of the prescribed texts in Units 1, 2, 3 & 4:

A) Colonialism and Imperialism: The beginnings of European Colonialism; Orientalism as a controlling and defining device; Impact of Western Imperialism on Colonised societies; Use of English language and literature as a tool of social control; Historicising early English Studies curricula at the Centre and the Margins of Empire.

B) English Studies Today - Crisis and Resistance: Socio-cultural relevance of English Studies in a Post-imperial and Postcolonial order; Interrogation of universalist paradigms; Resistance to the Western Canon; Interrogations of the Nation; Resistance to Standard British English; Expansion of the Canon; Writing against colonial tropes and genres; Politicisation of English Studies curricula with specific focus on Postcolonial India; Need for new perspectives on English Studies.

UNIT 1 - William Shakespeare, *The Tempest*

OR

Rudyard Kipling, *The Jungle Book*

UNIT 2 - Jean Rhys, *Wide Sargasso Sea*

OR

J. M. Coetzee, *Disgrace*

UNIT III - Wole Soyinka, *The Lion and the Jewel*

OR

Derek Walcott, *Omeros*

UNIT IV - Amitav Ghosh, *The Sea of Poppies*

OR

Mohammed Hanif, *A Case of Exploding Mangoes*

Texts for Internal Assessment and Classroom Discussion

1. William Shakespeare, *Othello*
2. Samuel Taylor Coleridge's "Kubla Khan" and/or Lord Byron's "Bride of Abydos"
3. Rudyard Kipling, *Kim*
4. Jane Austen, *Mansfield Park*
5. E. M. Forster, *A Passage to India*
6. Raja Rao, *Kanthapura*
7. Ama Ata Aidoo, *Our Sister Killjoy: or Reflections from a Black-eyed Squint*
8. Edwidge Danticat, *Krik Krak*
9. Tayeb Salih, *Season of Migration to the North* **OR** Frank McCourt, *Angela's Ashes*
10. Hanif Kureishi, *My Beautiful Launderette*
11. Mahasweta Devi, *The Breast Stories*
12. Abdelrehman Munif, *Cities of Salt*
13. Jamaica Kincaid, *A Small Place* or Michael Ondaatje, *Anil's Ghost*
14. Kazuo Ishiguro, *Remains of the Day*
15. J. M. Coetzee, *In the Heart of the Country* **OR** *Waiting for the Barbarians*

Evaluation Pattern:

1. Internal Assessment (40 marks)

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total=40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination Pattern	60 Marks	Hours: 02 Hours
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The Semester End Examination for 60 marks will have 4 questions (with Internal choice) of 15 marks each:

Essay (any 1 out of 2) (on Unit 1)

Essay (any 1 out of 2) (on Unit 2)

Essay (any 1 out of 2) (on Unit 3)

Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

1. Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. London: Verso, 1993.
2. Ashcroft, Bill et al. *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. London & New York: Routledge, 1989.
3. Bhabha, Homi (ed.). *Nation and Narration*. London: Routledge, 1990.
4. ----- . *Location of Culture*. London:, Routledge, 1994.
5. Bharucha, Nilufer E. (ed.). *World Literature: Contemporary Postcolonial and Post-Imperial Literatures*. New Delhi: Prestige, 2007.
6. Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford:
7. Fanon, Frantz. *Black Skin, White Masks*. Grove Press, 1967.
8. Fulford, Tim and Peter J. Kitson (eds.). *Romanticism and Colonialism: Writing and Empire, 1780-1830*, 1998.
9. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia UP, 2003.
10. Loomba, Ania. *Colonialism/Postcolonialism*. London & New York: Routledge, 1998.
11. Patke, Rajeev S. *Postcolonial Poetry in English*. New Delhi: Oxford University Press, 2006.
12. Ramazani, Jahan. *The Hybrid Muse, Postcolonial Poetry in English*. Chicago: University of Chicago Press, 2001.
13. Said, Edward. *Culture and Imperialism*. New York: Alfred P. Knopf, 1993.
14. Said, Edward. *Orientalism*. London: Routledge, 1978.
15. Sundar Rajan, Rajeswari (ed.). *The Lie of the Land: English Literary Studies in India*, New Delhi: Oxford University Press, 1992.
16. Tiffin, Chris and Alan Lawson (eds.). *De-scribing Empire: Postcolonialism and Textuality*. London & New York: Routledge, 1994.
17. Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. New Delhi: Oxford University, 1998.
18. Yegenoglu, Meyda. *Colonial Fantasies: Towards a Feminist Reading of Orientalism*, Cambridge: Cambridge University Press, 1998.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

- 1. Dr. Shoba V. Ghosh** (Convener)
Department of English
University of Mumbai
- 2. Professor Nilufer E. Bharucha** (Member)
Adjunct Faculty
Former Senior Professor and Head
Department of English
University of Mumbai

University of Mumbai
Syllabus for M.A. Honours and M.A. Honours with Research in English
Part – II - Semester: III

Course: Elective Group - 4
Course Title: English Language Teaching

Paper: XIV (C)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

- | | | | |
|-------|---|---|--|
| i) | Name of the Program | : | M.A Honours and M.A. Honours with Research in English |
| ii) | Course Code | : | PAENGHR304 |
| iii) | Course Title | : | English Language Teaching |
| 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 |
| ix) | No. of Tutorials per week | : | 01 |
| 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 |

Honours and M.A. Honours with Research in English

Part – II - Semester: III

Title of the Course: **English Language Teaching**

Preamble:

Teaching of English as an international has become significant today. Moreover, engaging with English language teaching and learning is considered as an industry in the global market. For this purpose the aspirants of English need to be familiarized with the pedagogical aspects of English. This foundation may prove useful in making them understand the relevance of teaching and designing English language courses and adopt the appropriate teaching strategies as well as reliable evaluation models. With this view, this course is introduced under the elective courses.

Objectives

- To acquaint students with different theoretical aspects of language acquisition / learning
- To acquaint students with different approaches and methods to enable them to use various techniques of teaching English Language
- To acquaint students to understand the fundamental concepts of curriculum design and testing and evaluation
- To enable students to design language courses and test formats

Semester: III - Paper: XII (C)

Title – English Language Teaching (6 Credits)
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UNIT 1: Theories of Language Acquisition and Approaches to Language Teaching

- A) Behaviorism, Cognitivism and Social Interactionist Theory
- B) Approaches: Grammar Translation Method; Direct Method; Structural Approach; Oral Approach; Alternative Approaches; and Communicative Approach Language Teaching

UNIT 2: Techniques of Teaching English Language

- A) Teaching of language skills; integration of skills
- B) Teaching of vocabulary and grammar
- C) Teaching language through literature
- D) Multi-media in language teaching
- E) Lesson planning and micro teaching

UNIT 3: Designing English Language Courses

- A) Concept of language curriculum and types of syllabus
- B) General English courses,
- C) English for academic purposes
- D) English for specific purposes
- E) Online language courses

UNIT 4: Testing and Evaluation Techniques

- A) The nature of competence being measured
- B) Testing, assessment and evaluation, qualities of a good test
- C) Backwash/Washback effect of tests on teaching and learning
- D) Types of language tests
- E) Test formats and types of questions

Evaluation Pattern:

Internal Assessment (40 Marks):

Evaluation Pattern:

1. Internal Assessment (40 marks)

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (more than 2000)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Micro teaching session of a language unit/skill/s (10 Minutes)	10 Marks
		Total=40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination Pattern 60 Marks Hours: 02 Hours
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The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

- Essay (any 1 out of 2) (on Unit 1)
- Essay (any 1 out of 2) (on Unit 2)
- Essay (any 1 out of 2) (on Unit 3)
- Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

3. Bassnet, S. and Peter Grundy. *Language Through Literature: Creative Language Teaching Through Literature*. London: Longman, 1993.
4. Celce-Murcia, Marianne and Sharon Hills. *Techniques and Resources in Teaching Grammar*. Oxford: Oxford University Press, 1988.
5. Cheng, Liying et al. Ed. *Washback in Language Testing: Research Contexts and Methods*. Mahwah, New Jersey, London: Lawrence Erlbaum Associates, Publishers, 2008.
6. Hall, D and Ann Hewings. Eds. *Innovation in English Language Teaching*. New York: Routledge, 2013.
7. Hughes, Arthur. *Testing for Language Teachers*. Cambridge: Cambridge University Press, 2003.
8. Hutchinson, T. and A. Waters. *English for Specific Purposes: A Learning Centered Approach*. Cambridge: Cambridge University Press, 1989.
9. Kopriva, R. Ed. *Improving Testing for English Language Learners*. New York: Routledge, 2008.
10. Krashen, Stephen. *Second Language Acquisition and Second Language Learning*. Oxford, New York: Pergamon, 1982.
11. Kudchedkar, Shirin. *Readings in English Language Teaching in India*. Chennai: Orient Longman Pvt Ltd., 2002.
12. Nation, Paul and Jonathan Newton. *Teaching ESL/EFL Listening and Speaking*. New York: Routledge, 2009.
13. Nation, Paul. *Teaching ESL/EFL Reading and Writing*. New York: Routledge, 2009.
14. Nation, I. S. P. and John Macalister. *Language Curriculum Design*. New York: Routledge. 2010.
15. Nunan, David. *Second Language Teaching*. Massachusetts: Heinle and Heinle Publishers, 1999.
16. Nunan, D. 1988. *Syllabus Design*. Oxford, New York: Oxford University Press, 1988.

17. Paltridge, Brian and Sue Starfield Ed. *The Handbook of English for Specific Purposes*. Chichester : John Wiley and Sons, Inc., 2013.
18. Richards Jack and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press, 2001.
19. Richards, Jack and Richard Schmidt. Ed. *Longman Dictionary of Applied Linguistics and Language Teaching*. 4th Edition. Longman: Pearson Education Ltd., 2010.
20. Richards, Jack and W. Renandya. *Methodology in Language Teaching: An Anthology of Current Practice*. Cambridge: Cambridge University Press, 2008.
21. Smagorinsky, Peter. *Teaching English by Design: How to Create and Carry out Instructional Units*. Portsmouth: Heinemann Educ Books, 2008.
22. Tickoo, M. L. *Teaching and Learning English*. New Delhi: Orient Longman, 2003.
23. Uschi, Felix. Ed. *Language Learning Online: Towards Best Practice, in Language Learning and Language Technology Series*. Lisse: Swets and Zeitlinger Publishers, 2003.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by: Dr. Sachin Labade - Convener

Dr. Nilufer Bharucha - Member

University of Mumbai

Syllabus for M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Course: Elective Group - 5

Course Title: American Literature

Paper: XV (A)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M.A. Honours and M.A. Honours with Research in English
ii)	Course Code	:	PAENGHR305
iii)	Course Title	:	American Literature
iv)	Semester wise Course Contents	:	Enclosed the copy of syllabus
v)	References and Additional References	:	Enclosed in the Syllabus
vi)	Credit Structure	:	No. of Credits per Semester -06
vii)	No. of lectures per Unit	:	15
viii)	No. of lectures per week	:	04
ix)	No. of Tutorials per week	:	01
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

Honours and M.A. Honours with Research in English Part

– II - Semester: III

Title of the Course: **American Literature**

Objectives

- To trace the impact of American Literature since the 20th century and the opening decades of the 21st century
- To acquaint the learners with the literary trends and movements of twentieth century American Literature
- To understand the socio-cultural relevance of various American Authors and texts
- To introduce the historical and contemporary literary canons of America
- To familiarize them with the themes and styles of twentieth century American Literature
- To enable them to write research-oriented papers on American literature

Semester-III - Paper- XIII (A)

Title: American Literature - (6 Credits)

UNIT 1: Background

- Modernism, Industrial Revolution, the Second World War
- Depression Era, Beat Generation, Trends as Symbolism, Imagism, Impressionism
- Afro-American Scenario - Harlem Renaissance, Jazz Age, Black Aesthetics and the Ethnic Voices
- American Drama, Broadway Theatre and Rise of Absurd Theatre
- Jewish-American and Native-American literary expressions

Unit II – Poetry

- Selected Poems of Robert Frost – ‘Mending Wall’, ‘Design’, ‘the Road Not Taken’, ‘Departmental’, ‘Fire and Ice’, ‘Stopping By Woods on A Snowy Evening’ and ‘After Apple Picking’
- Selected Poems of Adrienne Rich – ‘Power’, ‘Diving into the Wreck’, ‘Aunt Jennifer’s Tigers’, ‘In a Classroom’, ‘Planetarium’, ‘Rural Reflections’
- Selected Poems of Langston Hughes – ‘Mulatto’, ‘Song of a Dark Girl’, ‘I too, Sing America’, ‘The Negro Speaks of Rivers’, ‘Dream Deferred’, ‘The Weary Blues’, ‘Dream Variations’

Unit III - Fiction

- F. Scott Fitzgerald, *The Great Gatsby*
- Richard Wright, *Native Son*

Unit IV – Drama

- Arthur Miller, *Death of a Salesman*
- Eugene O’Neill, *The Hairy Ape*

Texts for Internal Assessment and Classroom Discussion:

- Selected Poetry of Allen Ginsberg / William Carlos Williams
- Selected Poems of Robert Lowell / Wallace Stevens
- Selected Poems of Sonia Sanchez / Gwendolyn Brooks
- Selected Poems of Sylvia Plath / Ezra Pound
- Ernest Hemingway, *Old Man and The Sea*
- Mark Twain, *Huckleberry Finn*
- Ralph Ellison, *Invisible Man*
- Alice Walker, *The Colour Purple*
- Toni Morrison, *Home*
- Amiri Baraka, *The Slave Ship*
- Tennessee Williams, *Street Car Named Desire*
- Edward Albee, *Who's Afraid of Virginia Woolf*
- Arthur Miller, *The Price*
- James Baldwin, *The Amen Corner*

Evaluation Pattern:**1. Internal Assessment (40 marks)**

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (minimum 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total - 40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination - 60 Marks - Hours: 02
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The Semester End Examination for 60 marks will have 4 questions (with internal choice) of 15 marks each:

Essay (any 1 out of 2) (on Unit 1)

Essay (any 1 out of 2) (on Unit 2)

Essay (any 1 out of 2) (on Unit 3)

Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

Barrish, Phillip, *American Literary Realism: Critical Theory and Intellectual Prestige, 1880-1995*. Cambridge: Oxford University Press, 2001.

Chase, Richard. *The American Novel and Its Tradition*, Garden City, N. Y.: Doubleday Anchor, 1957.

- Chenetier, Marc. *Critical Angles: European Views of Contemporary American Literature*, Southern Illinois University Press, 1986.
- Dutta, Nandana, *American Literature*, Hyderabad: Orient BlackSwan, 2016.
- Fiedler, Leslie. *Love and Death in the American Novel*, Normal, IL: Dalkey Press, 1998.
- F. Marcus and W. Sollors, ed., *A New Literary History of America*. Harvard: Harvard University Press, 2009.
- Helbling, Mark. *The Harlem Renaissance: The One and the Many*. Westport: Greenwood Press, 1999.
- Hofstadter, Richard. *Social Darwinism in American Thought*, Boston: Beacon Press. 1944.
- Howard, June. *Form and History in American Naturalism*, Chapel Hill: University of North Carolina Press, 1985.
- Lewis, R. W. B. *The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century*, Chicago: University of Chicago Press, 1955.
- Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*, New York: Oxford University Press, 1999.
- Pattee, Fred Lewis. *The Development of the American Short Story*, New York: Harper, 1966.
- Quirk, Tom and Gary Scharnhorst, ed. *American Realism and the Canon*, Newark: University of Delaware Press, 1995.
- Stampp, Kenneth M. *The Era of Reconstruction, 1865-1877*, New York: Alfred A. Knopf, 1965.
- Tompkins, Jane. *Sensational Designs: The Cultural Work of American Fiction, 1790-1860*, New York: Oxford University Press, 1989.
- Warren, Joyce W., Ed. *The (Other) American Tradition: Nineteenth-Century Women Writers*, New Brunswick, NJ: Rutgers University Press, 1993.
- Winter, Molly Crumpton, *American Narratives: Multiethnic Writing in the Age of Realism*, Baton Rouge, LA: Louisiana State UP, 2007.
- Wyatt, David. *Secret Histories: Reading Twentieth Century American Literature*, Johns Hopkins University Press, 2010.

Syllabus Prepared by:

- 1. Dr. Bhagyashree Varma - Convener**
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- 2. Dr. Shivaji Sargar - Member**
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University of Mumbai

Syllabus for M. A. Honours and M.A Honours with Research in English Program

Part-II – Semester-III

Course: Elective Group – 5

Course Title: Australian Literature

Paper: XV (B)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

- | | | |
|-------|---|--|
| i) | Name of the Program
Research in | : M.A Honours and M.A. Honours with
English |
| ii) | Course Code | : PAENGHR305 |
| iii) | Course Title | : Australian Literature |
| iv) | Semester wise Course Contents | : Enclosed the copy of syllabus |
| v) | References and Additional References | : Enclosed in the Syllabus |
| vi) | Credit Structure | : No. of Credits per Semester -06 |
| vii) | No. of lectures per Unit | 15 |
| viii) | No. of lectures per week | 04 |
| ix) | No. of Tutorials per week | 01 |
| 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 |

M.A. Honours and M.A. Honours with Research in English

Part – II - Semester: III

Title of the Course: **Australian Literature**

Preamble: This elective course aims to equip learners to understand the dynamics of literary production in a relatively young settler colony. In doing so it will engage questions of colonization, indigeneity, territoriality, construct of nation, and gender and the impact of all these on Australian literature and cultural production.

Objectives of the Course:

- To enable students to understand the colonial and postcolonial experience in Australia
- To introduce students to the variety and complexity of Australian literature
- To encourage students to engage with traditional and contemporary literary modes and genres of Australian literature
- To enable students to understand the issues of identity, gender, race, ethnicity, class and diaspora as they play themselves out in Australian literature

Semester: III – Paper-XIII (B)

Title of the paper – Australian Literature - 6 Credits

Background and Texts for Detailed Study

UNIT 1: Background Themes and Issues

- Issues of 'Indigeneity' and Indigenous texts and narratives
- Early settler articulations
- Melodrama and the melodramatic mode
- Nation, Nationalism and Myths of Manhood
- Post-1970s multiculturalism, literary resistances and proliferation of forms and modes

UNIT 2: David Malouf, *An Imaginary Life*

OR

Richard Flanagan, *The Narrow Road to the Deep North*

UNIT 3: Jack Davis, *No Sugar*

OR

Ray Lawler, *Summer of the Seventeenth Doll*

UNIT 4: Selections from 3 Australian Poets (The teacher will select the poets to be taught.)

Texts for Internal Assessment and Classroom Discussion:

1. Christina Stead, *The Man who Loved Children*
2. Sally Morgan, *My Place*
3. Ruth Park, *Harp in the South*
4. Patrick White, *Voss* **OR** *The Tree of Man*
5. Kevin Gilbert, *The Cherry-Pickers* **OR** Gerry Bostock, *Here come the Niggers*
6. Peter Carey, *Oscar and Lucinda* **OR** *The True History of the Kelly Gang*
7. Doris Pilkington, Nugi Garimara, *Follow the Rabbit Proof Fence*
8. Jack Davis, *The Dreamers*
9. Louis Nowra, *Inside the Island*
10. David Malouf, *Remembering Babylon* **OR** *The Great World*
11. Selected poems of Les Murray
12. Selected poems of John Tranter
13. Jimmy Chi and Kuckles, *Bran Nue Dae*
14. Shaun Tan, *The Arrival* **OR** *The Lost Thing*
15. Anna Funder, *Stasiland*
16. Hsu-Ming Teo, *Love and Vertigo* **OR** *Behind the Moon*

Evaluation Pattern:**1. Internal Assessment (40 marks)**

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (more than 2000 words)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Point)	05 Marks
	Viva Voce	05 Marks
		Total=40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination Pattern	60 Marks	Hours: 02 Hours
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The Semester End Examination for 60 marks will have 4 questions (with Internal choice) of 15 marks each:

- Essay (any 1 out of 2) (on Unit 1)
- Essay (any 1 out of 2) (on Unit 2)
- Essay (any 1 out of 2) (on Unit 3)
- Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

1. Birns, Nicholas and Rebecca McNeer. (eds.). *A Companion to Australian Literature since 1900*. New York: Camden House, 2007.
2. Bradford, Clare. *Reading Race: Aboriginality in Australian Children's Literature*. Melbourne: Melbourne University Publishing, 2001.
3. Callahan, David. (ed.). *Contemporary Issues in Australian Literature*. London: Frank Cass Publishers, 2002.
4. Dixon, Robert. *Writing the Colonial Adventure: Race, Gender and Nation in Anglo-Australian popular Fiction, 1875-1914*. Cambridge: Cambridge University Press, 1995.
5. Dodgeson-Katiyo, Pauline and Gina Visker. (eds.). *Rites of passage in Postcolonial Women's Writing*. Amsterdam & New York: Rodopi, 2010.
6. Gelder, Ken and Paul Salzman. *After the Celebration: Australian Fiction: 1989 – 2007*. Melbourne: Melbourne University Press, 2009.
7. Huggan, Graham. *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford: Oxford University Press, 2007.
8. Jayasuriya, Laksiri. *Transforming a 'White Australia': Issues of racism and Immigration*. New Delhi: SSS Publications, 2012.
9. Kramer, Leonie J. B. And Adrian Mitchell. (eds.). *The Oxford History of Australian Literature*. Oxford: oxford University Press, 1981.
10. O'Reilly, Nathaniel. (ed.). *Postcolonial Issues in Australian Literature*. Amherst, NY: Cambria Press, 2010.
11. Pierce, Peter. *The Cambridge History of Australian Literature*. Cambridge: Cambridge University Press, 2009.
12. Ravenscroft, Alison. *The Postcolonial Eye: White Australian Desire and the Visual Field of Race*. Ashgate Publishing, 2013.
13. Sarangi, Jaydeep and Binod Mishra. (eds.). *Explorations in Australian Literature*. New Delhi: Sarup and Sons, 2006.

14. Sarwal, Amit and Reema Sarwal. (eds.). *Creative Nation: Australian Cinema and Cultural Studies Reader*. New Delhi: SSS Publishers, 2009.
15. Sarwal, Amit and Reema Sarwal. (eds.). *Reading Down Under: Australian Literary Studies reader*. New Delhi: SSS Publications, 2009.
16. Wallace-Crabbe, Chris. (ed.). *Imagining Australia: Literature and Culture in the New New World*. Harvard: Harvard University Committee on Australian Studies, 2004.
17. Webby, Elizabeth. (ed.). *The Cambridge Companion to Australian Literature*. Cambridge: Cambridge University Press, 2000.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

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2. **Dr. Coomi S. Vevaina** (Member)
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University of Mumbai

Syllabus for M. A. Honours and M.A Honours with Research in English Program:

Part II - Semester: III

Course: Elective Group – 5

Course Title: Canadian Literature in English

Paper: XV (C)

(Choice Based Credit System with effect from the Academic Year 2017-18)

1. Syllabus as per Choice Based Credit System

i)	Name of the Program Research in	: M.A Honours and M.A. Honours with English
ii)	Course Code	: PAENGHR305
iii)	Course Title	: Canadian Literature in English
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
ix)	No. of Tutorials per week	: 01
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

M. A. Honours and M.A Honours with Research in English

Part II - Semester: III

Title of the Course: **Canadian Literature in English**

Preamble: Through an engagement with key theoretical issues and some key literary texts, the course aims to understand the historical, racial, gender, ethnic and other dynamics that have structured the imaginary of Canada as an erstwhile settler colony and its contemporary multicultural self-definition.

Objectives of the Course:

- To enable students to understand the colonial and postcolonial experience in Canada
- To understand the Canadian response to the land in the works of writers from diverse cultural backgrounds
- To critically read the racial politics in Quebecoise literature
- To arrive at an understanding of the interplay of gender, race and class in the works of writers belonging to ethnic minorities in Canada
- To explore the subversive strategies in Indigenous Canadian literature.

Semester: III – Paper-XIII (C)

Title of the paper – Canadian Literature in English - (6 Credits)

UNIT 1: Background Themes and Issues

- Imaging Canada as a ‘nation’
- The Canadian “Geophysical Imagination”
- The Anglophone Francophone divide
- Ethnic minorities and the issue of ‘colour’
- Resurgence of First Nations voices

UNIT 2: Margaret Atwood, *The Handmaid’s Tale*

OR

Robertson Davies, *Fifth Business*

UNIT 3: Tomson Highway, *The Rez Sisters*

OR

Joy Kogawa, *Obasan*

UNIT 4: Selections from Canadian Poets (The teacher will select the poets to be taught.)

Texts for Internal Assessment and Classroom Discussion

1. Roch Carrier, *La Guerre, Yes Sir*
2. Margaret Laurence, *The Stone Angel*
3. Marie-Claire Blais, *Mad Shadows*
4. Jeannette Armstrong, *whispering in shadows*
5. Thomas King, *Green Grass Running Water*
6. George Ryga, *The Ecstasy of Rita Joe*
7. Shani Mootoo, *He Drown She in the Sea*
8. Shirin Kudchedkar & Jameela Begum (eds.), *Canadian Voices: An Anthology of Canadian Poetry*
9. Alice Munro, *Too Much Happiness*
10. Marlene Nourbese Philip, *She Tries Her Tongue, Her Silence Softly Breaks*
11. Tomson Highway, *Dry Lips Oughta Move to Kapuskasing*
12. Larissa Lai, *Salt Fish Girl*
13. Michael Ondaatje, *Running in the Family*
14. Sharon Pollock, *Blood Relations*
15. Ramabai Espinet, *The Swinging Bridge*

Evaluation Pattern:

1. Internal Assessment (40 marks)

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text prescribed by the teacher for Internal Assessment (more than 2000)	20 Marks
	Classroom Attendance and Participation	10 Marks
	Presentation (10 minutes with or without Power Points)	05 Marks
	Viva Voce	05 Marks
		Total=40 Marks

2. Semester End Examination: (60 Marks):

Evaluation: Semester End Examination Pattern	60 Marks	Hours: 02 Hours
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The Semester End Examination for 60 marks will have 4 questions (with Internal choice) of 15 marks each:

- Essay (any 1 out of 2) (on Unit 1)
- Essay (any 1 out of 2) (on Unit 2)
- Essay (any 1 out of 2) (on Unit 3)
- Essay (any 1 out of 2) (on Unit 4)

Recommended Reading:

1. Armstrong, Jeannette. (ed.). *Looking at the Words of our People: First Nations Analysis of Literature*. Penticton: Theytus Books, 1993.
2. Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: Anansi Press, 1982.
3. Godard, Barbara. *Collaboration in the Feminine: Writings on Women and Culture from 'Tessera'* (ed.). Toronto: Second Story Press, 1994.
4. Howells, Coral Ann. *Private and Fictional Worlds: Canadian Women Novelists of the 1970s and 1980s*. London: Methuen, 1980.
5. Kudchedkar, Shirin. *Postmodernism and Feminism: Canadian Contexts*. (ed.). New Delhi: Pencraft, 1995.
6. Hutcheon, Linda. *Double-Talking: Essays on Verbal and Visual Ironies in Contemporary Canadian Art and Literature*. (ed.). Toronto: ECW Press, 1992.
7. Lee, Sky, Lee Maracle, Daphne Marlatt and Betsy Warland. *Telling It: Women and Language across Cultures*. Vancouver: Press Gang, 1990.
8. Lutz, Hartmut and Coomi S. Vevaina. *Connections: Non-Native Responses to Native Canadian Literature*. (eds.). New Delhi: Creative Books, 2003.
9. Mukherjee, Arun. *Towards an Aesthetics of Opposition*. Toronto: William Wallace, 1988.
10. Neuman, Shirley and SmaroKamboureli. (eds.). *Amazing Space: Writing Canadian Women Writing*. Edmonton: Long spoon and NeWest Press, 1986.

11. Philip, M. Nourbese. *A Genealogy of Resistance and other Essays*. Toronto: Mercruy Press, 1997.
12. Scheier, Libby et al. *Language in Her Eye: Views on Writing and Gender by Canadian Women Writing in English*. (eds.). Toronto: Coach House 1990.
13. Vevaina, Coomi and Barbara Goddard. (eds.). *Intersexions: Issues of Race and Gender in Canadian Women's Writing*. New Delhi: Creative, 1996.
14. Williamson, Janice. *Sounding Difference: Conversations with Seventeen Canadian Women Writers*. Toronto: University of Toronto Press, 1993.

Please Note: As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Syllabus Prepared by:

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2. **Dr. Coomi S. Vevaina** - Member
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Department of English
University of Mumbai

University of Mumbai Board of Studies in English

1	Dr. Shivaji D. Sargar	Professor & Head, Department of English, University of Mumbai, Mumbai	Convener
2	Dr. L.B. Patil	A. S. P. College, Devrukh	Member
3	Dr. Deepa Murdeswar-Katre	Vartak College, Vasai, Dist. Palghar	Member
4	Dr. Sudhir Nikam	B.N.N. College, Bhiwandi	Member
5	Dr. Marie Fernandes	St. Andrew's College, Mumbai	Member
6	Dr. Bhagyashree Varma	Associate Professor, Department of English, University of Mumbai, Mumbai	Member
7	Dr. Deepa Mishra	Smt. C.H.M College, Ulhasnagar	Member
8	Dr. Rajesh Mali	Arts, Commerce and Science College, Lanja	Member
9	Dr. Madhavi Nikam	Asst. Professor, Department of English, R.K.T. College, Ulhasnagar	Member
10	Dr. B.N. Gaikwad	Asst. Professor & Head, Department of English, Acharya Marathe College, Chembur, Mumbai	Member
11	Dr. R.M. Badode	Professor (Retd.) Department of English, University of Mumbai, Mumbai	Spl. Invitee