

SYLLABUS

T.Y.B.A. - English

Semester V & VI

Revised Syllabus as per CBCS pattern

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

T.Y.B.A. – English - Semester V & VI
Revised Syllabus as per CBCS pattern
(w.e.f. Academic Year 2018-19)

Paper No.	Name of the Course	Semester	Paper Code	Name of the Paper
Paper IV	16 th to 18 th Century English Literature	Sem - V	UAENG501	16 th to 18 th Century English Literature - I
		Sem - VI	UAENG601	16 th to 18 th Century English Literature - II
Paper V	Literary Criticism	Sem - V	UAENG502	Literary Criticism - I
		Sem - VI	UAENG602	Literary Criticism - II
Paper VI-A	Grammar and Art of writing	Sem - V	UAENG503A	Grammar and Art of writing - I
		Sem - VI	UAENG603A	Grammar and Art of writing – II
Paper VI-B	Translation Studies: Theory and Practice	Sem - V	UAENG503B	Translation Studies: Theory and Practice - I
		Sem - VI	UAENG603B	Translation Studies: Theory and Practice - II
Paper VI-C	Popular Culture	Sem - V	UAENG503C	Popular Culture - I
		Sem - VI	UAENG603C	Popular Culture - II
Paper VI-C	Film and Literature	Sem - V	UAENG506C	Film and Literature - I
		Sem - VI	UAENG606C	Film and Literature - II
Paper VII	19 th Century English Literature	Sem - V	UAENG504	19 th Century English Literature - I
		Sem - VI	UAENG604	19 th Century English Literature - II
Paper VIII	20 th Century British Literature	Sem - V	UAENG505	20 th Century British Literature – I
		Sem - VI	UAENG605	20 th Century British Literature – II
Paper IX-A	Literature and Gender	Sem - V	UAENG506A	Literature and Gender - I
		Sem - VI	UAENG606A	Literature and Gender - II
Paper IX-B	Drama and Theatre	Sem - V	UAENG506B	Drama and Theatre - I
		Sem - VI	UAENG606B	Drama and Theatre - II
Paper VI-C	Literature of Protest	Sem - V	UAENG506C	Literature of Protest - I
		Sem - VI	UAENG606C	Literature of Protest - II

University of Mumbai

Syllabus for T.Y.B.A. English Paper IV

Semester: V & VI

Course: Core Paper

Course Title: 16th to 18th Century English Literature

(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 : T.Y.B.A. English
	ii)	Course Code : UAENG501 & UAENG601
	iii)	Course Title : 16 th to 18 th Century English Literature
	iv)	Semester wise Course Contents: Enclosed the copy of syllabus
	v)	References and Additional References : Enclosed in the Syllabus
	vi)	Credit Structure : No. of Credits per Semester 04
	vii)	No. of lectures per Unit : 20
	viii)	No. of lectures per week : 04
	ix)	No. of Tutorials per week : --
2.	Scheme of Examination : 5 Questions of 20 marks each.	
3.	Special notes , if any : No	
4.	Eligibility , if any : No	
5.	Fee Structure : As per University Structure	
6.	Special Ordinances / Resolutions if any : No	

Syllabus for TYBA Paper IV

Course: 16th to 18th Century English Literature

Course Codes: UAENG501 & UAENG601

Objectives of the Course:

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

Outcome of the Course:

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

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

Semester V: 16th to 18th Century English Literature –I

Course code- UAENG501

04Credits

Total Lectures: 60

Unit 1: Important Concepts & Terms:

20 Lectures

A. The Elizabethan Age (1550-1603)

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

B. The Jacobean Period (1603-1650)

- i) Characteristics of the Jacobean Period
(Major influences and its impact on literature)
- ii) Metaphysical Poetry
- iii) Jacobean Drama- (Revenge Tragedy and Comedy)

Unit 2: William Shakespeare: Hamlet

20 Lectures

OR

William Shakespeare: Comedy of Errors

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

Elizabethan Period:

- a. Sir Philip Sidney from Astrophel and Stella sonnet sequence.
Sonnet 37 “My mouth doth water and my breast doth swell”.
39 “Come Sleep! O Sleep, the certain knot of peace”.
- b. Edmund Spenser: from The Shepheardes Calender
“April Eclogue”.
“November Eclogue”.
- c. William Shakespeare:
Sonnet 116 “Let me not to the marriage of true minds”
Sonnet 138 “When my love swears that she is made of truth”

Jacobean Period:

- a. John Donne: “A Valediction Forbidding Mourning”.
Holy Sonnet 10 – “Death Be Not Proud”.
- b. George Herbert: “The Pulley”.
“Love”.
- c. Andrew Marvell: “The Coronet”.
“On a Drop of Dew”.

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

Course code- UAENG601

04Credits

Total Lectures: 60

Unit 1: Background and Important Concepts: 20 Lectures

A. The Restoration Period (1660-1700)

- i) Characteristics of Restoration Period
(Major events of the age and their impact on literature)
- ii) Restoration Poetry- (Epic, Mock epic, Satire)
- iii) Restoration Drama- Comedy of Manners, Heroic Tragedy
- iv) Diary Writing

B. Neo-Classical Period (1700-1798)

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

Unit 2: John Dryden: All for Love 20 Lectures

OR

Oliver Goldsmith: She Stoops to Conquer

Unit 3: Selected Verse from the Puritan Era, the Restoration Period and the 18th Century 20 Lectures

Restoration Period:

a. John Milton: from Paradise Lost Book I

(105-124) 105- And shook his throne. What though the field he lost?

124- Sole reigning holds the tyranny of Heaven.

(242-270) 242- Is this the region, this the soil, the clime

270- Regained in Heaven, or what more lost in Hell?

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

356- Forthwith, from every squadron and each band.

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

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

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

c. John Dryden: “The Fire of London”

Semester End Examination Pattern: 100 Marks 03 Hours

The Semester End Examination for 100 marks will have 5 questions (with internal choice) of 20 marks each.

Question 1: A. Essay or Question 1: B. Essay or Question 1.C. Short Notes (two out of four) - Unit I

Q.2 Essay Type Question (1 out of 2) - Unit 2

Q.3 Essay Type Question (1 out of 2) - Unit 3

Q.4 Short Notes (2 out of 4)- Unit 2

Q.5 Short Notes (2 out of 4)- Unit 3

References:

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

- Eighteenth Century (1660-1789), 2nd Edition, (London, Routledge and Kegan Paul, 1967)
13. Clifford, James L. Ed. Eighteenth Century English Literature: Modern Essays in Criticism(OUP, 1959)
 14. Craig, Hardin. Ed. **A History of English Literature Series.** Literature of the Restoration and the Eighteenth Century 1660-1798.Vol III (London, Macmillan, 1969)
 15. Ford, Boris. Ed. **The Pelican Guide To English Literature: From Dryden to Johnson, Vol.4,** (Penguin, 1982) & From Blake to Byron, Vol.5, (Penguin, 1982)
 16. Jack, Ian. Augustan Satire: Intention and Idiom in English Poetry 1660-1750 (OUP, 1978)
 17. Roger. The Penguin History of English Literature: Dryden to Johnson. Vol.4, (Penguin, 1993)
 - 18.Probyn, Clive T.English Fiction of The Eighteenth Century 1700-1789 (Longman Literature in English Series, 1987)
 - 19.Novak, Maximillian E. Eighteenth Century English Literature, (Macmillan, 1983)
 20. Sambrook, James.The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789. (Longman Literature in English Series, 1986)
 - 21.Sutherland, James. A Preface to Eighteenth Century Poetry, (OUP, 1975).

Syllabus Prepared by:

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UNIVERSITY OF MUMBAI

Syllabus for T.Y.B.A. English

Semester: V & VI

Course: Core Paper

Course Title: Literary Criticism

Course Codes: UAENG502 & UAENG602

(Choice Based Credit System with effect from the academic year 2018-19)

1.	Syllabus as per Choice Based Credit System	
	i)	Name of the Programme T. Y. B. A. English
	ii)	Course Code UAENG502&UAENG602
	iii)	Course Title Literary Criticism
	iv)	Semester-wise Course Contents Enclosed the copy of syllabus
	v)	References and Additional References Enclosed in the Syllabus
	vi)	Credit Structure No. of Credits per Semester 04
	vii)	No. of lectures per Unit 15
	viii)	No. of lectures per week 04
	ix)	No. of Tutorials per week --
2.	Scheme of Examination 5 Questions of 20 marks each	
3.	Special notes, if any No	
4.	Eligibility, if any No	
5.	Fee Structure As per University Structure	
6.	Special Ordinances / Resolutions, if any No	

Syllabus for TYBA

Course: Literary Criticism

Course Code: UAENG502 & UAENG602

Objectives of the Course:

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

Outcome of the Course:

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

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

Semester V Paper V: Literary Criticism - I**Course Code: UAENG502****04 Credits****Total Lectures: 60****UNIT I: Critical Terms****(15 lectures)**

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

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

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

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

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

UNIT IV: Practical Criticism: Scansion**(15 lectures)**

Two short passages of poetry (6 to 10 lines each) will be set for scansion. Students should scan the poem, identify the base metre (iamb, trochee), variations (pyrrhic, spondee, anapaest, dactyl, cretic, amphibrach, etc.), rhyme scheme, stanza forms if any, and the metrical peculiarities such as end-stopped lines, run-on lines, elision, caesura and other basic concepts of versification.

(5 marks for scanning and identifying the base metre, 4 marks for identifying modulations and other metrical peculiarities and 1 mark for rhyme scheme)

Semester End Examination Pattern**100 Marks****03 Hours**

Semester End Examination for 100 marks will have 5 questions (with internal choice) of 20 marks each

Q.1 Short Notes (2 out of 4) – Unit I

Q.2 Essay type Question (1 out of 2) – Unit II

Q.3 Essay type Question (1 out of 2) – Unit III

Q.4 Short Notes: (2 out of 4) – Unit II and III

Q.5 Scansion of two extracts from poetry of about 6-10 lines each

Semester VI Paper V: Literary Criticism - II**Course Code: UAENG602****04 Credits****Total Lectures: 60****UNIT I: Literary Movements (15 lectures)**

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

UNIT II: Critical Approaches: (15 lectures)

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

UNIT III: Critical Approaches (15 lectures)

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

UNIT IV: Practical Criticism (15 lectures)

Critical Appreciation of an unseen poem: A short poem of about 20 lines will be set for appreciation. The title of the poem will be given. The unit will test the students' responsiveness to the poem and their linguistic ability in analysing the poem. Students are expected to mobilize the techniques of close reading and their understanding of literary devices like imagery, metaphor and other poetic devices while learning this unit.

Semester End Examination Pattern**100 Marks****3 Hours**

Semester End Examination for 100 marks will have 5 questions (with internal choice) of 20 marks each

Q.1 Short Notes (2 out of 4) – Unit I

Q.2 Essay type Question (1 out of 2) – Unit II

Q.3 Essay type Question (1 out of 2) – Unit III

Q.4 Essay type Question (2 out of 4) – Unit II & III

Q.5 Critical Appreciation of an unseen poem

References:

- Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
- Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. Oxford: OUP, 1971
- Ashcroft, Bill et al. (ed.) *The Post-Colonial Studies Reader*. London: Routledge, 1995.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: OUP, 2001.
- Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1984.
- Bodkin, Maud. *Archetypal Patterns in Poetry*. London: Oxford University Press, 1934.
- Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. MA: Harvard University Press, 1995.
- Daiches, David. *Critical Approaches to Literature*. London: Longman, 1984.
- Drew, Elizabeth. *Understanding Poetry*. New York: Norton, 1959.
- Dutton, Richard. *Introduction to Literary Criticism*. London: Longman, 1984.
- Eagleton, Terry. *Literary Theory*. London: Basil Blackwell, 1983.
- Enid, Hamer. *The Metres of English Poetry*. Booksway, 2014
- Garrard, Greg. *Ecocriticism*. New York: Routledge, 2012.
- Garrard, Greg, ed. *The Oxford Handbook of Ecocriticism*. New York: OUP, 2014.
- Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford: OUP, 1999.
- Enright, D.J. and Chickera, E. *English Critical Texts*. Delhi: Oxford University Press, 1962.
- Fowler, Roger (ed.) (rev.) *A Dictionary of Modern Critical Terms*. London: Routledge & Kegan Paul, 1987.
- Frye, Northrop. "The Archetypes of Literature." *The Norton Anthology: Theory and Criticism*. Ed. Vincent B. Leitch. New York: Norton, 2001.
- Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
- Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.

- Jump, John (ed.) *Critical Idiom Series*. Metheun.
- Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
- Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
- Lodge, David, with Nigel Wood. *Modern Criticism and Theory: A Reader*. 2nd Ed. London: Longman, 1988.
- Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad, Orient Black Swan, 2006.
- Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
- Richards, I. A. *Practical Criticism*. London: Kegan Paul, 1930.
- Said, Edward. *Orientalism*. New York: Pantheon, 1978.
- Schreiber, S. M. *Introduction to Literary Criticism*. Oxford: Pergamon Press, 1965.
- Selden, Raman and Widdowson, Peter. *A Reader's Guide to Contemporary Literary Theory*. 3rd ed. Lexington: University of Kentucky Press, 1993.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. London: Harvester Press, 1985.
- Scott, Wilbur. *Five Approaches to Literary Criticism*. London: Longman, 1984.
- Wellek, Rene and Austin, Warren. *Theory of Literature*. London: Jonathan Cape, 1955.
- Wolfreys, Julian. (ed.) *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

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University of Mumbai
Syllabus for T.Y.B.A. English
Semester V & VI

Course: Elective Paper

Course Title: Grammar and the Art of Writing

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

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

- | | | | |
|-------|--|---|--|
| i) | Name of the Programme | : | T.Y.B.A. English |
| ii) | Course Code | : | UAENG503A & UAENG603A |
| iii) | Course Title | : | TYBA English Paper VI --
Grammar and the Art of Writing |
| iv) | Semester wise Course Contents | : | Enclosed the copy of syllabus |
| v) | References and Additional References: | : | Enclosed in the Syllabus |
| vi) | Credit Structure | : | |
| | No. of Credits per Semester | : | 04 |
| vii) | No. of lectures per Unit | : | 15 |
| viii) | No. of lectures per week | : | 03 |
| 2. | Scheme of Examination | : | 4 Questions of 20 marks each and
a project of 20 marks |
| 3. | Special notes, if any | : | No |
| 4. | Eligibility, if any | : | No |
| 5. | Fee Structure | : | As per University Structure |
| 6. | Special Ordinances / Resolutions if any: | : | No |

Syllabus for TYBA
Course: GRAMMAR AND THE ART OF WRITING
Course Codes: UAENG503A & UAENG603A

Objectives:

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

Outcome of the Course:

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

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

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

Course Code: UAENG503A 04 Credits Total Lectures: 45

Phonetics, Morphology, Grammar and the Art of Writing

Unit I: Phonetics and Morphology

15 lectures

A. Phonetics

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

B. Morphology

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

Unit 2: Grammar: Words and Phrases

15 lectures

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

Unit 3: Art of Writing

15 lectures

I. Discourse Analysis

- Tenor
- Mode
- Domain

Domain and language change – journalism, advertising and literature, scientific and technical writing

II. Mechanics of Writing

- Understanding paragraph divisions and topic sentences of paragraphs

III. Writing for Print Media

- Print – News Report

Evaluation Pattern:1) Semester End Examination: 80 Marks – 2 ½ Hours
2) Project: 20 Marks

Semester End Examination:

Q.1	a. Phrase analysis	20 marks
Q.2	a. Verb Phrases	06 marks
	b. Morphological analysis	14 marks
Q.3	a. Stress Marking and Intonation	10 marks
	b. Transcription	10 marks
Q. 4.	Writing a news report on the basis of the facts given	20 marks

Project work (20 marks):

Students can be tested on

1. Breaking a passage of about 250-300 words into appropriate paragraphs, picking up the topic statement of each paragraph 10 marks
- AND**
2. Identifying the register of a passage about 250-300 words 10 marks

SEMESTER- VI: Grammar and the Art of Writing – II
Course Code: UAENG603A 04 Credits Total Lectures: 45

Grammar and the Art of Writing

Unit I: Grammar

20 lectures

I. Clauses:

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

II. Sentences:

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

Unit 2: Art of Writing

Mechanics of Writing

05 lectures

- Characteristics of typical writing and typical speech
- Cohesion and Coherence
- Correct use of Articles, Prepositions, Adverbs, Adjectives
- Common Errors – Grammatical, Syntactical, Lexical, Punctuation, Logical
- Writing a Thesis Statement

Rhetorical Structures

10 lectures

- Classification, Comparison – Contrast, Cause – Effect, Chronological and Spatial Ordering, Order of Importance, Statement and Elaboration, Restatement, Exemplification, Listing

- Understanding connotations, Using bias-free language, Avoiding jargon and archaic/ outdated language, Eliminating repetition and redundancy, Content Analysis, and Rhetorical Devices

Unit 3: Types/ Domains of Writing

10 lectures

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

Evaluation Pattern:1) Semester End Examination: 80 Marks – 2 ½ Hours
2) Project: 20 Marks

Semester VI Examination Pattern (80 marks/ 2-1/2 hours)

Q.1	Identifying elements of the Clause (SPOCA)	20 marks
Q.2	a. Identifying MCL and SCL	10 marks
	b. Basic and Derived Structures	10 marks
Q. 3	a. Identifying errors in the given passage.	08 marks
	b. Rewriting the passage to make it more fluent and coherent.	12 marks
Q.4	Forming a thesis statement on the given topic (1 out of 3) and developing it in about 150 words and specifying its rhetorical structures.	20 marks

Project work (20 marks):

Students can be tested on

1. Writing a Literary Passage (creative/ figurative) of about 250-300 words
10 marks

AND

2. Writing an advertisement copy on the basis of facts provided 10 marks

Prescribed Text:

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

Additional Reading:

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

Recommended Books for Further Reading:

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

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

Syllabus Prepared by:

Dr. Deepa Murdeshwar-Katre, Vartak College, Vasai, Dist. Palghar:	Convener
Mrs. Deepti Mujumdar, Patkar-Varde College, Goregaon, Mumbai:	Member
Mrs. Susan Lobo, St. Andrews College, Bandra, Mumbai	: Member
Mr. Vinodsinh Patil, Arts & Commerce College, Phondaghat	: Member
Dr. Dattaguru Joshi, Gogate-Walke College, Banda	: Member

University of Mumbai
Syllabus for T.Y.B.A. English
Semester: V & VI

Course: Elective Paper

Course Title: Translation Studies: Theory and Practice

(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 :	T.Y.B.A. English
	ii)	Course Code :	UAENG503B & UAENG603B
	iii)	Course Title :	Translation Studies : Theory and Practice
	iv)	Semester wise Course Contents:	Enclosed the copy of syllabus
	v)	References and Additional References :	Enclosed in the Syllabus
	vi)	Credit Structure : No. of Credits per Semester	04
	vii)	No. of lectures per Unit :	15
	viii)	No. of lectures per week :	03
	ix)	No. of Tutorials per week :	--
2.		Scheme of Examination :	4 Questions of 20 marks each and a project of 20 marks
3.		Special notes , if any :	No
4.		Eligibility , if any :	No
5.		Fee Structure :	As per University Structure
6.		Special Ordinances / Resolutions if any :	No

Syllabus for TYBA

Course: Translation Studies: Theory and Practice

Course Codes: UAENGUAENG503B & UAENG603B

Objectives of the Course:

1. To make students aware of various types of translation
2. To enable students to undertake translation of literary texts
3. To enable students to use translation in official contexts and mass media
4. To help students to avail of job opportunities

Outcome of the Course:

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

- 1) Understand variety of translations
- 2) Undertake literary translation work at primary level.
- 3) Use translation in official contexts and mass media
- 4) Equipped to take up jobs.

Semester V: Translation Studies : Theory and Practice		
Course code- UAENG503B	04 Credits	Total Lectures: 45

Unit 1: Terms & Concept:

15 Lectures

1. Translation
2. Transliteration
3. Source Language Text and Target Language Text
4. Loss and Gain in Transaction
5. Creative & Free Translation
6. Word to word & Structural Translation

Unit 2: Indian Theories of Translation:**15 Lectures**

1. Bhartrhari's Sphota and Translation
2. Theory of Auchitya and Translation
3. Sri. Aurobrindo Ghosh's Theory of Translation
4. Rabindranath Tagore's Theory of Translation

Unit 3: Translated Non- Fictional texts**15 Lectures**

1. Annihilation of Caste (Pages 1-5) (English to Marathi/ Hindi)
2. 1958 Literary Conference Speech by Anna Bhau Sathe (Marathi/Hindi to English)

Evaluation Pattern: 1) Semester End Examination: 80 Marks - 2 1/2 Hours**2) Project: 20 Marks****Semester End Examination:**

- Q.1. 2 Short Notes based on Unit-I (2 out of 4)
- Q.2. Essay type question based on Unit-II (One out of two)
- Q.3. Essay type question based on Unit-III (One out of two)
- Q.4. Translation of Unseen Non-literary passage from English into Hindi/Marathi

Project Work (20 marks):

A Non-literary passage of about 500 words from Hindi or Marathi to be translated into English by the students. It should also include the introduction of the SL text, list of the problems faced and the loss and gain in the process of translation.

Semester VI: Translation Theory and Practice		
Course code- UAENG603B	04 Credits	Total Lectures: 45

Unit I: Terms & Concepts**15 Lectures**

1. Formal and Dynamic Equivalence
2. Interlingual and Intralingual Translation
3. Qualities and Strategies of Translator
4. Lexicography bilingual dictionaries
5. Commercial and collaborative Translation.
6. Audiovisual, Subtitling and Dubbing

Unit 2: Types of Translation-process and problems**15 Lectures**

1. Translation of Prose and fiction
2. Translation of Poetry
3. Translation of Drama

Unit 3: Translated Literary Texts**15 Lectures**

1. Premchand's short story "Gulli Danda" translated from Hindi into English
(Premchand's Selected Stories 1, Translated and adapted by Anupa Lal, Ratna Sagar, P. Ltd. New Delhi 1995)
2. Nissim Ezekiel's poem "Night of the Scorpion" translated from English into Marathi (Adhunik- Stotre by Pradeep Deshpande)

Evaluation Pattern: 1) Semester End Examination: 80 Marks – 2 ½ Hours
2) Project: 20 Marks

Semester End Examination for both Semesters:

- Q.1. 2 Short Notes based on Unit-I (2 out of 4)
- Q.2. Essay type question based on Unit-II (One out of two)
- Q.3. Essay type question based on Unit-III (One out of two)
- Q.4. Translation of Unseen Non-literary passage from English into Hindi/Marathi

Project Work for both semesters (20 marks):

A Literary text of about 500 words from Hindi or Marathi to be translated into English by the students. It should also include the introduction of the SL text, list of the problems faced and the loss and gain in the process of translation.

Recommended Reading:

1. Bassnett, Susan, Political Discourse, Media and Translation, Cambridge Scholars, 2010.
2. Bassnett Susan and Trivedi Harish, "Post-Colonial Writing and Literary Translation" in Post-Colonial Translation: Theory and Practice. Ed. London: Routledge, 1999.
3. Didier, Coste, The Poetics and Politics of Literary Translation, New Delhi, 2011. 71
4. Ghurye, G.S Caste, Class and Occupation: Popular Book Depot, 1961.
5. Guha, Ranjit and Spivak Gayatri Selected Subaltern Studies: Eds., Oxford University Press, New York and Oxford, 1988.
6. Lawrence, Venuti, (Edited by) Translation Studies Reader, 2012.
7. Mukherjee, Meenakshi. The Twice Born Fiction: Themes and Techniques of the Indian Novel in English New Delhi: Heinemann Educational, 1971.
8. Naikar Basavaraj, Glimpses of Indian Literature in English Translation, Authorspress, 2008.
9. Pandey, A. P. A Revolutionary Fervor in Kabir's Poetry, by Bhaskar Publications, Kanpur, 2008.

10.Rahman, Anisur. Indian Literature(s) in English Translation - The discourse of Resistance and representation in Journal Of Postcolonial Writing Vol. 43, 2007.

Websites & You Tube Videos

1. https://complit.artsci.wustl.edu/graduate/translation_studies
2. <http://cw.routledge.com/textbooks/translationstudies/data/samples/9780415584890.pdf>
3. <https://www.youtube.com/watch?v=HZXhzP3mBsA>
4. <https://www.youtube.com/watch?v=gP3bheM6fmg>

Syllabus Prepared by:

Dr. B. N. Gaikwad Asst. Professor & Head, Department of English Acharya Marathe College, Chembur, Mumbai	:	Convener
Dr. Bhagyashree Varma Associate Professor, Department of English University of Mumbai	:	Member
Dr. Savita Patil Asst. Professor, Department of English Elphinston College, Mumbai	:	Member
Dr. Amreen Kharbe Asst. Professor B.N. N. College, Bhivandi	:	Member
Dr. Anil Ashok Sonawane Asst. Professor, Department of English St. Gonsalo Garcia College of Arts and Commerce, Vasai	:	Member

University of Mumbai
Syllabus for T.Y.B.A. English
Semester: V & VI

Course: Elective
Course Title: Popular Culture

(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 :	T.Y.B.A. English
	ii)	Course Code :	UAENG503C & UAENG603C
	iii)	Course Title :	Popular Culture
	iv)	Semester wise Course Contents:	Enclosed the copy of syllabus
	v)	References and Additional References :	Enclosed in the Syllabus
	vi)	Credit Structure : No. of Credits per Semester	04
	vii)	No. of lectures per Unit :	15
	viii)	No. of lectures per week :	03
	ix)	No. of Tutorials per week :	
2.		Scheme of Examination :	4 Questions of 20 marks each and a Project of 20 marks
3.		Special notes , if any :	No
4.		Eligibility , if any :	No
5.		Fee Structure :	As per University Structure
6.		Special Ordinances / Resolutions if any :	No

Syllabus for TYBA
Course: Popular Culture
Course Codes: UAENG503C & UAENG603C

Objectives of the Course:

1. To understand the nature and politics of Popular Culture.
2. To explore the interplay between Culture and Popular Culture and their influence over each other.
3. To expand existing critical thinking to enable textual analysis
4. To understand different perspectives on politics and control.

Outcome of the Course:

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

1. To articulate in writing responses to thinking critically about Popular Culture
2. To be able to assert agency over events involving their lives

Semester V: Popular Culture		
Course code- UAENG503C	4 Credits	Total Lectures: 45

Unit 1: Understanding the Concept of Popular Culture

15 Lectures

- Culture, Ideology and the Concept of the Popular
- Culture and Civilisation Tradition
- Culturalism
- High Culture vs Culture Debate

Unit 2 Control over Meaning through perpetuation of Myths

(15 Lectures)

- Semiotics-Understanding the construction of the Sign- Saussure
- Barthes –Structuralism and post structuralism-
- Will Wright- Myth and the Western Film
- Critical terms: myth, genre, theme, language, structure, character
- To be applied to any texts/images of popular culture

Unit 3: The Politics of Culture-Hegemony and Post Marxist Perspectives (15 Lectures)

- Encoding/Decoding of Meaning
- Negotiation and Agency
- Caste/Gender Discrimination-Perpetuating Rape Culture
- Recommended study from the perspective of contemporary case studies/films

Project: Deconstructing Texts of Popular Culture 20 Marks

- Folk Tales/Fairytales/Animal fables
- Detective Fiction/Crime Fiction/Thriller/Suspense
- Comics- Tarzan, Wonderwoman, Peanuts (Marvel/Shultz)
- Identify and analyse the historical, socio-political and literary dynamics as well as themes and concerns which define genre, reflect culture, extend across cultures or appeal to a particular culture

Semester VI: Popular Culture - II**Course code- UAENG603C 4 Credits****Total Lectures: 45****Unit 1 Gender and Popular Culture****15 Lectures**

- Feminist Approaches to Popular Culture
- Subversions of Femininity/Masculinity in Popular Culture
- Visual Pleasure/Narrative Cinema: Scopophilia and the Male Gaze/Ignoring the Female Spectator/Bechdel Test
- Mainstream Cinema and Female Spectatorship
- Recommended Films- Films of Alfred Hitchcock from the perspective of his treatment of women/Films of MadhurBhandarkar 2011 female-centric films/any other films with strong female protagonists (Hindi and Regional Films may be studied).

Unit 2: Postmodernism and Culture:**15 Lectures**

- The Global Postmodern
- Reality/Mediated Reality/Pluralism of Value
- John Storey/Francois Lyotard/Frederic Jameson/Jean Baudrillard
- Case studies from the perspective of how both Western and Indian cultural paradigms have evolved

Unit 3 Taste/Identity and Popular Culture**15 Lectures**

- Culture Industry Revisited
- Frankfurt School/Consumerism
- The Politics of Popular Taste
- Privilege and Taste
- Case studies from the perspective of advertising/consumerism

Semester End Examination Pattern: 80 Marks**2 ½ Hours**

The Semester End Examination for 80 marks will have 4 questions (with internal choice) of 20 marks each:

- Question 1: A. Essay or Question 1: B. Essay or Question 1.C. Short Notes (02 out of 04) - Unit I
Q.2 Essay Type Question (1 out of 2) - Unit 2
Q.3 Essay Type Question (1 out of 2) - Unit 3
Q.4 Short Notes (2 out of 4)-02 each on Unit 2 & 3

Project: One project of 20 marks

- Project: Deconstructing Texts of Popular Culture (20 Marks)

Music/Music Videos/Pop Art/Dance/Reality Shows on Television; Identify and analyse the historical, socio-political and literary dynamics as well as themes and concerns which define genre, reflect culture, extend across cultures or appeal to a particular culture

Recommended Reading:

- Appadurai, Arjun, and Carol A. Breckenridge. "Public Modernity in India." *Consuming Modernity*. Ed. Carol A. Breckenridge. Delhi: Oxford UP, 1995. 1-17. Print.
- _____. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis, MN: U of Minnesota, 1996. Print.
- Arnold, Matthew. *Culture and Anarchy*. N.p.: n.p., 1869. Print.
- Barrett, Michèle. "Feminism and the Definition of Cultural Politics." *Feminism, Culture, and Politics*. Ed. Rosalind Brunt and Caroline Rowan. London: Lawrence and Wishart, 1982. 37-58. Print.
- Barthes, Roland. *Mythologies*. Trans. Annette Lavers. Hertfordshire: Paladin, 1973. Print. (Essays Novels and Children: page 50, The Face of Garbo: page 56, Striptease: page 84, Accessed on the internet: 16th May, 2016)
- Bartky, S. "Foucault, Femininity, and the Modernization of Patriarchal Power." *Feminism and Foucault: Reflections on Resistance*. Ed. I. Diamond and L. Quinby. Boston: Northeastern UP, 1988. 61-86. Print.
- Berger, John. *Ways of Seeing*. London: British Broadcasting Corporation and Penguin, 2008. Print. (Chapter 7, Accessed on the internet: 5th May, 2016)
- Butler, Judith. *Gender trouble: feminism and the subversion of identity*. New York: Routledge, 1990. Print.
- Chatterji, Shoma A., *Subject: Cinema Object: Woman: A Study of the Portrayal of Women in Indian Cinema*. Calcutta: Parumita Publications, 1998.
- Cook, Pam. "Masculinity in Crisis?" *Screen* 23.3-4 (1982): 39-46. Web.
- Durham, Meenakshi Gigi., and Douglas Kellner. *Media and Cultural Studies: Keywords*. Malden, MA: Blackwell, 2001. Print.
- Dwyer, Rachel. *All You Want Is Money, All You Need Is Love: Sexuality and Romance in Modern India*. London: Cassell, 2000. Print.
- Dwyer, R. "Bombay Ishtyle." *Fashion Cultures: Theories, Explorations, and Analysis*. Ed. S. Bruzzi and G. P. Church. New York: Routledge, 2000. 178-90. Print.
- Ellis, John. *Visible Fictions: Cinema, Television, Video*. London: Routledge, 1992. Print.
- Fiske, J. "Active Audiences," and "Pleasure and Play." *Television Culture*. London and NY: Methuen, 1987. N. pag. Print.
- Fiske, John. *Understanding Popular Culture*. Boston: Unwin Hyman, 1989. Print.
- Foucault, Michel as cited in Barrett, Michèle. *The Politics of Truth: From Marx to Foucault*. Stanford, CA: Stanford UP, 1991. Print.
- Gamman, Lorraine, and Margaret Marshment. *The Female Gaze: Women as Viewers of Popular Culture*. London: Women's, 1988. Print.
- Ganham, Nicholas, and Raymond Williams. "Pierre Bourdieu and the Sociology of Culture: An Introduction." *Media, Culture and Society* 2.3 (n.d.): 215. Print.
- Gehlawat, Ajay. *Reframing Bollywood: Theories of Popular Hindi Cinema*. N.p.: Sage Publications, 2010. Print.

- Gledhill, Christine., "Pleasurable Negotiations." *Female Spectators: Looking at Film and Television*. Ed. D. E. Pribram. London: Verso, 1988. 64-89. Print.
- Gledhill, Christine., Recent Developments in Feminist Criticism in Film Theory and Criticism, Introductory Readings. Eds: Leo Braudy and Marshall Cohen, New York and Oxford: Oxford University Press, 1999
- Gledhill, Christine. *Stardom: Industry of Desire*. London: Routledge, 1991. Print.
- Hall, Stuart. "Encoding/Decoding." *The Cultural Studies Reader*. Ed. S. During. London and NY: Routledge, 1993. N. pag. Print.
- Kaarsholm, Preben, ed. *City Flicks City Flicks: Indian Cinema and the Urban Experience*. Calcutta, New Delhi: Seagull, 2004. Print.
- Kaplan, E. Ann. *Looking for the Other: Feminism, Film, and the Imperial Gaze*. New York: Routledge, 1997. Web.
- Kasbekar, A. "Hidden Pleasures: Negotiating the Myth of the Female Ideal in Popular Hindi Cinema." *Pleasure and the Nation: The History, Politics, and Consumption of Public Culture in India*. Ed. C. Penney and R. Dwyer. New Delhi: Oxford UP, 2001. 286-308. Print.
- Kavoori, Anandam P., and AswinPunathambekar. *Global Bollywood*. New Delhi: Oxford UP, 2009. Print.
- Kuhn, A. "Women's Genres." *Screen* 25.1 (1984): 18-29. Web.
- Mathur, Vrinda. "Women in Indian Cinema: Fictional Constructs." *Films and Feminism: Essays in Indian Cinema*. Ed. Jasbir Jain and SudhaRai. Jaipur and New Delhi: Rawat Publications, 2002. N. pag. Print.
- McGuigan, Jim. *Cultural Populism*. London: Routledge, 1992. Print.
- Modleski, Tania. *Loving with a Vengeance: Mass-produced Fantasies for Women*. Hamden, CT: Archon, 1982. N. pag. Print.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." 1975. *Visual Culture: The Reader*. Ed. Jessica Evans and Stuart Hall. London: SAGE Publications in Association with the Open U, 1999. 381-89. Print.
- Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1998. Print.
- Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva, 2008. Print.
- Philip, Michelle. *Reel VS Real: The Portrayal of Women in Mainstream Bollywood Cinema*. Mumbai. 2014. Print.
- Philip, Michelle. *Re-possessing the Female Gaze: The Woman as Active Spectator of Mainstream Bollywood Cinema*. Mumbai. 2014. Print.
- Philip, Michelle. *The Indian Woman's Search for Identity Vis a Vis Mainstream Bollywood Cinema*. 2014. Print.
- Philip, Michelle. *The Treatment of Women in Reel VS Real Life as Influenced by Mainstream Bollywood Cinema*. 2014. Print.

Philip, Michelle. *Peddling Fantasies: The Role of Bollywood Cinema in Coping with Reality with Reference to MadhurBhandarkar's Film, Fashion*. 2015. Print.

Pinto, Jerry. *The Greatest Show on Earth: Writings on Bollywood*. New Delhi: Penguin, 2011. Print.

Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Delhi: Oxford UP, 1998. Print.

Radway, Janice. *Reading the Romance: Women, Patriarchy, and Popular Literature*. London: Verso, 1987. N. pag. Print.

Saltzman, Joe. "Sob Sisters: The Image of the Female Journalist in Popular Culture." *Image of the Journalist in Pop Culture* (2003): n. pag. Web. 5 Mar. 2017.

Smelik, Anneke. *And the mirror cracked: feminist cinema and film theory*. New York: St. Martin's Press, 1998. Print.

Stacey, Jackie. *Star Gazing: Hollywood Cinema and Female Spectatorship*. London: Routledge, 1994. Print.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Sixth ed. N.p.: Dorling Kindersley, 2014. Print. Indian Reprint

Vasudevan, Ravi. *Making Meaning in Indian Cinema*. New Delhi: Oxford UP, 2000. Print.

Vasudevan, R. "Cinema in Urban Space." Seminar, No. 525.N.p., n.d. Web. 23 Feb. 2004.

Virdi, Jyotika. *The Cinematic ImagiNation: Indian Popular Films as Social History*. New Brunswick, NJ: Rutgers UP, 2003. Print.

White, Patricia. *Film Studies: Critical Approaches*. Ed. John Hill and Pamela Church. Gibson. Oxford: Oxford UP, 2000. Print.

Willis, Paul. *Common Culture*. Buckingham: Open UP, 1990. 3. Print.

Wolf, Naomi. *The Beauty Myth: How Images of Beauty Are Used against Women*. London: Vintage, 1991. Print.

Syllabus Prepared by:

Dr. Madhavi Nikam

R.K.Talreja College of Arts, Science and Commerce : Convener

Ulhasnagar

Dr. Michelle Philip: Member

Wilson College, Mumbai

Prof. Vrushali Gharat: Member

PNP College, Alibag

University of Mumbai
Syllabus for T.Y.B.A. English
Semester: V & VI

Course: Elective Paper

Course Title: Film and Literature

(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	: T.Y.B.A. English
	ii)	Course Code	: UAENG503D & UAENG603D
	iii)	Course Title	: Film and Literature
	iv)	Semester wise Course Contents	: Enclosed the copy of syllabus
	v)	References and Additional References	: Enclosed in the Syllabus
	vi)	Credit Structure No. of Credits per Semester	: 04
	vii)	No. of lectures per Unit	: 15
	viii)	No. of lectures per week	: 03
	ix)	No. of Tutorials per week	: --
2.		Scheme of Examination	: 4 Questions of 20 marks each and a Project of 20 marks
3.		Special notes , if any	: No
4.		Eligibility , if any	: No
5.		Fee Structure	: As per University Structure
6.		Special Ordinances / Resolutions if any	: No

Syllabus for TYBA
Course: Film and Literature
Course Codes: UAENG503D & UAENG603D

Objectives of the Course:

- ❖ To introduce the nature of film as an ‘art’ form.
- ❖ To explore how film as art and literature influence each other.
- ❖ To expand analytical skill towards film adaptation.
- ❖ To appreciate and evaluate different perspectives on film adaptations.
- ❖ To create responses in thinking critically about films.

Outcome of the Course:

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

- ❖ To understand the nature of film as an ‘art’ form.
- ❖ To explore ways in which film as art and literature influence each other.
- ❖ To expand existing textual analytical skill towards an understanding of film adaptation.
- ❖ To understand different perspectives on film adaptations.
- ❖ To aid students to think critically and articulate in writing responses about films.

Semester VI: Film and Literature-II

Course code- UAENG603D

4 Credits

Total Lectures: 45

Unit 1 Critical Approaches toward Films Analysis 15 Lectures

- Gender-based Approach
- Marxist Approach
- Psychoanalytical Approach
- Post-Colonial Approach

Recommended Films: *Mirch Masala* (1987) Director: Ketan Mehta,

Metropolis (1927) Director: Fritz Lang

Vertigo (1958) Director: Alfred Hitchcock

Satya (1998) Director: Ram Gopal Varma

Chungking Express (1994) Director: Wong Kar Wai

In the Mood for Love (2000) Director: Wong Kar Wai

Unit 2 Adaptations: Definitions and Approaches 15 Lectures

Defining the concept of adaptations and understanding literal, traditional, and radical translations of the source text

Recommended Film: *Adaptation* (2002). Director Spike Jonze

Unit 3 Novel to Film 15 Lectures

- *Passage to India*. E.M. Forster (1924)
Film: *Passage to India* (1984) dir. David Lean

OR

- *The Hours*. Michael Cunningham (1998)
Film: *The Hours* (2002) dir. Stephen Daldry

Topics for Project:

Writing a report on inter-genre adaptations

Observations on Cinema and digital culture

Transitions in adaptations of literary sources as narratives

Reviews on adaptations of identity and history

Recommended Novel and Film: *Watchmen* (1987) Alan Moore and Dave Gibbons

Watchmen (2009) Director: Zack Snyder

Evaluation Pattern:1) Semester End Examination: 80 Marks – 2 ½ Hours

2) Project: 20 Marks

The Semester End Examination for 80 marks will have 4 questions (with internal choice) of 20 marks each:

Question 1: A. Essay or Question 1: B. Essay or Question 1.C. Short Notes (two out of four) - Unit I

Q.2 Essay Type Question (1 out of 2) - Unit 2

Q.3 Essay Type Question (1 out of 2) - Unit 3

Q.4 Short Notes (2 out of 4)- Unit 2 & Unit 3

Recommended Reading:

- Austerlitz, Saul. *Black and White*. Reverse Shot Online. n.d. Web. 22 Sept 2009.
- Bharucha, Rustom. "Foreign Asia/ Foreign Shakespeare. Dissenting notes on New Asian Interculturality, Postcoloniality and Recolonization". *Theatre Journal*, vol 56, issue 1, 2004, pp1-28.
- Burke, Liam. *The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*, Univ. Press of Mississippi, 2015

- Cahir, L. *Literature into film: Theory and practical approaches*. Jefferson, N.C.: McFarland & Company, 2006.
- Corrigan, Timothy. *A Short Guide to writing About Film*, Pearson Education Inc. 2007
- Elliot, Kamila. “Literary Cinema and the Form/Content Debate” *Rethinking the Novel / Film Debate* Cambridge University Press, 2003, pp.133-183.
- Giannetti, Louis. *Understanding Movies* (11th edition), Prentice Hall, 2008.
- Grant, Barry Keith. *Auteurs and authorship: a film reader*, Blackwell Publications 2008
- Hess, John. “*Film and Ideology*”. *Jump Cut*, no. 17, April 1978, pp. 14-16.
- Hutcheon, Linda. “In Defence of Literary Adaptation as Cultural Production.” *M/C Journal*, vol.10, issue 2, 2007. Web article
- Jeong, Seung-hoon. *Cinematic Interfaces: Film Theory After New Media*, Routledge, 2013.
- Keane, Stephen. *CineTech: Film, Convergence and New Media*, Macmillan Education, 2006.
- Khan, Maryam Wasif (2016-06-22). “Enlightenment Orientalism to Modernist Orientalism: The Archive of Forster's A Passage to India”. *MFS Modern Fiction Studies*. 62 (2): 217–235.
- McDonald, Kevin. *Film Theory: The Basics*, Routledge, 2016.
- Monaco, James. *How to read a film: Movies, Media and Beyond*. Oxford University Press. (2004)
- Leitch, Thomas. “Adaptation studies at a crossroads”. *Adaptation* vol. 1, issue 1, pp 63-77.
- “Twelve Fallacies in Contemporary Adaptation Theory”. *Criticism* vol. 45, issue 2, (2003): 149-171

- Said, Edward *Culture and Imperialism* (1st Vintage books ed.). New York: Vintage Books, 1994
- Stam, Robert “The Theory and Practice of Adaptation.” *Literature and Film: A Guide to the Theory and practice of Film Adaptation*. Oxford Blackwell, 2005, pp 1-30.
- Suleri., Goodyear, Sara (1992). *The Rhetoric of English India*. Chicago: University of Chicago Press. pp. 132–135.
- Žižek, Slavoj. *The Frigate of Real Tears: Krzysztof Kieślowski Between Theory and Post-Theory*. 2001

Syllabus Prepared by:

Convener	Dr. Bhagyashree S. Varma, University Department of English, University of Mumbai
Member	Prof. Michelle Philips Wilson College, Mumbai
Member	Prof. Kavita Peter, K.C. College, Mumbai

University of Mumbai
Syllabus for T.Y.B.A. in English
Semester: V&VI

Course: Core Paper
Course Title: 19th Century English Literature

(Choice Based Credit System with effect from the Academic Year 2018-2019)

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

i) Name of the Programme	:	T.Y.B.A. English
ii) Course Code	:	UAENG504 &UAENG604
iii) Course Title	:	19th Century English Literature
iv) Semester wise Course Contents	:	Copy of the syllabus Enclosed
v) References and additional references	:	Enclosed in the Syllabus
vi) Credit structure	:	
No. of Credits per Semester	:	04
vii) No. of lectures per Unit	:	20
viii) No. of lectures per week	:	04
ix) No. of Tutorial per week	:	---
2 Scheme of Examination	:	5 Questions of 20 marks each
3 Special notes, if any	:	No
4 Eligibility, if any	:	No
5 Fee Structure	:	As per University Structure
6 Special Ordinances / Resolutions, if any	:	No

Syllabus for TYBA

Course: 19th Century English Literature

Course Codes: UAENG504 &UAENG604

Objectives of the Course:

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

Course Outcomes:

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

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

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

Course Codes: UAENG504

04 Credits

Total Lectures: 60

The Romantic Revival (1798-1832)

Unit I: A. Background:

20 Lectures

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

B. Concepts:

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

Unit II: Poetry: Selected Verse from the Romantic Period: 20 Lectures

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

Unit III: 20 Lectures

A. **Novel:** Jane Austen: *Emma*

OR

B. **Essays:** Charles Lamb: From *Essays of Elia*

‘Christ’s Hospital Five and Thirty Years Ago’

‘The Dream Children: A Reverie’

‘Detached Thoughts on Books and Reading’

William Hazlitt: From *Table-Talk: Essays on Men and Manners*

‘The Pleasure of Painting’

‘Why Distant Objects Please’

‘On Going on a Journey’

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

Course Codes: UAENG504 Total Lectures: 60 4 Credits

The Victorian Age (1837 -1901)

Unit I: A. Background

20 Lectures

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

B. Concepts

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

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

20 Lectures

Alfred Tennyson : From *In Memoriam*

Lyric 7: 'Dark house, by which once more I stand'

Lyric 54: 'Oh, yet we trust that somehow good'

Robert Browning : 'Porphyria's Lover'

'Fra Lippo Lippi'

Elizabeth Barrett Browning: *Sonnets from the Portuguese*:

‘Sonnet 21’: ‘Say over again, and yet once over again’

Matthew Arnold :‘The Forsaken Merman’

Dante Gabrielle Rosetti :‘The Cloud Confines’

Thomas Hardy :‘Channel Firing’
‘Dead Man Walking’

Unit III:

20 Lectures

A. **Novel:** Charles Dickens: *David Copperfield*

OR

B. **Essays:** John Newman: From *The Idea of a University*

Discourse V ‘Knowledge its Own End’

John Ruskin: From *Sesame and Lilies*

‘Of Kings’ Treasures’

‘From the Queens’ Gardens’

Evaluation: Semester End Examination Pattern 100 Marks: 3 Hours
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Question 1: A. Essay* or

Question 1: B. Essay or

Question 1.C. Short Notes (two out of four) from Unit I

Question 2: Essay on Unit II (1 out of 2)

Question 3: Essay on Unit III (1 out of 2)

Question 4: Short Notes on Unit II (2 out of 4)

Question 5: Short Notes on Unit III (2 out of 4)

*In question 1 the essay questions will be based on Unit I A and Unit I B respectively and Short Notes will be based on both the sections of Unit I.

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Syllabus Prepared by:

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University of Mumbai
Syllabus for T.Y.B.A. English
Semester: V & VI

Course: Core paper
Course Title: 20th Century British Literature

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

	Syllabus as per Choice Based Credit System	
i)	Name of the Program :	T.Y.B.A. English
ii)	Course Code :	UAENG505&UAENG605
iii)	Course Title :	20th Century 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	04
vii)	No. of lectures per Unit :	20
viii)	No. of lectures per week :	04
ix)	No. of Tutorials per week :	--
2.	Scheme of Examination :	5 Questions of 20 marks each
3.	Special notes , if any :	No
4.	Eligibility , if any :	No
5.	Fee Structure :	As per University Structure
6.	Special Ordinances / Resolutions if any :	No

Syllabus for TYBA

Course: 20th Century British Literature

Course Codes: UAENG505 &UAENG605

Objectives of the Course:

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

Outcome of the Course:

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

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

Semester V: 20th Century British Literature – I

Course code- UAENG505

4 Credits

Total Lectures: 60

Unit 1: Background Topics

20 Lectures

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

Unit 2: Drama

20 Lectures

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

OR

B. BERNARD SHAW: *Saint Joan* (1923)

Unit 3: Poetry

20 Lectures

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

Semester VI: 20th Century British Literature – II

Course code-UAENG605

4 Credits

Total Lectures: 60

Unit 1: Background Topics: **20 Lectures**

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

Unit 2: Novel: **20 Lectures**

A. GEORGE ORWELL: *1984* (1949)

OR

B. IRIS MURDOCH: *The Black Prince* (1973)

Unit 3: Short stories : **20 Lectures**

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

Semester End Examination Pattern: 100 Marks 03 Hours

The Semester End Examination for 100marks will have 5 questions (with internal choice) of 20 marks each

Question 1: A. Essay or Question 1: B. Essay or Question 1.C. Short Notes (two out of four) - Unit I

Q.2 Essay Type Question (1 out of 2) - Unit 2

Q.3 Essay Type Question (1 out of 2) - Unit 3

Q.4 Short Notes (2 out of 4)- Unit 2

Q.5 Short Notes (2 out of 4)- Unit 3

Recommended Reading:

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- <http://sittingbee.com/the-invisible-japanese-gentlemen-graham-greene/>
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- http://www.newworldencyclopedia.org/entry/Iris_Murdoch

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University of Mumbai
Syllabus for T.Y.B.A. English
Semester: V & VI

Course: Elective Paper

Course Title: Literature and Gender

(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 T.Y.B.A. English
	ii)	Course Code UAENG506A & UAENG606A
	iii)	Course Title Literature and Gender
	iv)	Semester wise Course Contents Enclosed the copy of syllabus
	v)	References and Additional References Enclosed in the Syllabus
	vi)	Credit Structure : No. of Credits per Semester 04
	vii)	No. of lectures per Unit 15
	viii)	No. of lectures per week 03
	ix)	No. of Tutorials per week --
2.	Scheme of Examination 4 Questions of 20 marks each and a project of 20 marks	
3.	Special notes , if any No	
4.	Eligibility , if any No	
5.	Fee Structure As per University Structure	
6.	Special Ordinances / Resolutions if any No	

Syllabus for TYBA
Course: Literature and Gender
Course Codes: UAENG506A & UAENG606A

Objectives of the Course:

- 1) To introduce students to the politics of gender identity
- 2) To enable students to analyze gender
- 3) To empower students to scrutinize gendering in literature
- 4) To appreciate popular culture and diverse gender and sexual identities
- 5) To discern masculinities and femininities

Outcome of the Course:

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

- 1) Understand politics of gender identities
- 2) Undertake gender analysis
- 3) Understand the gendering in literature
- 4) Appreciate popular culture and gender identities
- 5) Interpret masculinities and femininities

Semester V: Gender and Literature		
Course code- UAENG506A	04 Credits	Total Lectures: 45

Unit I:

15 Lectures

Schools of Feminism: Liberal and Marxist Feminism

Concepts: Patriarchy, Masculinity Studies, Sex and Gender, The Politics of Feminism(s), Gynocriticism, Indian Feminism

Unit II: Short-Stories

15 Lectures

Anne Petry: *Like a Winding Sheet*

Katherine Mansfield: *The Fly*

Dorothy Parker: *The Waltz*

Anita Desai: *The Domestic Maid*

Nathaniel Hawthorne: *The Birthmark*

VishwapriyaIyengar: *The Library*

Unit III: Novel

15 Lectures

Khaled Hosseini: *A Thousand Splendid Suns*

OR

Jeanette Winterson: *Oranges are not the only Fruit*

Semester VI: Gender and Literature

Course Code- UAENG606A

04 Credits

Total Lectures: 45

Unit I:

15 Lectures

Schools of Feminism: Socialist and Radical Feminism

Concepts: Ecofeminism, Queer Theory, Postcolonial Feminism, Psychoanalytic Feminism, Postmodern Feminism

Unit II: Poetry

15 Lectures

Carol Ann Duffy: *Little Red Cap*

Imtiaz Dharker: *Purdah I*

Walt Whitman: *We Two, How Long We were Fool'd*

Amrita Pritam: *I will Meet You Again*

Audre Lorde: *Coal*

Langston Hughes: *Young Sailor & Café: 3 am*

Unit III: Drama

15 Lectures

Mahesh Dattani: *Tara*

OR

Lorraine Hansberry: *A Raisin in the Sun*

Evaluation Pattern: 1) Semester End Examination: 80 Marks – 2 ½ Hours

2) Project: 20 Marks

The Semester End Examination for 80 marks will have 4 questions of 20 marks each.

Q 1. (a) Essay type question on Unit I

OR

(b) Essay type question on Unit I

OR

(c) Short notes on Unit I: Concepts (Two out of Four)

Q 2. Essay type question on Unit II (One out of two)

Q 3. Essay type question on Unit III (One out of two)

Q 4 (a) Short notes (Two out of Four) (Two each on Unit II and III)

Internal Assessment (Project): 20 marks

A project of 20 marks/semester to be undertaken by the students with particular focus on the schools of feminism studied in that particular semester. Students to analyze a novel of their choice (not prescribed in the syllabus) through the lens of Liberal/Marxist Feminism in Semester V and Socialist/Radical Feminism in Semester VI.

References:

1. Singh Navsharan and Maitrayee Mukhopadhyay. 2007. Gender Justice, Citizenship Development. Zubaan.
2. Rai Shirin. 2008. The Gender Politics of Development. New Delhi: Zubaan.
3. Kapadia Karin. 2003. The Violence of Development. New Delhi : Zubaan.
4. Tsikata Dzodzi and Pamela Golah. 2010. Land Tenure, Gender, and Globalisation. New
5. Maithreyi Krishna Raj Women Studies in India – Some Perspectives (Bombay: Popular Prakasham, 1986).
 - a. BarbareSinclair Deckard: The Women’s Movement, (New York: Harper & Row, 1983)
6. Ella Rule (Ed): Marxism and the Emancipation of Women (Great Britain Harpal Brar, 2000).
7. Reina Lewis, Sara Mills (Ed.), Feminist Postcolonial Theory – A Reader Edinburgh University Press, Edinburgh, 2003.
8. Hasan Zoya (ed) 1994) Forging Identities: Gender Communities and State, New Delhi, Kali for Women. Kapur Ratna (ed) (1996) Feminist Terrains in Legal Domains, New Delhi, Kali for Women.
9. Hasan Zoya (ed) 1994) Forging Identities: Gender Communities and State, New Delhi, Kali for Women.
10. Kapur Ratna (ed) (1996) Feminist Terrains in Legal Domains, New Delhi, Kali for Women.
11. Menon, Nivedita (2004), Recovering Subversion: Feminist Politics Beyond the Law, New Delhi, Permanent Black.
12. Sangari K. Politics of Diversity: Religious Communities and Multiple Patriarchies, EPW 23 Dec, 1995
13. Bassnett, Susan. Translation Studies. London: Methuen, 1980.
14. Venuti, Lawrence, ed. The Translation Studies Reader. London: Routledge, 2000.

15. Baker, Mona, ed. The Routledge Encyclopedia of Translation Studies. London: Routledge, 1998.
16. Trivedi, Harish Susan Bassnet. Postcolonial Translation: Theory and Practice. London: Routledge, 1999.
17. Gentzler, Edwin. Contemporary Translation Theories. London: Routledge, 1993.

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University of Mumbai
Syllabus for T.Y.B.A. English
Semester: V & VI

Course: Elective Course

Course Title: Drama and Theatre

(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 :	T.Y.B.A. English
	ii)	Course Code :	UAENG506B & UAENG606B
	iii)	Course Title :	Drama and Theatre
	iv)	Semester wise Course Contents:	Enclosed the copy of syllabus
	v)	References and Additional References :	Enclosed in the Syllabus
	vi)	Credit Structure : No. of Credits per Semester	04
	vii)	No. of lectures per Unit :	15
	viii)	No. of lectures per week :	03
	ix)	No. of Tutorials per week :	--
2.		Scheme of Examination :	4 Questions of 20 marks each a Project of 20 marks
3.		Special notes , if any :	No
4.		Eligibility , if any :	No
5.		Fee Structure :	As per University Structure
6.		Special Ordinances / Resolutions if any :	No

Syllabus for TYBA
Course: Drama and Theatre
Course Codes: UAENG506B & UAENG606B

Objectives of the Course:

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

Outcome of the Course:

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

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

Semester V: Drama and Theatre

Course code- UAENG506B

4 Credits

Total Lectures: 45

Unit 1: Literary Terms

(15 Lectures)

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

Unit 2:A) Tendulkar Vijay: *The Vultures*

(15 Lectures)

OR

B) AdyaRangacharya: *Sanjivani*

Unit 3: A) Aeschylus: *Prometheus Bound*

(15 Lectures)

OR

B) Eliot T.S.: *The Cocktail Party*

Semester VI: Drama and Theatre**Course code- UAENG606B****4 Credits****Total Lectures: 45****Unit 1: Literary Terms****(15 Lectures)**

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

Unit 2:A) O'Neill Eugene: *Desire under the Elms***(15 Lectures)**

OR

B) Ibsen Henrik: *An Enemy of the People***Unit 3:A) Albee Edward: *The Zoo Story*****(15 Lectures)**

OR

B) Chekhov Anton: *The Proposal***Semester End Examination Pattern: 80 Marks 2 ½ Hours****Semester End Examination Pattern:**

Q.1 A. Essay type Or B. Essay type Or C. Short Notes (2 out of 4) - Unit 1 (20 Marks)

Q.2 Essay Type Question (1 out of 2) - Unit 2 (20 Marks)

Q.3 Essay Type Question (1 out of 2) - Unit 3 (20 Marks)

Q.4 Short Notes (2 out of 4) – 02 each on Unit 2 and 3 (15 Marks)

Project 20 Marks:

Writing new/original one act play. Transcreation: A short story to be adopted as a one act play.

Translation of any one act play in Indian Language into English. Group performance of any one act play.

Recommended Reading:Allardyce Nicoll. *A History of English Drama* 3 Vol. Set. Cambridge: 1946.Bentley, Eric. *The Theory of the Modern Stage: An Introduction to Theatre and Drama*. London: Penguin Books, 1968.Beth Osnes. Santa Barbara(ed.) *Acting: an International Encyclopedia*. California; Denver Colorado : ABC-CLIO, c2001. Main Stack PN 2035 .O84 2001Bratton, J. S. *New Readings in Theatre History: Theatre and Performance Theory*. Cambridge: Cambridge University Press, 2003.Brockett, Oscar. *The Essential Theatre*: New York: Wadsworth Publishing, 2007.

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

Clark, Darect H. *A Study of Modern Drama*. Philadelphia: Century Books-Bindery, 1982.

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

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

Gascoigne, Bamber. *Twentieth Century Drama*: London: Hutchinson, 1967.

Gassner, John. *Masters of Drama*. New York: Dover Publications, 1954.

Jonathan Law, etc. Rev. and enlarged (ed.). *The new Penguin Dictionary of the theatre*. London: Penguin Books, 2001. Doe Reference PN 2035 .N474 2001

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

Lumley, Fredrick. *New Trends in the Twentieth Century Drama: A Survey since Ibsen and Shaw*. Oxford: O.U.P, 1972.

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

Martin Harrison. *The Language of Theatre*. New York: Routledge, 1998. Main Stack PN 2035 .H297 1998

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

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Nicoll, Allardyce. *The Theatre and Dramatic Theory*: London: Harrap, 1962.

Oscar Lee Brownstein and Darlene M. Daubert. *Analytical sourcebook of concepts in dramatic theory*. Westport, Conn.: Greenwood Press, 1981. Doe Reference PN 1631 .B7

Rai, Rama Nand. *Theory of Drama: A Comparative Study of Aristotle and Bharata*: New Delhi: Classical Pub. Co. 1992.

Rangacharya, Adya. *Introduction to Bharata's Natyasastra*. Delhi: Munshirm Manoharlal Pub, Reprint 2005.

Styan, J. L. *Modern Drama in Theory and Practice*. New York: Cambridge University Press, 1980.

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

Williams, Raymond .*Drama from Ibsen to Brecht* .London: Penguin Books, 1973.

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University of Mumbai
Syllabus for T.Y.B.A. English
Semester: V & VI

Course: Optional Paper

Course Title: Literature of Protest

(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 :	T.Y.B.A. English
	ii)	Course Code :	UAENG503D& UAENG603D
	iii)	Course Title :	Literature of Protest
	iv)	Semester wise Course Contents:	Enclosed the copy of syllabus
	v)	References and Additional References :	Enclosed in the Syllabus
	vi)	Credit Structure : No. of Credits per Semester	04
	vii)	No. of lectures per Unit :	15
	viii)	No. of lectures per week :	03
	ix)	No. of Tutorials per week :	--
2.		Scheme of Examination :	4 Questions of 20 marks each, and a Project of 20 marks
3.		Special notes , if any :	No
4.		Eligibility , if any :	No
5.		Fee Structure :	As per University Structure
6.		Special Ordinances / Resolutions if any :	No

Syllabus for TYBA

Course: Literature of Protest

Course Codes: UAENG503D& UAENG603D

Objectives of the Course:

1. To explore voices of discord, rhetoric and cultural contexts.
2. To compare and contrast the artistic manoeuvres.
3. To examine the protest spectrum in literature.
4. To bring in panoramic understanding of global protest literature and ideologies.
5. To learn the historical links between forms of protest and meanings of literature

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

1. Read and interpret cross cultural texts.
2. Understand protest literature.
3. Get sensitized towards global issues.
4. Learn to look into past, correlate it to present and future.
5. Understand the historicity of protest literature.

Semester V: Literature of Protest– I

Course code- UAENG503D

04 Credits

Total Lectures: 45

Unit 1: Background Topics:

15 Lectures

1. Literature and Protest
2. Politics and Language of Protest
3. Translation and Literature of Protest
4. Concept of Caste, Varna Theory and Division of Labor
5. Concept of Race and Discrimination
6. Protest in African American, Dalit and Tribal Literature

Unit 2: Autobiography:**15 Lectures***I Want to Destroy Myself: A Memoir*- Mallika Amar Shaikh Translated by Jerry Pinto

Or

Dreams from My Father- Barack Obama**Unit 3: Short Story****15 Lectures**

1. Death of a Rich Man
2. When the Sun God Refused to Set
3. Loneliness of An Ex-soldier
4. Confessions of a Graveyard Keeper

(The stories are from *Desperate Men and Women: Ten Dalits Short Stories from India*, edited by Rangrao, B., Kalpaz Publications, 2013)

Semester End Examination Pattern: 80 Marks 3 Hours

Q 1. (a) Short notes on Unit I: Concepts (Two out of Four)	20
Q 2. (a) Essay type question on Unit II(One out of Two)	20
Q 3. (a) Essay type question on Unit III (One out of Two)	20
Q 4. (a) Short notes on Unit II (One out of Two)	10
(b) Short notes on Unit III (One out of Two)	10

Internal Assessment: 20 marks

A project of 20 marks/semester (1500-2000 words) to be undertaken by the students with particular focus on the protest literature in the writings such as Aboriginal literature, Dalit literature, Tribal Literature, African American literature. Students to analyse an autobiography or 5 short stories of their choice (not prescribed in the syllabus) through the lens of protest in Semester V)

Semester VI: Literature of Protest – II**Course code- UAENG603D****03 Credits****Total Lectures: 45****Unit I: Protest in Contemporary Regional Writings: 15 Lectures**

1. Marathi Literature
2. Tamil Literature
3. Gujrati Literature
4. Kannada Literature
5. Hindi Literature
6. Bengali Literature

Unit 2: Novel: 15 Lectures

Uncle Tom's Cabin- Harriet Beecher Stowe

Or

My Father Baliah- Y.B.Satyanarayana**Unit 3: Poetry 15 Lectures****Kamala Das:** 1. *The Looking Glass* 2. *Forest Fire***Meena Kandasamy:** 1. *Advaita: The Ultimate Question*, 2. *The Gods Wake Up***Jyoti Lanjewar:** 1. *The Nameless Ones (anamikas)*, 2. *Caves*,**Semester End Examination Pattern: 80 Marks 3 Hours**

- | | |
|--|----|
| Q 1. (a) Short notes on Unit I: Concepts (Two out of Four) | 20 |
| Q 2. (a) Essay type question on Unit II (One out of Two) | 20 |
| Q 3. (a) Essay type question on Unit III (One out of Two) | 20 |
| Q 4. (a) Short notes on Unit II (One out of Two) | 10 |
| (b) Short notes on Unit III (One out of Two) | 10 |

Internal Assessment: 20 marks

A project of 20 marks/semester (1500-2000 words) to be undertaken by the students with particular focus on the protest literature in the writings such as Aboriginal literature, Dalit literature, Tribal Literature, African American literature. Students to analyse a novel or 5 poems of their choice (not prescribed in the syllabus) through the lens of protest in Semester VI)

Recommended Reading:

Ambedkar B. R., 1978, *Dr. Babasaheb Ambedkar's Writings and Speeches*, vol 1, Education Department, Government of Maharashtra, Bombay

Lohia, Rammanohar, 1964, *The Caste System*, Rammanohar Lohia Samta Vidyalaya Nyas, Hyderabad.

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Faye, Harrison. The Persistent Power of "Race" in the Cultural and Political Economy of Racism. *Annual Review of Anthropology* 24:47-74.

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Sharan Kumar Limbale and Jaydeep Sarangi, 2018. *Dalit Voice: Literature and Revolt*. Authors Press, New Delhi

Zoe, Trodd. *American Protest Literature*.2008. Belknap Press of Harvard University Press.

Drake, Kimberly. *Literature of Protest*.2013.Salem Press.

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Faye, Harrison.2008. *Outsider Within: Reworking Anthropology in the Global Age*. Urbana: University of Illinois Press.

Guru, Gopal, 2008. *Humiliation: Claims and Context*. Oxford University Press Delhi.

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Bhowmik, Davinder & Steve Rabson. 2016. *Islands of Protest: Japanese Literature from Okinawa*

University of Hawai Press.

Reed, T.V. "Introduction" and "Reflections on the Cultural Study of Social Movements." in *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*. Minneapolis: University of Minnesota Press, 2005

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