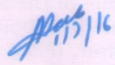


UNIVERSITY OF MUMBAI
No. UG/24 of 2016-17

CIRCULAR:-

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

MUMBAI – 400 032
1st July, 2016
To,


(Dr.M.A.Khan)
REGISTRAR

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

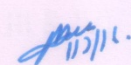
A.C/4.10/23/05/2016

No. UG/24-A of 2016-17

MUMBAI-400 032 1st July, 2016

Copy forwarded with compliments for information to:-

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


(Dr.M.A.Khan)
REGISTRAR

P.T.O.

UNIVERSITY OF MUMBAI



Revised Syllabus for the M.A.

Programme : M.A

Course : English

Semester I & IV

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

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

Course : Literary Theory and Criticism

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

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

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

MA English (Regular) Part One

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

(to be implemented from 2012-2013 onwards)

Objectives of the Course

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

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

Lectures: 60

Unit 1: Classical/Neoclassical Theories:

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

Unit 2: Romantic Theories:

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

Unit 3: Indian Aesthetics/Literary Theories

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

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

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

Unit 4: Formalism and New Criticism

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

2. Victor Shklovsky – “Art as Technique”

A) Internal Assessment – 40% 40 Marks

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

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

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

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

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

B) Semester End Examination Pattern

60 Marks

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

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

Lectures: 60

Unit 1: Structuralism, Poststructuralism and Deconstruction:

16 lectures

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

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

Unit 2: Marxism, Feminism and Ideology

14 Lectures

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

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

Unit 3: Reader Response and New Historicism

16 Lectures

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

Unit4: Postcolonialism, Diaspora and Ecocriticism

07Lectures

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

A) Internal Assessment – 40% 40 Marks

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

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

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

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

B) Semester End Examination Pattern

60 Marks

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

Sources of the prescribed texts

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

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

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

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

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

References

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

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

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

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

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

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

Syllabus Prepared by:

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

Members:

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

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

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

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

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

- i) Name of the Programme : M.A.
- ii) Course Code : UAENG102& UAENG 202
- iii) Course Title : M. A Part I: Linguistic and Stylistic Analysis of Text
Papers III & IV
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 06 vii) No. of lectures
per Unit : 15 viii) No. of lectures per week : 15
- 2. Scheme of Examination : 4 Questions of 15 marks each
- 3. Special notes , if any : No
- 4. Eligibility , if any : No
- 5. Fee Structure : As per University Structure
- 6. Special Ordinances / Resolutions if any : No

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

LINGUISTIC AND STYLISTIC ANALYSIS OF TEXT

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

Objectives:

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

Semester- I – Pr. III

Course Code- PAENG102

Total lectures- 60

Unit 1 : Concept of style in literature:

Foregrounding : variation from the norm , through :

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

Unit 2 : Lexis and syntax

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

Unit 3: Discourse analysis

a) Cohesion :

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

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

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

Semester- I – Pr. III

EVALUATION (60 MARKS)

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

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

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

(prose passage)

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

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

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

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

(a passage from literary essay, fiction or poetry)

INTERNAL EVALUATION (40 MARKS)

Sample topics :

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

Semester-II – Paper. IV

Course code- PAENG202

Total lectures- 60

Unit 1 : Phonology

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

Unit 2: Narratology

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

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

Semester- II – Paper. IV

EVALUATION (60 MARKS)

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

Questions:

- (a passage from prose fiction)

- (a piece from student writing on literary texts)

Questions (3 questions X 5 marks = 15) 15

Sample topics :

- ## Recommended Reading

- 6

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

Syllabus Prepared by

Dr. Atul Pitre: Convener

Members:

Dr. Susmita Dey: V G Vaze College

Dr. Farakate: Kankavali College

Dr. Munira Lokhandwala, Pune University

Dr. Yasmeen Lukmani

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

Course: Fiction
Papers V & VI

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

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

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

Objectives of the course:

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

Semester I
Paper V - Pre 20th Century Fiction

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

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

Unit 1 Terms/Concepts for study

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

10. Romantic Novel

Unit 2: Tobias Smollett: *Humphry Clinker*

Jonathan Swift: *Gulliver's Travels*

Unit 3 Mary Shelley: *Frankenstein*

Jane Austen: *Sense and Sensibility*

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

Charles Dickens: *Bleak House*

Internal Evaluation (40 marks)

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

Project: 20 marks

Presentation: 10 marks

Viva-voce: 10 marks

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

B)Semester End Examination Pattern

60 Marks

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

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

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

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

Reading:

Secondary

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

Paper VI – Fiction from 1900 onwards

Course code- PAENG203

6 Credits

Total lectures-60

Concepts for Study

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

Unit 1

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

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

Joseph Conrad: *The Secret Agent*

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

Graham Green: *The Human Factor*

Unit 4: Michael Ondaatje: *The English Patient*

David Lodge: *Small World*

Internal Evaluation (40 marks)

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

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

B)Semester End Examination Pattern 60 Marks

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

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

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

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

.....

Secondary Reading

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

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

References

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

19. Holloway, John (1979) *Narrative and Structure*
20. Mattingly, Cheryl (1998) *Healing Dramas and Clinical Plots: The Narrative Structure*
21. Carr, David (1991) *Time, Narrative and History*.
22. Allen, Graham (2000) *Intertextuality: The New Critical Idiom*
23. Worton, Michael and Judith Still. Eds.(1990) *Intertextuality: Theories and Practices*
24. Plottel, Jeanine Parisier and Hanna Kurz Charney (1978) *Intertextuality: New Perspectives in Criticism*
25. Sieber, Harry (1977) *The Picaresque*
26. Cawelti, J.G. (1976) *Adventure, Mystery and Romance*
27. Rzepka, C. J (2005) *Detective Fiction*
28. Cohn, D (1999) *Distinction of Fiction*
29. Fludernik, M. (1996) *Towards a "Natural" Narratology*
30. Palmer, A. (2004) *Fictional Minds*
31. Bornstein, G. ed. (1991) *Representing Modernist Texts*.
32. Barthes, R.(1957) *Mythologies*. Trans. A. Lavers
33. Campbell, J. (1949) *Hero With A Thousand Faces*
34. Chase, R. (1949) *Quest for Myth*
35. Jung, C.G. (1969) *Four Archetypes*, trans. R.F.C. Hull
36. Palencia-Roth, M. (1987) *Myth and the Modern Novel*
37. White, J.J. *Mythology in the Modern Novel*
38. Genett, G. (1980) *Narrative Discourse*. trans. J. Lewin
39. Lehan, R. (2005) *Realism and Naturalism*
40. Margaret Drabble: *The Oxford Companion to English Literature*
41. Knight, Charles A (2004) *Literature of Satire*
42. Hodgart, Matthew (2010) *Satire: Origins and Principles*

43. J A Cuddon *A Dictionary of Literary Terms*

44. M H Abrams: *A Glossary of Literary Terms*

Syllabus prepared by: Dr.

Marie Fernandes – Convener

Members:

Dr. A. P. Pandey

Dr. M.A.Sheik

Prof. Hira Stevens

Dr. Firdaus Gandavia

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

Course: Drama
Paper VII & VIII

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

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

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

Papers I & II

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

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

3. Special notes , if any : No

4. Eligibility , if any : No

5. Fee Structure : As per University Structure

6. Special Ordinances / Resolutions if any : No

MA English (Regular) Part Two

Title of the Course: Drama Paper XII & XIV

(to be implemented from 2013-2014 onwards)

Objectives of the Course

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

Semester I: Drama (Paper XII)

Course code- PAENG303

Total lectures - 60

Unit I: Concepts

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

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

Shakuntala by Kalidasa

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

A Phoenix too Frequent by Christopher Fry

Unit IV: *Julloos* by Badal Sircar

Home on the Range by Amiri Baraka

Evaluation

Question Paper Pattern for the 60 mark Semester End Examination:

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

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

Internal evaluation:

Project	20 Marks
Presentation	10 Marks
Viva Voce	10 Marks

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

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

Semester II: Drama: Paper XIV

Course code- PAENG403

Total lectures-60

Unit I: Concepts

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

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

Riders to the Sea by J.M. Synge

Unit III: *Waiting for Godot* by Samuel Becket

Amedee or How to get Rid of It by Eugene Ionesco

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

Evaluation

Question Paper Pattern for the 60 mark Semester End Examination:

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

Internal evaluation:

Project	20 Marks
Presentation	10 Marks
Viva Voce	10 Marks

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

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

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Members:

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Prof. Vispi Balaporia

Dr. Zareen Pinto

University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III & IV

(Choice Based Credit System)

Syllabus for M.A. Semester III and IV as per Choice Based Credit System with effect from the Academic Year 2017-18:

Course Structure:

1.1 Credits: A course that is taught for 4 hours a week for a period of 15 weeks will carry six credits.

1.2. Course credits: To qualify in a given course, a student will have to acquire six credits in the course. Out of these, four credits are central teaching component and two credits are for the self-study component. The self study component will consist of academic tasks outside the classroom that will be assigned by the teacher from time to time. The self study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus. The self-study component will be given a weightage of 33% in the evaluation of the student. In case of courses with practical component/ field-work components, four credits are for theory course and two credits shall be practical component/field-work component (regulation 5.1 to 5.9).

1. 3. M. A. Programme: A student who acquires a minimum of 100 credits over four semesters will be declared eligible for the award of the M.A. degree.

1.4. Courses: There shall be five types of courses: (i) Core Course; (ii) Elective Course; (iii) Interdisciplinary/Cross-disciplinary Courses; (iv) Audit Courses; (v) Project-based Courses; (vi) Ability Enhancement Courses

(i) Core Course: Core courses are courses that impart instruction in the basic non-specialized aspects of a discipline that constitute the minimum basic competency in that discipline, regardless of any specialization that the learner might choose in the future. Core-Courses shall be offered by the parent department. Core courses shall be for six credits. Minimum 50% courses of the MA programme over four semesters must be core courses.

(ii) Elective Courses: Elective courses shall be courses offered by the parent department that impart instructions in specialized/advanced/supportive aspects of the relevant discipline. Each department shall offer a pool of such courses from which a student can choose. Elective Courses shall be for six credits. The syllabus for each elective course will have a preamble clearly stating the course and the learner objectives for the elective, along with the pre-requisites if any and a detailed list of references.

(iii) Interdisciplinary/Cross Disciplinary Courses (I/C courses): I/C courses shall be offered by parent department and departments other than parent department. One 'course basket' shall be created for the same. Each MA program has to offer a minimum of two courses and maximum of four courses in the basket. Every I/C course shall be for six credits. A student may opt for an I/C course offered by his/her parent department.

(iv) Audit Courses: Students can audit a course from the parent department as well as from other departments in addition to the core, elective and I/C courses that are mandatory, with the prior permission of the head/s of the relevant department/s. Such a student will have to apply in writing at most a week after the relevant course has commenced. For the audit course, a student shall attend lectures of the audited course. The student cannot appear for the semester-end examination for the audited course. However, the student shall appear for the

internal examination/assessment. The audit course appears on the mark-sheet only when the student passes the internal assessment with minimum 50% marks, failing to which, the student cannot claim the audit for that course. The internal marks shall not be displayed on final mark-sheet. The internal marks shall not be used for the credit computation. A student is permitted to audit maximum four courses in the MA program.

(v) Ability Enhancement Course: The ability enhancement courses are skills based course. The ability enhancement courses are to be offered at fourth semester.

(vi) Project based courses: Project based courses shall consist of a dissertation. Each dissertation course will carry 10 credits. Every learner shall choose one project based course.

2: Rules for programmes not having a practical component

2.1: Four core courses shall be offered in semesters 1 and 2 each.

2.2. Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

2.3. The fourth semester shall consist of one ability enhancement course, one interdisciplinary/cross disciplinary courses (I/C courses) and one project based course.

2.4. Each department will offer at least one I/C course during semester 4. The learner can choose any one course from this basket, including the course offered by his/her parent department. The preamble to this course will clearly specify the prerequisites for this course.

2.5. A learner will have to apply to the relevant department in writing no later than two weeks after the commencement of the fourth semester for taking the I/C course offered by that department.

2.6. A learner can relinquish an I/C course chosen by him/her no later than two weeks after the commencement of the fourth semester by applying to the Head of the Department whose I/C course the student wishes to opt for. The application will have to be endorsed by the head of the Department whose I/C course the student has relinquished and the Head of the parent department.

2.7. The Head of the Department offering a specific I/C course will convey the marks of the internal examination obtained by students taking the course to the Head of the parent department before the commencement of the end semester examination of the parent department.

The Outline: Each course in the category of Elective Course/Ability Enhancement Course/ Interdisciplinary/Cross-disciplinary Course shall be of 100 marks and out of that 40 marks shall be allocated for internal assessment and the remaining 60 marks shall be allocated for semester end examination. Each will have 6 Credits.

The Project based courses shall be of 100 marks consisting of a dissertation. Each dissertation course will carry 10 Credits. The criteria for evaluation will be as per the university guidelines.

[For further details see the Choice Based Credit System—Regulations of the University of Mumbai]

Sr. No	Elective Courses: Semester III		
I	Elective I	Course Code	Paper No.
1	Poetry from Chaucer to the Present	PAENG301	Paper I- A
2	English Language Teaching	PAENG301	Paper I- B
II	Elective II		
1	Gendered Perspectives on Literature	PAENG302	Paper II- A
2	Nineteenth Century American Literature	PAENG302	Paper II- B
III	Elective III		
1	New Literatures in English	PAENG303	Paper III -A
2	Twentieth Century American Literature	PAENG303	Paper III -B
IV	Elective IV		
1	Shakespeare	PAENG304	Paper IV-A
2	Modern Indian Fiction in English	PAENG304	Paper IV- B
V	Elective V		
1	Postcolonial Literature	PAENG305	Paper V- A
2	Indian Writing in Translation	PAENG305	Paper V-B
Ability Enhancement Courses: Semester IV			
1	Creative Writing	PAENG306	Paper I-A
2	Translation: Theory and Practice	PAENG306	Paper I-B

3	Research Methodology	PAENG306	Paper I- C
4	English for Academic and Commercial Purpose	PAENG306	Paper I-D
	Interdisciplinary/Cross-disciplinary Courses: Semester IV		
1	Film and Literature	PAENG307	Paper II-A
2	Cultural Studies	PAENG307	Paper II-B
3	Media Studies	PAENG307	Paper II-C
4	Political Reading of Literature	PAENG307	Paper II-D
	Project Based Courses [Topics/Areas]		
1	Comparative Literature	PAENG308	Paper III-A
2	Re-reading Canonical Texts	PAENG308	Paper III-B
3	Language and Literature	PAENG308	Paper III-C
4	Film Appreciation	PAENG308	Paper III- D
5	Art and Literature	PAENG308	Paper III- E
6	Study of Popular Culture	PAENG308	Paper III- F
7	Subaltern in Literature	PAENG308	Paper III-G
8	Literature and Environment	PAENG308	Paper III-H
9	Gendered Reading of Literature	PAENG308	Paper III-I
10	Literature of Diaspora	PAENG308	Paper III-J
11	Queer and LGBT Studies	PAENG308	Paper III-K
12	Folk Literature	PAENG308	Paper III-L
13	Mythology	PAENG308	Paper III-M
14	Spirituality and Literature	PAENG308	Paper III-N
15	Journalism and Literature	PAENG308	Paper III-O
16	Marginality and Protest in Literature	PAENG308	Paper III-P

Details of Course and Credit Structure:

Semester	Nature of Course	No of Courses	Total Credit	
I	Core Course	04	4X6=24	
II	Core Course	04	4X6=24	
III	Elective Course	05	5X6=30	
IV	Ability Enhancement Course	01	06	22
	Interdisciplinary/Cross Disciplinary Course	01	06	
	Project Based Course	01	10	
Total No. of Credit: 100				

Semester III

Sr. No	Elective Courses		
I	Elective I	Course Code	Paper No.
1	Poetry from Chaucer to the Present	PAENG301	Paper I- A
2	English Language Teaching	PAENG301	Paper I- B
II	Elective II		
1	Gendered Perspectives on Literature	PAENG302	Paper II- A
2	Nineteenth Century American Literature	PAENG302	Paper II- B
III	Elective III		
1	New Literatures in English	PAENG303	Paper III -A
2	Twentieth Century American Literature	PAENG303	Paper III -B
IV	Elective IV		
1	Shakespeare	PAENG304	Paper IV-A
2	Modern Indian Fiction in English	PAENG304	Paper IV- B
V	Elective V		
1	Postcolonial Literature	PAENG305	Paper V- A
2	Indian Writing in Translation	PAENG305	Paper V-B

University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective I
Course Title: Poetry from Chaucer to the Present
Paper I- 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. English (Regular)
Part II, Semester III, Elective I |
| ii) | Course Code | : PAENG301 |
| iii) | Course Title | : Poetry from Chaucer to the Present |
| iv) | Semester wise Course Contents | : Enclosed the copy of syllabus |
| v) | References and Additional References | : Enclosed in the Syllabus |
| vi) | Credit Structure | : No. of Credits per Semester - 06 |
| vii) | No. of lectures per Unit | : 15 |
| viii) | No. of lectures per week | : 04 |
| 2. | Scheme of Examination | : 4 Questions of 15 marks each |
| 3. | Special notes, if any | : No |
| 4. | Eligibility, if any | : No |
| 5. | Fee Structure | : As per University Structure |
| 6. | Special Ordinances / Resolutions if any | : No |

M.A. English (Regular) Part II

Course Title: Poetry from Chaucer to the Present

Preamble:

The paper, “Poetry from Chaucer to the Present” seeks to familiarize the students with the development of poetry over a vast period from Chaucer to the present. Therefore, the paper aims at studying certain poetic genres in relation to the chief tendencies and movements of the age. This is an attempt to acquaint the students with poetic forms, development of poetry and representative poets through the ages in the wider context of socio-cultural background of the time. The selected texts are to be studied for the poetic form, the poet's contribution to the age and their place/relation to the age/movement they represent. Being a paper of literature, more precisely of poetry, it aims at developing sensitivity of the learners towards life and all that surrounds it. It seeks to foster qualities such as understanding and appreciation of other cultures and ways of life. This enhanced ability of openness of mind shall help them to see beauty in life and the world around and to form a philosophy of their own.

Objectives:

1. To familiarize the students with the major representative poets of every age and movements therein.
2. To help them study different genres of poetry in the context of socio- cultural background of the age

Semester III	Elective I	Paper I- A	6 Credits
Course Title: Poetry from Chaucer to the Present			

Total Lectures: 60

Unit 1: Chaucer to the Metaphysical Poetry

- a) Geoffrey Chaucer : “The Wife of Bath’s Tale” from *The Canterbury Tales*
- b) Edmund Spenser : “Prothalamion”
- c) John Donne : “The Canonization”
- d) Andrew Marvell : “A Dialogue between The Resolved Soul and Created Pleasure”

Unit 2: Milton to the Age of Transition

- a) John Milton : *Paradise Lost, Book II*
- b) Alexander Pope : *Essay on Man (Epistle I)*
- c) Thomas Gray : “Elegy Written in Country Churchyard”

Unit 3: Romantic Revival to Pre- Raphaelite Poets

- a) William Wordsworth : “Resolution and Independence”
P.B. Shelley : “Ode to the West Wind”
- b) Alfred Tennyson : “The Lady of Shalott”
Robert Browning : “Andrea Del Sarto”

- c) D.G.Rosetti : “The Blessed Damozel”
 Swinburne : “The forsaken Garden”

Unit 4: Modernism and After

- a) T. S. Eliot :“ The Love Song of J. Alfred Prufrock”
 W. B. Yeats :“ A Prayer for My Daughter”
 b) Siegfried Sasoon :“The Child at the Window”
 W. H. Auden :“1st September 1939”
 c) Dylan Thomas :“ Fern Hill”
 Philip Larkin :“The Whitsun Weddings”
 Craig Raine :“A Martian Sends a Postcard Home”

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 marks Total = 20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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- Question 1: Essay on Unit 1 (one out of two) : 15 Marks
 Question 2: Essay on Unit 2 (one out of two) : 15 Marks
 Question 3: Essay on Unit 3 (one out of two) : 15 Marks
 Question 4: Essay on Unit 4 (one out of two) : 15Marks

Note:

Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) background of the age, prescribed text as well as of the author

References:

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective I
Course Title: English Language Teaching
Paper I- 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. English (Regular) Part II, Semester III, Elective I
ii)	Course Code	: PAENG301
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
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. English (Regular) Part II

Course Title: English Language Teaching

Preamble:

The status of English as the global language has been underlined in recent past with its use in varied activities with varied strategic modes. At present teaching of English has gained vital importance all over the globe. For this purpose, the aspirant teachers of English need to be made aware of the theoretical foundation to teach English effectively. This foundation can further arouse interest in them to understand the relevance of the prescribed course content and to adopt the appropriate teaching strategies, teaching material and reliable evaluation models. With this view, the paper entitled “English Language Teaching” is being introduced under the elective courses.

Objectives:

1. To acquaint students with the theoretical foundation of teaching of English language
2. To develop amongst them the critical judgement regarding known methods of teaching English
3. To enable students to adopt appropriate methods of teaching English
4. To motivate students to think of innovative practices in teaching of English
5. To enable students to use reliable evaluation modes
6. To cultivate among students liking and taste for teaching of English

Semester III	Elective I	Paper I-B	6 Credits
Course Title: English Language Teaching			

Total Lectures: 60

Unit 1: Relevance, History and Development

History and development of English language teaching in India

Theories of language learning- Behaviourism, Innateness Hypothesis and Language Acquisition Device (LAD), Theory of Social Interaction

First language (L1) acquisition and Second language (L2) acquisition/learning,

Competence and performance, language proficiency: general language proficiency and Specific language proficiency

Unit 2: Methods and Techniques of Teaching

Methods: The Grammar-translation/classical method, the direct method, the audio-lingual method, the structural approach, the total physical response method and the communicative method

Techniques: use of ICT, language laboratory, language through literature, innovative practices

Teaching of four skills- Listening-Speaking-Reading- Writing (LSRW)

Teaching of vocabulary and grammar, Micro-teaching and lesson planning

Unit 3: Syllabus Designing

Curriculum and Syllabus, factors in syllabus designing, types of syllabus e.g. structural, situational, notional-functional, communicative.

English for General Purposes (EGP) course, English for Academic Purposes (EAP) course and English for Specific Purposes (ESP) course

Error analysis and remedial English courses

Unit 4: Testing and Evaluation

Evaluation, assessment and test

Criteria for good test: Validity, Reliability and Practicality

Types of tests: Proficiency, Achievement, Diagnostic

Test formats: open-ended, cloze, multiple choice, transformation etc.

Washback effect in language testing

Evaluation Pattern:

Internal Assessment (40 marks):

Sr. No.	Particulars	Marks
1.	(a) One written assignment/research paper on the topics such as analysis of actual syllabus, comparative analysis of tests, error analysis (b) Micro-teaching session of about 10 minutes (students will be evaluated on the basis of content, clarity of expression and effective use of teaching tools and techniques)	10 Marks 10 Marks Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1: Essay on Unit 1	(one out of two)	: 15 Marks
Question 2: Essay on Unit 2	(one out of two)	: 15 Marks
Question 3: Essay on Unit 3	(one out of two)	: 15 Marks
Question 4: Essay on Unit 4	(one out of two)	: 15Marks

References:

1. Agnihotri, R. K. & A. L. Khanna. *Second Language Acquisition: Socio-cultural and Linguistic Aspects of English in India*. New Delhi: Sage, 1994.
2. Allen, H. B. & R. N. Campbell. *Readings in Teaching English as a Second Language*. McCaw, 1994.
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4. Bachman, Lyle F. *Fundamental Considerations in Language Testing*. OUP, 1990.
5. Brumfit, C. J. & R. A. Carter. *Literature and Language Teaching*. 1985.
6. Carter, R. & D. Nunan. *The Cambridge Guide to Teaching English to Speakers of Other Languages*. CUP, 2001
7. Celce-Murcia, Marianne, and Sharon Hilles. *Techniques and resources in teaching grammar*. Oxford University Press, USA, 1988.
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10. Huchingson, Tom & Alan Waters. *English for Specific Purpose: A Learner Centred Approach*. CUP, 1987.
11. Ingram, D. *First Language Acquisition*. Cambridge UP, 1989.
12. Kaur, Rajpal, ed. *Teaching English: New Trends and Innovations*. New Delhi: Deep, 2006.
13. Khan, Masood Ali. *Modern Approach to Teaching English*. Jaipur: Sublime Publication, 2004.

14. Krashen, S. *Second Language Acquisition and Second Language teaching*. Oxford: Pergamum.1982.
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16. Kudchedkar, S. *Readings in English Language Teaching in india*. Orient Blackswan, 2002.
17. Maley, Alan, and Alan Duff. *Drama techniques: A resource book of communication activities for language teachers*. Ernst KlettSprachen, 2006.
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19. Nation, Paul & Jonathan Newton. *Teaching ESL/EFL Listening and Speaking*. New York:
20. Nation, Paul. *Teaching ESL/EFL Reading and Writing*. New York: Routledge, 2009.
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23. Richards, Jack C. *An Introduction to Error Analysis*. Longman,1972.
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28. Weir, C. J. *Understanding and Developing Language Tests*. 1993.
29. Widdowson, H.G. *Teaching Language as Communication*. OUP,1978.
30. Yalden, Janice. *Principles of Course Design for Language Teaching*. CUP, 1987.

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective II
Course Title: Gendered Perspectives on Literature
Paper II-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. English (Regular)
Part II, Semester III, Elective II |
| ii) | Course Code | : PAENG302 |
| iii) | Course Title | : Gendered Perspectives on 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 |

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. English (Regular) Part II

Course Title: Gendered Perspectives on Literature

Preamble:

While issues of gender, race, class and nation are closely enmeshed, gender roles are inscribed in social forces rather than in natural or innate differences. The course on Gendered Perspectives on Literature articulates contemporary concerns, both academic and socio-cultural, on this subject. It exposes literary texts as a microcosm of beliefs and values that engineer gender ideologies and generate stereotypes; it also explores the contesting or subversion of such ideologies and stereotypes by examining contemporary debates in the study of gender and sexuality as reflected in literature. The course further addresses the patterned gender representations and the politics of departure from these locations. In the light of intense debates the world over, on the above issues, the need for such a course at the post-graduate level is self-evident.

Objectives:

1. To open up avenues in gender studies, including women's studies, by acquainting learners with their complexities and diversity, especially in the constructs of gender and sexuality
2. To encourage learners to interrogate rigid frameworks of gender construction while sensitizing them to the process of socialisation and naturalization of gender
3. To enable learners to critically evaluate literary texts from a multivalent gender perspective
4. To explore the thematic and aesthetic concerns in identifying subversive strategies employed by literary writers

Semester III	Elective II	Paper II-A	6 Credits
Course Title: Gendered Perspectives on Literature			

Total Lectures: 60

Unit 1: Critical Theory related to Gender, (Feminist Thought, Masculinity Studies, Queer/LGBT Theory); Critical Approaches (Re-reading, Re-visioning, Gynocriticism, Trans-Criticism etc.); Gender in theories of popular culture

N.B. The topics mentioned above will be introduced in the classroom. Students will then be expected to carry out a more detailed study of them independently.

Unit 2: Poetry: Catherine Acholonu	: "The Market Goddess" "The Way from <i>The Spring's Last Drop</i> (1985)"
Arundhati Subramaniam	: "Meenakshi" "5:46, Andheri Local"
Sylvia Plath	: "Daddy" "Lady Lazarus"
W.H. Auden:	"The Common Life" "Lullaby"

Countee Cullen: "Tableau"
"Heritage"

- Unit 3: Fiction:**
1. *Reading Lolita in Teheran* by Azar Nafisi
Or
The Awakening by Kate Chopin
 2. *Persepolis* by Marjane Satrapi
Or
Writing Caste, Writing Gender, Narrating Dalit Women's Testimonies (ed) Sharmila Rege

- Unit 4: Drama**
1. *Sakharam Binder* by Vijay Tendulkar
Or
Tara by Mahesh Dattani
 2. *Angels in America: A Gay Fantasia on America* by Tony Kushner
Or
A Streetcar named Desire by Tennessee Williams

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on one of the texts suggested by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva Voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Suggestions for Internal Assessment – Written Assignment/Research Paper

(One or more of the following texts could be taken individually or in conjunction. These are only suggestions, other texts may be used)

Critical essays:

- Terry Eagleton : "Literary Theory: An Introduction"
: "After Theory"
- Julia Kristeva : "About Chinese Women"
- Gayatri C Spivak : "French Feminism in an International Frame"
: "Can the Subaltern Speak?"
- Judith Butler : "Gender Trouble"
- Luce Irigaray : "The Sex Which is Not One"
: "Speculum of the Other Woman"
- Michael S Kimmel : "Masculinity as homophobia: Fear, Shame and Silence in the Construction of Gender Identity"
- Andrea Dworkin : "Pornography: Men Possessing Women"

- Vandana Shiva & Maria Mies :“Ecofeminism”
- Jonathan Culler :“Reading as a Woman” (from “On Deconstruction: Theory and Criticism After Structuralism”)
- Gayle Greene & Coppélia Kahn :Introduction to *Making a Difference*

Fictional texts:

- Mahesh Dattani – *A Muggy Night in Mumbai*
- Vijay Tendulkar - *A Friend's Story*
- Toni Morrison – *The Bluest Eye*
- Alice Walker - *The Color Purple*
- Virginia Woolf - *Orlando*
- Shyam Selvadurai - *Funny Boy*
- Madeleine Miller - *The Song of Achilles*
- Jeffrey Eugenides - *Middlesex*

Films:

- *Brokeback Mountain*
- *Priscilla, Queen of the Desert*
- *The Danish Girl*
- *Bird on a Wire*
- *Transamerica*
- *Fire*
- *Pretty Woman*

Semester End Examination (60 Marks):

Semester End Examination	Duration:2 Hours	60 Marks
Question 1: Essay on Unit 1	(one out of two)	: 15 Marks
Question 2: Essay on Unit 2	(one out of two)	: 15 Marks
Question 3: Essay on Unit 3	(one out of two)	: 15 Marks
Question 4: Essay on Unit 4	(one out of two)	:15Marks

References:

1. Auerbach, Nina. *Communities of Women: An Idea in Fiction*. Cambridge, Mass.: Harvard University Press, 1978.
2. Barrett, Michele. *Women and Writing*. London: Women's Press, 1979.
3. Berger, John. *Ways of Seeing*. London: BBC, 1972
4. de Beauvoir, Simone. *The Second Sex*. New York: Vintage, 1974.
5. Fetterley, Judith. *The Resisting Reader: A Feminist Approach to American Fiction*. Bloomington: Indiana University Press, 1978.
6. Forbes, Geraldine. *Women in Modern India*. (The New Cambridge History of India). New Delhi: Foundation Books, 1996

7. Gilbert, Sandra and Susan Gubar. *The Madwoman in the Gothic: The Woman Writer and the Nineteenth Century Literary Imagination*. New Haven: Yale University Press. 1979.
8. Jacobus, Mary. *Reading Women: Essays in Feminist Criticism*. London: Methuen, 1986.
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11. Millett, Kate. *Sexual Politics*. New York: Doubleday. 1970.
12. Moers, Ellen. *Literary Women: The Great Writers*. New York: Doubleday. 1976.
13. Neuberger, Julia. *Whatever's Happening to Women? Promises, Practices and Payoffs*. London: Kyle Cathie Limited, 1991.
14. Rich, Adrienne. *On Lies, Secrets and Silence: Selected Prose 1966-1979*. New York and London: Norton, 1979.
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17. Schor, Naomi. *Reading in Detail: Aesthetics and the Feminine*. NY: Routledge, 1989
18. Sedgwick, Eve. *Between Men: English Literature and Male Homosocial Desire*. Columbia: Columbia University Press. 1992.
19. Tharu, Susie and K. Lalitha. Ed. *Women Writing in India Vols. I & II*. New Delhi: Oxford University Press, 1995.
20. Walker, Alice. *In Search of our Mother's Gardens: Womanist Prose*. San Diego: Harcourt Brace Jovanovich, 1984.

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective II
Course Title: Nineteenth Century American Literature
Paper II- 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 | : MA English (Regular) |
| | | Part II, Semester III, Elective II |
| ii) | Course Code | : PAENG302 |
| iii) | Course Title | : Nineteenth Century 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 |
| 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. English (Regular) Part II

Course Title: Nineteenth Century American Literature

Preamble:

The course caters selected literary expressions of 19th century American Literature to the students with the view to familiarize them with major authors, texts and contexts. It seeks to provide an overview of the socio-political movements and texts that led to the evolution of American Literature as an independent branch. It also provides the students an opportunity to develop analytical/critical perspectives on the texts which reflect social, cultural and intellectual climate of the period.

Objectives:

1. To appreciate American literature by reading aesthetically and not just for knowledge/information
2. To discern and analyze the rhetorical strategies that American authors employ
3. To initiate serious engagement with the texts through close reading and analytical writing
4. To develop and demonstrate an awareness of the significance of literature and of literary forms in the 19th century American context
5. To hone their skills in interpretation and research

Semester III	Elective II	Paper II- B	6 Credits
Course Title: Nineteenth Century American Literature			

Total Lectures: 60

Unit 1: Important Terms and Concepts

Romanticism and Transcendentalism, American Civil War and its Impact on Literature, Realism, Naturalism, Local Colour Movement, 19th century American women writers

Unit 2: Poetry

Walt Whitman: "I Hear America Singing"
"Thoughts"
"I Sit and Look Out"
"A Glimpse"
"All is Truth"

Emily Dickinson: "Because I could not Stop for Death"
"I Heard a Fly Buzz – When I Died"
"Hope is the Thing with Feathers"
"A Bird Came Down the Walk"
"A Light Exists in Spring"

Unit 3: Novel

Louisa May Alcott: *Little Women*

Herman Melville: *The Confidence Man*

Unit 4: Short Stories

Stephen Crane : “A Little Pilgrim”
“The Angel Child”

Edgar Allan Poe : “The Gold Bug”
“The Mask of the Red Death”

Kate Chopin : “The Storm”
“The Locket”

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment Presentation on the written assignment/research paper Viva voce based on the written assignment/research paper	10 Marks 05 Marks 05 Marks Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester-End Examination	Duration: 2 Hours	60 Marks
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Question 1 – Unit 1: Essay on Terms (one out of two) :15 Marks

Question 2 – Unit 2: Essay on Poetry (one out of two) :15 Marks

Question 3 – Unit 3: Essay on Novel (one out of two) :15 Marks

Question 4 – Unit 4: Essay on Short Stories (one out of two) :15 Mark

References:

1. Abel, Darrel. *Ruined Eden of the Present: Hawthorne, Melville, and Poe: Critical Essays in Honor of Darrel Abel*. eds. G.R. Thompson and Virgil L. Lokke. West Lafayette: Purdue UP, 1981.
2. Barrish, Phillip. *American Literary Realism: Critical Theory and Intellectual Prestige, 1880-1995*. Cambridge: Oxford U P, 2001.
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4. Belluscio, Steven J. *To Be Suddenly White: Literary Realism and Racial Passing*. Columbia, MO: U of Missouri P, 2006.
5. Buell, Lawrence. *Literary Transcendentalism: Style and Vision in the American Renaissance*. Ithaca, NY: Cornell University Press, 1986.
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9. Lewis, R. W. B. *The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century*. Chicago: University Chicago Press, 1955.
10. Pattee, Fred Lewis. *The Development of the American Short Story*. [1966] New York: Harper, 1923.
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12. Warren, Joyce W., ed. *The (Other) American Tradition: Nineteenth-Century Women Writers*. New Brunswick, NJ: Rutgers University Press, 1993
13. Winter, Molly Crumpton. *American Narratives: Multiethnic Writing in the Age of Realism*. Baton Rouge, LA: Louisiana State UP, 2007.
14. White, Barbara a., *American Women's Fiction, 1790-1870: A Reference Guide*. New York: Garland Pub., 1990.

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective III
Course Title: New Literatures in English
Paper III-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. English (Regular) Part II, Semester III, Elective III
ii)	Course Code	: PAENG303
iii)	Course Title	: New Literatures 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

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. English (Regular) Part II

Course Title: New Literatures in English

Preamble:

This paper aims to introduce learners to the body of literature being produced by writers from Africa, Caribbean, Canada and Australia. The paper seeks to situate these literatures in terms of the historical circumstances of their countries as settler colonies or as colonies of occupation. The paper will examine the various ways in which different writers negotiate and represent social conditions in their works, and the ways in which they incorporate and work with domestic and foreign literary forms and conventions. The paper will also study the impact of writing in English, which is a world language and as well as the language of cultural imperialism for these writers.

Objectives:

1. To familiarize the learner with the shared yet different socio-historic conditions reflected in the literatures of the various colonies.
2. To help the learner understand the problem of cultural imperialism that lies at the heart of the appropriation of voice issue.
3. To sensitize the learner towards the complexities of dealings shared by the ethnic minorities and indigenous communities in both types of colonies.
4. To acquaint the learner with the culture and literary expressions of the minority communities.
5. To equip the learner to carry out research in African, Caribbean, Canadian and Australian literature.
6. To familiarize the learner with Literature in English from the former settler colonies and colonies of occupation.

Important Note: New literatures should be taught with reference to the following:

1. Differing histories and responses to the landscape
2. The problems encountered by the Indigenous peoples and immigrants in settler colonies
3. Growth of nationalistic sentiments
4. Colonial and postcolonial experiences in the respective countries

Semester III	Elective III	Paper III-A	6 Credits
	Course Title: New Literatures in English		

Total Lectures: 60

Unit 1 African Literature

A. African Fiction

Chimamanda Ngozi Adichie: *Purple Hibiscus*

B. African Drama

Wole Soyinka's *Death and the King's Horseman*

Unit 2: Caribbean Literature

A. Caribbean Fiction

Earl Lovelace: *Salt*

B. Caribbean Drama

Derek Walcott: *Pantomime*

Unit 3: Canadian Literature

A. Canadian Fiction

Margaret Laurence: *The Stone Angel*

B. Canadian Poetry

1. Margaret Atwood:
 - “Progressive Insanities of a Pioneer”
 - “Journals of Susanna Moodie: Poem 1”
2. Daniel David Moses:
 - “The Sunbather’s Fear of the Moon”
 - “Inukshuk”
3. Leonard Cohen:
 - “The Genius”
 - “I have not Lingered in European Monasteries”
4. Lola Lemire Tostevin:
 - “The Color of Her Speech”
 - “Tuesday Poem #97”

Unit 4: Australian Literature

A. Australian Fiction

Markus Zusak: *The Book Thief*

B. Australian Poetry

1. Judith Wright:
 - “Nigger’s Leap”
 - “Two Dream Times”
2. Oodgeroo Noonuccal:
 - “Assimilation – No!”
 - “The Dispossessed”
3. David Malouf:
 - “Notes on an Undiscovered Continent”
 - “this day, under my hand”
4. Les Murray:
 - “Poetry and Religion”
 - “The Dream of Wearing Shorts Forever”

Evaluation Pattern:**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva Voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1: African Literature	(1out of 2)	15 Marks
Question 2: Caribbean Literature	(1out of 2)	15 Marks
Question 3: Canadian Literature	(1out of 2)*	15 Marks
Question 4: Australian Literature	(1out of 2)*	15 Marks

***Instruction for Question 3 and Question 4:** The question, which is set on the poetry as an option against the question on the novel, could be a question, either on two poets in comparison or a general question which learners can attempt through illustrations from any four poems.

References:

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. Brydon, Diana & Helen Tiffin (Eds). *Decolonising Fictions*. Dangaroo, 1993.
4. Tiffin, Chris & Lawson, Alan (eds.) *Describing Empire: Postcolonialism and Textuality*. Routledge, 1994.

5. Castles, S. Kalantzis, M. Cope, B. and Morissey, M. *Mistaken Identity: Multiculturalism and the Demise of Nationalism in Australia*. Sydney: Pluto Press, 1988.
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7. Emenyonu, Ernest. *Studies on the Nigerian Novel*. Heinemann, 1991.
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9. Gates, Henry Louis. *Race, Writing and Difference*. Chicago, 1985.
10. Gibbs, James. *Critical Perspective on Wole Soyinka*. Three Continents Press, 1980.
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12. Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Verso, 1994.
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15. Jones, Eldred. *The Writing of Wole Soyinka*. Heinemann, 1987.
16. King, Bruce. *The New literatures: Cultural Nationalism in a Changing World*. Macmillan, 1987.
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21. Paravisini-Gebert, Lizabeth. *Literature of the Caribbean*. Westport: Greenwood Press, 2008
22. Pierce, Peter. *The Cambridge History of Australian Literature*. Melbourne: Cambridge University Press, 2009.
23. Soyinka, Wole. *Myth, Literature and the African World*. Oxford, 1991
24. Vevaina, Coomi and Barbara Godard. (ed.) *Intersexions: Issues of Race and Gender in Canadian Women's Writing*. New Delhi: Creative, 1996.

25. White, R. *Inventing Australia: Images and Identity 1688-1980*. Sydney: Allen andUnwin, 1981.
26. Whitlock, Gillian and Carter, David (Ed). *Images of Australia*. Queensland: University of
27. Wright, Derek. *Wole Soyinka: Life, Work, and Criticism*. York Press: Queensland Press, 2001.

Syllabus Prepared by:

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective III
Course Title: Twentieth Century American Literature
Paper III-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. English (Regular) |
| | | Part II, Semester III, Elective III |
| ii) | Course Code | : PAENG303 |
| iii) | Course Title | : Twentieth Century 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 |
| 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. English (Regular) Part II

Course Title: Twentieth Century American Literature

Preamble:

The 20th century American Literature is a corpus of experimental and multicultural writings. It also reveals the impact of many movements such as Imagism, Modernism, Postmodernism and Feminism. A course on 20th Century American Literature will enable a literature student to get familiar with a variety of literary expressions. Themes such as identity, immigrant experiences, multiculturalism, marginality, protest and hyphenated identities are reflected in this course.

Objectives:

1. To acquaint the learners of literature with the various genres and literary terms of twentieth century American Literature
2. To sensitize them to the themes and styles of modern and postmodern American Literary works
3. To introduce them to the socio-cultural milieu of twentieth century America through literary texts
4. To enhance their understanding of multicultural sensibilities by introducing them to the literary works representing them
5. To facilitate cross-cultural perspectives and discussions on American Literature of multiple ethnicities
6. To enable them to write projects and research papers on American literature

Semester III	Elective III	Paper III -B	6 Credits
Course Title: Twentieth Century American Literature			

Total Lectures: 60

Unit 1: Terms and Concepts

The Liberal Humanism (Contesting Humanism and American Dream Problematised), The Lost Generation, Southern Renaissance, Beat Generation, The Harlem Renaissance, The Civil Rights Movement, Expressionism in American Drama, Impact of the World Wars on American Literature, Confessional Poetry, Postmodernism in American Fiction, Jewish American Literature, African American women writers

Unit 2: Poetry

Robert Frost: “Out, Out-- ”
 “A Roadside Stand”
 “Fire and Ice”

Wallace Stevens: “Anecdote of the Jar”
 “Another Weeping Woman”
 “Domination of Black”
 “A Rabbit as the King of the Ghosts”

Nikki Giovanni: “A Journey”
 “Crutches”
 “Life Cycles”
 “I Wrote a Good Omelet”

Unit 3: Novel

Joseph Heller: *Catch-22*
 Gloria Naylor: *Mama Day*

Unit 4: Drama

Eugene O’Neill: *The Hairy Ape*
 Marsha Norman: *Night, Mother*

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester-End Examination	Duration: 2 Hours	60 Marks
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Question 1: Unit 1: Essay on terms	(one out of two)	:15 Marks
Question 2: Unit 2: Essay on Poetry	(one out of three)	: 15 Marks
Question 3: Unit 3: Essay on Novel	(one out of two)	: 15 Marks
Question 4: Unit 4: Essay on Drama	(one out of two)	: 15Mark

References:

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
2. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
3. Bloom, Harold, ed. *Short Story Writers and Short Stories*. New York: Chelsea House, 2005.
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7. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
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11. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
12. Frattali, Steven. *Person, Place, and World: A Late-Modern Reading of Robert Frost*. Victoria, BC: English Literary Studies, University of Victoria, 2002.
13. Hansen, Tom. "Frost's Fire and Ice," *Explicator* 59, no. 1 (Fall 2000): 27–30.
14. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996.
15. Hoffman, Tyler B. *Robert Frost and the Politics of Poetry*. Hanover, N.H.: University Press of New England, 2001.
16. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
17. Lawrence, Shaffer. *History of American Literature and Drama*. New Delhi: Sarup, 2000.
18. Little, Michael R. *Bloom's How to Write about Robert Frost*. New York: Infobase Publishing, 2010.

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21. MacNicholas, John, ed. *Twentieth-Century American Dramatists*, 2 vols. Detroit: Gale Research Co., 1981.
22. Myerson, Joel, ed. *The American Renaissance in New England*. Detroit: Gale Research Co., 1978.
23. Pack, Robert. *Belief and Uncertainty in the Poetry of Robert Frost*. Hanover, N.H.: Middlebury College Press, 2003.
24. Parini, Jay. *Robert Frost: A Life*. New York: Holt, 1999, 197–198.
25. Parker, Patricia L. *Early American Fiction: A Reference Guide*. Boston: G.K. Hall, 1984.
26. Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. New York: Biblo and Tannen, 1975.
27. Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.
28. Rush, Theresa Gunnels. *Black American Writers Past and Present*. 2 vols. Metuchen, NJ: Scarecrow Press, 1975.
29. Sears, John F. "The Subversive Performer in Frost's 'Snow' and 'Out, Out—,' " In *The Motive for Metaphor: Essays on Modern Poetry*, edited by Francis C. Blessington and Guy L. Rotella, 82–92. Boston: Northeastern University Press, 1983.
30. Thompson, Lawrance. *Fire and Ice: The Art and Thought of Robert Frost*. New York: Holt, Rinehart and Winston, 1942.
31. Thompson, Lawrance. *Robert Frost: The Years of Triumph: 1915–1938*. New York: Holt, 1970.
32. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.
33. Voss, Arthur. *The American Short Story: A Critical Survey*. Norman: Univ. of Oklahoma Press, 1980.
34. Woodress, James. *American Fiction, 1900-1950: A Guide to Information Sources*. Detroit: Gale Research Co., 1974.

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective IV
Course Title: Shakespeare
Paper IV-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. English (Regular)
Part II, Semester III, **Elective IV**
 - ii) Course Code : PAENG304
 - iii) Course Title : **Shakespeare**
 - iv) Semester wise Course Contents : Enclosed the copy of syllabus
 - v) References and Additional References : Enclosed in the Syllabus
 - vi) Credit Structure : No. of Credits per Semester -06
 - vii) No. of lectures per Unit : 15
 - viii) No. of lectures per week : 04
2. **Scheme of Examination** : 4 Questions of 15 marks each
3. **Special notes, if any** : No
4. **Eligibility, if any** : No
5. **Fee Structure** : As per University Structure
6. **Special Ordinances / Resolutions if any** : No

M.A. English (Regular) Part II

Course Title: Shakespeare

Preamble:

William Shakespeare, according to his contemporary Ben Jonson, “was not of an age but for all time.” Indeed, Shakespeare has become a literary icon for all places and spaces: more than four hundred years after his death, his works continue to be staged, adapted into films and studied in Universities around the world. This paper will examine the ways in which Shakespeare’s works may have been received against the philosophical and intellectual viewpoints of the Renaissance. The paper will also consider the literary scholarship which shaped the understanding of Shakespearean works. The paper will similarly help the learners consider Shakespeare’s enduring global appeal through investigation into the rich cultural and political complexities of Shakespeare adaptations.

Objectives:

1. To familiarize the learner with timeless dimensions of Shakespeare’s works.
2. To help the learner understand the contemporary relevance of Shakespeare with reference to modern versions and films based on his plays.
3. To sensitize the learner to development of the genres of comedy, tragedy and history plays in the Elizabethan era.
4. To acquaint the learner with changing responses to Shakespeare’s plays

Important Note: The following text should be taught with reference to the following:

1. The contemporary relevance of Shakespeare’s works
2. The socio-economic climate of Shakespeare’s age
3. The intellectual climate of the Elizabethan era
4. The manner in which Shakespeare differed from his fellow dramatists and poets
5. Shakespeare scholarship
6. Adaptations and stage performances of Shakespeare’s plays

Semester III	Elective IV	Paper IV-A	6 Credits
Course Title: Shakespeare			

Total Lectures: 60

Unit 1: Tragedies

Hamlet

King Lear

Unit 2: Comedies

Much Ado about Nothing

Measure for Measure

Unit 3: History Plays*Anthony and Cleopatra**Henry IV – Part I***Unit 4: Poetry***Venus and Adonis*

Sonnets

- i. “Shall I compare thee to a Summer’s day” – Sonnet 18
- ii. “When in disgrace with fortune and men’s eyes” – Sonnet 29
- iii. “Since brass, nor stone, nor earth, nor boundless sea” – Sonnet 65
- iv. “That time of year thou may’st in me behold” – Sonnet 73
- v. “Let me not to the marriage of true minds” – Sonnet 116
- vi. “Th’ expense of spirit in a waste of shame” – Sonnet 129
- vii. “My mistress’ eyes are nothing like the sun” –Sonnet 130
- viii. “When my love swears that she is made of truth” –Sonnet 138

Evaluation Pattern:**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1: Tragedies	(one out of two)	15 Marks
Question 2: Comedies	(one out of two)	15 Marks
Question 3: History Plays	(one out of two)	15 Marks
Question 4: Poetry	(one out of two)	15 Marks

References:

1. Adelman, Janet. *The Common Liar: An Essay on Antony and Cleopatra* (1973)
2. Bradley, A.C. *Shakespearean Tragedy* (1904)
3. Bloom, Harold, ed. William Shakespeare. 3 vols.
4. One volume each on the tragedies (1984), comedies and romances (1986), and histories and poems (1986).
5. Callaghan, Dymphna. *A Feminist Companion to Shakespeare* (2016)
6. Dollimore, Jonathan and Alan Sinfield, eds. *Political Shakespeare: Essays in Cultural Materialism*. 2nd Edition. (1994)
7. Elsom, John. *Is Shakespeare Still Our Contemporary?* (2004)
8. Harris, Jonathan Gil. *Shakespeare and Literary Theory* (2010)
9. Kott, Jan. *Shakespeare Our Contemporary* (1964)
10. McDonald, Russ, ed. *Shakespeare: An Anthology of Criticism and Theory, 1945-2000* (2004)
11. Parker, Patricia and Geoffrey Hartmann, eds. *Shakespeare and the Question of Theory*. (1985)
12. Patricia Parker. *Shakespeare from the Margins: Language, Culture, Context* (1996)
13. Rackin, Phyllis. *Shakespeare and Women* (2005)
14. James Schiffer. *Shakespeare's Sonnets: Critical Essays* (2000)
15. Lenz, Carolyn, Gayle Green and Carol Neely, eds. *The Woman's Part: Feminist Criticism of Shakespeare*. 1980.
16. Smith, Bruce R. *Shakespeare and Masculinity* (2000)
17. Traub, Valerie. *Desire and Anxiety: Circulations of Sexuality in Shakespearean Drama* (1992)
18. Traub, Valerie. *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race* (2016)
19. Wells, Stanley, ed. *The Cambridge Companion to Shakespeare*. (1986)

References by Genre

The Comedies and Romances

1. Adams, Roberts. *Shakespeare: the Four Romances*. (1989)
2. Bryant, J.A., Jr. *Shakespeare and the Uses of Comedy* (1986)

3. Collins, Michael J., ed. *Shakespeare's Sweet Thunder: Essays on the Early Comedies* (1997)
4. Gay, Penny. *As She Likes It: Shakespeare's Unruly Women* (1994)
5. Hillman, Richard. *William Shakespeare: The Problem Plays*. (1993)
6. Mangan, Michael. *A Preface to Shakespeare's Comedies, 1594-1603*. (1996)
7. Ornstein, Robert. *Shakespeare's Comedies: From Roman Farce to Romantic Mystery*. (1986)
8. Ryan, Kiernan, ed. *Shakespeare: The Last Plays*. (1999)
9. Teague, Frances. *Acting Funny: Comic Theory and Practice in Shakespeare's Plays* (1994)

The Tragedies

1. Dollimore, Jonathon. *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and His Contemporaries*. (1984)
2. Garner, Shirley Nelson and Madelon Sprengnether. *Shakespearean Tragedy and Gender*. (1996)
3. Mack, Maynard. *Everybody's Shakespeare: Reflections Chiefly on the Tragedies*. 1993.
Mangan, Michael. *A Preface to Shakespeare's Tragedies* (1992)
4. McAlindon, T. *Shakespeare's Tragic Cosmos* (1991)
5. Zimmerman, Susan, (ed.) *Shakespeare's Tragedies* (1998)

The Histories

1. Holderness, Graham. *Shakespeare: The Histories* (2000)
2. Levine, Nina S. *Women's Matters: Politics, Gender and Nation in Shakespeare's Early History Plays* (1998)
3. Norwich, John Julius. *Shakespeare's Kings: The Great Plays and the History of England in the Middle Ages 1337-1485* (1999)
4. Rackin, Phyllis. *Stages of History: Shakespeare's English Chronicles* (1990)
5. Saccio, Peter. *Shakespeare's English Kings*. 2nd Edition (2000)
6. Spiekerman, Tim. *Shakespeare's Political Realism: The English History Plays* (2001)

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective IV
Course Title: Modern Indian Fiction in English
Paper IV-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. English (Regular)
Part II, Semester III, Elective IV |
| ii) | Course Code | : PAENG304 |
| iii) | Course Title | : Modern Indian Fiction 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 |
| 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. English (Regular) Part II

Course Title: Modern Indian Fiction in English

Preamble:

Modern Indian Fiction is a body of literature, rich in varied styles, themes, techniques and genres. The term 'Modern' in this paper refers to the period from 1980's onwards. This paper proposes to introduce students to a variety of texts stimulating their interest and honing their literary sensibilities. The syllabus aims to develop students' ability to apply different approaches to the prescribed texts. The paper enables students to understand the growth and significance of Modern Indian Fiction in a globalised world.

At the end of the course, students will become aware of different genres in Modern Indian Fiction. They will be able to read and analyse the prescribed texts from different perspectives. Further, they will be able to appreciate different styles of writing in the prescribed texts.

Objectives:

1. To introduce students to Indian Fiction in English from 1980 onwards
2. To enable students to read texts in line with modern critical approaches
3. To familiarize students with different concepts and movements associated with Modern Indian Fiction

Semester III	Elective IV	Paper IV-B	6 Credits
Course Title: Modern Indian Fiction in English			

Total Lectures: 60

Unit 1: Terms

- i. Indianness
- ii. Postmodernism
- iii. Postcolonialism
- iv. Diaspora
- v. Dalit Writing
- vi. Women's Writing in English
- vii. Globalization in Indian Fiction

Unit 2: Novel

- A. Kiran Nagarkar: *God's Little Soldier*
- B. Rupa Bajwa: *The Sari Shop*

Unit 3: Novel

- A. Arundhati Roy: *God of Small Things*
- B. Salman Rushdie: *Midnight Children*

Unit 4: Short Story

- A. i. Bandhumadhav: 'The Poisoned Bread'
ii. Keshav Meshram: 'The Barriers'
(From Collection of stories *The Poisoned Bread* edited by Arjun Dongle)
- B. i. Githa Hariharan: 'The Art of Dying'
ii. Githa Hariharan: 'Gajar Halwa'
(From *The Art of Dying and other stories* by Githa Hariharan)

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment Presentation on the written assignment/research paper Viva voce based on the written assignment/research paper	10 Marks 05 Marks 05 Marks Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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- Question 1: Essay on Unit 1 (one out of two) : 15 Marks
- Question 2: Essay on Unit 2 (one out of two) : 15 Marks
- Question 3: Essay on Unit 3 (one out of two) : 15 Marks
- Question 4: Essay on Unit 4 (one out of two) : 15Marks

References:

1. Bajwa, Rupa. *The Sari Shop*. New Delhi: Penguin, 2004.
2. Homi K. *The Location of Culture*. London: Routledge, 1994.
3. Bourdieu, Pierre. *Masculine Domination*. Stanford: Stanford University Press, 2001. Print.
4. Dangle, Arjun. Ed. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Hyderabad: Orient Longman, 1992. Print
5. Dass Veena Nable and R.K.Dhawan (eds.) *Fiction of Nineties*. New Delhi: Prestige Books, 1994. Print
6. Dhawan, R. K.. Eds. *Indian Women Novelists*. (Vol. I-V). New Delhi: Prestige, 1991. Print.
7. Fanon, Frantz *Black Skin, White Mask* . London, 1986. Print
8. —. *The Wretched of the Earth*. New Delhi: Penguin Books, 1965. Print
9. Fausto-Sterling, Anne. *Myths of Gender: Biological Theories About Men and Women* New York: Basic Books Inc, 1992. Print.
10. Findlen, Barbara ed. *Listen Up: Voices of the Next Generation*. Seattle: Seal Press, 1995. Print.
11. Fukuyama, Francis *The End of History and the Lost Man*. New York: Avon Books, 1992. Print.
12. Gandhi, Leela. *Postcolonial Theory*. New Delhi: Oxford University Press, 1988. Print.
13. Gilligan, Carol. *In a Different Voice*. Cambridge: Harvard University Press, 1982. Print.
14. Hariharan, Githa. *The Ghosts of Vasu Master*. New Delhi: Penguin India, 1994. Print.
15. —. *The Thousand Faces of Night*. London: Women's Press, 1996. Print.
16. —. *When Dreams Travel*. London: Picador, 1999. Print.
17. —. *In Times of Siege*. New Delhi: Viking, 2003. Print.
18. —. *The Art of Dying stories*. New Delhi: Penguin Books India (P) Ltd, 1993. Print.
19. Keller, Evelyn Fox. *Reflections on Gender and Science*. New Haven: Yale UP, 1986. Print.
20. Kirpal, Viney. *The New Indian Novel in English: A study of the 1980s*. New Delhi: Allied Publishers Ltd., 1990. Print.
21. Kristeva, Julia. *The Kristeva Reader*. Ed. Toril Moi. New York: Columbia UP, 1986. Print.

22. Landry, Donna and Gerald MacLean, ed. *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak*. New York: Routledge, 1996. Print.
23. Manohar, D.Murali.Ed. *Critical Essays on Dalit Literature*. New Delhi: Atlantic, 2013. Print.
24. Manohar, D.Murali Ed. *Dalit Hindu Narratives*, New Delhi: Global, 2013. Print.
25. Mongia, Padmini (Ed) *Contemporary Postcolonial Theory: A Reader*. New Delhi: Oxford University Press, 1988. Print.
26. Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Technique of the Indian Novel in English*. New Delhi: Heinemann, 1971. Print.
27. Nagarkar, Kiran. *God's Little Soldier*. New Delhi ; New York, NY : HarperCollins Publishers India, a joint venture with the India Today Group, 2006. Print.
28. Nityanandam Indira and Reena Kothari. (eds.) *Indo-English Fiction: The LastDecade*. New Delhi: Creative Books, 2002. Print.
29. Paranjape, Makarand. *In Diaspora: Theories, Histories, Texts*. New Delhi: Indialog Pub., 2001. Print.
30. Pinaki Roy's "Multicultural Differences: A Brief Rereading of Rupa Bajwa's *The Sari Shop*", in the Ketaki Dutta-edited *SahityaAkademi Award-winning English Collections: Critical Overviews and Insights*. New Delhi: Authors Press, 2014. Print.
31. Ravi, P.S. *Modern Indian Fiction: History, Politics and Individual in the Novels of Salman Rushdie, Amitav Ghosh, Upamanyu Chatterjee*. New Delhi: Prestige Books, 2003. Print.
32. Ravikumar. *Venomous Touch: Notes on Caste, Culture and Politics*. Calcutta: Samaya, 2009. Print.
33. Roy, Arundhati, *The God of Small Things*, New York: Random House, 1997. Print.
34. Rushdie Salman. *Midnight's Children*. London: Jonathan Cape, 1981. Print.
35. Said, Edward *Culture and Imperialism*. New York: Vintage, 1991. Print.
36. —. *Orientalism*. New York: Vintage, 1979. Print.
37. Stanton, Elizabeth Cady. *Eighty Years And More: Reminiscences*. New York: T. Fisher Unwin, 1898. Print.
38. Uma, Alladi. Rani, K. Suneetha. and Manohar, D. Murali. Eds. *English in the Dalit Context*. New Delhi: Orient Blackswan, 2014. Print.
39. Wolf, Naomi. *Fire With Fire: The New Female Power and How It Will Change the 21st Century*. New York: Random House, 1993. Print.

40. Yasmeen Lukhmani, ed. *The Shifting Worlds of Kiran Nagarkar's Fiction*, Indialog Publications, New Delhi, 2004. Print.

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective V
Course Title: Postcolonial Literature
Paper V-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. English (Regular) Part II, Semester III, Elective V
ii)	Course Code	: PAENG305
iii)	Course Title	: Postcolonial 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
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. English (Regular) Part II

Course Title: Postcolonial Literature

Preamble:

Nation states with a history of colonization behind them find themselves increasingly becoming victims of polarization today. Almost eighty per cent of the world has been colonized at some point of time or the other. Indian colonial discourse and African discourse offer fertile grounds to apply postcolonial theories especially in terms of modernity and decolonization strategies. It is necessary to have a paper on postcolonial literature at the Post Graduate level in order to help learners understand the impact of colonialism and neo-colonization on Indian history, literature, politics and cultural institutions. Such a course is also crucial in order to create an understanding among the learners that cultural roles are inscribed in history and social forces rather than in something innate or natural. Commencing with a definition of terms such as colonialism and Commonwealth literature, the course is so designed as to acquaint the learners with key concepts current in postcolonial discourse. There is, simultaneously, a need to look at literary texts as a microcosm of beliefs and values that give us an insight into decolonization strategies that resist the attempt to create stereotypes. The course will examine several contemporary deliberations in the study of postcolonial literature as well as the importance of location and representation.

Objectives:

1. To open up avenues of research in postcolonial studies by acquainting learners with the complexities and diversity in the studies of location and culture.
2. To encourage learners to interrogate rigid frameworks of the literary canon while sensitizing them to the increasing marginalization of the literature of nation states with a history of colonial rule.
3. To familiarize the learners with socio-cultural and political expressions in literary narratives from a postcolonial perspective.
4. To orient the learners towards the concepts of postcolonial literature and introduce them to various schools of thought evident in academic deliberations.

Semester III	Elective V	Paper V-A	6 Credits
Course Title: Postcolonial Literature			

Total Lectures: 60

Unit 1: Concepts and Issues in Postcolonial Literature

- i. Colonialism
- ii. Postcolonialism
- iii. The historical and ideological moorings behind Commonwealth Literature
- iv. Orientalism
- v. Neo-colonization
- vi. Cultural Hybridity

Unit 2: Novel

Kunzru, Hari. *The Impressionist*

Adiga, Aravind. *Between the Assassinations*

Unit 3: Essay

Said, Edward W. "Orientalism"

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy"

Hear, Nicholas Van. "Moving out, coming in, going back, moving on, staying put"

Huggan, Graham. "Post-coloniality"

Unit 4: Poetry

1. Kandasamy, Meena.

The following poems are also available online at

<https://meenakandasamy.wordpress.com>

- i. "Apologies for Living"
- ii. "Advaita: The ultimate question"
- iii. "Inheritance"
- iv. "Justice is..."
- v. "Mascara"
- vi. "Touch"

2. Dharker, Imtiaz.

The following poems are also available online at

<http://www.poetryinternationalweb.net/pi/site/poem/item/2824>

<http://www.poetryinternationalweb.net/pi/site/poem/item/2821>

<http://www.imtiazdharker.com/poems>

- i. "Minority"
- ii. "They'll Say: 'She Must Be From Another Country'"
- iii. "Postcards From God 1"
- iv. "Living Space"
- v. "At the Lahore Karhai"
- vi. "Choice"

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration:2 Hours	60 Marks
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Question 1: Essay on Unit 1 (one out of two) : 15 Marks

Question 2: Essay on Unit 2 (one out of two) : 15 Marks

Question 3: Essay on Unit 3 (one out of two) : 15 Marks

Question 4: Essay on Unit 4 (one out of two) : 15Marks

References:

1. Adiga, Aravind. 2008. *Between the Assassinations*. New York: Free Press.
2. Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy" In *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996, pp.27-47.
3. Appadurai, Arjun. 1996. *Modernity at Large: Cultural Dimensions of Globalization*. USA: University of Minnesota Press, 1996.
4. Bhabra, Gurinder K. *Rethinking Modernity : Postcolonialism and the sociological imagination*. New Delhi: Palgrave Macmillan, 2007
5. Damodaran, Vinita and Unnithan-Kumar, Maya. *Postcolonial India : History, politics and culture*. New Delhi: Manohar Publishers And Distributors, 2000.
6. Gandhi, Leela. *Postcolonial Theory : A critical Introduction*. Delhi: Oxford University Press, 1999.
7. Hansen, Thomas Blom. *Violence in urban India : Identity politics, 'Mumbai', and the postcolonial city*. Delhi: Permanent Black 2001.
8. Hear, Nicholas Van. *New Diasporas*. London: UCL Press, 1998.
9. Huggan, Graham. "Post-coloniality " in *Diasporas: concepts, intersections, identities*. Ed. Kim Knott and Sean McLoughlin. London: Zed Books Ltd. 2010.
10. Jain, Jasbir; Singh, Veena. *Contesting postcolonialisms*. Jaipur: Rawat Publications 2004.
11. Hear, Nicholas Van. "Moving out, coming in, going back, moving on, staying put". An extract from Hear, Nicholas Van. *New Diasporas*. London: UCL Press, 1998, pp. 40-47.

12. Huggan, Graham. "Post-coloniality ". In *Diasporas: Concepts, Intersections, Identities*. Ed. Kim Knott and Sean McLoughlin. London: Zed Books Ltd. 2010. pp. 55-58.
13. Kandasamy, Meena. 2006. *Touch*. Mumbai: Peacock Books.
14. King, Richard. *Orientalism and Religion : Postcolonial theory, India and 'The mystic East'*, New Delhi Oxford University Press, 1999.
15. Kunzru, Hari. 2003. *The Impressionist*. London: Penguin.
16. Quayson, Ato. *Postcolonialism: Theory, Practice or Process?* Jaipur: Rawat Publications, 2015.
17. Said, Edward W. "Orientalism" In *The Post-Colonial Studies Reader* Eds. Bill Ashcroft, Gareth Griffiths and Helen Tiffin. London: Routledge, 1995. Pp. 87-91.
18. Saunders, Kriemild. *Feminist Post - Development Thought : Rethinking modernity, postcolonialism & representation*. New Delhi Zed Books, 2007.
19. Spivak, GayatriChakravorty. *Critique of postcolonial reason : Towards a History of the Vanishing Present*. Calcutta: Seagull Books Private Limited 1999.

Syllabus Prepared by:

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester III

Course: Elective V
Course Title: Indian Writing in Translation

Paper V-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. English (Regular)

Part II, Semester III, **Elective V**

ii) Course Code : PAENG305

iii) Course Title : **Indian Writing 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

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. English (Regular) Part II

Course Title: Indian Writing in Translation

Preamble:

The proposed curriculum is with the view to enhance the existing syllabus and make it more multidisciplinary and multilingual, to cater the needs of contemporary society and nation in present day context. In the times of globalization and increasing competitions, many of our students aspire to seek jobs multilingual regions in India and abroad for which they are to be equipped with a capability of knowing the works in translation and an expertise in Indian Literature in English translation.

Keeping in mind this multilingual scenario, the present syllabus includes writers from various languages of India and available in the translated forms in English as students shall create possible interactions and develop the expertise in the said discipline. No language is great or small and medium of English as link language to help regional literature of India reach out to the world in their accessible tongue. One has to know that regional languages in India have been affluent in literary tradition by rich historical collections they had since two centuries; people have been engaged in bringing this literature of various languages into English via translation.

Thus, the syllabus needs to be structured with balance in learning skills in domains of literary works from different languages in India. The syllabus needs to be made to promote flexibility and freedom of approach in teaching, within the structure of learning objectives. Regular interactions with experts will help to build a bridge between students and their future mentors from the field of education and employments.

Objectives:

1. To offer an exhaustive study of Indian literatures in the various Indian languages through English translation.
2. To acquaint the students with major movements, trends and tendencies beside major authors and literary texts in multiple languages in India through English translation.
3. To equip the students with enough knowledge about literary translations in English from Indian languages and help them understand and overcome the problems and issues of literary translation.
4. To familiarize the students with the history of translation in India from the Post-Independence to contemporary times and enable them to write research papers in the same with new views and perspectives.

Total Lectures: 60**Unit 1: Background Study**

- a) Historical Review of Indian Writing in translation – the spread of English language and democratic values in Post-Independence India, Partition literature, the emergence of regional and translated literatures in India, East-West Encounters, Impact of Western trends and movements on Indian literature and culture.
- b) Contemporary trends and movements in Indian writing in translation – beginning and growth of marginalized literature, translated works of native writers from different languages in India and decolonization, development of women's writings and gender studies, subaltern voices, tribal studies and protest literature.

Unit 2: Poetry

- 1) *Songs of Kabir* by Rabindranath Tagore, (Hard Press, First published 1518, available online at <http://www.sacred-texts.com/hin/sok/>)

Song No. 01- mo ko kahân dhûnro bande
 05- avadhû, mâyâ tajî na jây
 12- hamsâ, kaho purâtan vât
 21- ghar ghar dîpak barai
 38- bhram kê tâlâ lagâ mahal re

- 2) Arun Kolatkar: *Jejuri* (RHUS, 2005)

- 3) Selected poems from *Poisoned Bread* edited by Arjun Dangle (Orient Blackswan, 2009)

“Hunger”
 “An Ultimatum”
 “I will Belong to it”
 “In Our Colony”
 “To Be or Not To be Born”

Unit 3: Drama

Mohan Rakesh: *One Day in the Season of Rain* (translated by Aparna Dharwadkar Penguin, 2015)

Vijay Tendulkar: *Ghashiram Kotwal* (Seagull 1986, OUP 2004)

Unit 4: Fiction

Ismat Chughtai: *Masooma* (Women Unlimited, 2011)

U. R. Anantha Murthy: *Samskara* (OUP 1979)

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for internal assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1: Essay on Unit 1	(one out of two)	: 15 Marks
Question 2: Essay on Unit 2	(one out of three)	: 15 Marks
Question 3: Essay on Unit 3	(one out of two)	: 15 Marks
Question 4: Essay on Unit 4	(one out of two)	: 15Marks

References:

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. Bassnett, Susan, *Translation* Routledge, 2014.
4. Didier, Coste, *The Poetics and Politics of Literary Translation*, New Delhi, 2011.

5. Ghurye, G.S *Caste, Class and Occupation*:, Popular Book Depot, 1961.
6. Guha, Ranjit and Spivak Gayatri *Selected Subaltern Studies*: Eds., Oxford University Press, New York and Oxford, 1988.
7. Lawrence, Venuti, (Edited by) *Translation Studies Reader*, 2012.
8. Mukherjee, Meenakshi . *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English* New Delhi: Heinemann Educational, 1971.
9. Naikar Basavaraj, *Glimpses of Indian Literature in English Translation*, Authorspress, 2008.
10. Pandey, A. P. *A Revolutionary Fervor in Kabir's Poetry*, by Bhaskar Publications, Kanpur, 2008.
11. Rahman, Anisur. *Indian Literature(s) in English Translation - The discourse of resistance and representation* in Journal Of Postcolonial Writing Vol. 43 , Iss. 2, 2007.
12. Samel, Swapna H. *Dalit Movement in South India: 1857-1950*: New Delhi, Serials, 2004.
13. Sharma, Pradeep K. *Dalit Politics and Literature*: Delhi, Shipra, 2006.
14. Zelliott, Eleanor *From Untouchable to Dalit: Essays on the Ambedkar Movement*: Manohar, 1998.
15. Trivedi, Harish *Colonial Transactions: English Literature and India*, Manchester University Press, 1993.
16. Spivak, Gayatri Chakravorty. "The Politics of Translation" "The Politics of Translation", in Lawrence Venuti (ed.), *The Translation Studies Reader*. London. New York: Routledge, 2000.

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Semester IV

Ability Enhancement Courses		
Creative Writing	PAENG306	Paper I-A
Translation: Theory and Practice	PAENG306	Paper I-B
Research Methodology	PAENG306	Paper I- C
English for Academic and Commercial Purpose	PAENG306	Paper I-D

University of Mumbai
Syllabus for M. A. English Program: Part II
Semester: IV

Course: Ability Enhancement Course
Course Title: Creative Writing
Paper I- 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. English (Regular)

Part II, Semester IV, Ability Enhancement Course |
| ii) | Course Code | : PAENG306 |
| iii) | Course Title | : Creative Writing |
| iv) | Semester wise Course Contents | : Enclosed the copy of syllabus |
| v) | References and Additional References | : Included in the Syllabus |
| vi) | Credit Structure | : No. of Credits per Semester -06 |
| vii) | No. of lectures per Unit | : 15 |
| viii) | No. of lectures per week | : 04 |
| 2. | Scheme of Examination | : 4 Questions of 15 marks each |

3. **Special notes, if any:** This is an ability enhancement course which has been designed to equip learners with the skill to write creatively. Necessarily, therefore, the institutions offering this course, at the MA Final year (Semester IV) should ensure that it is taught with a workshop-like approach that offers a platform for a community of budding writers to discuss their creative output in fiction, non-fiction and poetry within and beyond the classroom.

It is therefore recommended that the institution offer some institutional blog or online portal for the students to share their creative output with the classroom and the concerned departmental staff supervising the course. The department may also provide opportunities for the students to interact with professional creative writers.

Growing, experimenting and revising are key elements of the creative writing course and therefore, classroom attendance and participation, on the part of the learners, is crucial to ensure that the learners are mentored in the right direction with all the four prescribed units being dealt with thoroughly, within and beyond the classroom.

4. **Eligibility, if any:** Learners with an aptitude for creative writing and a fair amount of proficiency in the English language, who are desirous of exploring writing as a career in future ought to be considered as potential candidates for the course. The decision to conduct an entry level test rests solely with the Department of English of the concerned institution offering this ability enhancement course.
- | | | |
|----|--|-------------------------------|
| 5. | Fee Structure | : As per University Structure |
| 6. | Special Ordinances / Resolutions if any | : No |

M.A. English (Regular) Part II

Course Title: Creative Writing

Objectives:

1. To acquaint the learners with some workable approaches that will enable them to creatively express themselves in specific genres, namely, fiction (the short story, the novella and the novel), non-fiction (with a focus on life writing and travel writing), and poetry
2. To equip the learners with a thorough understanding of these genres using texts prescribed for the purpose
3. To train them in producing creative writing by giving them practice exercises and tasks designed to empower them with this ability

Semester IV	Ability Enhancement Course	Paper I-A	6 Credits
Course Title: Creative Writing			

Total Lectures: 60

Unit 1:

Introduction to Creative Writing (4 essays: fiction, poetry, life writing and travel writing)

Prescribed text: *The Cambridge Companion to Creative Writing* edited by David Morley and Philip Neilsen

The exercises in the prescribed texts will empower the learners with skills that will help them produce short fiction, life writing, travel writing and poetry.

1. Carlson Ron. "A writing lesson: the three flat tyres and the outer story"
2. Lea, Bronwyn. "Poetics and Poetry"
3. Neilsen, Philip. "Life Writing"
4. Gislason, Kari. "Travel Writing"

Unit 2: Understanding Fiction

Prescribed text: *Studying Literature* by Pramod Nayar

1. Narrative Vantage: point of view (narrator, narratee, implied author, implied reader, three types of narrators and narratives, reliable and unreliable narrators, narrative levels: extradiegetic, intradiegetic, hypodiegetic/second-level narrative, third-level narrative)
2. Plot (master plots, stasis, moment of crisis, rising action, falling action, denouement, linear, non-linear, flashback, flash forward, *in medias res*, proairetic code, hermeneutic code, diegesis)
3.
 - a. Character (flat and round, stock characters, major and minor characters, characters as actants, stereotypes)
 - b. Characterisation (showing, telling, speech and action)
4. Setting (place, landscape, atmosphere, historical setting, temporal order, frequency and duration)

Explanatory Note: This unit equips the student with a thorough understanding of the centrality of narrative, types of narrative (linear and non-linear) and types of plots. It also trains the learners

in the various methods and techniques of characterisation such as showing and telling. It ensures that they are acquainted with the major types of characters such as flat, round, stock, major and minor as well as characters as actants. Last, but not the least, the unit seeks to develop an understanding of locations and locales in terms of atmosphere, socio-historical setting, temporal order, duration and frequency.

Unit 3: Understanding Poetry

Prescribed texts: *Studying Literature* by Pramod Nayar and *A Background to the Study of English Literature* by B. Prasad

A. Concepts

1. Voice, persona (prosopopeia /face-making)
2. Tone, mood and attitude
3. Hyperbole
4. Irony
5. Denotation
6. Connotation
7. Syntax
8. Rhythm (stress, metre)
9. Rhyme (end-rhymes, partial rhymes, internal rhymes, broken/split rhymes, initial/head rhyme, schemes, free verse)
10. Imagery
11. Symbolism
12. Figures of speech (simile, metaphor, personification, apostrophe, synecdoche, metonymy)

B. Genres

1. Lyric
2. Ode
3. Satire
4. Sonnet
5. Dramatic monologue
6. Ballad
7. Haiku

Explanatory Note: This unit seeks to equip the learners with a working understanding of the various literary forms in poetry such as the lyric, ode, satire, sonnet, dramatic monologue and the ballad. The segment will train the learners to produce these and other contemporary forms of poetry such as the haiku.

Unit 4: Editing and proofing

Prescribed text: *Editing and Revising Text* by Jo Billingham

1. Proof-reading
2. Copy editing
3. Punctuation
4. Spelling
5. Vocabulary
6. Grammar
7. Style

Explanatory Note:

- The principles of editing and revising are to be integrated with the teaching of units 2 and 3 in particular. The knowledge of the concepts in this unit will empower the learners with the skills necessary for revising their creative output.
- Learners are also to be introduced to newer forms of writing such as blogs, flash fiction, fan fiction, Instagram poetry in addition to the types listed in the syllabus.
- The fourth unit should be tested in **an applied** and not in a theoretical manner where passages of prose and poetry are to be given to the student to edit and apply the techniques taught.
- The learners are to be trained to identify errors in grammar, punctuation, style, spelling etc. and correct the prose and verse passages in order to achieve accuracy, clarity and a better flow.

Evaluation Pattern:**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1	One written assignment (producing an original piece of fiction or non-fiction). Suggestions: A short story of approximately 3000-3500 words or a biography/life of some eminent individual/or a piece of travel writing also of 3000-3500 words(that is unpublished and original) must be submitted on or before the deadline given by the department running the course.	20 Marks
2.	Producing two original poems (any form can be chosen by the learner)	10 marks for each poem (10x2) Total=40 Marks
	Marks to be deducted for plagiarism	

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
Question 1: Essay on Unit 1	(1 out of 2)	:15 Marks
Question 2: Essay on Unit 2	(1 out of 2)	:15 Marks
Question 3: Essay on Unit 3	(1 out of 2)	:15 Marks
Question 4: Two editing exercises based on Unit 4	(1 out of 2)*	:15 Marks

***Instruction for Question 4:** One verse passage and one prose passage (from fiction/travel/life writing) to be assigned in order to test the learner's editing skills.

Prescribed Texts:

1. Billingham, Jo. 2002. *Editing and Revising Text*. Oxford University Press.
2. Morley, David and Neilsen, Philip. Eds. 2012. *The Cambridge Companion to Creative Writing*. New Delhi: Cambridge University Press.
3. Nayar, Pramod K. *Studying Literature: An Introduction to Fiction and Poetry*. Hyderabad: Orient Blackswan Private Limited. 2013.
4. Prasad, B. *A Background to the Study of English Literature*. Revised Edition. New Delhi: Trinity Press, 2012.

References:

1. Abbott, H. Porter. 2008. *The Cambridge Introduction to Narrative*. Cambridge University Press. Second Edition.
2. Baumwell, Dennis and Saitz, Robert L. 1978. *Advanced Reading and Writing: Exercises in English as a Second Language*. Second Edition.
3. Behn, Robin and Twichell, Chase (eds.). 2001. *The Practice of Poetry: Writing Exercises from Poets who Teach*. New York: Harper Resource.
4. Bromberg, Murray and Liebb, Julius. 1997. *The English You Need to Know*. Second Edition. New York: Barron's Educational Series, Inc.
5. Burke, Jim. 2003. *Writing Reminders: Tools, Tips, and Techniques*. Heinemann.
6. Earnshaw, Steven (ed.). 2007. *The Handbook of Creative Writing*. University of Edinburgh Press.
7. Jensen, Derrick. 2005. *Walking on Water: Reading, Writing and Revolution*. Chelsea Green Publishing.
8. Kooser, Ted. 2007. *The Poetry Home Repair Manual: Practical Advice for Beginning Poets*. University of Nebraska Press.

9. La Plante, Alice. 2010. *The Making of a Story: A Norton Guide to Creative Writing*. New York: W.W. Norton.
10. Rao, Cheryl et. al. 2009. *Anyone Can Write*. New Delhi: Cambridge University Press India Pvt. Ltd.

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester IV

Course: Ability Enhancement Course
Course Title: Translation Theory and Practice
Paper I-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. English (Regular) |
| | | Part II, Semester IV, Ability Enhancement Course |
| ii) | Course Code | : PAENG306 |
| iii) | Course Title | : Translation 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 -06 |
| vii) | No. of lectures per Unit | : 15 |
| viii) | No. of lectures per week | : 04 |
| 2. | Scheme of Examination | : 4 Questions of 15 marks each |
| 3. | Special notes, if any | : No |
| 4. | Eligibility, if any | : No |
| 5. | Fee Structure | : As per University Structure |
| 6. | Special Ordinances / Resolutions if any | : No |

M.A. English (Regular) Part II

Course Title: Translation Theory and Practice

Objectives:

1. To develop an understanding of translation theories
2. To develop an understanding the role of a translator
3. To understand problems and issues related to translation
4. To develop the skill of translation of different types of discourse
5. To develop career as a translator

Semester IV	Ability Enhancement Course	Paper I-B	6 Credits
Course Title: Translation Theory and Practice			

Total Lectures: 60

Unit 1: Introduction to Translation

A) History of Translation

History of translation – Global Perspective

Bible Translation

Seventeenth and Eighteenth Century Translation

Current Scenario

History of translation – Indian Perspective

Pre-independence and Post-independence

Contribution of Sahitya Akademi

B) Understanding Translation

Peter Newmark: “The linguistic and communicative stages in translation theory”

Basil Hatim: “Translating text in context”

Theo Hermans: “Translation, Ethics, Politics”

David Katan: “Translation as intercultural communication”

(From- *The Routledge Companion to Translation Studies* Edited by Munday Jeremy)

C) Theories of Translation

Roman Jakobson – Linguistics Aspects

Eugene Nida & C.R. Taber – Formal and Dynamic Equivalence

J.C. Catford – Translational Shifts

Peter Newmark – Semantic and Communicative Methods

Mona Baker – Cultural Translation

Unit 2: Translator, Translation Process and Types of Translation

A) Translator's Role

Qualities of a translator
Translator as a mediator
The Translator's Tools
The translator as an editor

B) Translation Process

Analysis of Text
Approach in Translation (Textual referential, cohesive, naturalness)
Language Functions (The expressive function, The informative function, The aesthetic function, The metalingual function)
Translation and Discourse Analysis (Coherence, Dialogue cohesion, Punctuation, Sound-effects, Culture specifics)

C) Types of Translation (Process, problems and solutions to be studied)

Literary Translation

Prose
Poetry
Drama
Children's Literature

Non-Literary Translation

Scientific & Technological
Journalese

Unit 3: Translation Today

A) Machine Translation

Machine Translation in Practice
Representation and Processing
Machine Translation Engines
Translation Problems

B) Dubbing and Subtitling

Electronic Subtitling and Dubbing
Classification of Subtitling and Dubbing
Strategies in Interlingual Subtitling
Audiovisual Translation

C) Advertisements

Interlingual Advertisements
International Advertising
Translation of Slogans

Unit 4:

Close study of SL & TL with special reference to texts translated into English from Hindi/Marathi or from English into Hindi/Marathi

A) Poems (any one)

Azmi Kiafi *Kavita Kosh* (Hindi)

Selected Poems Kaifi Azmi translated by Varma, Pavan Kumar (English)

Tukaram Gatha (Marathi)

Translated as *Says Tuka* Chitre, Dilip (English)

T.S. Eliot – *The Waste Land* (English)

Translated as *Jeern Bhoomi* by Pawar, Kishan (Marathi)

OR

Translated as *The Waste Land Evam Anya Kavitayen* by Prasad, Keshav (Hindi)

B) Short Stories (any one)

Premchand Munshi: “Idgah” (Hindi)

Translated as “Idgah” by Lal Anupa (English)

OR

Translated as “Idgah” by Singh, Khushwant (English)

Hoval Waman: “MajlyachaGhar” (Marathi)

Translated as “The Storeyed House” (English)

(From *The Poisoned Bread*, ed. Dangle, Arjun)

O’ Henry: “The Last Leaf” (English)

Translated as “AakhriPatta” by Gupta, Arvind (Hindi)

C) Drama (any one)

Tendulkar Vijay: *Kamala* (Marathi)

Translated as *Kamala* by Tendulkar Vijay (English)

Mohan Rakesh : *Aashad Ka Ek Din*(Hindi)

Translated as *One Day in the Season of Rain* by Dharwadker Aparna and Dharwadker Vinay (English)

Shakespeare William: *Macbeth* (English)

Translated as *Macbeth* by Dr. Raghav Rangeya (Hindi)

OR

Translated as *Macbeth* Bachchan Harivansh Rai (Hindi)

Evaluation Pattern:**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text prescribed by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Suggested Topics for Assignment

A comparative study of SLT and TLT

A comparative study of existing TLT with a self-translated version

Translation of a text and issues encountered in the process of translation

Critical commentary on popular translation (Dubbing & Subtitling) of movies

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1: Essay on Unit – 1 (A or B or C) :15 Marks

Question 2: Essay on Unit – 2 (A or B or C) :15 Marks

Question 3: Essay on Unit – 3 (A or B or C) :15 Marks

Question 4: Essay on Unit – 4 (A or B or C) :15 Marks

Prescribed Reading List:

Unit 1:

1. Hatim, Basil, "Translating text in context" in *The Routledge Companion to Translation Studies*. Jeremy Munday (ed). Routledge. New York. Pg. 36-53
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Unit 2:

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Unit 3:

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<http://ilts.ir/Content/ilts.ir/Page/142/ContentImage/Translation%20History%20Culture.pdf>

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester IV

Course: Ability Enhancement Course
Course Title: Research Methodology
Paper I- 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. English (Regular) Part II, Semester IV, Ability Enhancement Course
ii)	Course Code	:	PAENG306
iii)	Course Title	:	Research Methodology
iv)	Semester wise Course Contents	:	Enclosed the copy of syllabus
v)	References and Additional References	:	Enclosed in the Syllabus
vi)	Credit Structure	:	No. of Credits per Semester -06
vii)	No. of lectures per Unit	:	15
viii)	No. of lectures per week	:	04
2.	Scheme of Examination	:	4 Questions of 15 marks each
3.	Special notes, if any	:	No
4.	Eligibility, if any	:	No
5.	Fee Structure	:	As per University Structure
6.	Special Ordinances / Resolutions if any	:	No

M.A. English (Regular) Part II

Course Title: Research Methodology

Objectives:

1. To introduce the learners to the concept of 'research'
2. To acquaint them with the stages of research
3. To familiarize them to the procedures involved in research
4. To introduce them to the conventions of writing research paper
5. To acquaint them with the techniques and conventions of documentation in research

Semester IV	Ability Enhancement Course	Paper I- C	6 Credits
Course Title–Research Methodology			

Total Lectures: 60

Unit 1: Key Concepts

1. Investigation, exploration, examination, analysis
2. Hypothesis and Problem Statement
3. Methods and Modes of Research
4. Data Analysis (Collection and Classification)
5. Reference Lists and Footnotes
6. Quotations and Citation
7. Bibliography / Appendix / Appendices

Unit 2: Research: Tools, Language and Plagiarism

1. Primary and Secondary Data
2. Research Language (Clarity, Correctness, Coherence)
3. Research Ethics

Unit 3: Research in Language and Literature

1. Methods in Language Research
2. Trends and Approaches in Literary Research

Unit 4: Process of Research

1. Selection of Research Topic
2. Chapterisation: Sections and Sub-sections of Chapters
3. Findings and Conclusion

Evaluation Pattern:**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1 – Essay on Unit 1	(one out of two)	:15 Marks
Question 2 – Essay on Unit 2	(one out of two)	:15 Marks
Question 3 – Essay on Unit 3	(one out of two)	:15 Marks
Question 4 – Essay on Unit 4	(one out of two)	:15Marks

References:

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester IV

Course: Ability Enhancement Course
Course Title: English for Academic and Commercial Purpose
Paper I-D

(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. English (Regular)
Part II, Semester IV, Ability Enhancement Course |
| ii) | Course Code | : PAENG306 |
| iii) | Course Title | : English for Academic and Commercial Purpose |
| iv) | Semester wise Course Contents | : Enclosed the copy of syllabus |
| v) | References and Additional References | : Enclosed in the Syllabus |
| vi) | Credit Structure | : No. of Credits per Semester -06 |
| vii) | No. of lectures per Unit | : 15 |
| viii) | No. of lectures per week | : 04 |

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

3. **Special notes, if any** : No

4. **Eligibility, if any** : No

5. **Fee Structure** : As per University Structure

6. **Special Ordinances / Resolutions if any** : No

M.A. English (Regular) Part II

Course Title: English for Academic and Commercial Purpose

Objectives:

To help students develop:

1. Critical reading ability in academic and commercial discourse
2. Ability to collate information from several sources into their own writing avoiding plagiarism
3. Writing skills in academic and commercial discourse demonstrating coherence and cohesion
4. Editing skills
5. Presentation Skills (Oral, using PPT, poster, charts, graphs) and participate in GD, webinars etc. for academic and commercial purpose

Semester IV	Ability Enhancement Course	Paper I-D	6 Credits
Course Title: English for Academic and Commercial Purpose			

Total Lectures: 60

Unit 1: a. Reading Ability

- i) Reading of Academic texts: Use various reading strategies to analyze concepts, identify the thesis/ controlling idea, related ideas, ascertain denotative and connotative meaning, note cultural and global overtones, draw inferences and implications, recognize irrelevance etc. Suggested reading material: General texts, Reference material, Book Reviews, Articles from various Academic Journals etc.
- ii) Reading of Commercial texts: Effectively use reading strategies to grasp the content, decode embedded non - verbal data, interpret and evaluate discourse. Suggested reading material: Business texts/ reports, Project reports, Articles from newspapers, business magazines

b. Introduction to Research and Referencing skills:

- i) Terms associated with Research: Types of Research, Research Problem, Abstract, Research Methods- Qualitative and Quantitative, Types of data, Sampling, Literature Review- Primary, secondary and tertiary sources, Hypothesis, Assumption, Bibliography, Annotated bibliography, Citation and Citation Styles: MLA (Humanities) and Chicago / Turabian (Business).
- ii) Culling information from catalogues, books, periodicals, journals, bibliographies, indexes, surveys, interviews etc.

- iii) Taking notes and summarizing, quoting, citing, referencing, writing bibliographies, recognizing and avoiding plagiarism

Unit 2: Academic Writing

- i) Writing essays developing a strong thesis by using rhetorical strategies – deduction and induction: classification, comparison - contrast, cause - effect, chronology, analysis, argumentation – exemplification etc. using smooth transitions, integrating technical data if required, and drawing out a convincing conclusion
- ii) Writing brief research articles reflecting preliminary acquaintance with research practice

Unit 3: Writing for Business and Commercial Purpose

- i) Email protocol
- ii) Drafting of business emails: neutral, positive and negative in tone and content
(making inquiries, seeking clarification, recommending, appreciating / disapproving, conflict resolution, persuasive mails)
- iii) Report writing protocol
(Drafting of Feasibility, Progress, Investigative reports)
- iv) Short business proposals: protocol
(Drafting of solicited, unsolicited proposals)
- v) Drafting of Minutes of Meetings (MOM), Memorandum of Understanding (MOU), Memo, Content for Flyers, Banners, Posters, etc.

Unit 4: Presentation and Interaction skills

- i) Presentations: Conventional presentation, and by using power point, explaining and clarifying points during presentations, answering questions, interrupting a discussion, agreeing, disagreeing and summing up.
- ii) Group Discussion and Interview techniques
- iii) Interaction Etiquettes: face to face; tele and videoconferencing, intercultural interactions

Evaluation Pattern:**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1.	One small Research Paper on a topic selected by the student in consultation with the teacher, incorporating research writing conventions.	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1: Unit 1

- (a) Reading comprehension (an academic or commercial text of 300-400 words will be given). Students will be asked four short questions to identify and comment on good/ bad features present in the text **(4*2=8 marks)**
- (b) Write one brief essay or two out of three short notes on concepts of research **(7 marks)**

Question 2: Unit 2

Formulate a thesis statement on any one of the following topics and expand it into an essay of about 300 words demonstrating clarity of thought, coherence and cohesion. (3 topics to be given) **(15 marks)**

Question 3: Unit 3

- (a) Write a feasibility/ progress/ investigative report in about 250 words **(15 marks)**
- OR**
- (b) Draft a business proposal for.....

Question 4: Unit 3

Attempt any two of the following (four options to be given) Email, MOM, Memo, MOU, Brochure, Flyer **(15 marks)**

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http://www.victoria.ac.nz/lc/lc_resources/academic-writing/index.html

<http://pitt.libguides.com/citationhelp>

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Semester IV

	Interdisciplinary/Cross-disciplinary Courses		
1	Film and Literature	PAENG307	Paper II-A
2	Cultural Studies	PAENG307	Paper II-B
3	Media Studies	PAENG307	Paper II-C
4	Political Reading of Literature	PAENG307	Paper II-D

University of Mumbai
Syllabus for M. A. English Program: Part II
Semester IV

Course: Interdisciplinary / Cross Disciplinary (I/C course) Course

Course Title: Film and Literature

Paper II-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. English (Regular)
Part II, Semester IV, Interdisciplinary
/Cross Disciplinary (I/C course)
Course |
| ii) | Course Code | : PAENG307 |
| iii) | Course Title | : Film and Literature |
| iv) | Semester wise Course Contents | : Enclosed is the copy of the syllabus |
| v) | References and Additional References | : Enclosed in the Syllabus |
| vi) | Credit Structure | : No. of Credits per Semester -06 |
| vii) | No. of lectures per Unit | : 15 |
| viii) | No. of lectures per week | : 04 |
| 2. | Scheme of Examination | : 4 Questions of 15 marks each |
| 3. | Special notes, if any | : No |
| 4. | Eligibility, if any | : No |
| 5. | Fee Structure | : As per University Structure |
| 6. | Special Ordinances / Resolutions if any | : No |

M.A. English (Regular) Part II

Course Title: Film and Literature

Objectives:

1. To familiarise the learner with the theoretical, formal, and historiographic concerns specific to the evolution of cinema.
2. To introduce the learner to the basic grammar of film language.
3. To orient the learner to the ways in which film, art, and literature intersect.
4. To equip the learner with the ability to understand the transition from the written to the visual medium and further to the digital domain.
5. To develop an understanding of the dynamics of adaptations in the areas of form, genre, narrative, themes, and socio-political concerns.

Semester IV	Interdisciplinary / Cross Disciplinary Course	Paper II-A	6 Credits
Course Title: Film and Literature			

Total Lectures: 60

Unit I- Film as an Art Form:

a) The Grammar of Cinema:

- Editing
- Cinematography
- Mise-en-scène
- Impact of Sound

(Readings –The Language of Film: Signs and Syntax. Chapter 3. Monaco. Pg. 152-227, 2009)

b) Film and Narrative:

(Readings – Bordwell, 2015; Lothe, 2000)

Suggested Films:

- *Arrival of a Train at La Ciotat* (The Lumière Brothers, 1895),
- *A Trip to the Moon* (Georges Méliès 1902),
- *Life of an American Fireman* (Edwin S. Porter, George S. Fleming 1903),

- *The Great Train Robbery* (Edwin S. Porter 1903),
- *The Birth of a Nation* (D.W. Griffith 1915),
- *Citizen Kane* (Orson Welles 1941)

(These films could be seen as examples of early cinematic innovations. More contemporary films may be used to understand the issues in Unit I)

Unit II- Challenges of Adapting Canonical Literary Texts to Film:

- a) The question of 'fidelity' in adaptations

Othello: BBC Adaptation *Othello* (1981). Dir. Jonathan Miller

- b) Trans-Creations and creative adaptations with special reference to *Othello*. Any or all of the following films can be used for discussion:

- *Kaliyattam* (1997). Dir. Jayaraj (Malayalam)
- *Omkara* (2006). Dir. Vishal Bhardwaj (Hindi)
- *O* (2001). Dir. Tim Blake Nelson (English)

(Readings – Cartmell, 2014; Jackson, 2007; Raengo and Stam, 2010)

Unit III- Meta-Adaptation:

This unit will engage with meta-films which reflect on their status as adaptations.

- a) *The Orchid Thief: A True Story of Beauty and Obsession* by Susan Orlean (1998)

Film Adaptation – *Adaptation* (2002). Dir. Spike Jonze

(Readings – Semerka and Weimer, 2005; Boozer (2008), Chapter 6 -Tomasula, F., “*Adaptation as Adaptation: From Susan Orleans’ The Orchid Thief to Charlie (and ‘Donald’) Kaufman’s Screenplay to Spike Jonze’s Film*” (pp. 161-178); Frus and Williams (2010), “Introduction” (1-18), and Chapter 2 - Harner, D. “*Adaptation, The Orchid Thief and the Subversion of Hollywood Conventions*” (pp. 31-41))

Unit IV- Film Adaptation, Multi-Modality, The New Media:

New viewing platforms and practices

Confluence of film and literature as a digital phenomenon

- a) Film – *The Matrix* (1999). Dir. The Wachowski Brothers

Book Adaptations:

a) The Matrix by Joshua Clover (2004)

b) The Matrix Trilogy: Cyberpunk Reloaded by Stacy Gillis (2005).

(Readings – Monaco, 2009; Pietrzak- Franger, Monika, and Eckart Voigts-Virchow, 2009)

Evaluation Pattern: Assignments: Topics should be given to assess the learners' understanding of the theoretical concepts taught.

Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment Presentation on the written assignment/research paper Viva voce based on the written assignment/research paper	10 Marks 05 Marks 05 Marks Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

- i. The Learner is expected to present a research paper on any one aspect of adaptation. The necessary writing skills can be initiated through the reading of *Corrigan, Timothy. A Short Guide to Writing About Film. Boston: Pearson Education Ltd, 2015. Print.*
- ii. The Presentation and Viva could follow the written submission.
- iii. The assignment could be graded based on a review of the learner's ability to explicate the concepts from Unit 1 and to provide a critical analysis of any film of their choice not prescribed for detailed study.

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1: Essay on Unit 1	(one out of two)	:15 Marks
Question 2: Essay on Unit 2	(one out of two)	:15 Marks
Question 3: Essay on Unit 3	(one out of two)	:15 Marks
Question 4: Essay on Unit 4	(one out of two)	:15Marks

Prescribed Reading List:**Unit I:**

1. Bordwell, David. *Narration in The Fiction Film*. Place of publication not identified: Routledge, 2015. Print.
2. Lothe, Jakob (2000), *Narrative in Fiction and Film*. Oxford: Oxford UP.
3. Monaco, James. *How to Read a Film: Movies, Media, And Beyond*. New York: Oxford U.P., 2009. Print.

Unit II:

1. Cartmell, Deborah. *A Companion to Literature, Film and Adaptation*. Malden, Mass.: Wiley-Blackwell, 2014. Print.
2. Jackson, Russell. *The Cambridge Companion to Shakespeare On Film*. Cambridge: Cambridge U Press, 2007. Print.
3. Raengo, Alessandra, and Robert Stam. *Literature and Film: A Guide to Theory and Practice of Film Adaptation*. Malden, Mass.: Blackwell, 2010. Print.

Unit III:

1. Frus, Phyllis, and Christy Williams. "Introduction." *Beyond Adaptation: Essays on Radical Transformations of Original Works*. Jefferson, NC: McFarland & Co, 2010. 1-18. Print.
2. Harner, D. "Adaptation, The Orchid Thief and the Subversion of Hollywood Conventions." *Beyond Adaptation: Essays on Radical Transformations of Original Works*. By Phyllis Frus and Christy Williams. Jefferson, NC: McFarland & Co, 2010. 31-41. Print.

3. Simerka, Barbara, and Christopher B. Weimer. "Duplicitous Diegesis: "Don Quijote" and Charlie Kaufman's "Adaptation"." *Hispania* 88.1 (2005): 91-100. Web.
4. Tomasula, F. "Adaptation as Adaptation: From Susan Orlean's *The Orchid Thief* to Charlie (and 'Donald') Kaufman's Screenplay to Spike Jonze's Film." *Authorship in Film Adaptation*. By Jack Boozer. Austin: U of Texas Press, 2008. 161-78. Print.

Unit IV:

1. Monaco, James. *How to Read a Film: Movies, Media, And Beyond*. New York: Oxford U.P., 2009. Print.
2. Pietrzak-Franger, Monika, and Eckart Voigts-Virchow. *Adaptations: Performing Across Media and Genres: Papers Given on The Occasion of The Seventeenth Annual Conference of The German Society for Contemporary Theatre and Drama in English*. Trier: WVT, Wissenschaftlicher Verlag Trier, 2009. Print.

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1. Beaver, Frank Eugene. *Dictionary of Film Terms: The Aesthetic Companion to Film Art*. New York: Peter Lang, 2015. Print.
2. Blandford, Steve, Barry Keith. Grant, and Jim Hillier. *The Film Studies Dictionary*. London: Arnold, 2001. Print.
3. Bolter, Jay David., and Richard Grusin. *Remediation: Understanding New Media*. Cambridge, Mass: MIT Press, 2000. Print.
4. Boozer, Jack. *Authorship in Film Adaptation*. Austin: U of Texas Press, 2008. Print.
5. Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style & Mode of Production To 1960*. N.p.: Columbia U Press, 1985. Print.
6. _____. *Film Art: An Introduction*. New York: McGraw Hill, 2007. Print.
7. _____. *Narration in The Fiction Film*. Place of publication not identified: Routledge, 2015. Print.
8. Boyum, Joy G. *Double Exposure: Fiction into Film*. New York: Universe, 1985. Print.
9. Cardwell, Sarah. *Adaptation Revisited: Television and the Classic Novel*. Manchester: Manchester U Press, 2008. Print.
10. Cartmell, Deborah. *Screen Adaptations: Jane Austen's Pride and Prejudice; The Relationship Between Text and Film*. London: Methuen, 2010. Print.

11. _____. *A Companion to Literature, Film and Adaptation*. Malden, Mass.: Wiley-Blackwell, 2014. Print.
12. Chatman, Seymour Benjamin. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell U Press, 2006. Print.
13. _____. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell U Press, 2007. Print.
14. Corrigan, Timothy. *Film and Literature: An Introduction and Reader*. London: Routledge, 2012. Print.
15. Denzin, Norman K. *Images of Postmodern Society: Social Theory and Contemporary Cinema*. London: Sage Publications, 1991. Print.
16. Desmond, John M., and Peter Hawkes. *Adaptation: Studying Film and Literature*. Boston, MA: McGraw-Hill, 2016. Print.
17. Eisenstein, Sergei. *Film Form and The Film Sense*. New York: Meridian, 1957. Print.
18. Elliott, Kamilla. "Literary Film Adaptation and The Form/Content Dilemma." *Narrative Across Media: The Languages of Storytelling*. N.p.: n.p., n.d. 220-43. Print.
19. Elliott, Kamilla. *Rethinking the Novel/Film Debate*. New York: Cambridge U Press, 2009. Print.
20. Frus, Phyllis, and Christy Williams. *Beyond Adaptation: Essays on Radical Transformations of Original Works*. Jefferson, NC: McFarland & Co., 2010. Print.
21. _____. "Introduction." *Beyond Adaptation: Essays on Radical Transformations of Original Works*. Jefferson, NC: McFarland & Co, 2010. 1-18. Print.
22. Geraghty, Christine. *Now a Major Motion Picture: Film Adaptations of Literature and Drama*. Lanham: Rowman & Littlefield Publishers, 2008. Print.
23. Griffith, James John. *Adaptations as Imitations: Films from Novels*. Newark: U of Delaware Press, 1997. Print.
24. Harner, D. "Adaptation, The Orchid Thief and the Subversion of Hollywood Conventions." *Beyond Adaptation: Essays on Radical Transformations of Original Works*. By Phyllis Frus and Christy Williams. Jefferson, NC: McFarland & Co, 2010. 31-41. Print.
25. Hill, John, and Pamela Church Gibson. *The Oxford Guide to Film Studies*. New York: Oxford U Press, 1998. Print.
26. Hopton, Tricia. *Pockets of Change Adaptation and Cultural Transition*. Lanham, MD: Lexington, 2011. Print.

27. Jackson, Russell. *The Cambridge Companion to Shakespeare On Film*. Cambridge: Cambridge U Press, 2007. Print.
28. Leitch, T. "Adaptation Studies at a Crossroads." *Adaptation* 1.1 (2008): 63-77. Web.
29. Lothe, Jakob (2000), *Narrative in Fiction and Film*. Oxford: Oxford UP.
30. Manvell, Roger. *Shakespeare and the Film*. South Brunswick, NJ: A. S. Barnes, 1979. Print. Stam, Robert, and Alessandra Raengo. *Literature and Film: A Guide to The Theory and Practice of Films Malden*. N.p.: n.p., 2005. Print.
31. Metz, Christian. *Film Language: A Semiotics of The Cinema*. New York: Oxford U Press, 1974. Print.
32. Monaco, James. *How to Read a Film: Movies, Media, And Beyond*. New York: Oxford U.P., 2009. Print
33. Neale, Stephen. *Genre*. London: British Film Institute Publ., 1996. Print.
34. Nelmes, Jill. *An Introduction to Film Studies*. Abingdon: Routledge, 2012. Print.
35. Pietrzak-Franger, Monika, and Eckart Voigts-Virchow. *Adaptations: Performing Across Media and Genres: Papers Given on The Occasion of The Seventeenth Annual Conference of The German Society for Contemporary Theatre and Drama in English*. Trier: WVT, Wissenschaftlicher Verlag Trier, 2009. Print.
36. Pramaggiore, Maria, and Tom Wallis. *Film: A Critical Introduction*. London: Laurence King Publishing, 2014. Print.
37. Raengo, Alessandra, and Robert Stam. *Literature and Film: A Guide to The Theory and Practice of Film Adaptation*. Malden, Mass.: Blackwell, 2010. Print.
38. Ryan, Marie-Laure. *Narrative Across Media: The Languages of Storytelling*. Lincoln: U of Nebraska Press, 2004. Print.
39. Sanders, Julie. *Adaptation and Appropriation*. Milton Park, Abingdon, Oxon: Routledge, 2016. Print.
40. Sikov, Ed. *Film Studies: An Introduction*. New York, NY: Columbia U Press, 2010. Print.
41. Simerka, Barbara, and Christopher B. Weimer. "Duplicitous Diegesis: "Don Quijote" and Charlie Kaufman's "Adaptation"." *Hispania* 88.1 (2005): 91-100. Web.
42. Stam, Robert, and Alessandra Raengo. *A Companion to Literature and Film*. Malden (MA): Blackwell Publishing, 2006. Print.
43. Tomasula, F. "Adaptation as Adaptation: From Susan Orlean's The Orchid Thief to Charlie (and 'Donald') Kaufman's Screenplay to Spike Jonze's Film." *Authorship in Film Adaptation*. By Jack Boozer. Austin: U of Texas Press, 2008. 161-78. Print.

44. Welsh, James Michael., and Peter Lev. *The Literature/Film Reader: Issues of Adaptation*. Lanham, MD: Scarecrow Press, 2007. Print.
45. Wood, Michael. *Film: A Very Short Introduction*. Oxford: Oxford U Press, 2012. Print.

Syllabus Prepared by:

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester IV

Course: Interdisciplinary/Cross Disciplinary

Course Title: Cultural Studies

Paper II-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. English (Regular) |
| | | Part II, Semester IV, Interdisciplinary / Cross
Disciplinary (I/C course) Course |
| ii) | Course Code | : PAENG307 |
| iii) | Course Title | : Cultural 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 |
| 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. English (Regular) Part II

Course Title: Cultural Studies

Objectives:

1. To familiarise the learner with terms, analytical techniques, and interpretive strategies commonly employed in cultural studies
2. To introduce the learner to a wide range of texts from many different critical perspectives
3. To familiarise the learners with basic concepts of cultural studies: for instance, power, agency, identity ideology, and representation
4. To enable an understanding of key approaches to the study of culture for better understanding of social and cultural changes
5. To guide the learners to the ways in which understandings and ideas about culture emerge from historical as well as theoretical perspectives
6. To orient the learner with an understanding of how are race, gender, and class produced and consumed in the mass market
7. To equip the learner with an understanding of interdisciplinary approaches in exploring how cultural products are produced, shaped, distributed, consumed and responded to in diverse ways

Semester IV	Interdisciplinary / Cross Disciplinary Course	Paper II-B	6 Credits
Course Title: Cultural Studies			

Total Lectures: 60

Unit 1:

Historical Trajectory of Cultural Studies:

1. The Idea of Culture
2. Matthew Arnold: Culture as the Standard of Aesthetic Excellence
3. F R Leavis: Rhetoric of Minority Culture & Mass Civilization
4. Richard Hoggart: Celebrating Working-Class Culture
5. Raymond Williams: Materiality and Historicity of Culture
6. E P Thompson: Culture as Agency
7. Stuart Hall: Politicizing Culture

[Questions will be set on the concepts outlined and not on any specific texts.]

Unit 2:

Key Concepts in Cultural Studies

1. Ideology
2. Hegemony
3. Representation
4. Agency and Structure
5. Identity, Race, Class, and Gender

Unit 3:**Understanding Cultural Studies through a few Critical Texts:**

1. Raymond Williams. "Culture"
2. Stuart Hall. "Cultural Studies and its Theoretical Legacies"
3. Adorno, Theodor and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception"

Unit 4:**Theory and Praxis:**

Text 1: "Culture is Ordinary" by Raymond Williams

OR

Text 2: "Reification and Utopia in Mass Culture" by Fredric Jameson

Evaluation Pattern:**Internal Assessment (40 Marks):**

Sr.No.	Particulars	Marks
1.	One written assignment/research paper on the text prescribed by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1 – Essay on Unit 1	(one out of two)	:15 Marks
Question 2 – Essay on Unit 2	(one out of two)	:15 Marks
Question 3 – Essay on Unit 3	(one out of two)	:15 Marks
Question 4 – Essay on Unit 4	(one out of two)	:15Marks

Prescribed Reading List:

1. Adorno, Theodor and Max Horkheimer. 2007. "The Culture Industry: Enlightenment as Mass Deception," Pp. 31-41 in Simon During (ed.), *The Cultural Studies Reader*, 3rd Edition. London: Routledge.
2. Hall, Stuart. 1996. "Cultural Studies and its Theoretical Legacies," pp. 262-275 in David Morley and Kuan-Hsing Chen, eds., *Stuart Hall: Critical Dialogues in Cultural Studies*. London: Routledge.
3. Jameson, Fredric Jameson. "Reification and Utopia in Mass Culture" *Social Text*, No. 1 (Winter, 1979), pp. 130-148, Duke University.
4. Williams, Raymond. "Culture is Ordinary" *Resources of Hope, Culture Democracy, Socialism*, London, Verso, p.3-14.
5. Williams, Raymond. 1985. "Culture" pp.87-93 in *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press.

References:

1. Barker, Chris. *Cultural Studies: Theory and Practice*. New Delhi: Sage Publishers, 2012.
2. Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold Publishers, 2003.
3. During, Simon. *Cultural Studies: A Critical Introduction*. London: Routledge, 2005.
4. During, Simon ed. *The Cultural Studies Reader*, London: Routledge, 1993.
5. Easthope, Antony. *Literary into Cultural Studies*. London: Routledge, 1991.
6. Edgar, Andrew and Sedgwick, Peter ed. *Key Concepts in Cultural Theory*. London: Routledge, 1999.
7. Hall, Gary and Birchall, Clare ed. *New Cultural Studies: Adventures in Theory*, Hyderabad: Orient BlackSwan, 2009.
8. Inglis, Fred. *Cultural Studies*. Oxford: Blackwell, 1993.
9. Lewis, Jeff. *Cultural Studies: The Basics*. New Delhi: Sage Publishers, 2008.
10. Louis Althusser. "Ideology and Ideological State Apparatuses (Notes Towards and Investigation)" Pp. 79-87 in Meenakshi Gigi Durham and Douglas Kellner (eds), *Media and Cultural Studies: Key Works*. Malden: Blackwell Publishing.
11. Mulhern, Francis *Culture/Metaculture* London: Routledge, 2000.
12. Marx, Karl. "The Ruling Class and Ruling Ideas" Pp. 58-59 in John Storey (ed) *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson.

13. Payne, Michael ed. *A Dictionary of Cultural and Critical Theory Oxford*: Blackwell, 1996.
14. Proctor, James. *Stuart Hall*. London; Routledge, 2007.
15. Raymond Williams, "Base and Superstructure in Marxist Cultural Theory" *New Left Review* 82:3-16.
16. Pieterse, Jan Nederveen. 1996. "Globalisation and Culture: Three Paradigms," *Economic and Political Weekly* 31 (23): 1389-1393.
17. Sardar, Ziauddin & Van Loon, Borin *Cultural Studies: A Graphic Guide*, London: Icon Books Ltd, 2010.
18. Stuart Hall. "The Work of Representation," p. 15-74 in Stuart Hall (ed). *Representation: Cultural Representation and Signifying Practices*. London: Sage Publications, 1997.

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Member:

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester IV

Course: Interdisciplinary / Cross Disciplinary (I/C Course) Course

Course Title: Media Studies

Paper II-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. English (Regular)

Part II, Semester IV, Interdisciplinary
/Cross Disciplinary Course |
| ii) | Course Code | : PAENG307 |
| iii) | Course Title | : Media Studies |
| iv) | Semester wise Course Contents | : Enclosed copy of the syllabus |
| v) | References and Additional References | : Mentioned in the syllabus |
| vi) | Credit Structure | : No. of Credits per Semester -06 |
| vii) | No. of lectures per Unit | : 15 |
| viii) | No. of lectures per week | : 04 |
| 2. | Scheme of Examination | : 4 Questions of 15 marks each |
| 3. | Special notes, if any | : No |
| 4. | Eligibility, if any | : No |
| 5. | Fee Structure | : As per University Structure |
| 6. | Special Ordinances / Resolutions if any | : None |

M.A. English (Regular) Part II

Course Title: Media Studies

Objectives:

1. To build an understanding of media models and theories.
2. To foster critical thinking with reference to the role of the media and its influence on the individual, the society, and the culture in India.
3. To develop awareness of ethical issues underlying the media.
4. To equip the students to critically evaluate the link between media practices and political participation.
5. To encourage critical engagement with relevant literature on media technologies and production techniques through internal evaluation.

Semester IV	Interdisciplinary / Cross Disciplinary Course	Paper II- C	6 Credits
Course Title: Media Studies			

Total Lectures: 60

Unit I- Introduction to Media Studies:

- Introduction to media models – Concepts and models of mass communication, types of media from its inception: print media, film, broadcasting – TV, radio, and new media
- Understanding the Media:
 - Classification of media: Definition of media and its varied aspects
 - Politics of the media: Class, caste, gender, etc.: neutrality of the media; propagation of the dominant agendas
 - Contextual Meaning/Secondary Level Meanings: Denotation, Connotation, Myth-Making – Roland Barthes
- c) Types of Media:
 - Conventional media – TV (Cable/DTH), Radio, Print, Hoardings.
 - Internet – Representation of Self, Being a Part of Groups and Online Communities
 - Mobile phones –The proximity created since its inception: closer or farther than ever imagined?
 - Digital media and Social Networking – Blogging, Vlogging, etc.

Unit II- Media Theory:

- d) Concepts and Models for Mass Communication
 - Models of Communication – Transmission Model, Ritual or Expressive Model, Publicity Model, Reception Model
- e) Theory of Media and Theory of Society: Mediation of Social Relations and Experience, Power and Inequality, Social Integration and Identity, Social Change and Development, Space and Time

- f) Media and Culture: Frankfurt School and Critical Cultural Theory, Redeeming the Popular, Gender and Mass Media, Commercialisation, Communication Technology and Culture, Cultivation and the Mediation of Identity, Globalisation and Culture, Mass Media and Postmodern Culture
 - g) Theory of New Media: New Media and Mass Communication, The main themes of New Media Theory, Applying Medium Theory to the New Media, New Patterns of Information Traffic, Computer-Mediated Community Formation (Social Networking)
- (Topics under units I and II should be elaborated upon by presenting the essence of concepts and the theories of the media in order to set the students on the path of thinking and noticing the relationship between media and every day)

Unit III- Media Effects Model: The Influence of the Media on the Individual, Society and Culture:

(From the perspective of the Audience Response Theory)

- Politics and the Role of the Media: Political Participation, New Media and Democracy, Technologies of Freedom, New Equaliser or Divider?
 - Audience Response Media Theories
 - Frankfurt School – Culture Industry
 - Noam Chomsky – Manufacturing Consent, Chomsky and the media
 - Jürgen Habermas – Communicative Action and Discourse Ethics
 - Roland Barthes – Elements of Semiology
 - Stuart Hall – Reception Theory
 - Arjun Appadurai – Globalisation and Mediascapes
 - Representation in Media
 - Gender and Identity: (Gender Fluidity: Masculinities, Femininity, Gender Roles): Liesbet Van Zoonen, Judith Butler, Pam Cook
 - Youth – Pop Music: Music as Protest
 - Lifestyle – Capitalism, Consumerism, Commodification
 - Role of the Media in the Society – Advertising, News Reporting, etc.
 - Propaganda vs Public Opinion
 - Image Creation, Reputation, and Defamation

Unit IV– Active Audience Model:

(From the perspective of the Audience Response Theory)

- Case Studies: Democracy, Freedom of Speech, Freedom of Information, Section 66A of the ITA, Sedition Law Sec 124A IPC
- Digital Media – Privacy, Ethics, and Security in Media and Communication
 - Social Networking: Facebook, Twitter, Instagram, SnapChat
 - YouTube Videos
 - Blogs and Vlogs
- Internet and Its Users
 - Controlling Internet Expression
 - Internet and Responsible Freedom of Expression
 - Marshall McLuhan – Double Edge of Technology
 - Liesbet Van Zoonen – Cyber Feminism

(Units III and IV are application based. Theories should be applied to the topics outlined)

Evaluation Pattern:**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Assignments: Topics should be given to assess the learners' understanding of the theoretical concepts taught.

(Learners should look at the vernacular TV channels (Marathi: Zee Marathi, Colours Marathi, Star Pravaha, etc, Hindi: Star Plus, Sony, Zee TV, etc.) and the kind of Programmes, TV Serials shown on them and look at how these theories can be applied to them)

Suggested Topics for Internal Assessment:

- TV Serials, Advertisements – Advertisements relevant to the Indian Context will be explored. International advertisements catering to the Indian Market will also be looked at in the context of their purpose. T.V. Serials may be studied for their ideological intent/content.
- Online streaming – Netflix, Amazon Prime.
- Phone / TV
- Original Series
- Mediatisation

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
Question 1 – Essay on Unit 1	(one out of two)	:15 Marks
Question 2 – Essay on Unit 2	(one out of two)	:15 Marks
Question 3 – Essay on Unit 3	(one out of two)	:15 Marks
Question 4 – Essay on Unit 4	(one out of two)	:15Marks

Prescribed Reading List:

1. Baran, Stanley J. *Introduction to Mass Communication: Media Literacy and Culture*. New York, NY: McGraw-Hill, 2017. Print.
2. Hall, Stuart. *Encoding and decoding in the television discourse*. Strasbourg: Council of Europe, 1973. Print.
3. McQuail, Denis. *Mass Communication Theory*. London: SAGE, 2005. Print.
4. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Fifth ed. Harlow, England: Pearson Longman, 2009. Print.
5. Storey, John. *From Popular Culture to Everyday Life*. Abingdon, Oxon: Routledge, 2014. Print.

References:

1. Adorno, Theodor W., and Max Horkheimer. "How to look at television." *The Culture Industry*. London: Routledge, 1991. N. pag. Print.
2. _____. "On popular music." *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey. 4th ed. Harlow: Pearson Education, 2009. N. pag. Print.
3. Aggarwal, Virbala., and V. S. Gupta. *Media and Society Challenges and Opportunities*. New Delhi: Concept Pub. Co., 2002. Print.
4. Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis, MN: U of Minnesota, 1996. Print.
5. Baran, Stanley J. *Introduction to Mass Communication: Media Literacy and Culture*. New York, NY: McGraw-Hill, 2017. Print.
6. Bennett, Tony. "Media theory and social theory." *Mass Communications and Society*. Milton Keynes: Open U Press, 1977. N. pag. Print.
7. Berger, Arthur Asa. *Essentials of Mass Communication Theory*. New Delhi: Sage Publications, 1995. Print.
8. Bhargava, Gopal. *Mass Media and Information Revolution*. Delhi: Isha , 2004. Print.
9. Butler, Judith. *Gender Trouble: Feminism and The Subversion of Identity*. 10th anniversary ed. New York: Routledge, 1999. Print.
10. Christians, Clifford G. *Media Ethics: Cases and Moral Reasoning*. New York, NY: Routledge, 2017. Print.
11. Dorné, Steve. *Globalization on the Ground: New Media and the Transformation of Culture, Class and Gender in India*. London: SAGE, 2008. Print.

12. Dominick, Joseph R. *Dynamics of Mass Communication: Media in The Digital Age*. New Delhi: Tata McGraw-Hill, 2010. Print.
13. Fiske, John. *Television Culture*. London: Routledge, 1987. Print.
14. _____. *Reading the Popular*. London: Unwin Hyman, 1989. Print.
15. _____. *Media matters: Everyday Culture and Media Change*. Minnesota: U of Minnesota Press, 1994. Print.
16. Folkerts, Jean, Stephen Lacy, and Ann Larabee. *The Media in Your Life: An Introduction to Mass Communication*. Boston, MA: Pearson/Allyn and Bacon, 2009. Print.
17. Goel, S. K. *Communication Media and Information Technology*. New Delhi: Commonwealth Pub., 1999. Print.
18. Gramsci, Antonio. "Hegemony, intellectuals, and the state." *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey. 4th ed. Harlow: Pearson Education, 2009. N. pag. Print.
19. Habermas, Jürgen. *Discourse Ethics: Notes on a Program of Philosophical Justification*. N.p.: n.p., 1983. Print.
20. Hall, Stuart. "Encoding/Decoding." *Culture, Media, Language*. Ed. Stuart Hall, Dorothy Hobson, Andrew Lowe, and Paul Willis. London: Hutchinson, 1980. Print.
21. _____. "Cultural studies and the Centre; some problematics and problems." *Culture, Media, Language*. Ed. Stuart Hall, Dorothy Hobson, Andrew Lowe, and Paul Willis. London: Hutchinson, 1980. Print.
22. _____. "Race, culture, and communications: looking backward and forward at cultural studies." *What is Cultural Studies: A Reader*. Ed. John Storey. London: Edward Arnold, 1996. N. pag. Print.
23. _____. "Introduction." *Representation*. Ed. Stuart Hall. London: Sage, 1997. N. pag. Print.
24. _____. "The spectacle of the "other"." *Representation*. Ed. Stuart Hall. London: Sage, 1997. N. pag. Print.
25. _____. "The rediscovery of ideology: the return of the repressed in media studies." *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey. 4th ed. Harlow: Pearson Education, 2009. N. pag. Print.
26. Krishnamoorthy, Nadig. *Indian Journalism*. Mysore: U of Mysore, 1978. Print.
27. Kumar, Keval J. *Mass Communication in India*. New Delhi: Vikas Publications , 1994. Print.

28. McLuhan, Marshall. *Understanding Media*. London: Sphere , 1973. Print.
29. McQuail, Denis, and Sven Windahl. *Communication Models*. London: Longman, 1981. Print.
30. _____. *An Introduction to Communication Theories*. New Delhi: Sage Publication, 1994. Print.
31. _____. *Mass Communication Theory*. London: SAGE, 2005. Print.
32. _____. *Mcquail's Reader in Mass Communication Theory*. London: SAGE, 2006. Print.
33. Pavlik, John V. *Media in The Digital Age*. New York: Columbia U Press, 2008. Print.
34. The Noam Chomsky Website. <<https://chomsky.info/>>.
35. Williams, Raymond. *Television: Technology and Cultural Form*. N.p.: Routledge, 2015. Print.
36. Zoonen, Liesbet Van. "Feminist Perspectives on the Media." *Mass Media and Society*. Ed. James Curran and Michael Gurevitch. London: Edward Arnold, 1996. 31-52. Print.
37. _____. *Feminist Media Studies*. London: Sage, 2008. Print.

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University of Mumbai
Syllabus for M. A. English Program: Part II
Semester IV

Course: Interdisciplinary/Cross Disciplinary (I/C course) Course
Course Title: Political Reading of Literature
Paper II-D

(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. English (Regular) Part II, Semester IV, Interdisciplinary /Cross Disciplinary Course
ii)	Course Code	: PAENG307
iii)	Course Title	: Political Reading of 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
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. English (Regular) Part II

Course Title: Political Reading of Literature

Historically speaking, literature has been perceived as a domain of truth and knowledge. Particularly, the canonical texts are read and revered for their ability to come to grips with as well as reflect the timeless essence of universal human experience. A great writer is seen as a genius who has transcended history thus showcasing his ability to grapple with and unravel the eternal riddles of human Life. However, our exposure to some of the new radical theories like Marxism, Feminism, Postcolonialism, Cultural Studies etc. has taught us that literature as an institution is transfixed in the matrix of politics. In other words, literature which includes even canonical texts, mediates the dominant ideologies of the times and therefore, the 'political unconscious' [a term made famous by Fredric Jameson] is the built-in feature of a literary text. Further, the writer's world view is also conditioned and structured by the dominant politico-ideological framework of his/her times.

Objectives:

1. To historicize literature as an institution embedded in cultural politics
2. To highlight how literary texts, mediate dominant ideologies of their times
3. To examine how literary texts indirectly function as an instrument of power

Semester IV	Interdisciplinary / Cross Disciplinary Course	Paper II-D	6 Credits
Course Title: Political Reading of Literature			

Total Lectures: 60

Unit 1:

Elizabethan Age ---The Rise and Consolidation of Monarchic Ideology---How Shakespeare's texts uphold and authenticate absolutist monarchic ideology

William Shakespeare: *Macbeth*

Unit 2:

Emergence and spread of Colonialism and Imperialism----How colonial ideology is embedded in and transmitted by the canonical texts

Gendering the Subject and Social Construction of Woman

Jane Austen: *Mansfield Park*

Unit 3:

Patriarchal ideology and power ----How it is operational in family relationships

Emile Bronte: *Wuthering Heights*

Ideology of Race & Otherness----How it facilitates the hegemony of the dominant groups/race

[Heathcliff in relation to other characters in the text]

Unit 4:

Representing the Oriental Other and the legitimization of colonial ideology

E M Forster: *A Passage to India*

Evaluation Pattern:**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the text suggested by the teacher for Internal Assessment	10 Marks
	Presentation on the written assignment/research paper	05 Marks
	Viva voce based on the written assignment/research paper	05 Marks
		Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	20 Marks

Semester End Examination (60 Marks):

Semester End Examination	Duration: 2 Hours	60 Marks
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Question 1: Essay on Unit 1	(one out of two)	15 Marks
Question 2: Essay on Unit 2	(one out of two)	15 Marks
Question 3: Essay on Unit 3	(one out of two)	15 Marks
Question 4: Essay on Unit 4	(one out of two)	15 Marks

Prescribed Reading List:

1. Dollimore, Jonathan and Sinfield, Alan *Political Shakespeare: Essays in Cultural Materialism* Manchester: Manchester University Press, 1994.
2. Gilbert, Sandra M and Gubar, Susan *Madwoman in the Attic: The Woman Writer and the Nineteenth Century Imagination* New Haven: Yale University Press, 1979.
3. Lidan Lin Ms (1997). "The Irony of Colonial Humanism: *A Passage to India* and the Politics of Posthumanism." *ARIEL: A Review of International English Literature*.28 (4), 133-153. University of Calgary.

4. Olsson, Ulf "The Exemplary Becomes Problematic, or Gendered Silence: Austen's Mansfield Park" in *Silence and Subject in Modern Literature*. Houndmills: Palgrave Macmillan, 2013. pp 35-57.
5. Parry, Benita "The Politics of Representation in *A Passage to India*." In *A Passage to India: Essays in Interpretation* ed. John Beer, Houndmills: Macmillan Press, 1985. P. 27-43.
6. Said, Edward *Culture and Imperialism*. New York: Vintage Books, 1993.
7. Said, Edward *Orientalism*. London: Penguin Books, 1978.
8. Sinfield, Alan "Macbeth: History, Ideology and Intellectuals." *Critical Quarterly*, March 1986.
9. Suleri, Sara. "The Geography of *A Passage to India*." E. M. Forster: Modern Critical Views. Ed. Harold Bloom. New York: Chelsea, 1987.169-75.

References:

1. Archibald, Diana C. *Domesticity, Imperialism, and Emigration in the Victorian Novel*. University of Missouri Press, 2002.
2. Cornell, Susan Meyer *Imperialism at Home: Race and Victorian Women's Fiction*. University Press, 1996.
3. Donaldson, Laura E. *Decolonizing Feminisms: Race, Gender & Empire Building*. University of North Carolina Press, 1992.
4. Gikandi, Simon *Maps of Englishness: Writing Identity in the Culture of Colonialism*. Columbia University Press, 1996.
5. Hodgkins, Christopher *Reforming Empire: Protestant Colonialism and Conscience in British Literature*. University of Missouri Press, 2002.
6. Low, Gail Ching-Liang. *White Skins/Black Masks: Representation and Colonialism*. Routledge, 1996.
7. Parry, Benita *Postcolonial Studies: A Materialist Critique*. Routledge, 2004.
8. Rajan, Gita *Postcolonial Discourse and Changing Cultural Contexts: Theory and Criticism*. Radhika Mohanram Greenwood Press, 1995.

Syllabus Prepared by:

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Sr. No.	Project Based Courses [Topics/Areas]		
1	Comparative Literature	PAENG308	Paper III-A
2	Re-reading Canonical Texts	PAENG308	Paper III-B
3	Language and Literature	PAENG308	Paper III-C
4	Film Appreciation	PAENG308	Paper III- D
5	Art and Literature	PAENG308	Paper III- E
6	Study of Popular Culture	PAENG308	Paper III- F
7	Subaltern in Literature	PAENG308	Paper III-G
8	Literature and Environment	PAENG308	Paper III-H
9	Gendered Reading of Literature	PAENG308	Paper III-I
10	Literature of Diaspora	PAENG308	Paper III-J
11	Queer and LGBT Studies	PAENG308	Paper III-K
12	Folk Literature	PAENG308	Paper III-L
13	Mythology	PAENG308	Paper III-M
14	Spirituality and Literature	PAENG308	Paper III-N
15	Journalism and Literature	PAENG308	Paper III-O
16	Marginality and Protest in Literature	PAENG308	Paper III-P

Project Based Courses:

The objective of the **Project Based Courses** is to evaluate the critical competence, logical reasoning and scholarly composition of the students at the end of the M.A. Programme. At the end of the course students are expected to have sound theoretical knowledge so that they can apply it to a particular area of study selected from the Project Based Course. They should develop the skills of identifying an area of investigation, reviewing literature, analysing concepts, comparing alternative theories and perspectives, understanding the difference between primary and secondary sources in the area of their research, collecting and organising data and articulating their arguments coherently and clearly.

Final Dissertation must be written as per the current edition of the *Modern Language Association (MLA) Handbook*.

Detailed Regulations for Project Based Courses:

3.1 Project based courses will be offered in the fourth semester. Every learner will have to choose one project based course, which will be for ten credits. The project based course will be in the form of a dissertation based on a live project or a research assignment related to the specific discipline of the parent department.

3.2: Every Teacher from every department will announce four to five broad topics at the beginning of the second semester, reflecting degree of relevance and rigour suitable to a post graduate programme, along with an indicative reading list. These will be screened by the Board of Studies in the subject and a final list of approved topics along with a reading list will be displayed in the first week of the third semester.

3.3: The student will submit a list of his/her three most preferred topics in the order of preference by the fifth week of the third semester to the Head of the parent department.

3.4: Each Department will constitute a project committee consisting of the Head of the Department (Chairperson) and two other teachers from the department. The purpose of this committee is to oversee the functioning of the project component in the department.

3.5: All post graduate teachers in the Department will be guides for the project component.

3.6: The project committee will allocate students to guides within the department in order of the average of marks obtained in semesters 1 and 2.

3.7: If it is felt necessary, the project committee can assign a co-guide to a student, depending upon specific disciplinary needs.

3.8: The student will make a preliminary presentation in the seventh week of the fourth semester. The presentation will be attended by the guide and a committee consisting of two other teachers from the department. The committee will make necessary suggestions to improve the dissertation.

3.9: The student will make a final presentation in the 10th to the 12th week of semester four. The presentation will be evaluated by the same committee that evaluated the preliminary presentation. The criteria for evaluation will be as follows:

i) 10 marks for the quality of presentation

ii) 15 marks for answers to questions

The marks given by the three members of the evaluation committee will be averaged in each head and the total marks decided by totalling the averages under the three heads.

3.10: The student will submit a bound hard copy of the dissertation to the Department by the end of the fourth semester, along with a soft copy on a CD/DVD.

3.11: The final dissertation will have a word limit of 5000-8000 words and will be typed in one and a half spacing on one side of the paper.

3.12: The final dissertation will be evaluated out of 75 marks by the guide.

3.13: The project will be given a grade point as per the following scheme:

10 Point Grading System

Marks	Grade Points	Grade	Performance
Less than 40	0	F	Fail
40 – 44.99	4	D	Pass
45 – 49.99	5	C	Average
50 – 54.99	6	B	Above Average
55 – 59.99	7	B +	Good
60 – 69.99	8	A	Very Good
70 – 79.99	9	A +	Excellent
80 & Above	10	O	Outstanding
Note: The Subject weight will remain as earlier.			

3.14: A student who gets a letter grade F in the course will be deemed to have failed in the course.

3.15: A student who feels aggrieved by the grading received will have the option of applying to the project committee for re-evaluation of the project within a period of one week after the declaration of the result. . If the project committee feels that the claim is justified, it shall appoint a fresh examiner who will submit his/her evaluation in a weeks time. If the marks by the re-evaluating examiner exceed the marks of the original examiner by a margin of 10% or more, the latter set of marks will be considered final.

3.16: The student who has got a letter grade F in the project course will have the option of resubmitting a revised version within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

3.17: If a student is unable to submit his/her dissertation in the stipulated time or fails to make the presentations at the appointed time, he/she will be deemed to have failed the course and will have the option given in 3.16.

3.18: The schedule for preliminary presentation, final presentation and dissertation submission is displayed in the first week of the fourth semester.

3.19: Ethical Standards regarding Dealing with Human Participants:

Students should refrain from acts which he or she knows, or under the circumstances has reason to know, spoil the academic integrity of the academic program. Violations of academic integrity include, and not limited to: plagiarism; violation of the rights and welfare of human participants in research and practice; cheating, knowingly furnishing false information; misconduct as a member of department or college, and harm to self and others.
