

University of Mumbai



No. AAMS_UGS/ICC/2022-23/141

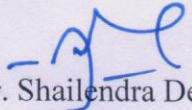
CIRCULAR:-

Attention of the Principals of the Affiliated Colleges, Directors of the Recognized Institutions and the Head of the University Department in Faculty of Humanities is invited to the syllabus uploaded Academic Authority Meetings and Services which was accepted by the Academic Council at its meeting held on June, 2016 vide item No.4.70 relating to the revised syllabus of M.A. Honours in English & M.A. Honours with Research in English.

They are hereby informed that the recommendations made by the Board of Studies in English at its meeting held on 30th April, 2022 and subsequently passed in the Faculty and then by the Board of Deans at its meeting held on 5th July, 2022 vide item No. 5.12 (R) have been accepted by the Academic Council at its meeting held on 11th July, 2022 vide item No. 5.12 (R) and that in accordance therewith, the revised syllabus of M.A. (Honours) (English) and M.A. (Honours with Research) (English) – Sem III and IV (CBCS) as per appendix and the same be brought into force with effect from the academic year 2022-23. (The circular is available on the University's website www.mu.ac.in).

MUMBAI – 400 032

3rd October, 2022


(Dr. Shailendra Deolankar)
I/c Registrar

To

The Principals of the Affiliated Colleges, Directors of the Recognized Institutions and the Head of the University Department in faculty of Humanities.

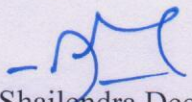
A.C/5.12(R)/11/07/2022

No. AAMS_UGS/ICC/ 2022-23/141

3rd October, 2022

Copy forwarded with Compliments for information to:-

- 1) The Dean, Faculty of Humanities,
- 2) The Chairman, Board of Studies English,
- 3) The Director, Board of Examinations and Evaluation,
- 4) The Director, Board of Students Development,
- 5) The Director, Department of Information & Communication Technology,
- 6) The Co-ordinator, MKCL.


(Dr. Shailendra Deolankar)
I/c Registrar

Copy to :-

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari,**

They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**

for information.

University of Mumbai



Revised Syllabus for M.A. (Honours) (English)
and M.A. (Honours with Research) (English)

Semester-III&IV
(Choice Based Credit System)

(With effect from the academic year 2022-23)

University of Mumbai



O: _____ Title of Course	M.A. (Honours) (English) and M.A. (Honours with Research) (English)
O: _____ Eligibility	Graduation
R: _____ Passing Marks	40%
No. of years/Semesters:	02 years & 04 semesters
Level:	P.G./U.G./Diploma/Certificate
Pattern:	Yearly/Semester
Status:	New/Revised
To be implemented from Academic Year	From Academic Year 2022-2023

Date: 30/04/2022

Chairman, Board of Studies

Faculty of Dean



University of Mumbai

Revised Syllabus for

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

(Choice Based Credit System)

With effect from the academic year 2022-23

Board of Studies in English

Dr. Sudhir Nikam (Chairperson)

Dr. Rajesh Karankal (Member)

Dr. Santosh Rathod

(Member) Dr. Bhagyashree Varma (Member)

Dr. Deepa Mishra (Member) Dr.

B.N. Gaikwad (Member)

Dr. Dattaguru Joshi (Member)

Dr. Satyawan Hanegave (Member)

Dr. Deepa Murdeshwar-Katre (Member)

M.A. (Honours) (English) and M.A. (Honours with Research) (English)
Semester III 2022-23

Sr.No.	Courses	Group	PaperNo.	Name of the Paper
1	Elective HOE NG301	1	XI(A)	Genre Studies: Poetry
			XI(B)	Indian Literature in Translation
			XI(C)	African Literature
2	Elective HOE NG302	2	XII(A)	Genre Studies: Prose Fiction
			XII(B)	Introduction to Dalit Studies
			XII(C)	Caribbean Literature
3	Elective HOE NG303	3	XIII(A)	Genre Studies: Drama
			XIII(B)	Changing Trends in Indian Theatre
			XIII(C)	Introduction to Studies in Literature of Caste, Race and Gender
4	Elective HOE NG304	4	XIV(A)	Discourses of Modernity – India and the World
			XIV(B)	Politics, Ideology and English Studies
			XIV(C)	English Language Teaching
5	Elective HOE NG305	5	XV(A)	American Literature
			XV(B)	Australian Literature
			XV(C)	Canadian Literature

**University of
Mumbai Syllabus
for**

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

**Course: Elective Group -
1 Course Title: Genre Studies: Poetry
Paper: XI(A)**

(With effect from the academic year 2022-23)

01	Syllabus-GenreStudies:Poetry	ElectiveGroup-1
i	NameoftheProgram	M.A. (Honours) (English) andM.A. (HonourswithResearch) (English)
ii	CourseCode	HOENG301
iii	CourseTitle	GenreStudies:Poetry
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination+InternalEvaluation(60+40)
03	Specialnotesifany	No
04	Eligibilityifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

Elective Group-1 Courses: Paper–

XI(A) Title of the Course: Genre Studies: Poetry

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Preamble

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

Course Objectives:

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

Course Outcomes:

CO1: The Students will know the significance of studying Poetry as a genre.

CO2: They will be able to see the need for the study of Metrics, Poetics and Rhetoric in literature.

CO3: They will comprehend the role of poetry and diversified writings in World literature. CO4: They will get acquainted with the various types of poetry in literature.

CO5: They will be able to do research using the methods and types of poetry in academics.

Elective Courses–
Paper: XI(A) Title: Genre Studies:
Poetry

UNIT1:Background

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

UNIT2:

Geoffrey Chaucer, *The Canterbury Tales* (The Wife of Bath's Tale)

OR

T.S. Eliot, *The Wasteland*

UNIT3:

Robert Frost, Selections from *North of Boston*

OR

Langston Hughes, Selections from *The Weary Blues*

UNIT4:

Meena Kandasamy, *This Poem Will Provoke You and Other Poems*

OR

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

Texts for Internal Assessment and Classroom Discussion:

1. William Shakespeare, Sonnets
2. John Milton, *Paradise Lost* Book I
3. Bishnupada Sethi, *Beyond Here and Other Poems*
4. Poetry of Kamala Das
5. Robert Browning, *A Grammarian's Funeral*
6. Matthew Arnold, *Thyrsis*
7. W.B. Yeats, *The 'Byzantium' Poems*
8. K. Satchidanandan, *I Am A Language*
9. Mahima Sethi, *Ink from Night Skies*
10. Zinia Mitra, *Some Words Never Sleep*

11. Poetry of William Carlos Williams
12. Phillis Wheatley, 'On Being Brought from Africa to America'
13. J.V. Pawar, *Blockade*
14. Poetry of Maya Angelou
15. Poetry of Allen Ginsberg
16. Robert Hayden, 'Those Winter Sundays'
17. S.T. Coleridge, *The Rhyme of the Ancient Mariner*

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation (10 Minutes)	10
3	Written Assignment (Min 2000 words)	20

End Examination (60 Marks):

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

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

Recommended Reading

- Barfield, Owen. *Poetic Diction A Study in Meaning*. Wesleyan Univ. Press, 1987. Croll, Morris W. *English Lyrics from Dryden to Burns*. Nabu Press, 2011.
- Ferber, Michael. *Romanticism*. Oxford University Press, 2010. Fussell, Paul. *Poetic Meter and Poetic Form*. Random House, 1965.
- Wordsworth, William and Coleridge, S.T. *Lyrical Ballads with a Few Other Poems*. Penguin Books, 1999.
- Jenkins Lee. *Cambridge Companion to Modernist Poetry*. Cambridge University Press, 2007. Johnson, Jeannie. *Why Write Poetry?*. F.D. Univ. Press, 2007.

Anand, Mulik Raj, and Eleanor Zelliot. (Eds.) *Anthology of Dalit Literature: Poems*. South Asia Books, 1 January 1992.

Ravikumar and R. Azhagarasan, editors. *The Oxford India Anthology of Tamil Dalit Writing*. Oxford University Press India, 2012.

Dasan, M. et al. Editors. *The Oxford India Anthology of Malayalam Dalit Writing*. Oxford University Press India, 2011.

Arya and Akash Singh Rathore, editors. *Dalit Feminist Theory: A Reader*. Routledge, 2019.

M. H. Abrams. *Glossary of Literary Terms*. Wadsworth Publishing Company, 2015. Turco, Lewis.

Visions and Revisions of American Poetry. Univ. of Arkansas Press, 1986. Vladimir, Nabokov. *Not a Prosody*. Bollinger Foundation, 1964.

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

Members of the Syllabus Sub-committee:

Dr Rajesh Karankal - Convener

Head, Department of English, University of Mumbai, Santacruz (E), Mumbai-400098

Prof. Malati Mathur - Member

Professor, Dept of English, IGNOU, New Delhi-110068

Dr Shubha Mukerjee -

Member Associate Professor, G. N. Khalsa College, Matunga, Mumbai-400019

Dr Zinia Mitra - Member

Head, Department of English,
University of North Bengal, Raja Rammohunpur,
P.O.-NBU, District-Darjeeling, West Bengal, India, PIN-734013

**University of
Mumbai Syllabus
for**

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

Course: Elective Group- 1

**Course Title: Indian Literature in Translation Pa
per: XI(B)**

(With effect from the academic year 2022-23)

01	Syllabus- IndianLiteratureinTranslation	ElectiveGroup-1
i	NameoftheProgram	M.A. (Honours) (English)andM.A. (HonourswithResearch) (English)
ii	CourseCode	HOENG301
iii	CourseTitle	IndianLiteratureinTranslation
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination +InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A.HoninEnglishandM.A.HonwithResearchinEnglishElecti

veGroup-1Courses:Paper –XI(B)

TitleoftheCourse:IndianLiteratureinTranslation

Preamble

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

CourseObjectives:

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

CourseOutcomes:

CO1: The students show their acquaintance with Indian literature in various regional languages through translation in English.

CO2: The students are familiar with the history and growth of Indian literature in translation. CO3: The students are able to explore and critically analyse the impact of literary movements, trends and tendencies on Indian literature.

CO4: The students understand the need for good translation in the making of Indian literature.

Elective Courses–Paper: XI(B) Title– Indian Literature in Translation

UNIT1:Background

A) The outline and short history of Indian literature from the twelfth century; various movements and their impact on Indian life and literature; the Bhakti movement; the influence of Islamic culture on Indian life and literature.

B) Issues and problems involved in translating literary texts: transference of meaning; decoding and encoding; tensions between major and minor languages; equivalence in translation.

UNIT2:Poetry

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

OR

Chandrakant K. Mhatre, *Selected Poems from One Hundred Poems of Chokha Mela*

UNIT3:Fiction

Cho. Dharman, *Koogai The Owl*

OR

Roop Narain Sonker, *Poisonous Roots*

UNIT4:Drama

Vijay Tendulkar, *Ghashiram Kotwal* (translated by Jayant Karve and Eleanor Zelliot)

OR

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

Texts for Internal Assessment and Classroom Discussion:-

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

15. BankimChandraChatterjee, *Anandamath*
16. BaburaoBagul, *WhenIHidMyCaste*
17. VijayTendulkar, *Kamala*

EvaluationPattern:

InternalAssessment(40Marks):

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentation(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

EndExamination(60Marks):

Evaluation:SemesterEndExaminationPattern	60Marks	Hours:02Hours
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TheEndExaminationfor60markswillhave4questions(withinternalchoice)of15markseach:

Q.1. Essay(any1outof2)(onUnit1)Q.2.E
ssay(any1outof2)(onUnit2)Essay(any1
outof2)(onUnit3)Essay(any1outof2)(on
Unit4)

RecommendedReading

ArjunDangle(ed.).*PoisonedBread:TranslationsfromModernMarathiDalitLiterature*.
OrientLongman,1992.

Bassnett,Susan.TranslationStudies.Routledge,1991.

Classe,Olive.(ed.),EncyclopediaofLiteraryTranslationinEnglish.Landon:FitzroyDearborn,1999

Dhavan,R.K.(ed.).IndianLiteratureToday,Vol.I,II.PrestigeBooks,NewDelhi,1994.Gadgil,Ganga
dhar.IndianLiterature:IssuesandExplorations.B.R.Publishers,NewDelhi,
1995.

HolmesJ.LambertJ.andLefevereA.(eds.)LiteratureandTranslation,Louvain,ACCO,1978.

Khair,Tabish(ed.).AmitavGhoshACriticalCompanion.Hyderabad:OrientBlackSwan,2005.

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

Mukherjee, Sujit. Translation as Discovery. Orient Longman, 1994. Narsimhaiah, C.D

.(ed.). Indian Literature of the Past Fifty Years (1917-

1967). Selver, Paul. The Art of Translating Poetry. London: John Baker, 1966.

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

Members of the Syllabus Sub-

committee: Dr. Rajesh Karankal -

Convener

Head, Department of English,
University of Mumbai,
Mumbai-400098

Dr. Indu Chaudhari -Member

Department of English, B
HU, Varanasi-221005

Dr. Sujit Kumar Mandal -Member

Department of Comparative Literature, Ja
davpur University, Kolkata-700032

Dr. Pinaki Roy -Member

Professor & Head Depart
ment of English
Raiganj University, Raiganj-
733134 (WB)

Dr. Shivalingaswamy HK-Member

Professor
Department of English T
umkur University Tumk
uru-572103

University of Mumbai
Syllabus for
M.A. (Honours) (English) and M.A. (Honours with Research) (English)

Course: Elective Group-1 Course

Title: African

Literature Paper (No): XI(C)

(With effect from the Academic Year 2022-23)

01	Syllabus-AfricanLiterature	ElectiveGroup-1
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithResearchinEnglish
ii	CourseCode	HOENG301
iii	CourseTitle	AfricanLiterature
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination + InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

**Elective Course: Paper–
XI(C) Title of the Course: African Literature**

Preamble:

As literature is the reflection of the socio-political-cultural conditions of the time of its creation and is required to be read in diverse contexts leading to its multiple meanings and interpretations. It is in this context that the study of African literature becomes imperative to increase the social, political, and economic consciousness of the readers. The importance of the cultural and traditional heritage of African people came into light through their narratives as they voice the issues in the lives of the silenced people of Africa. African Literature is found to be focusing on the effects of colonialism and imperialism on the natives of the African continent thereby making the world aware of the complexities of their lives. Therefore, the present course on African Literature will enable the students to explore the wide range of perceptions through the close analysis of the prescribed texts.

Course Objectives:

- To trace the origin and development of African Literature
- To understand the literary concepts, trends and movements in African Literature
- To understand the socio-cultural traditions of African people
- To get acquainted with the issues of identity, gender, race, ethnicity, class and Diaspora

Course Outcomes:

After completing the course, students will:

CO1: Understand the history of African Literature

CO2: Understand the literary concepts, trends and movements in African Literature
CO3: Be familiar with the socio-cultural traditions of African people

CO4: Understand the issues of identity, gender, race, ethnicity, class and Diaspora

**Elective Courses–
Paper: XI(C) Title–
African Literature**

UNIT1:Background

- NgugiWaThongo,*TheLanguageofAfricanLiterature*
- CharlesR.Larson,*TheEmergenceofAfricanFiction*
- ErnestEmenyonu,*GoatskinBagsandWisdom:NewCriticalPerspectivesonAfricanLiterature*
- ErnestEmenyonu,*CriticalTheoryandAfricanLiterature*

UNIT2:Poetry

DavidDiop-1)*Africa*

2) *ClosetoYou*

3) *Yourpresence*

4) *TheVultures*

OR

AmaAtaAidoo–

1)*WheretheBeadSpeaks*

2) *ForMyMotherinHerMid-90s*

3) *RoutineDrugsI—forEldredJones*

4) *WhomDoWeThankforWomen'sConferences?*

UNIT3:Drama

KwoVictorElameMusinga,*TheTragedyofMrNoBalance*(EditedbyRoselyneM.Jua)

OR

WoleSoyinka,*TheTrialsofBrotherJero*

UNIT4:Fiction

ChimamandaNgoziAdichie,*HalfofaYellowSun*

OR

BenOkri,*TheFamishedRoad*

TextsforInternalAssessmentandClassroomDiscussion:

1. AchmatDangor,*Bulldozer*
2. WoleSoyinka,*TheRoad*
3. BessieHead,*AWomanAlone*
4. BuchiEmecheta,*TheJoysofMotherhood*
5. BenOkri,*SongsofEnchantment*
6. J.M.Coetzee,*TheChildhoodofJesus*
7. TsitsiDangarembga,*BlackandFemale*
8. AyiKweiArmah,*Fragments*

9. Aminatta Foma, *Ancestor Stones*
10. Tayeb Salih, *The Wedding of Zein*
11. Chinua Achebe, *There was a Country*
12. Taiye Selasi, *Ghana Must Go*
13. Chimamanda Adichie, *The Thing around your Neck*
14. Teju Cole, *Blind Spot*
15. Alain Mabanckou, *Broken Glass*

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation on Assignment (10 Minutes)	10
3	Written Assignment (Min 2000 words)	20

End Examination (60 Marks):

Evaluation: Semester End Examination Pattern	60 Marks	Hours: 02 Hours
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The Semester End Examination for 60 marks will have 4 questions on 04 Units (with internal choice) of 15 marks each.

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

Recommended Reading:

- Ansah, P. A. V. "Poetry and Commitment-the case of David Diop." *Universitas* 3, no. 3 (1974): 14-31.
- Appiah, Kwame Anthony, *In My Father's House: Africa in the Philosophy of Culture*: Oxford University Press (1993)
- Armstrong, Jeannette. (ed.) *Looking at the Words of Our People: First Nations Analysis of Literature*. Penticton: Theytus Books, 1993.
- Barnard, Rita. *Apartheid and Beyond: South African Writers and the Politics of Place*. Oxford: Oxford University Press, 2007.
- Brydon, Diana & Helen Tiffin (Eds). *Decolonising Fictions*. Dangaroo, 1993.
- Dhlomo, H. I. E. 'African Drama and Poetry'. *English in Africa*. Vol. 4 No. 2, September 1977.
- Emenyonu, Ernest N. Ed. *New Directions in African Literature*. Oxford: James Currey, 2006.
- Emenyonu, Ernest. *Studies on the Nigerian Novel*. Heinemann, 1991.
- Fanon, Frantz. *Black Skins, White Masks*. Pluto Press: London, 1986

- Gibbs, James. *Critical Perspective on Wole Soyinka*. Three Continents Press, 1980. Gibbs, James. Eds. *Critical Perspectives on Wole Soyinka*. Washington: Three Continents Press, 1980.
- Gikandi, Simon. *Reading Chinua Achebe: Language and Ideology in Fiction*. Portsmouth: Heinemann, 1991.
- Gikandi, Simon. Ngugi Wa Thiong'o. *Cambridge Studies in African and Caribbean Literatures*. Cambridge: Cambridge University Press, 2000.
- Githae-Mugo, Mirce. *Vision of Africa*. Kenya Literature Bureau, 1978.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Verso, 1994. Irele, F. Abiola. Ed. *The Cambridge Companion to the African Novel*. Cambridge: Cambridge University Press, 2009.
- Jeyifo, Biodun, ed. *Modern African Drama: Backgrounds and Criticism*. Norton, 2002. Jones, Eldred. *The Writing of Wole Soyinka*. Heinemann, 1987.
- Killiam, Douglas and Ruth Rowe. Eds. *The Companion to African Literatures*. Oxford: J. Currey, 2000.
- King, Bruce. *The New literatures: Cultural Nationalism in a Changing World*. Macmillan, 1987.
- Mpondo, Simon. "David Mandessi Diop: An Assessment." *Présence africaine* 75 (1970): 97-107.
- Nasta, Susheila. *Motherlands: Women's Writing from Africa, the Caribbean and South Asia*. Women's Press, 1991.
- Nnaemaka, Obioma. 'From Orality to Writing: African Women Writers and the (Re)inscription of Womanhood'. *Research in African Literatures* Vol. 25 No. 4, Winter 1994.
- Ojaide, Tanure. 'New Trends in Modern African Poetry'. *Research in African Literatures* Vol. 26 No. 1, Spring 1995.
- Rhodes, Enid H. "David Diop: poet of passion." *L'Esprit Créateur* 10, no. 3 (1970): 234-241.
- Roscoe, Adrian. *African Literature: East to South*. Cambridge: Cambridge University Press, 1977.
- Senghor, Leopold Sedar. "Negritude." *Indian Literature* 17, no. 1/2 (1974): 269-273. Soyinka, Wole. *Myth, Literature and the African World*. Oxford, 1991.
- Stratton, Florence. *Contemporary African Literature and the Politics of Gender*. London: Routledge, 1994.
- Tiffin, Chris & Lawson, Alan (eds.) *Describing Empire: Postcolonialism and Textuality*. Routledge, 1994.
- Woods, Tim. *African Pasts: Memory and History in African Literatures*. Manchester: Manchester University Press, 2007.
- Wright, Derek. *Wole Soyinka: Life, Work, and Criticism*. York Press: Queensland Press, 2001.
- Wylie, Hal and Bernth Lindfors. Eds. *Multiculturalism and Hybridity in African Literatures*. Africa World Press, 2000.

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**University of
Mumbai Syllabus
for**

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

Course: Elective Group- 2

Course Title: Genre Studies: Prose

Fiction Paper: XII(A)

(With effect from the Academic Year 2022-23)

01	SyllabusGenreStudies:ProseFiction	ElectiveGroup-2
i	NameoftheProgram	M.A. (Honours) (English) andM.A. (HonourswithResearch) (English)
ii	CourseCode	HOENG302
iii	CourseTitle	GenreStudies:ProseFiction
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination +InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

MA Honours & Honours with Research in English Semester III Elective Course: Paper–XII(A)

Title of the Course: Genre Studies: Prose Fiction

Preamble:

Fiction is one of the most popular genres with readers all over the world as it touches upon various facets of human life. With the rise of innovations and advancements in science and technology, there emerge new ways of writing that are successfully reflected in fiction. To know and realise the life in full, there is no other way than reading the works of fictions. It is in this context that the present course intends to familiarize the students with the genre of fiction with reference to its craft, forms, thematic concerns, narrative techniques, etc. in today's market-driven literary landscape.

Course Objectives:

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

Course Outcomes:

After completing the course, students will:

CO1: come to know the beginning and development of English prose fiction.

CO2: be acquainted with the different concepts, trends and movements related to the genre. CO3: understand the socio-cultural implications of fiction writing.

CO4: be familiar with the new trends of fiction writing. CO5: be able to undertake research with new perspectives.

Elective Courses: Paper No. XII(A) Title – Genre Studies: Prose Fiction

UNIT I: Background

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

UNIT II:

Samuel Richardson: *Pamela*

OR

Henry Fielding: *Tom Jones*

UNIT III:

Charles Dickens: *Hard Times*

OR

George Eliot: *Middlemarch*

UNIT IV:

Anna Bhau Sathe: *Fakira* (translated by Dr. Baliram Gaikwad)

OR

Vibhavari Shirurkar: *The Victim* (translated by Yashodhara Desphande Maitra)

Texts for Internal Assessment and Classroom Discussion:

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

Short Fiction of –

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

EvaluationPattern:**InternalAssessment(40Marks):**

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentationonAssignment(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

EndExamination(60Marks):

Evaluation:SemesterEndExaminationPattern	60Marks	Hours:02Hours
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TheSemesterEndExaminationfor60markswillhave4questionson04Units(withinternalchoi ce)of15markseach.

1. Essay(any1outof2)(onUnit1)
2. Essay(any1outof2)(onUnit2)
3. Essay(any1outof2)(onUnit3)
4. Essay(any1outof2)(onUnit4)

RecommendedReading:

AwadMilind.“AnnaBhauSathe'sWritingsandanti-caste,Anti-classIdeas”,JNUDelhi,2020.

Choudhary,Aditi&RitaGoswami.*HistoryofEnglishLiteratureTraversingtheCenturies*.

Hyderabad:OrientBlackSwan,2014.

DasKabir.ed.“FakirachaSatyashodha”JanaiPrakashan,Tapi,Gujarat,2020.

Gaikwad, B. N. "Manifestation of Caste and Class in Anna Bhau Sathe's Fakira and BaburaoBagul'sJenvhaMiJaatChorliHoti."

*TheCriterion:AnInternationalJournalinEnglish*12(2013): 1-7.

Fiedler,Leslie.*LoveandDeathintheAmericanNovel*.Normal,IL:Dalkey,1998.Forbes,Ja

mie.*FictionDictionary*.Rocklin:California,2000.

Forster,EM.*AspectsoftheNovel*.London:MarinerBooks,1956.

HalperinJohn.*TheoryoftheNovel*.NewYork:OxfordUniversityPress,1974.KokateGumfa.

“FakiraKadambari:EkAakalan”,LokvagmayGruha,Mumbai,2020.

KRSSrinivasIyengar.*IndianWritinginEnglish*.NewDelhi:SterlingPublishingHouse,1985.

KumarShivK.*CriticalApproachestoFiction*.NewYork:McGraw-HillBookCompany,1968.

Kunderar,Milan.*TheArtoftheNovel*.NewYork:HarperCollins,2003.

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

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

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

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

Jadhav M.L. "The Nature of Protest in Anna Bhau Sathe's Fiction", *Research Directions* Volume 1, 2014.

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

Sabnis Shripal. "Fakira Kadambariche Mulyamapan", Chetan Books Pune, 2021.

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

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

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

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

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

Yengde Suraj. "Anna Bhau Sathe Matured the purpose of Literature", 2020.

MOOC References:

<https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=9RA537jM1m7VD3VCoav4lQ==>

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**University of
Mumbai Syllabus
for**

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

Course: Elective Group- 2

Course Title: Introduction to Dalit

Studies Paper: XII(B)

(With effect from the academic year 2022-23)

01	Syllabus-IntroductiontoDalitStudies	ElectiveGroup-2
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithResearchinEnglish
ii	CourseCode	HOENG302
iii	CourseTitle	IntroductiontoDalitStudies
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination +InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A. (Honours) (English) and M.A. (Honours with Research) (English)
Elective Course: Paper–XII(B)

Title of the Course: Introduction to Dalit Studies

Preamble:

It must be acknowledged that there was a visible gap in the knowledge on the problems of excluded communities in India, particularly the Dalits, De-notified and nomadic tribes, other backward castes, religious minorities, Dalit women, and women from minorities and other sections of Indian society covered under the umbrella term 'Dalit' explained in the Manifesto of Dalit Panthers. This paper meets the need to understand the evolution and development of Dalit Studies as a discipline.

Course Objectives:

1. To trace the evolution, development and trajectory of Dalit Studies as a formidable discipline
2. To acquaint the students with key concepts, issues and debates in Dalit discourses
3. To help the students to reflect on 'experience' and 'theory' and self-reflexive mode of knowledge production
4. To enable students to appreciate Dalit discourses.

Course Outcomes:

After completing the course, students will:

CO1: The students understand the evolution, development and trajectory of Dalit Studies as a formidable discipline.

CO2: The students show familiarity with key concepts, issues and debates in Dalit discourses.

CO3: The students are able to reflect on 'experience' and 'theory' and self-reflexive mode of knowledge production.

CO4: The students are able to appreciate Dalit discourses.

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**Elective Courses: Paper No. XII(B) Title
e-Introduction to Dalit Studies**

Unit I: Background/Context

In order to understand the relevance and evolution of Dalit Studies as a discipline, the students need to be acquainted with the following texts:

- Dr. B.R. Ambedkar, *Annihilation of Caste*
- Rawat & Satyanarayana, "Introduction" *Dalit Studies* (1-30)
- T.M. Yesudasan, "Towards a Prologue to Dalit Studies"
- K.S. Chalam, "Thantra: The Origin of Dalit Epistemology" (OATW 250-257)
- Ramnarayan S. Rawat, "Colonial Archives versus Colonial Sociology: Writing Dalit History"

The students are expected to focus on the important aspects of one of the most significant texts of Dr. B.R. Ambedkar, *Annihilation of Caste* and examine how the insights of *Annihilation of Caste* contributed to the development of Dalit Studies.

Unit II: Intellectual Writings

Gopal Guru "Egalitarianism and the Social Sciences in India" From *The Cracked Mirror*

Sundar Sarukkai: "Experience and Theory" (From *The Cracked Mirror*)

D.R. Nagaraj: "Self-Purification vs Self-

Respect: On the Roots of the Dalit Movement" Kancha Ilaiah, "My Experiments with Untruth" (From *A Shepherd Boy to an Intellectual*)

Unit III: Life writings Suraj Yengde, *Caste Matters*

OR

Sharankumar Limbale, *The Outcaste*

Unit IV: Aesthetics and New Experiments

Mishrahi-Barak, Judith et al. *Dalit Text: Aesthetics and Politics Reimagined*

OR

Vyam, Durgaba et al. *Bhimayana: Incidents in the Life of Bhimrao Ramji Ambedkar*

Texts for Internal Assessment and Classroom Discussion:

1. K.K. Kochu "Writing the History of Kerala: Seeking a Dalit Space"
2. Rekha Raj "Dalit Women and Political Empowerment" *OAMD*, 290-293)
3. Sunny Kapikkad "The Dalit Presence in Malayalam Literature" (*OAMD* 259-267)
4. Baburaj K.K. "Subjectivity, Otherness and Language"
5. Sanal Mohan "Social Space, Civil Society and Dalit Agency in Twentieth Century Kerala"
6. Gail Omvedt "Towards a Historical Materialist Analysis of the Origins and Development of Caste" (From *Dalits and the Democratic Revolution*)
7. Arundhati Roy, *The Doctor and the Saint*
8. Telumbde, Anand. "Introduction: Caste: A Historical Outline"
9. Sanal Mohan "Introduction" to *Modernity of Slavery*
10. Udaya Kumar, "Conditions of Self Writing"

12. MTAnsari, 'RefiguringtheFanatic:Malabar1836-1922'”
13. RaviRaman, “SubalternModernity.”Kerala,theEasternTheatreofResistanceintheGlobalSouth”
14. RekhaRaj“DalitWomenandPoliticalEmpowerment”
15. AmbikasuthanMangad,*Enmakaje*(Tr.SwargabyJDevika)/CAyyappan“Madness”
16. JothibaiPariyedath.*Mayilamma.TheLifeaTribalEcoWarrior*
17. VidhuVincentDir.*Manhole*
18. DasanM.etal.Eds.Selectionsfrom*OxfordIndiaAnthologyofMalayalamDalitWriting*
19. SusieTharu&Satyanarayana.Eds.Selectionsfrom*NoAlphabetsinSight*
20. Anand.Teltumbde,*PersistenceofCaste*
21. MeenaKandasamy,*#ThisPoemWillProvokeYou&OtherPoems*.HarperCollinsIndia,2015.
22. GailOmvedt,*SeekingBegumpura: TheSocialVisionofAnticasteIntellectuals*.Navayana,2008.

EvaluationPattern:

InternalAssessment(40Marks):

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentation(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

EndExamination(60Marks):

Evaluation:SemesterEndExaminationPattern	60Marks	Hours:02Hours
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TheEndExaminationfor60markswillhave4questions(withinternalchoice)of15markseach:

RecommendedReading:

- Limbale,SharanKumar.*TowardsandAestheticofDalitLiterature:History,Controversies,andConsiderations*.TranslatedbyAlokMukherjee.OrientLongman,2004
- Ambedkar,B R.*Annihilationof Caste*.Crawley, W.A.:UWA Publishing, 2015.
- Dasan,M,V.Prathibha.*TheOxfordIndiaAnthologyofMalayalamDalitWriting*.New Delhi.OxfordUP,2012.
- Gilda,Sujatha.*AntsAmongElephants:AnUntouchableFamilyandtheMakingofModernIndia*.
- Guru,Gopal,andSundarSarukkai.*TheCrackedMirror*,OxfordUniversityPress,2012.
- Gunasekharan,K.A.*TheScar*.OrientBlackswan,2009.
- Jadhav,Narendra.*Outcaste:AMemoir*,NewDelhi,Vikig,2003.
- Jaaware,Aniket.*PracticingCaste: OnTouchingandNotTouching*,OrientBlackswan,2019

Ilaiah, Kancha. *From a Shepherd Boy to an Intellectual: My Memoirs*. Sage Publications, 2019.

Moon, Vasant. *Growing up Untouchable in India. A Dalit Autobiography* Nagaraj, D.R. *The Flaming Feet and Other Essays*. Permanent Black, 2012.

Omvedt, Gail. *Dalits and the Democratic Revolution*. Sage Publications, 1994.

Rawat, Ramnarayan S., and K. Satyanarayana. *Dalit Studies: New Perspectives on Indian History and Society*. Duke University Press, 2016.

Rege, Sharmila. *Against the Madness of Manu: B. R. Ambedkar's Writings on Brahmanical Patriarchy*. 2013.

Roy, Arundhati. *The Doctor and the Saint*. Haymarket Books, 2017.

Satyanarayana, K. and Susie Tharu, eds. *No Alphabet in Sight: New Dalit Writing from South India*. New Delhi: Penguin Books, 2011

Ilaiah, Kancha. *Post-Hindu India*

Teltumbde, Anand. *Republic of Caste: Thinking Equality in the Time of Neoliberal Hindutva*. Navyana. 2018

Uma Alladi, KSuneetha Rani and DMurali Manohar. *English in the Dalit Context*. Orient Blackswan.

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**University of
Mumbai Syllabus
for**

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

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

(With effect from the academic year 2022-23)

01	Syllabus-CaribbeanLiterature	ElectiveGroup-2
i	NameoftheProgram	M.A. (Honours) (English)andM.A. (HonourswithResearch) (English)
ii	CourseCode	HOENG302
iii	CourseTitle	CaribbeanLiterature
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination+ InternalEvaluation (60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A.HoninEnglishandM.A.HonwithResearchinEnglishElecti

ve Courses:Paper No.XII(C)

TitleoftheCourse:CaribbeanLiterature

Preamble:

The aim of this course is to understand the beginnings of Caribbean literature written by Caribbean writers and to situate them in the economic, social, political, and cultural context of the world literature. Though one finds the presence of the Anglophone, Francophone and Hispanophone markers in the colonialism of the Caribbeans, the Caribbean writers with their unique literary style have created a literature that is distinct from other literatures in terms of themes, techniques, religion, rituals and cultures. This course attempts to provide a detailed understanding of Caribbean literature through different genres like novel, drama and poetry they effectively articulate the concerns, dilemma, and confrontations of Caribbean writers.

Course Objectives:

- To introduce the conceptual and historical background of the Caribbean Literature
- To understand the themes, styles and genres of Caribbean literature
- To identify and analyze the colonial and postcolonial elements in the prescribed texts
- To train the students to undertake research in Caribbean Literature

Course Outcomes:

After completing the course, students will:

CO1: demonstrate their understanding of the conceptual and historical background of the Caribbean Literature

CO2: comprehend various thematic concerns, styles and genres of Caribbean Literature

CO2: be able to understand the impact of colonialism on Caribbean life and literature CO4: show an understanding of the issues of identity, gender, race, ethnicity, class and Diaspora in Caribbean literature

CO5: get engaged in research in Caribbean Literature

Elective Courses: Paper No. XII(C) Title – Caribbean Literature

Unit 1: Concepts and Historical Background of the Caribbean

Caribbeanness, Caribbean Geo-Cultural Specificities, The break away from European Ideals in 1920's, Caribbean Postcoloniality, Afro-Caribbean Literary Tradition, Indo-Caribbean Literary Tradition, Literature of the Caribbean Diaspora, Creolization, Callaloo Culture, Carinival, Caribbean Theatre, The Little Carib Theatre in Trinidad, "Yard" plays

Unit 2: Poetry

Mahadai Das:

"Bones", "They Came in Ships" and "A Leaf in His Ear" Lorna Goodison

son: "Guinea Woman", "Formy Mother" and "I am Becoming My Mother"

Rajkumari Singh: "Per Ajie A Tributet to the First Immigrant Woman",
"I am a Coolie"

Unit 3: Drama

Errol Hill, *Man Better Man*

OR

Marina Omowale Maxwell, *Play Mas*

Unit 4: Novel

Jamaica Kincaid, *Lucy*

OR

Michelle Cliff, *No Telephone to Heaven*

Texts for Internal Assessment and Classroom Discussion:

1. Nicole Dennis Benn *Here Comes the Sun*
2. Shani Mootoo *Valmiki's Daughter*
3. Derek Walcott *Dream on Monkey Mountain*
4. Edward Kamau Brathwaite *Born to Slow Horses*
5. Lorna Goodison *Tamarind Season*
6. Edwidge Danticat *The Farming of Bones*
7. Sam Selvon *The Housing Lark*
8. "Fishy Waters" by Jean Rhys
9. "Song of Sixpence" by Sam Selvon
10. "New Wine in New Bottles: The Critical Reception of West Indian Writing in Britain in the 1950s and Early 1960s" by Sarah Lawson Welsh
11. "The Antilles: Fragments of Epic Memory" by Derek Walcott
12. Elizabeth Nunez *Prospero's Daughter*

13. Caryl Philips *Crossing the River*

EvaluationPattern:**InternalAssessment(40Marks):**

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentationOnAssignment(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

EndExamination(60Marks):

Evaluation:SemesterEndExaminationPattern	60Marks	Hours:02Hours
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**TheSemesterEndExaminationfor60markswillhave4questionson04Units(withinternalchoi
ce)of15markseach.**

1. Essay(any1outof2)(onUnit1)
2. Essay(any1outof2)(onUnit2)
3. Essay(any1outof2)(onUnit3)
4. Essay(any1outof2)(onUnit4)

RecommendedReading:

- Arnold,James(ed).*AHistoryofLiteratureintheCaribbean*.JohnBenjaminsPublishingCompany,2001.
- Banham,Martin,etal.*TheCambridgeGuidetoAfricanandCaribbeanTheatre*.CambridgeUniversityPress,1994.
- Balderstone,DavidandMikeGonzalez.*EncyclopediaofLatinAmericanandCaribbeanLiterature1900-2003*.Routledge,2004.
- Bucknor,MichaelAandAlisonDonnell.*TheRoutledgeCompaniontoAnglophoneCaribbeanLiterature*.Routledge,2013.
- Burns,Lorna.*ContemporaryCaribbeanWritingandDeleuze:LiteraturebetweenPostcolonialism andPostcontinentalPhilosophy*.Continuum,2012.
- DeLoughbrey,ElizabethM.*RoutesandRoots:NavigatingCaribbeanandPacificIslandsLiteratures*.University ofHawaiiPress,2007.
- Donnell,Alison.*TwentiethCenturyCaribbeanLiterature*.Routledge,2006.
- Donnell,AlisonandSarahWelsh(ed). *TheRoutledgeReaderinCaribbeanLiterature*. Routledge,1996.
- Gadsby,MeredithM.*SuckingSaltCaribbeanWomenWriters,MigrationandSurvival*. UniversityofMissouriPress,2006.
- Gikandi,Simon.*TheNovelinAfricaandtheCaribbeansince1950*.OxfordUniversityPress,2016.
- Horne,Gerald.*TheApocalypseofSettlerColonialism:TheRootsofSlavery,WhiteSupremacyandCapitalisminSeventeenthCenturyNorthAmericaandtheCaribbean*.
- Kalisa,Chantal.*ViolenceinFrancophoneAfricanandCaribbeanWomen'sLiterature*. UniversityofNebraskaPress,2009.

Klein, Alison. *Anglophone Literature of the Caribbean Indenture: The Seductive Hierarchies of Empire*. Palgrave Macmillan, 2018.

McIntosh Malachi. *Emigration in Caribbean Literature*. Palgrave Macmillan, 2015.

Mueller Gesine. *Crossroads of Colonial Culture:*

Caribbean Literatures in the Age of Revolution

tion.

Paige, Kezia. *Transnational Negotiations in Caribbean Diasporic Literature: Remitting the Text*. Routledge, 2010.

Palko, Abigail L. *Imagining Motherhood in Contemporary Irish and Caribbean Literature*. Palgrave Macmillan, 2016.

Perez Rosario, Vanessa (ed). *Hispanic Caribbean Literature of Migration: Narratives of Displacement*. Palgrave Macmillan, 2010.

Praeger, Michele. *The Imaginary Caribbean and the Caribbean Imaginary*. University of Nebraska Press, 2003.

Rosenberg Reade, Leah. *Nationalism and the Formation of Caribbean Literature*. Palgrave Macmillan, 2007.

Salkauski, Jaclyn N. *From Cutting Caneto Planting Seeds: Race, Gender and Identity in Caribbean Women's Fiction*. Etheses, Florida State University Libraries, 2012.

Vete-

Congolo, Hanetha (eds). *The Caribbean Oral Tradition: Literature, Performance and Practice*. Palgrave Macmillan, 2016.

Web Sources: <https://www.youtube.com/watch?v=SQ8nixBjI>

As <https://www.youtube.com/watch?v=OHevBT1hHYo>

MOOC References (if any)

Caribbean literature [https://egyankosh.ac.in/handle/123456789/2](https://egyankosh.ac.in/handle/123456789/22907)

2907 [https://egyankosh.ac.in/bitstream/123456789/22907/1/Unit-](https://egyankosh.ac.in/bitstream/123456789/22907/1/Unit-3.pdf)
3.pdf

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**University of
Mumbai Syllabus
for**

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

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

(With effect from the Academic Year 2022-23)

01	Syllabus-GenreStudies:Drama	ElectiveGroup-3
i	NameoftheProgram	M.A. (Honours) (English)andM.A. (HonourswithResearch) (English)
ii	CourseCode	HOENG303
iii	CourseTitle	GenreStudies:Drama
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination +InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

MA Honours & Honours with Research in English Semester III Elective

ve Course: Paper –No. XIII(A)

Title of the Course: Genre Studies: Drama

Preamble:

Drama is one of the oldest genres of literature having known history of more than 2500 years. With its rich history, huge output and immense popularity, it has always fascinated the audiences of all times, places, age-groups and genders. Though it faced many ups and downs before reaching to the present state, it is seen that it has always bounced back with renewed vigour by always focusing on the complex web of human life thereby making it bearable to live. It has successfully adapted to the advancements in the fields of science and technology and got strengthened with every passing year. Therefore, this course intends to enable the learners to comprehend all the aspects of drama as a literary genre.

Course Objectives:

- To trace the origin and development of drama as a literary genre
- To grasp the literary and critical concepts related to drama
- To get acquainted with socio-religio-political-historical events that influenced dramatic art
- To understand new dramatic trends and styles
- To train the students to undertake research in dramatic literature

Course Outcomes:

After completing the course, students will:

CO1: to come to know the origin and development of drama

CO 2: be acquainted with the literary and critical concepts related to

drama CO 3: understand various factors that influenced the growth of

dramatic art CO4: be familiar with the new dramatic trends and styles

CO5: be able to undertake research in dramatic literature.

Elective Courses: Paper No. XIII(A) Title – Genre Studies: Drama

UNIT 1: Background

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

Greek and Sanskrit Drama Sophocles,
Oedipus Rex

OR

Kalidasa, *Abhigyan Shakuntalam*

UNIT 3: British and American Drama

Ben Jonson, *The Alchemist*

OR

David Mamet, *Speed-the-Plow*

UNIT 4: Modern World Drama

Mahesh Dattani, *Dance Like a Man*

OR

Zygmunt Krasiński, *The Undivine Comedy* (Trans by Charles S. Kraszewski-1999)

Texts for Internal Assessment and Classroom Discussion:

1. Euripides, *Medea*
2. Aristophanes, *Frogs*
3. Bhasa, *Swapnavāsadatta*
4. Kulasekhara, *Subhadra Dhananjaya*
5. John Ford, *The Witch of Edmonton*
6. Thomas Heywood, *A Woman Killed with Kindness*
7. Richard Brome, *The Queen and Concubine*
8. William Wycherley, *The Country Wife*
9. Tom Taylor, *To Parents and Guardians*
10. Samuel Beckett, *Endgame*

11. Tom Stoppard, *Indian Ink*
12. Eugene O'Neill, *A Moon for the Misbegotten*
13. James Baldwin, *Blues for Mister Charlie*
14. Habib Tanvir, *Lala Shoharat Rai*
15. Edward Albee, *Three Tall Women*
16. Badal Sircar, *Baaki Itihaash (Remaining History)*
17. Bernard Shaw, *Androcles and the Lion*

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation on Assignment (10 Minutes)	10
3	Written Assignment (Min 2000 words)	20

End Examination (60 Marks):

Evaluation: Semester End Examination Pattern	60 Marks	Hours: 02 Hours
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The Semester End Examination for 60 marks will have 4 questions on 04 Units (with internal choice) of 15 marks each.

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

Recommended Reading:

Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Banham, Martin, ed. *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press, 1998.

Press, 1998.

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

Boulton, Marjorie. *Anatomy of Drama*, Routledge: January 19, 2015

Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy*, Cambridge, 1935
Bradley, A. C. *Shakespearean Tragedy*, London: Macmillan, 1904

Brooks Cleanth and Fidelis, *Understanding Drama*, Stearns Press: November 4, 2008
Deshpande, G. P. *Modern Indian Drama: An Anthology*. New Delhi: Sahitya Academy, 2001.
Esslin, Martin. *The Theatre of the Absurd*, New York: Anchor Books, 1961.

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

Evans, B. I., *A Short History of English Drama*, Praeger Publishers Inc: 9 June 1978.

Gascoigne, Bamber. *Twentieth Century Drama*, London: Hutchinson, 1962

Goldhill, Simon. *Reading Greek Tragedy*. Cambridge: Cambridge University Press, 1986. Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: Cambridge University Press, 2002.

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

Lal, Ananda. *The Oxford Companion to Indian Theatre*. Oxford University Press, 2004. Lane, David. *Contemporary British Drama*. Edinburgh: Edinburgh University Press, 2010. Leech, Clifford. *Marlowe: A Collection of Critical Essays*, London, 1964

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

Nicoll, Allardyce. *Theory of Drama* (New York, Thomas Crowell Co., 1931) Putnam Publishing, 1976

Rangacharya, Adya. *The Nāṭyaśāstra* (English Translation: with Critical Notes). New Delhi: Munshi Ram Manohar Lal, 1996.

Steiner, George. *The Death of Tragedy*, London: Faber and Faber, 1961.

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

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

Taylor, John Russell. *Anger and After*. Baltimore: Penguin Books, 1963. Una Ellis-Fermor. *Jacobean Drama*, University Paperbacks, Methuen, 1935

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

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**University of
Mumbai Syllabus
for**

M.A. (Honours) (English) and M.A. (Honours with Research) (English)

Course: Elective Group- 3

**Course Title: Changing Trends in Indian Theatre Paper: XI
II(B)**

(With effect from the academic year 2022-23)

01	Syllabus- ChangingTrendsinIndianTheatre	ElectiveGroup-3
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithR esearchinEnglish
ii	CourseCode	HOENG303
iii	CourseTitle	ChangingTrendsinIndianTheatre
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination+ InternalEvaluation (60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

**M.A.HoninEnglishandM.A.HonwithResearchinEnglishElecti
ve Courses:Paper–XIII(B)**

TitleoftheCourse:ChangingTrendsinIndianTheatre

Preamble

This course is designed to acquaint the learners with the Past and Present making of Indian Theatre along with the development of variations in the genre of drama. The students need to find the interrelated growth of history, society, culture and theatre of India, from the ancient to the Colonial and the Post-colonial periods and then the times of contemporary theatre in India. The purpose is also to make them simultaneously see and learn the drama as Indian canon on page and on stage so that they will be able to compare and interpret the performer versions of the same texts in theatre. The course further attempts to develop insights into various textual and theatrical dimensions of drama as the element combining not only literature and media but even socio-political and historical movements and trends in culture and literature.

Course Objectives:

- To acquaint the learners with drama as a literary genre in Indian Context
- To find the introduction of drama as an art form on page and on stage
- To acquaint the learners with new trends in Indian dramatic art and its representative practices
- To study the socio-cultural impact of drama through the phases of Indian socio-cultural and literary history.
- To introduce them to elasticity of finding cultural positions in Indian Theatre

Course Outcomes:

At the end of the study the learners will be able to:

CO1: be acquainted with drama as a literary genre in Indian Context CO2: intr

duced drama as an art form on page and on stage

CO3: be familiar with new trends in Indian dramatic art and its representative practices

CO 4: be able to research on the socio-cultural impact of drama through the phases of Indian socio-cultural and literary history

CO5: be able to introduce the elasticity of finding cultural positions in Indian Theatre

**Elective Courses: Paper-
XIII(B) Title: Changing Trends in Indian Theatre**

UNIT 1- Multiple Theatres in India-

Defining the notion of Indian Theatre, in different languages, Role of Religion and Scriptures in Establishment of Theatres in India

- **From the Ancient Indian Theatre to Colonial Reflections**
The Sanskrit theatre, Buddhist theatre, Folk theatre, Classical dance drama and Musical Plays, Oral tradition, Impact of European Theatre, Parsi theatre and Orientalists' contribution to Indian theatre, extension and evolution of various regional theatres and forms such as Tamasha, Natanki, Bhavai, Jatra, in various regions of the nation.
- **Critiquing the Western Drama in Post-Colonial Phase-**
Phases of Indian Theatre from the Multilingualism through Translations and reproduction of Western and Shakespearean Dramas, Decolonization and Cultural Come-backs, National Theatre Movement (1943– Foundation of IPTA, the concept of nationalism from IPTA onward) Sangeet Natak Academy 1956– and Theatre of Roots, (Girish Karnad, Mohan Rakesh, Dharmaveer Bharti, Habib Tanvir, Badal Sircar), Role of Directors and Mass Media, Native Consciousness and the Revival of 'Indian-ness' in local theatres.
- **Contemporary and Post-Dramatic Theatres–**
1990's onward, Amateur and Experimental theatres in India, Contribution of NSD and Reversal of Classics, New-age Remakes and Reality Theatre, Storytelling (Kahani ka Rangmanch), Street theatre, Amateur little theatres, Children's theatre, Epistolary Shows (Narrative Letters) and Solos, Cross-media Shows, Texting or Scripting and Performances, room-theatres, scenography and Theatrical Variations in the Form, Alternative Stages (Folk, Gender, LGBTQ, Satellite Television and the rise of OTT)

UNIT 2-

From Classic to the Colonial Theatre in India (The students may choose **anyone** of the following options)

- Nagananda– Harsha translated by Palmer Boyd
 - http://www.yorku.ca/inpar/nagananda_boyd.pdf
- Abhijanaana Saakuntalam of Kalidasa translated by Monier Williams
 - <https://archive.org/details/sakuntalasanskri00kaliiala/page/viii/mode/2up>
- Swapnavasavadatta of Bhasa (Vision of Vasavadatta) translated by A.C. Woolner and Lakshman Sarup
 - https://archive.org/details/Svapnavasavadatta_English_Translation_Vision_of_Vasavadatta_AC_Woolner_Lakshman_Sarup

UNIT 3- Post-Colonial Estimations (The students may choose **anyone** of the following options)

- Rabindranath Tagore- *Chitra*
<https://www.gutenberg.org/files/2502/2502-h/2502-h.htm>
- Girish Karnad- *Tughlaq*
<https://www.arvindguptatoys.com/arvindgupta/tughlaq.pdf>

- AsifCurimbhoy–*TheRefugee*

<https://www.amazon.com/refugee-one-act-complete-plays-Currimbhoy/dp/B0006C8EGO>

UNIT4-ContemporaryContextandPerformativeVariations(Chooseanyoneofthefollowing)

- *CharandasChor*-HabibTanvirtrans.AnjumKatyal
- *OneDayinAshad*-MohanRakesh
- *KingLear*-WilliamShakespeare,*Natsamrat*(V.V.Shirwadkar)
-onStage,*ShakespearechaMhatara*-MakarandDeshpande,
NothingLikeLear-RecreationbyRajatKapoor

TopicsforInternalEvaluation-Chooseanyofthefollowingtopics:

1. *Mrcchakatika*(*TheLittleClayCart*)-Shudraka
2. *Mithyabhiman, FalsePride*-Dalpatram
3. *KabiraKhadaBazarMei*-BhishmSahani
4. PlaysofG.P.Deshpande-*UdhwastDharmashala*-*AManinDarkTimesAndAndharYatra*-*AJourneyinDarkness*
5. *DharmaGuru*-SwarajBir
6. *TheRedTinRoof*-NirmalVerma
7. *Sundran: A Poetic Drama*-ManjitPalKaur
8. *BarristeratLaw*-KhwajaAhmedAbbas
9. *WatersofChenab*-AjmerAulakh, Trans.SwarajRajandP.S.Ramana
10. *Messiah(Maseeha)*bySagarSarhadi,trans.V.Sachdeva
11. *AHelplessMother(IkVichariMaa)*-HarsaranSingh,trans.SwarajRaj
12. *HuntingtheSun,theGreatRebellion,NightmareCity*-UtpalDutt
13. *WaterSweet(MithaPani)*byKartarSinghDuggal
14. *Sharda*-GovindBhallalDeval
15. *Flowers*-GirishKarnad
16. *OldStoneMansion*-MaheshElkunchwar
17. PlaysofSatishAlekar-*Mahapoor, TheDreadDeparture, BegamBarve*
18. *Kamala*-VijayTendulkar
19. *Juloos*-BadalSircar
20. *Janeman*-TheTheatreplay-MachhindraMore
21. *WeddingAlbum*-GirishKarnad
22. *DancelikeaMan*-MaheshDattani
23. *FireandTheRain*-GirishKarnad
24. *ASipofWater*-PremanandGazvitranslatedbyShantaGokhale

EvaluationPattern:

InternalAssessment(40Marks):

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentation(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

End Examination(60Marks):

Evaluation:SemesterEndExaminationPattern	60Marks	Hours:02Hours
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TheEndExaminationfor60markswillhave4questions(withinternalchoice)of15marks each:

1. Essay(any1outof2)(onUnit1)
2. Essay(any1outof2)(onUnit2)
3. Essay(any1outof2)(onUnit3)
4. Essay(any1outof2)(onUnit4)

RecommendedReadingWeb**Sources:**

- <https://egyankosh.ac.in/bitstream/123456789/64648/1/Unit1.pdf>
- <http://www.sanskritebooks.org/2009/06/mudrarakshasa-of-visakhadatta-sanskrit-drama-with-english-translation/>
- https://rarebooksocietyofindia.org/book_archive/196174216674_10152779028896675.pdf
- <https://study.com/academy/lesson/indian-theatre-origins-types-characteristics.html>
- <https://journals.sagepub.com/doi/pdf/10.1177/2158244017723953>
- <https://indianculture.gov.in/asif-currimbhoys-refugee>
- [file:///H:/2022%2003%20RECENT/SYLLABUS%20TEAM/CHANGING%20TRENDS%20IN%20INDIAN%20THEATRE/sangeet%20\(1\).pdf](file:///H:/2022%2003%20RECENT/SYLLABUS%20TEAM/CHANGING%20TRENDS%20IN%20INDIAN%20THEATRE/sangeet%20(1).pdf)
- <https://study.com/academy/lesson/ancient-sanskrit-theatre-history-characteristics.html#:~:text=Sanskrit%20theatre%20developed%20around%20the,that%20would%20shape%20Sanskrit%20theatre>
- https://minio.la.utexas.edu/colaweb-prod/profile/custom_pages/0/119/making_women_visible_gender_and_race_cro_5b1f4de9-5aa1-4d4f-8504-bd9467531844.pdf
- <https://www.jstor.org/stable/25068647?seq=1>
- <https://www.jstor.org/stable/3876576?seq=1>
- <https://www.cinemaazi.com/feature/chalo-natak-the-appeal-and-influence-of-parsi-theatre>
- https://www.indianetzone.com/63/legends_contemporary_punjabi_theatre.htm
- <https://indianculturalforum.in/2017/11/24/ajmer-singh-aulakh-demise-of-another-peoples-playwright/>

ReferenceBooks:

- Atmajit,ed.*PlaysfromaFracturedLand:PunjabiPartitionDramainTranslation*, SahityaAkademi,India,NewDelhi,2021.
- Atmajit,*ANewWavePunjabiDrama*,SixPunjabiPlaysinEnglish,PunjabiAcademy,2014.
- Bharati,Dharmavir.*AndhaYug*. TranslatedbyAlokBhalla.1953.OxfordUP,2009,<https://www.amazon.in/Andha-Yug-Translated-Introduction-Bhalla/dp/0198065221>

- Bhasa. *Karnabharam and Madhyama-Vyayoga*. Translated by Dr Sudarshan Kumar Sharma. Parimal, 2019, *Exotic India*,
- Bhavabhuti. *Rama's Later History or Uttara-Rama-Charita*. 1196. *Harvard Oriental Series*. Edited by Charles R. Lanman, translated by Shripad Krishna Belvalkar, vol. 21, Harvard UP, 1915. *Rare Book Society of India*, 2007, https://rarebooksocietyofindia.org/book_archive/196174216674_10152823599751675.pdf
- Chaudhuri, Una. *Staging Place: The Geography of Modern Drama a. Theater--Theory/Text/Performance*. Ann Arbor: University of Michigan Press, 1995
- Dalpatram. *Mithyabhimani*. 1871. Gurjar Sahitya Prakashan, 2010, <https://www.amazon.in/MITHYABHIMAN-KAVI-DALPATRAM-DAHAYABHAI/dp/8184803060>
- Deshpande, G. P. *Modern Indian Drama: An Anthology*. New Delhi: Sahitya Akademi, 2001.
- [Deshpande, G. P. *Udhwasta Dharmashala \(A Man in Dark Times\)*. Translated by S. Gokhale, Seagull Books, 1990, https://www.amazon.in/Man-Dark-Times-G-P-Deshpande/dp/8170460360](https://www.amazon.in/Man-Dark-Times-G-P-Deshpande/dp/8170460360)
- Deval, G. B. *Sangeet Sharda*. Menaka Books, 2015.
- <https://www.menakabooks.com/products/sangeet-sharada> Dharwadker, Aparna Bhargava. *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. U of Iowa P. 2005.
- Gargi Balwant, *Folk Theatre of India*, South Asia Books, 1992.
- Esslin, Martin. *The Theatre of the Absurd*, New York: Anchor Books, 1961.
- Kambar, Chandrasekhar. *Two plays in English translation (The Bringer of Rain and Mahmud Gawan)*. Penguin, 2020, Amazon,
- Kapila Vatsyayan, *Traditional Indian Theatre: Multiple Streams*, National Book Trust, India, 2016
- Karnad, Girish. *Taledanda*. Translated into English from Kannada by Girish Karnad. 1993.
- Keyssar, Helene. *Feminist Theatre and Theory*. New Casebooks. Houndmills: Macmillan Press Ltd., 1996
- Khadilkar, Krishnaji Prabhakar. *Keechak Vadh*. 1907. Marathi PDF, 2020, <https://marathipdf.com/books/keechak-vadh-by-krishnaji-prabhakar-khadilkar/>
- Lal, Ananda. *The Oxford Companion to Indian Theatre*. Oxford University Press, 2004.
- Mukharji Tutun, *Staging Resistance: Plays by Women in Translation*, OUP, 2005.
- Padmanabhan, Manjula. *Harvest*. Aurora Metro Books, 2003
- Rai, Rama Nand. *Theory of Drama: A Comparative Study of Aristotle and Bharata*. New Delhi: Classical Pub. Co., 1992
- Rakesh, Mohan. *Halfway House (Aadhe Adhure)*. Translated by Bindu Batra. 1971. IDOCPUB, 2021
- Rangacharya, Adya, *Listen Janmejaya and Other Plays, Suno Janamejaya*. Sahitya Akademi, 2005.

- Sinha, Biswajit and Ashok Kumar Choudhury. *Encyclopaedia of Indian Theatre: Bhasa*. Raj Publications, 2000.
- [Sheldon Cheney, *Modern Art and the Theatre* https://archive.org/details/modernarttheatre00cheniala](https://archive.org/details/modernarttheatre00cheniala)
- Styan, J.L. *Modern Drama in Theory and Practice*. New York: Cambridge University Press, 1980
- Thakur, V.S. *Parsi Shakespeare: The Precursor to "Bollywood Shakespeare"* ed. and trans. Kathryn Hansen, Seagull, 2005.
- Thiyan, Ratan. *Chakravyuha (The Wheel of War)*. 1984. Translated and edited by Kavita Nagpal. Calcutta: Seagull Books, 1998.
- Yarrow Ralph, *Indian Theatre: Theatre of Origin, Theatre of Freedom*, Routledge, 2000

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**University of
Mumbai Syllabus
for
M.A.Hon in English and M.A.Hon with Research in English**

**Course: Elective Group- 3
Course Title: Introduction to Studies in Literature of Race, Caste and
Gender
Paper: XIII(C)**

(With effect from the academic year 2022-23)

01	Syllabus- IntroductiontoStudiesinLiteratureof Race,Casteand Gender	ElectiveGroup-3
i	NameoftheProgram	M.A.HoninEnglishandM.A.Hon withResearchinEnglish
ii	CourseCode	HOENG303
iii	CourseTitle	IntroductiontoStudiesin LiteratureofRace,CasteandGender
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditional References	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.of Credits)	06
02	SchemeofExamination	TheoryExamination+Internal Evaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/ Resolutionsifany	No

**M.A.HoninEnglishandM.A.HonwithResearchinEnglishElecti
ve Courses:Paper–XIII(C)**

**TitleoftheCourse:IntroductiontoStudiesinL
iteratureofRace,CasteandGender**

Preamble

This course is designed to bring into light the hidden and latent agenda related to race, caste and gender with human awareness and intended reformation. In all over the world and the Indian society the oppressed sections of race and caste are as much marginalized as that of gender. The need to understand these elements not as markers of identity but as the compartmentalized humanity striving to reach the normal dignity of existence is what prompts this paper to focus briefly and sharply on these elements of discrimination. The students would get a thorough understanding of how to interpret the literature related to the issues of justice and discrimination in society and refine their awareness.

Course Objectives: The students will be oriented in the study:

- To focus the study of race and caste realities and its impact on gender issues
- To know the social stratification and status of marginalized races, castes and women
- To acquaint with the experiences of downgrading and find voices of resistance
- To study the issues of race and caste along with the position of gender

Course Outcomes: The students shall be able to:

CO1: focus the study of race and caste realities and its impact on gender issues

CO2: know the social stratification and status of marginalized races, castes and women
CO3: acquaint themselves with the experiences of downgrading and find voices of resistance
CO4: study the issues of race and caste along with the position of gender

Elective Courses: Paper XIII (C)

Title–Introduction to Studies in Literature of Race, Caste and Gender

Unit 1: Introduction

- This unit introduces the significance of studying literature for learning to protest against the politics of language in literature and the concept of caste for division of labor, for social markers of human dignity; concept of race and discrimination based on ethnicity; marginalization of people on the basis of race, caste or gender as the needed perspectives at the hour; literature with a specific purpose of articulation of discriminating factors like race, caste and gender; the informative and reformatory purpose of literature in this context, significance of objective and universal approaches, human and democratic perceptions; perspectives with research-based visions and ideologies of human welfare; need of the global interpretations in the times of globalization, and search for all-inclusive extension in literary and socio-cultural interpretations. (*What is Literature?* By Jean Paul Sartre and *The Social Imperative* by P.M.L. Moya)

Unit 2: Studying the Literature of Race (Select any two of the following options for close reading) This unit attempts to briefly glance at the history of racial discrimination in American Socio-cultural setup and intends to create the awareness of reforming the views universally.

- Selected poems-
Langston Hughes' *Mulatto* and *Mother to Son*, *Telephone Conversation* by Wole Soyinka, *A Far Cry from Africa* by Derek Walcott and *Still I Rise* by Maya Angelou
- *The Blueprint of Negro Writing*–Richard Wright, *Race for Theory* by Barbara Christian
- *Invisible Man*–Ralph Ellison
- *A Raisin in the Sun*–Lawrence Hansberry

Unit 3: Studying the Literature of Caste (Select any two of the following options for close reading)–

This unit tries to see through the socio-cultural politics based on caste and its manifestation in literary works striving to create awareness of human rights as well as human values in democracy and education.

- *Routes and Escape Routes* by Dutta Bhagat, Columbia University Publication, 2007
- *Fakir* written by Annabhau Sath translated by B.N. Gaikwad, Penguin, 2021
- *The Weave of My Life*, by Pawar Urmila, translated by Maya Pandit, Stree, 2008
- Jyotiba Phule's *Slavery* and Premchand's *Shroud* <http://thesatyashodhak.com/wp-content/uploads/2020/05/Jotirao-Phule-Slavery-Government-of-Maharashtra-1991.pdf> <http://www.languageinindia.com/dec2013/zeinabtranslationfinal.pdf>

Unit 4: Studying the Literature of Gender (Select any two of the following options for close reading)-

This unit intends to discuss and understand the gendering articulated in literature, politics of gender identities, the need for appropriating gender analysis and multiple interpretations of masculinities and femininities.

- *My Story* – Kamala Das <https://archive.org/details/in.ernet.dli.2015.220167>
- *Silence the Courtis in Session* – Vijay Tendulkar [http://www.surendranathcollege.org/new/upload/MADHULINA_BAURID_SC2021-02-22the%20court%20is%20in%20session\(1\).pdf](http://www.surendranathcollege.org/new/upload/MADHULINA_BAURID_SC2021-02-22the%20court%20is%20in%20session(1).pdf)
- *Poems of Imtiaz Dharker* – *Battle Line, Purdah, Living Space* <https://poetryarchive.org/poet/imtiazdhakar/>
- *'Woman to Man'* by Judith Butler and *'This is a photograph of me'* by Margaret Atwood <https://www.lyrikline.org/en/poems/woman-man-1239>
- *Feminist Criticism in Wilderness* – Elaine Showalter
- *The Day they Burned the Books* – Jean Rhys

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation (10 Minutes)	10
3	Written Assignment (Min 2000 words)	20

End Examination(60Marks):

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

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

Topics for Internal Evaluation (Students can choose from the following options, one for the written assignment and another for presentation)

1. *The Slave Ship* by Amiri Baraka
2. *Mule Bone – A Comedy of Negro Life* by Langston Hughes and Zora Neale Hurston
3. *The Black Hermit* by Ngugi Wa Thiongo
4. *The Color Purple* by Alice Walker
5. *The Bluest Eye* by Toni Morrison
6. *Shake Loose my Skin* by Sonia Sanchez
7. *Whirlpool* by Dutta Bhagat
8. *Kirwant* by Premanand Gajvee
9. Sharankumar Limbale's *Akkarmashi – The Outcaste* – Translated by Santosh Bhoomkar
10. *The Birthmark* by Nathaniel Hawthorne
11. *Odeto Warish Shah* by Amrita Pritam
12. *The Prison We Broke* by Baby Kamble
13. *When I Hit you* by Meena Kandaswamy
14. *Rita Welinkar*, Shanta Ghokale
15. *I want to Destroy Myself* by Mallika Amar Shaikh
16. *Lihaaf – the Quilt* – by Ismat Chughtai
17. *Things to Leave Behind* by Namita Gokhale
18. *A Room of One's Own* by Virginia Woolf
19. *Nampally Road* – Meena Alexander
20. *Survival and other Stories* – Indraneel Acharya
21. *Motherwit* by Urmila Pawar
22. *Sangati: Events* – Bama
23. *Crossing the River* – C.S. Lakshmi
24. *Surviving In My World* – M.M. Biswas
25. *The Grip of Change* – P. Sivkani

Recommended Reading (According to the latest MLA Citation style)

Alexander Meena, *Poetics of Dislocation*, University of Michigan, 2009. Ambedkar, B.
 .R. *The Untouchables*, New Delhi: Amrit Book Co, 1948. Ambedkar, B.R: *Annihilation
 of Caste*. Nagpur, Samata Prakashan, 1944 Chandra, Sudhir: *The Oppressive Present*.
 OUP 1992.

ChibMalini, *One Little Finger*, Diamond Books, 2010. Drake, Ki
 mberly. *Literature of Protest* Salem Press, 2013.

GuhaRanjit, *A Subaltern Studies Reader*, University of Minnesota Press, 1993, 1997. Harrison O.
 C. and T. Villa-Ignacio, *Decolonizing Culture*, Stanford University Press,
 2015.

Hilliard, Nunn, *Representing African Women in Movies* in J.D. Hamlet (Ed.), *Afrocentric Vision
 s: Studies in Culture and Communication*. Sage Publications, 1998.

Illiah, Kancha, *From A Shepherd Boy to an Intellectuals: My Memoirs*, Sage, 2018. Limbale Shara
 n Kumar and Jaydeep Sarangi, 2018. *Dalit Voice: Literature and Revolt*.
 Authors Press, New Delhi

Lohia, Rammanohar, *The Caste System*, Rammanohar Lohia Samta Vidyalaya Nyas, Hyderabad 19
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Nath, J.P., *Socialist Leadership in India*, Kanishka Publishers, New Delhi 2002. Ngugi Wa Thi
 ongo, *Decolonizing the Mind: The Politics of Language in African
 Literature*, Heinemann Educationalist, 1986.

N.K. Bose, *The Structure of Hindu Society*, Delhi, Orient Longman, 1975.

Obama Barak, *Dreams from My Father: A Story of Race and Inheritance*, Crown, 2004. Rege Sharmi
 la, *Dalit Feminist Standpoint*, in Anupama Rao ed. *Caste and Gender*, Delhi
 Kalifor Women, 2003.

Renu Panishwar Nath, *Maila Anchal*, National Book Trust, Delhi

Rangrao, B., (ed), *Desperate Men and Women: Ten Dalits Short Stories from India*,
 Kalpaz Publications, 2013

Sarabhai Bharti, *Wellof the People*, Vishwa Bharti, 1943. Satyanarayana K., Su
 sie Tharu, ed. *No Alphabet in Sight*, Penguin 2011 Spivak G.C., *Can the Subalter
 n Speak*, Verlag, 2021.

Stowe Harriet Beecher, *Uncle Tom's Cabin*, vintage, 1852. [https://indianpdf.com/uncle-toms-
 cabin-pdf/](https://indianpdf.com/uncle-toms-cabin-pdf/)

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

Web Sources:

- <https://jan.ucc.nau.edu/~sj6/Spivak%20CanTheSubalternSpeak.pdf>
- [https://www.pdfdrive.com/the-doctor-and-the-saint-caste-race-and-annihilation-of-
 caste-the-debate-between-br-ambedkar-and-mk-gandhi-d200699115.html](https://www.pdfdrive.com/the-doctor-and-the-saint-caste-race-and-annihilation-of-caste-the-debate-between-br-ambedkar-and-mk-gandhi-d200699115.html)

- <https://www.pdfdrive.com/the-new-cambridge-history-of-india-caste-society-and-politics-in-india-from-the-eighteenth-century-to-the-modern-age-d185506798.html>
- <file:///H:/SYLLABUS%20QP/INTRODUCTION%20TO%20SUBALTERN%20STUDIES/BETWEEN%20SUBALTERNITY%20AND%20INDIGENEITY.pdf>
- http://erp.ddugu.ac.in/Fac_file/PUBLI391@673440.pdf
- http://www.esocialsciences.org/Articles/ShowPDF/A2019912549_19.pf
- <https://www.itu.int/net/wsis/docs/background/themes/development/untouchables-omvedt.pdf>
- <https://egyankosh.ac.in/bitstream/123456789/63567/4/Unit-14.pdf>
- <https://www.pdfdrive.com/caste-conflict-and-ideology-mahatma-jotirao-phule-and-low-caste-protest-in-nineteenth-century-western-india-d159467183.html>
- <http://www.cornellcollege.edu/academic-support-and-advising/studytips/How%20to%20Read%20Closely%20Making%20Sense%20Out%20of%20Novels.shtml>
- https://theses.cz/id/cjtolv/thesis_final.pdf
- <https://www.pdfdrive.com/feminism-and-masculinities-oxford-readings-in-feminism-d184302644.html>
- <https://www.pdfdrive.com/feminism-a-very-short-introduction-d33485348.html>
- <https://www.pdfdrive.com/decolonizing-feminism-transnational-feminism-and-globalization-d196789013.html>
- <https://www.pdfdrive.com/gender-trouble-feminism-and-the-subversion-of-identity-d3606609.html>
- <https://www.pdfdrive.com/aint-i-a-woman-black-women-and-feminism-e158003021.html>

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**University of
Mumbai Syllabus
for
M.A. Honors in English and M.A. Honors with Research in English**

**Course: Elective Group- 4
Course Title: Discourses of Modernity - India and the
World Paper: XIV(A)**

(With effect from the academic year 2022-23)

01	Syllabus-DiscoursesofModernity-IndiaandtheWorld	ElectiveGroup-4
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithResearchinEnglish
ii	CourseCode	HOENG304
iii	CourseTitle	DiscoursesofModernity-IndiaandtheWorld
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination+ InternalEvaluation (60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

**M.A.HoninEnglishandM.A.HonwithResearchinEnglishElecti
veCourses:Paper–XIV(A)**

TitleoftheCourse:DiscoursesofModernity-IndiaandtheWorld

Preamble

This paper is created for students to know and understand in focus not only the literary timelines as the era of modernism or the historical phases like the Modern age but also to make their perceptions clear and interpretatively creative for research, by putting the scattered ideas, works and dimensions of modernity to modernism together. The paper intends to sharply qualify the learners in their thinking and consciousness about modern discourses and the making of such in literature.

Course Objectives: the objectives include:

- To introduce the learner to the gamut of modern methods of reading and interpreting the literary works in discursive consciousness
- To make the students understand the historicity, culture and literature of modern times with the relevance of the theorization of history and culture
- To bring out the significance of locating literary writers and works in their value of modernity in all its varied aspects
- To make the students read and write on the contemporary phases of modernism through the post-modern thinking

Course Outcomes: at the end of the course, the students shall be able:

CO1: To perceive the gamut of modern methods of reading and interpreting the literary works in discursive consciousness

CO2: To understand the historicity, culture and literature of modern times with the relevance of the theorization of history and culture

CO3: To understand the significance of locating literary writers and works in their value of modernity in all its varied aspects

CO4: To read and write on the contemporary phases of modernism through the post-modern thinking

Elective Courses: Paper XIV(A)
Title—Discourses of the Modernity: India and The World

Unit 1: Introduction

- **Modernity to Modernism**—The rise of nationalism, the discourse of Cosmopolitanism, colonization and its responses, defining modernity and alternative modernity in transcultural and transnational contexts, growth of tolerance as a political and social belief, industrialization, rise of mercantilism and capitalism, discovery and colonization of the non-Western world. Theories of modernization and modernity; modernism and understanding modernization with discourses and philosophical discursive semantics, contemporary trends in discourses of modernity, sceptic humanities and multiculturalism.
- **Rise of the City and Urban Literature** along with the alternative discourses as gender studies and queer literature along with socio-linguistic-comparative studies, subaltern studies and translation studies; shades of defining modernity and modernization in India, rise of Nativism, the native consciousness and stages of decolonization in India, decolonization of the liberating nations, indigenous decolonization theory and consequences of decolonization, depression era and lost generation, post-imperialist commonwealth of nations post-world war contexts, neo-colonialism, globalization and contemporary scenario

Unit 2: Theatres—Classic and Experimental (Choose anyone of the following)

- *Saint Joan*—G.B. Shaw and *Sweeney Agonistes*—T.S. Eliot
- *Endgame*—Samuel Beckett and *Victims of Duty*—E. Ionesco
- *Jumpers*—Tom Stoppard and *The Price*—Arthur Miller
- *Caucasian Chalk Circle*—Bertolt Brecht

Unit 3: Fiction to Non-Fiction (Choose anyone of the following)

- *To the Lighthouse*—Virginia Woolf
<https://opentextbc.ca/englishliterature/wp-content/uploads/sites/27/2014/10/To-the-Lighthouse-Etext-Edited.pdf>
- *The Golden Gate*—Vikram Seth
<https://archive.org/details/goldengatenovel00seth>
- *As I Lay Dying*—William Faulkner
<https://archive.org/details/AsILayDyingFullTextWILLIAMFAULKNER/1984%20George%20Orwell%20-%20Copy/page/n49/mode/2up>
- Non-Fiction—*Modernity and its Futures*—Stuart Hall
<https://archive.org/details/modernityitsfutures00unse>
- *Beyond the Pleasure Principle*—S. Freud
https://www.libraryofsocialscience.com/assets/pdf/freud_beyond_the_pleasure

[principle.pdf](#)

Unit4:PoetryandProse(Chooseanyoneofthefollowing)

- T.S.Eliot-*TheWasteLand*
<https://www.poetryfoundation.org/poems/47311/the-waste-land>
- SelectedPoems-JudithWright-*BoraRing*,andDerekWalcott-*RuinsofaGreatHouse*,NissimEzekiel-*Urban*,WoleSoyinka-*IThinkItRains*,MargaretAtwood-*JourneytotheInterior*,KaiserHaq- *PoorManEating*
<https://www.poemotopia.com/judith-wright/bora-ring/><https://www.poemhunter.com/poem/ruins-of-a-great-house/>
<https://allpoetry.com/poem/14330575-Urban-by-Nissim-Ezekiel><https://amrita.edu/course/postcolonial-poetry/><https://www.poeticous.com/margaret-atwood/journey-to-the-interior>
<https://www.poetrynook.com/poem/poor-man-eating>
- *BeingandNothingness*–
JeanPaulSartre<https://yunus.hacettepe.edu.tr/~cin/Being%20And%20Nothingness/Being%20and%20Nothingness%20-%20Sartre.pdf>
- *GenderTrouble:FeminismandtheSubversionofIdentity*–
JudithButlerhttp://lauragonzalez.com/TC/BUTLER_gender_trouble.pdf

TopicsfortheInternalEvaluation(OralPresentationsandWrittenAssignment)

1. TennesseeWilliams-*StreetCarNamedDesire*
<http://jhampton.pbworks.com/w/file/fetch/53101025/Streetcar.pdf>
2. HenrikIbsen-*EnemyofthePeople*
<https://www.gutenberg.org/files/2446/2446-h/2446-h.htm>
3. GirishKarnad-*Yayati*
<https://eportfolios.macaulay.cuny.edu/carroll2012/files/2012/11/Yayati.df>
4. AugustWilson-*Fences*
<http://azactorsacademy.com/uploads/plays/fences.pdf>
5. D.H.Lawrence-*VirginandtheGypsy*
<https://gutenberg.net.au/ebooks03/0301101h.html>
6. KhalidHosseini-*TheKiteRunner*
<https://www.pdfdrive.com/the-kite-runner-d48246107.html>
7. RavindranathTagore-*NationalisminIndia*
<https://mast.queensu.ca/~murty/Tagore-Nationalism-1915.pdf>
8. BhalchandraNemade-*Nativism*
<http://14.139.58.200/ojs/index.php/summerhill/article/view/411/401>
9. PatrickWhite-*Voss*

<https://archive.org/details/voss0000patr>

10. NGugiWaThiongo-*Devil on the Cross*

- <https://www.pdfdrive.com/devil-on-the-cross-d59949061.html>
11. NgugiWaThiongo–*DecolonisingtheMind*
[decolonising-the-mind.pdf](#)
 12. *AgainstAllOdds*–
KishorShantabaiKalehttps://books.google.co.in/books/about/Against_All_Odds.html?id=6cU1AAAAMAAJ
 13. ArunKolatkark-
HeartofRuin<https://www.poemhunter.com/poem/he-art-of-ruin/>
 14. A.K.Ramanujan-*WaterfallsinaBank,River,Snakes,Obituary*
https://ddceutkal.ac.in/Syllabus/MA_English/Paper_20.pdf
 15. EzraPounds’*NotesonTagore*Pages92-94)<https://modjourn.org/issue/bdr459737/>
 16. W.B.Yeats-*Sailing*
toByzantium<https://www.poetryfoundation.org/poems/43291/sailing-to-byzantium>
 17. PoemsofT.S.Eliot–
Hippopotamus,JourneyoftheMagi,HollowmenandTheLoveSongofAlfredJ.Prufrock<https://www.poetryfoundation.org/poetrymagazine/poems/44212/the-love-song-of-j-alfred-prufrock>
 18. PhilipLarkin-
ChurchGoinghttp://cola.calpoly.edu/~pmarchba/TEXTS/POETRY/P_Larkin/1955_ChurchGoing.pdf
 19. DylanThomas-*ARefusaltoMourntheDeath,byFire,ofaChildinLondon*”
<https://poets.org/poem/refusal-mourn-death-fire-child-london>
 20. WaltWhitman-*PassagetoIndia*
<https://www.poetryfoundation.org/poems/50978/a-passage-to-india>

EvaluationPattern:

InternalAssessment(40Marks):

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentation(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

End Examination(60 Marks):

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

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

Recommended Reading

Ahmad, Aijaz: *In Theory* Verso; New Edition July 1994

Bakhtin, M.M. *The Dialogic Imagination: Four Essays*. Michael Holquist. Ed. Texas: University of Texas Press. 2004.

Bhabha, Homi. K. *The Location of Culture*: New York: Routledge. 1994.

Chakraborty, Gayatri Spivak: *Outside the Teaching Machine*, Routledge Classics, 1993.

Colbrook, Claire. *New Literary Histories: New Historicism and Contemporary Criticism*. Manchester, UK: Manchester University Press. 1997.

Das, Sisir Kumar: *A History of Indian Literature*. Sahitya Akademi, 1995.

Vol. 1 1800-1910, Vol. 2: 1911-1956.

Deb, Amiya and Das, Sisir Kumar (eds): *Comparative Literature*. Indian Institute of Advanced Study, Shimla and Allied Publishers, 1989.

Devy, G.N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman. 2002.

Gallagher, Catherine and Stephen Greenblatt. *Practicing New Historicism*. University of Chicago Press. 2001.

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New Delhi: Oxford University Press.

Habib, M.A.R. *Modern Literary Criticism and Theory: A History*. Oxon: Blackwell. 2008.

Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. New Delhi: Sage. 2003.

Routledge, 1995.

L. Pericles, *The Cambridge Introduction to Modernism* Paperback, CUP, 1993.

M. Bradbury, *Modernism: A Guide to European Literature*, 1890-

1930, Penguin, 2021. Mukherjee, T. (ed): *From Periphery to the Centre Stage*. New Delhi:

PrestigeBooks,1998.

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ColonialCosmopolitanism:*AnoteonA.K.Ramenujan'sTheoryandPractice,inIndianLiterature*,no37(2),1994.

Ramakrishna,E.V:*MakingitNew*.Simla:IndianInstituteofAdvancedStudy,Simla,Simla1999.

Selden,Raman.Ed.TheTheoryofCriticism:FromPlatotothePresent.London:Longman,1988.

Sethuraman,V.S.Ed.*ContemporaryCriticism:AnAnthology*.Madras:Macmillan,1989.SimonDur
ing.*FoucaultandLiterature:TowardsaGenealogyofWriting*.London&NewYork:Routledge.199
2.

SmartJohn,*ModernismandAfter,EnglishLiterature1910-1939*,PamelaBickleyPaperback,2008.

Spivak,GayatriChakravorty.*OutsideintheTeachingMachine*.NewYork:Routledge1993.Sturrock,J
.Ed.*StructuralismandSince*.Oxford:OUP,1979.

Vishwanathan,Gauri:*MasksofConquest*,ColumbiaUniversity2014.

Waugh,Patricia.*LiteraryTheoryandCriticism:AnOxfordGuide*.Oxford:OxfordUniversityPress.
2006.

WebSources:

21. DjunaBarnes,*Nightwood*(1936)
22. <https://www.gutenberg.org/files/60904/60904-h/60904-h.htm>
23. ModernIndianLiterature
24. [https://onlinereadfreenovel.com/jean-rhys/page,2,44458-
good_morning_midnight.html](https://onlinereadfreenovel.com/jean-rhys/page,2,44458-good_morning_midnight.html)
25. Gandhiji'scritiqueofmodernityinHindSwaraj
26. <https://www.mkgandhi.org/articles/satishkjain.htm>
27. NationalistrepresentationsoftheMughalstate:TheviewsofTilakandGandhi28.[https:
//journals.sagepub.com/doi/pdf/10.1177/2348448919834791](https://journals.sagepub.com/doi/pdf/10.1177/2348448919834791)
29. MahatmaGandhiandtheNationalistMovementCivilDisobedienceandBeyond
30. <https://ncert.nic.in/ncerts/l/lehs304.pdf>
31. MarxandModernity
32. <https://onlinelibrary.wiley.com/doi/pdf/10.1002/9780470756119.fmatter>
33. ModernismandModernityinRabindranathTagore
34. <file:///C:/Users/Admin/Desktop/modernism%20and%20modernity%20in%20tagore.pdf>
35. NGugiWaThiongo–*WeepNotChild*
36. <https://www.pdfdrive.com/weep-not-child-d200037279.html>

37. The Endless Journey: William Faulkner's *As I Lay Dying* and John Steinbeck's *The Grapes of Wrath*: A Comparative Study <https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=4434&context=theses>
38. Vladimir Nabokov – An Introduction
39. https://www.jstor.org/stable/pdf/1207096.pdf?refreqid=excelsior%3Adea3b64c4e76c0b0613c97e9457d866a&ab_segments=&origin=
40. Tsitsi Dangaremba – Nervous Conditions
41. <https://www.pdfdrive.com/nervous-conditions-d185706053.html>
42. Merle Hodge – Crick Crack Monkey
43. <https://www.bulbsoup.com/lt-crick-crack-monkey.html>
44. Gayatri Chakravorty Spivak – Crossing the Borders
45. <file:///H:/2022%203%20RECENT/SYLLABUS%20TEAM/DISCOURSES%20OF%20MODERNITY/study%20notes%20on%20discourses/Block-8.pdf>
46. <http://web.mnstate.edu/robertsb/380/tradandmodernity.pdf>
47. https://library.oopen.org/bitstream/handle/20.500.12657/32113/9789522228147_tradition_through-REVISED.pdf?sequence=1&isAllowed=y
48. https://www.jstor.org/stable/40871709?seq=1#metadata_info_tab_contents
49. <https://egyankosh.ac.in/bitstream/123456789/67321/1/Block-8.pdf>
50. <https://scholarblogs.emory.edu/poetryandtheworld/files/2017/10/Agh-Shahid-Ali.pdf>
51. <https://www.ideals.illinois.edu/bitstream/handle/2142/101152/NELSON-DISSERTATION-2018.pdf?sequence=1>
52. <https://noggs.typepad.com/tre/postmodern-fiction-in-the-new-millennium.html>
53. <https://opentextbc.ca/indigenizationfrontlineworkers/chapter/decolonization-and-indigenization/>
54. https://library.oopen.org/bitstream/handle/20.500.12657/32113/9789522228147_tradition_through-REVISED.pdf?sequence=1&isAllowed=y
55. <http://web.mnstate.edu/robertsb/380/tradandmodernity.pdf>
56. <https://egyankosh.ac.in/bitstream/123456789/23293/1/Unit-4.pdf>
57. <https://www.jstor.org/stable/40871709?seq=1>
58. <https://egyankosh.ac.in/bitstream/123456789/67321/1/Block-8.pdf>
59. https://orientblackswan.com/media/978-93-86689-16-0_AfterAmnesia.pdf
60. [9789522228147_tradition_through-REVISED.pdf](https://library.oopen.org/bitstream/handle/20.500.12657/32113/9789522228147_tradition_through-REVISED.pdf)

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**University of
Mumbai Syllabus
for
M.A. Honors in English and M.A. Honors with Research in English**

**Course: Elective Group- 4
Course Title: Politics, Ideology and English
Studies Paper: XIV(B)**

(With effect from the academic year 2022-23)

01	Syllabus- Politics,IdeologyandEnglishStudies	ElectiveGroup-4
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithResearchinEnglish
ii	CourseCode	HOENG304
iii	CourseTitle	Politics,IdeologyandEnglishStudies
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination+InternalEvaluation (60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A.Honin English and M.A.Hon with Research in English Elective Courses: Paper –XIV (B)

Title of the Course: Politics, Ideology and English Studies

Preamble

The narrative of English studies, especially, in post-colonial nations such as India has witnessed significant paradigm shifts. It began as a romance with liberal humanist view of English studies that perpetuated cultural hegemonies. However, with the advent of critical theories such as post-structuralism and growing presence of the voices other than that of a heteronormative white male introduced various strategies of revisiting literary works and devising methods of questioning canons. The contemporary scholarship has been pivotal in underlining influence of the intersections of the cultural constructs such as race, class, caste, gender, sexuality in production, promotion, distribution and consumption of literary works. English studies in Indian academia have transitioned from English Literature to Literatures in English. This also opened doors for literature in English translations and newer forms of narratives such as cinema. These paradigmatic shifts not only suggest but demand that the learners be equipped with the ability to engage with literary works so as to identify the politics a text brings along with it and ideology that shapes the narrative. It is with this aim the present course is designed.

Course Objectives:

- To understand the socio-cultural relevance and history/genealogies of English studies in postcolonial times
- To train students in models of political interpretation of representations.
- To facilitate an understanding of how works of art engage with a range of socio-political issues such as capitalism, democracy, freedom, equality, community, oppression, justice, caste, racism, gender and dissent,
- To enable students to understand the relevance of the political and cultural contexts in which literary works are created and received
- To help students develop skills of critical analysis, synthesis and argument through oral and written presentations on the connections between the representation and the reality.

Course Outcomes: The students will be able to:

CO1: Demonstrate an understanding of the socio-cultural relevance of English studies in postcolonial times.

CO2: Identify and critically comment on the political working of a text
CO3: Understand the trappings of a specific discourse/ideology

CO4: Analyse the latent politics or ideology in a literary text by making a careful selection of critical tools

CO5: Assess a given text by exploring its response to hegemonic discourses.

Elective Courses: Paper No. XIV(B) Title– Politics, Ideology and English Studies

Unit1: Critical Considerations

- The Rise of English Studies (Terry Eagleton)
- Political Correctness (Stanley Fish)
- The Politics of Literature and the Literature of Politics (Philips, Deborah)
- Epistemic violence (Michael Foucault)
- Decolonising the Mind (Ngũgĩ wa Thiong'o)
- The Politics of literary postcoloniality (Aijaz Ahmad)

Unit2: Fiction

- J.M. Coetzee's *Foe*

Focus: Reading the text in response to *Robinson Crusoe* from de-colonial perspective

OR

- Monica Ali's *Brick Lane*

Focus: gender and neo-colonial politics of rural Bangladesh and contemporary England

Unit3: Drama

- Shakespeare's *Othello* & the Indian film adaptation *Omkara*

Focus: questions of race and gender as intersecting with the question of colonial oppression, stereotypes and representations of the 'other' and inter-textual adaptations and their ramifications for anglophone classrooms, pedagogy and neo-colonial politics

OR

- Helene Cixous's *Portrait of Dora*

Unit4: Poetry

- Langston Hughes- "I look at the world" / "Kids Who Die"
- Meena Kandasamy- "Ekliavan" / "Traitor"
- Suniti Namjoshi- "As My Love Lay" / "A Quiet Life"

- AghaShahidAli-“TheSeasonofthePlains”/
- YehudaAmichai-“TheDiameteroftheBomb”/
- SylviaPlath:“LadyLazarus”/“Daddy”

Focus:Responseofthesepoemstoidentity,caste/gender/sexual/racepolitics,andresistancetopower.

EvaluationPattern:

InternalAssessment(40Marks):

Sr.No.	Particulars	Marks
1	ClassroomParticipationinactivitiessuchasstudentseminars,student leddiscussions)	10
2.	OralPresentation	10
3	WrittenAssignment(Min2000words)	20

Texts*forInternalAssessment:

1. KiranDesai's*TheInheritanceofLoss*
2. KenSarowiwa's*SozaBoy*
3. AnyselectionfromNuruddinFarah's*BloodintheSunTrilogy*
4. KhaledHosseini-*KiteRunner*
5. GeorgeOrwell-*BurmeseDays*
6. GNDevy-*PaintedWords*
7. Narayan-Kocharetti-*TheArayaWomen*
8. DevanuruMahadev-*Kusumabale*
9. WoleSoyinka-*TheLionandtheJewel*
10. SefiAtta-*TheBadImmigrant*
11. AbdulrazzakGurnah-*Afterlives,TheLastGift,MemoryofDeparture*
12. BabytaiKamble-*ThePrisonsWeBroke*
13. HarperLee-*ToKillaMockingbird*
14. ChimamandaNgoziAdichie-*PurpleHibiscus*
15. NgugiwaThiong'o-*PetalsofBlood*
16. HansdaSowendraShekhar-*TheAdivasiCannotDance*
17. BaburaoBagul-*WhenIHidMyCaste*
18. Selectpoemsfrom*PoisonedBread*
19. SelectpoemsfromWistawaSzymborska's*Map:CollectedPoems*
20. Muddupallani's*RadhikaSantwanam*

21. Select poems from Audre Lorde's *The Collected Poems*
 *The student shall select separate texts for the presentation and assignment.

End Examination (60 Marks):

Evaluation: Semester End Examination Pattern 60 Marks; Hours: 02 Hours

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

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

Recommended Reading

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. London: Verso, 1993.
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- Bhabha, Homi (ed.). *Nation and Narration*. London: Routledge, 1990.
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- Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford: Duke University Press Books, 2012.
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- Viswanathan, Gauri. "An Introduction: Uncommon Genealogies" *Ariel: A Review of International English Literature*. Vol. 31 No. 1-2 (2000): January-April 2000
 Orfall, Blair.

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**University of
Mumbai Syllabus
for
M.A. Honors in English and M.A. Honors with Research in English**

**Course: Elective Group-
4 Course Title: English Language Teaching
Paper: XIV(C)**

(With effect from the academic year 2022-23)

01	Syllabus-EnglishLanguageTeaching	ElectiveGroup-4
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithResearchinEnglish
ii	CourseCode	HOENG304
iii	CourseTitle	EnglishLanguageTeaching
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination+ InternalEvaluation (60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

**M.A.HoninEnglishandM.A.HonwithResearchinEnglishElecti
veCourses:Paper–No.XIV(C)
TitleoftheCourse:EnglishLanguageTeaching**

Preamble:

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

Course Objectives:

- To familiarize learners with different theoretical aspects of language acquisition/learning
- To enable learners to critically evaluate language course or pedagogical practice in light of the theories
- To introduce key approaches, methods and techniques of teaching Language with focus on English as a second/foreign language
- To encourage learners to customize/develop appropriate language teaching material
- To enable learners to understand the fundamental concepts of curriculum/syllabus design and types of language syllabus
- To prepare learners to evaluate a variety of language syllabuses/courses
- To engage learners in developing a critical understanding of language assessment
- To develop readiness among learners to evaluate and design a variety of language assessment.

Course Outcomes:

On the successful completion of the course, the learners will be able to:

CO1: Demonstrate an understanding of different theoretical aspects of language acquisition/learning

CO2: Evaluate a sample of a language course/teaching in light of the theories discussed. CO3: Explain key approaches, methods and techniques of teaching language with focus on English as a second/foreign language

CO4: Develop teaching learner and learning appropriate material based on the approaches/methods studied.

CO5: Illustrate a comprehensive understanding of the fundamental concepts of Curriculum and types of language syllabus

CO6: Critically evaluate various types/formats of

language assessment CO7: Customize/Design/develop teaching content/ language

gesyllabus/test

Elective Courses: Paper No. XIV(C) Title – English Language Teaching

Unit 1: Theories of Language Learning/Acquisition

- First and Second Language Acquisition
- Language Acquisition Theories:
 - Behaviourism
 - Cognitivism
 - Nativism (Mentalist/Innatist/Linguistic)
 - Social Interactionism
- Second Language Acquisition Theories and Models
 - Stephen Krashen's Monitor Theory,
 - Larry Selinker's Interlanguage Theories,
 - John Schumann's Acculturation Model,
 - John Anderson: Adaptive Control of Thought Model (ACT)
- Multiple Intelligence Theory and Foreign Language Learning

Unit 2: Language Learning- Nature, Approaches and Methods

- Approaches
 - Structural Approach, Functional-notional Approach, Natural Approach
 - Communicative Approach Language Teaching
 - Alternate approaches: Suggestopedia, the Lexical approach
 - Multilingual Approach
- Methods:
 - Direct Method, Audio-lingual method, Total Physical response, Bilingual method
- Techniques-
 - Teaching language through Literature:
 - Multimedia and Technology Assisted Language Learning (TELL)
 - Teaching of vocabulary and grammar

Unit 3: Language Curriculum and Syllabus

- Concept of language curriculum and syllabus
 - Types of language syllabus
 - Reviewing and Comparing a Syllabus*
 - Error Analysis and designing a bridge/remedial course*
- Types of English Language Courses
 - General English courses,
 - English for academic purposes
 - English for specific purposes
 - Online language courses*

Unit4:LanguageAssessment

- PurposeofAssessment
 - WashbackEffect
- MappingAssessmenttoLearningOutcomesandBloom’sTaxonomy
 - DifferencebetweenAssessment,EvaluationandTesting:
 - TypesofAssessment:FormativeandSummative
 - AssessmentasLearning,AssessmentforLearningandAssessmentofLearning
 - TypesofTests:SubjectiveversusObjective
- DesigningAssessmentandFeedback
 - TechnologyAssistedLanguageTesting

***To be evaluated only through**

internal assessment. Evaluation Pattern:

Internal Assessment(40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation Viva Voce	05 05
3	Written Assignment (Min 2000 words)	20

Topics for Internal assessment:

1. Analyse a school textbook of any grade for language teaching activities as given in the book.
2. Design and demonstrate language teaching activities to teach a specific skill for a constructivist classroom session.
3. Design and demonstrate holistic/integrated language teaching activities for a constructivist classroom session.
4. Design and demonstrate language teaching activities based on an authentic teaching learning materials
5. Design and demonstrate use of material for teaching/developing LSR
W/Vocabulary/Grammar
6. Demonstrate use of a literary piece to teach a language concept mapping to learning taxonomy
7. Use Assessment as Teaching to teach a language concept (Vocabulary, Grammar, Integrated Skills).

Beside the suggested topics, students in consultation with the teacher can choose relevant topics that involve interviews, surveys, field study, workshops for the assignment.

End Examination (60 Marks):

Evaluation: Semester End Examination Pattern 60 Marks; Hours: 02 Hours

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

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

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

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

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

Recommended Reading:

- Bassnet, S. and Peter Grundy. *Language Through Literature: Creative Language Teaching Through Literature*. London: Longman, 1993.
- Celce-Murcia, Marianne and Sharon Hills. *Techniques and Resources in Teaching Grammar*. Oxford: Oxford University Press, 1988.
- Chapelle, Carol. *Utilizing Technology in Language Assessment*. In: Hornberger N.H. (eds) *Encyclopedia of Language and Education*. Springer, Boston, MA, 2008. https://doi.org/10.1007/978-0-387-30424-3_172
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- Kudchedkar, Shirin. *Readings in English Language Teaching in India*. Chennai: Orient Longman Pvt Ltd., 2002.
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- Nation, Paul and Jonathan Newton. *Teaching ESL/EFL Listening and Speaking*. New York: Routledge, 2009.
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- Uschi, Felix. Ed. "Language Learning Online: Towards Best Practice" in *Language Learning and Language Technology Series*. Lisse: Swets and Zeitlinger Publishers, 2003.

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Jack Richards Site: <https://www.professorjackrichards.com/assessment-and-evaluation/>

Shannon Sauro, Carol A. Chapelle, Toward Language-technocultural Competence, *The Handbook of Technology and Second Language Teaching and Learning*, 2017. DOI 10.1002/9781118914069.

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Technologies for Language Testing https://www.ets.org/research/policy_research_reports/publications/report/1997/ichr

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MOOC References

Assessment for Learning https://www.tissx.tiss.edu/courses/course-v1:TISX-COOL+AFL01+2020_AFL_EN_01/about

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**University of
Mumbai Syllabus
for
M.A. Honors in English and M.A. Honors with Research in English**

**Course: Elective Group -
5 Course Title: American Literature**

Paper: XV(A)

(With effect from the Academic Year 2022-23)

01	Syllabus-AmericanLiterature	ElectiveGroup-5
i	NameoftheProgram	M.A.HoninEnglishandM.A.Hon withResearchinEnglish
ii	CourseCode	HOENG305
iii	CourseTitle	AmericanLiterature
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination+Internal Evaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

MA Honours & Honours with Research in English Semester III Elective

Course: Paper– No.XV(A)

Title of the Course: American Literature

Preamble:

America has emerged as a multi-cultural, multi-ethnic country with the emphasis on the individual freedom of her citizen that has resulted in not only making her a world-power with material prosperity but also in various fine arts including music, painting, film, and literature. American Literature has become one of the most sought-after courses in an academic field all over the world due to its richness in content, experiments with the style and techniques of writing, and immense output in all the major literary genres like poetry, drama, and fiction. It is in this context that the present course will enable the learner to study American literature and undertake research on its various aspects.

Course Objectives:

- To trace the beginning and development of American Literature
- To understand literary concepts and trends peculiar to American literature
- To grasp the socio-cultural and economic conditions that influenced American literature
- To train the student to undertake research in American literature

Course Outcomes:

After completing the course, students will:

CO1: be familiar with various stages of development in American literature studies
CO2: be acquainted with literary concepts and trends peculiar to American literature

CO3: grasp the socio-

cultural and economic conditions that influenced American literature
CO4: They will be able to undertake research in American literature.

**Elective Course: Paper–
No. XV (A) Title of the Course: American Literature**

UNIT 1: Background

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

Unit 2– Poetry

- Sylvia Plath-

"The Applicant", "Lady Lazarus", "Letter in November", "The Rival", "Daddy",
"The Hanging Man"

OR

- Ted Hughes– "Telegraph Wires", "The Martyrdom of Bishop Farrar", "King of Carrion", "Night-Ride on Ariel", "Pike", "Snowdrop"

Unit 3– Fiction

- Ernest Hemingway, *A Farewell to Arms*

OR

- John Steinbeck, *Of Mice and Men*

Unit 4– Drama

- Tennessee Williams, *Candle to the Sun*

OR

- August Wilson, *Fences*

Texts for Internal Assessment and Classroom Discussion:

1. Selected Poetry of Walt Whitman
2. Selected Poetry of Ralph Waldo Emerson
3. Selected Poems of Amiri Baraka
4. Selected Poems of Langston Hughes
5. Selected Poems of Natalie Diaz

6. Selected Poems of A.E. Stallings
7. Mark Twain, *The Adventures of Tom Sawyer*,

8. RalphEllison,Juneteenth
9. AliceWalker,*TheTempleofMyFamiliar*
10. ToniMorrison, *.GodHelptheChild*
11. TennesseeWilliams, *IRiseinFlame, CriedthePhoenix*
12. EdwardAlbee, *MeMyselfandI*
13. ArthurMiller, *SomeKindofLoveStory*
14. JamesBaldwin, *AnotherCountry*
15. RichardWright, *TheManWhoLivedUnderground*
16. PaulBeatty, *TheSellout*
17. PearlCleage, *WhatLooksLikeCrazyonanOrdinaryDay*
18. MigdaliaCruz, *DreamsofHome*
19. DerekAhonen, *ThePiedPipersoftheLowerEastSide*
20. LisaAlther, *OriginalSins*
21. DavidArmand, *ThePugilist'sWife*
22. AprilBernard, *Romanticism:Poems.*

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**University of
Mumbai Syllabus
for
M.A. Honors in English and M.A. Honors with Research in English**

**Course: Elective Group –
5 Course Title: Australian Literature
Paper: XV(B)**

(With effect from the academic year 2022-23)

01	SyllabusE-AustralianLiterature	ElectiveGroup-5
i	NameoftheProgram	M.A.HoninEnglishandM.A.Hon withResearchinEnglish
ii	CourseCode	HOENG305
iii	CourseTitle	AustralianLiterature
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination+Internal Evaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

**M.A.HoninEnglishandM.A.HonwithResearchinEnglishElecti
veGroup–5 Courses:Paper–XV(B)
TitleoftheCourse:AustralianLiterature**

Preamble:

Preamble: This course aims at making the students understand the complex situation of founding a settler colony so far from England and in such ignorance of land. It also attempts to see how the earliest literature reproduced was more English in character than Australian. It further strives to look at convict identity, Aboriginal resistance, racial discrimination, stolen children, disintegration of families through the literature that came in the early nineteenth century and thereafter.

Course Objectives:

- To enable students to understand the convict identity and early settlement of Australia
- To make students learn about the Aboriginal people of Australia and early conflicts with the settlers
- To enhance their empathy for the Indigenous population and the victims of the policy of stolen generations
- To enable students to understand the issues of multicultural identity, and the pitfalls of gender, race, and class discrimination

Course Outcomes:

CO1: Students shall be in a better position to show Britain's harsh treatment of its own citizens as convicts

CO2: Students will be able to understand in a lucid way the concept of terra nullius and the natives' rightful claim to land

CO3: They will be able to empathize with the Aboriginal cause and the pain of stolen children and their parents

CO4: Students will realize how important it is to have a multicultural nation and how it may add to peaceful coexistence

Semester:III–Paper-XIII(B)
Title of the paper–Australian Literature

Background and Texts for Detailed Study UN

IT1: Background Themes and Issues

Australia as a Penal Colony

Early Settlers and Convict Identity Discovery

of Gold

White Australia Policy

Multiculturalism, Reconciliation, The Sorry Speech

UNIT2: Fiction

Kate Grenville, *The Secret River*

OR

Richard Flanagan, *The Sound of One Hand Clapping*

UNIT3: Drama/Life Writing

Jack Davis, *No Sugar*

OR

Doris Kartinyeri, *Kick the Tin*

UNIT4: Selections from 3 Australian Poets (The teacher will select the poet to be taught) Judith Wright- “Bora Ring”

Jack Davis–

“Aboriginal Australia” Dorothea Mackellar–

“My Country”

A.B. Paterson– “Waltzing Matilda”

Texts for Internal Assessment and Classroom Discussion:

1. Christina Stead, *The Man who Loved Children*
2. Sally Morgan, *My Place*
3. Ruth Park, *Harpin the South*
4. Patrick White, *Voss* OR *The Tree of Man*
5. Kevin Gilbert, *The Cherry-Pickers* OR *Gerry Bostock, Here come the Niggers*
6. Peter Carey, *Oscar and Lucinda* OR *The True History of the Kelly Gang*
7. Doris Pilkington, *Nugi Garimara, Follow the Rabbit Proof Fence*
8. Jack Davis, *The Dreamers*

9. Louis Nowra, *Inside the Island*
10. David Malouf, *Remembering Babylon* OR *The Great World*

11. Selected poemsofLesMurray
12. SelectedpoemsofJohnTranter
13. JimmyChiandKuckles,BranNueDae
14. ShaunTan,TheArrivalORTheLostThing
15. AnnaFunder,Stasiland
16. Hsu-MingTeo,LoveandVertigoORBehindtheMoon
17. HanieRayson'sTwoBrothers
18. LibbyGleeson'sMahtab'sStory
19. NamLe's "TheBoat"
20. BringingThemHome(Atleastfourpersonaltestimoniestovalidatenativeexperience)

EvaluationPattern:

InternalAssessment(40Marks):

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentation(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

EndExamination(60Marks):

Evaluation:SemesterEndExaminationPattern	60Marks	Hours:02Hours
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TheEndExaminationfor60markswillhave4questions(withinternalchoice)of15markseach:

Essay(any1outof2)(onUnit1)

Essay(any1outof2)(onUnit2)

Essay(any1outof2)(onUnit3)

Essay(any1outof2)(onUnit4)

RecommendedReading

Webby,Elizabeth.*The Cambridge Companion to Australian Literature*. Ed.CambridgeUP,2000.

Sabbioni,Jennifer,Kay Schaffer

andSidonieSmith.Eds.*IndigenousAustralianVoices: A Reader*. RutgersUP,1998.

Casey,Maryrose. *Creating Contemporary Frames: Indigenous Theatre(1967-1990)*. QueenslandUP,2004.

- Flanagan, Richard. *The Sound of One Hand Clapping*. Vintage, 2016.
- Shoemaker, Adam. *Black Words, White Page*. Queensland University Press, 1989.
- Gleeson, Libby. *Mahtab's Story*. Allen & Unwin Children's Books, 2008.
- Hughes, Robert. *The Fatal Shore*. Vintage, 1988.
- Human Rights and Equal Opportunities Commission. *Bringing Them Home*. Commonwealth of Australia, 1997.
- Birns, Nicholas and Rebecca McNeer. (eds.). *A Companion to Australian Literature since 1900*. New York: Camden House, 2007.
- Bradford, Clare. *Reading Race: Aboriginality in Australian Children's Literature*. Melbourne: Melbourne University Publishing, 2001.
- Callahan, David. (ed.). *Contemporary Issues in Australian Literature*. London: Frank Cass Publishers, 2002.
- Dixon, Robert. *Writing the Colonial Adventure: Race, Gender and Nation in Anglo-Australian popular Fiction, 1875-1914*. Cambridge: Cambridge University Press, 1995.
- Dodgeson-
- Katiyo, Pauline and Gina Visker. (eds.). *Rites of passage in Postcolonial Women's Writing*. Amsterdam & New York: Rodopi, 2010.
- Gelder, Ken and Paul Salzman. *After the Celebration: Australian Fiction: 1989-2007*. Melbourne: Melbourne University Press, 2009.
- Huggan, Graham. *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford: Oxford University Press, 2007.
- Jayasuriya, Laksiri. *Transforming a 'White Australia': Issues of racism and Immigration*. New Delhi: SSS Publications, 2012.
- Kramer, Leonie J. B. and Adrian Mitchell. (eds.). *The Oxford History of Australian Literature*. Oxford: Oxford University Press, 1981.
- O'Reilly, Nathaniel. (ed.). *Postcolonial Issues in Australian Literature*. Amherst, NY: Cambria Press, 2010.
- Pierce, Peter. *The Cambridge History of Australian Literature*. Cambridge: Cambridge University Press, 2009.
- Ravenscroft, Alison. *The Postcolonial Eye: White Australian Desire and the Visual Field of Race*. Ashgate Publishing, 2013.

Sarangi, Jaydeep and Binod Mishra. (eds.). Explorations in Australian Literature. New Delhi: Sarup and Sons, 2006.

Sarwal, Amit and Reema Sarwal. (eds.). Creative Nation: Australian Cinema and Cultural Studies Reader. New Delhi: SSS Publishers, 2009.

Sarwal, Amit and Reema Sarwal. (eds.). Reading Down Under: Australian Literary Studies reader. New Delhi: SSS Publications, 2009.

Wallace-

Crabbe, Chris. (ed.). Imagining Australia: Literature and Culture in the New New World. Harvard: Harvard University Committee on Australian Studies, 2004.

Webby, Elizabeth. (ed.). The Cambridge Companion to Australian Literature. Cambridge: Cambridge University Press, 2000.

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

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committee: Dr Rajesh Karankal-

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Central University of Himachal Pradesh, Dh

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**University of
Mumbai Syllabus
for
M.A. Honors in English and M.A. Honors with Research in English**

**Course: Elective Group-5
Course Title:
Canadian Literature in English Paper: XV(C)**

(With effect from the academic year 2022-23)

01	Syllabus-CanadianLiteraturein English	ElectiveGroup-5
i	NameoftheProgram	M.A.HoninEnglishandM.A.Hon withResearchinEnglish
ii	CourseCode	HOENG305
iii	CourseTitle	CanadianLiteratureinEnglish
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination+Internal Evaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A. Hon in English and M.A. Hon with Research in English Elective Group – 5 Courses: Paper – XV(C)
Title of the Course: Canadian Literature in English

Preamble:

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

Course Objectives:

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

Course Outcomes:

CO1: Students will demonstrate an understanding of the colonial and postcolonial experience in Canada.

CO2: Students will demonstrate an understanding of the Canadian response to the land in the works of writers from diverse cultural backgrounds.

CO3: Students will be able to read critically the racial politics in Quebecois literature. CO4: Students will demonstrate an understanding of the interplay of gender, race and class in the works of writers belonging to ethnic minorities in Canada.

CO5: Students will demonstrate the ability of exploring the subversive strategies in Indigenous Canadian literature through writing and classroom discussions.

Semester: III Courses: Paper XV (C) Title – Canadian Literature in English

UNIT 1: Background Themes and Issues

Nationhood and National Identity
The Canadian “Geophysical Imagination”

OR

Idea of Landscape/Concept of Prairies
The Anglophone Francophone divide/French Canadian Voice
Great Canadian Quest/Search for Identity
Representation of South Asian Canadian Writers
Resurgence of First Nations voices and Ethnicity

UNIT 2: Fiction

Margaret Laurence, *The Diviners*

OR

Alice Munroe, *Dear Life*

UNIT 3: Drama

Tomson Highway, *Dry Lips Oughta Move to Kapuskasing* (Native Canadian)

OR

Michel Tremblay *Les Belles-sœurs* (French Canadian)

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

- Orpingalik, ‘My Breath’.
- Margaret Atwood, ‘The Animals in that Country’
- Daniel David Moses, ‘Inukshuk’
- Earle Birney, ‘The Bear on the Delhi Road’
- Irving Layton, ‘The Bull Calf’
- Robert Heyman, ‘The Pleasant Life in Newfoundland’
- G.D. Roberts ‘Tantramar Revisited’ by Charles
- W.W. E. Ross ‘If Ice’

The above poems are available in:

1. Margaret Atwood (ed) *The New Oxford Book of Canadian Verse in English* Toronto: Oxford University Press, 1982
2. Daniel David Moses, Terry Goldie, *An Anthology of Canadian Native Literature in English*, Oxford University Press, 1998.

Texts for Internal Assessment and Classroom Discussion

1. Roch Carrier, *La Guerre, Yes Sir*
2. Margaret Laurence, *The Stone Angel*
3. Marie-Claire Blais, *Mad Shadows*
4. Jeannette Armstrong, *Whispering in Shadows*
5. Thomas King, *Green Grass Running Water*
6. George Ryga, *The Ecstasy of Rita Joe*
7. Shani Mootoo, *He Drown She in the Sea*
8. Sharon Pollock, *Blood Relations*
9. Alice Munro, *Too Much Happiness*
10. Marlene Nourbese Philip, *She Tries Her Tongue, Her Silence Softly Breaks*
11. Tomson Highway, *Dry Lips Oughta Move to Kapuskasing*
12. Larissa Lai, *Salt Fish Girl*
13. Michael Ondaatje, *Running in the Family*
14. Jeannette Armstrong, *Slash*
15. Thomas King, *One Good Story, That One*
16. Tomson Highway, *The Rez Sisters*
17. Sara Jeanette Duncan, *The Imperialists*
18. Aritha Van Herk, *No Fixed Address: An Amorous Journey*

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

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation (10 Minutes)	10
3	Written Assignment (Min 2000 words)	20

End Examination (60 Marks):

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

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

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

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

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

Recommended Reading

Armstrong, Jeannette. (ed.). *Looking at the Words of four People: First Nations Analysis of Literature*. Pe
 ntion: Theytus Books, 1993.

Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: Anansi Press, 1982.

- Godard, Barbara. *Collaboration in the Feminine: Writings on Women and Culture from 'Tessera'* (ed.). Toronto: Second Story Press, 1994.
- Howells, Coral Ann. *Private and Fictional Worlds: Canadian Women Novelists of the 1970s and 1980s*. London: Methuen, 1980.
- Kudchedkar, Shirin. *Postmodernism and Feminism: Canadian Contexts*. (ed.). New Delhi: Pencraft, 1995.
- Hutcheon, Linda. *Double-Talking: Essays on Verbal and Visual Ironies in Contemporary Canadian Art and Literature*. (ed.). Toronto: ECW Press, 1992.
- Lee, Sky, Lee Maracle, Daphne Marlatt and Betsy Warland. *Telling It: Women and Language across Cultures*. Vancouver: Press Gang, 1990.
- Lutz, Hartmut and Coomi S. Vevaina. *Connections: Non-Native Responses to Native Canadian Literature*. (eds.). New Delhi: Creative Books, 2003.
- Mukherjee, Arun. *Towards an Aesthetic of Opposition*. Toronto: William Wallace, 1988.
- Neuman, Shirley and Smaro Kambourelli. (eds.). *Amazing Space: Writing Canadian Women Writing*. Edmonton: Longspeer and NeWest Press, 1986.
- Philip, M. Nourbese. *A Genealogy of Resistance and other Essays*. Toronto: McClelland Press, 1997.
- Scheier, Libby et al. *Language in Her Eye: Views on Writing and Gender by Canadian Women Writing in English*. (eds.). Toronto: Coach House, 1990.
- Vevaina, Coomi and Barbara Goddard. (eds.). *Intersections: Issues of Race and Gender in Canadian Women's Writing*. New Delhi: Creative, 1996.
- Williamson, Janice. *Sounding Difference: Conversations with Seventeen Canadian Women Writers*. Toronto: University of Toronto Press, 1993.

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

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The Maharaja Sayajirao University of Baroda Vadodra, Gujarat-390002

**M.A.HonoursandHonourswithResearchinEnglishSeme
sterIV**

Sr.No.	PaperNo.	NameofthePaper
OptionalCourses		
AbilityEnhancementCourses(Any01fromthefollowingGroup)		
1	XVI(A)HOENG 401	TraininginTranslationSkills(English–Marathi-Hindi)
	XVI(B)HOENG4 01	CreativeWriting
	XVI(C)HOENG4 01	E-ContentandInstructionalDesigninEnglish
	XVI(D)HOENG 401	IntroductiontoMedia
Interdisciplinary/CrossDisciplinaryCourse(Any01fromthefollowingGroup)		
2	XVII(A)HOENG 402	LiteratureandPhilosophy
	XVII(B)HOENG 402	IntroductiontoIndianAesthetics
	XVII(C)HOENG 402	QueerStudiesinIndia
	XVII(D)HOENG 402	RediscoveryofIndianCulturethroughLiterature
ProjectBasedCourse		
3	XVIIIHOENG4 03	Project(ForM.A.Honours)
		Dissertation(ForM.A.HonourswithResearch)

**University of
MumbaiSyllabus
for
M.A. Honours in English and M.A. Honours with Research
inEnglish**

Course:AbilityEnhancementCourseCourse

Title: Training in Translation

Skills(English–Marathi-Hindi)

Paper:-XVI(A)

(Witheffectfromtheacademicyear2022-23)

01	Syllabus- TraininginTranslationSkills(English–Marathi-Hindi)	AbilityEnhancementCourse
i	NameoftheProgram	M.A.HonoursinEnglishandM.A.HonourswithResearchinEnglish
ii	CourseCode	HOENG401
iii	CourseTitle	TraininginTranslationSkills(English–Marathi-Hindi)
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination+ InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A.HonoursandM.A.HonourswithResearchinEnglishAbilityEnha

ncementCourses:Paper–No.-XVI(A)

TitleoftheCourse:TraininginTranslationSkills

(English–Marathi-Hindi)

Preamble

As mentioned by Sujit Mukherjee, 'we have been practising translation for a long time without giving it such a name or style'. Translation has become a necessary part of daily lives in India in day-to-day conversations. Further, literary compositions began to be recomposed by telling or retelling or writing in Indian and Western languages. The present course aims to highlight and bring out the significance of translation and its practices from local Indian languages like Marathi and Hindi into English and the other way. This selection is comprehensive in a sense to provide briefly, the growth and functionality of translation in India, with the purpose of producing competent translators.

Course Objectives:

The learners in this course are expected to:

- Know about translation practices from Hindi and Marathi into English
- Understand, read and appreciate translation as a product
- Understand translation as a multi-cultural process in linguistic context
- Understand the structural impact on cultural translations
- Know about the relative significance of Bhasha literatures in India

Course Outcomes:

At the end of the course students will be able to

- Understand, read and appreciate translation
- Estimate the paradigm shifts in translation in India
- Understand the evolution of translation in India
- Understand the trilingual functions of language in translation, especially Hindi, Marathi and English

Semester:IV
Ability Enhancement Courses: Paper-XVI(A)

Title – Training in Translation Skills (English – Marathi -

Hindi) Unit One: Introduction

- **Significance of Translation** and Multilingualism, the present scenario of translation in Education and academics, growing scope of translation in industrial and legal spheres and the multi-faceted work of translation going on in media, films, adaptation and theatrical shows, entertainment industry and translation, machine translation and digital India with transliteration online and translation in all areas of work and trade
- **Nature of Translation** as a Process of transfer – linguistic, cultural, semantic, semiotic and structural and functional types of translation as reporting, adaptation and subtitling, Steps in translation – word-replacement, stylistic and metaphorical modes of translation, free versus faithful translation, fallacies about accuracy in translation, zero translatability or limits of translation, scope of addition, omission and transcreation, literary and non-literary translation
- **Pragmatics of Translation** as a Political Act, as an art of Interpretation and as a restructured Reproduction; the Socio-linguistic, Semantic and Stylistic Concerns in Translation, Translation Policies – Language Competence, Code-Shifting and Cultural Relativism, Textuality and Authorial Vision, Domestication, Foreignization, Localization and Contextualization

Unit Two: Translating Poetry

- Types of Meanings, Semantic Base, Problem of Form, Shift of Expressions, Issues and Problems of Rhetoric and Meters in Poetry, Multiple Techniques in Translating Poetry including Deviation, Recreation, Glossary, Transliteration and Word-Formation

Texts for Observation: Choose **any two** of the following –

- *Prison Days and Other Poems* – Agye, S.H. Vatsyayan, Penguin Random House, 1946
- Any two poems from the edition Arjun Dangle (ed.). *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient Longman, 1992.
- *The Wheel* by Vinda Karandikar and V.V. Shirwadkar, *Sir*, translated in from Marathi

https://www.poemhunter.com/i/ebooks/pdf/vinda_karandikar_2012_9.pdf
<https://mydesirelines.tumblr.com/post/45260022559/kavita-poem-one-of-the-best-poem-by-my>

- ExcerptsofMarathipoemsofArunKolatkarttranslatedbyArvindKMehrotra,<https://www.cse.iitk.ac.in/users/amit/books/kolatkart-2011-collected-poems-in.html>

UnitThree:TranslatingofFiction/Prose

- StylisticFeatures, World-view ofthe author, textuality,thematic agenda, elements ofthegenre,grammaticalandrhetoricnuancesandchallengesintranslatingproseorfiction,observingthelanguageofproseandfictionongrammaticallevel,syntacticandsemanticlevels,transcreationandtransliterationastoolsalongwiththeuseoflexicon,phonologyandverbalequivalence

TextstoObserve:Choose**anyone**ofthefollowing–

- *IntheAfternoonofTime:AnAutobiography*,byHarivanshRaiBachchanhttp://www.columbia.edu/itc/mealac/pritchett/00urduhindilinks/workshop2016/txt_bachchan_snell.pdf
- *YouAskItell*,thetranslationofHansaWadkar’s*SangtyeAika*
<https://zubaanbooks.com/shop/you-ask-so-i-tell/>
- *Jagadamba–TheKasturbaStory–*
 RamdasBhatkal<https://www.mkgandhi.org/ebks/engaging-with-the-Mahatma.pdf>
- *TheBattleRoyale(Kurukshetra)*
 RamdhariSinghDinkarhttps://www.academia.edu/39956738/The_KURUKSHETRA_of_R%C4%81mdh%C4%81r%C4%AB_Singh_Dinkar

UnitFour: TranslatingDramas,TheatricalPiecesandFilmAdaptations

Learningthetechniquesofdialogictranslation,useofusageandcolloquialismintranslatingdramas,one

-
 actplays,monologuesorsoliloquies,theatricaldevicesandpropsintranslation,freedomofthetranslatorandthedirectorintheatricalpiecesandperformances,useofsoundandlengthofutterancesinsubtitlesandtechniquesoffilmadaptationslikeplot,sub-plot,conceptualremakes,mixingandreversals

TextstoObserve:Choose**anyone**ofthefollowing–

- *GhasiramKotwal–VijayTendulkar*,English,HindiandMarathiVersions
- *Kirwan*byPremanandGazvi–MarathiandEnglishVersions
- *Hayavadana–GirishKarnad*,English,HindiandMarathiVersions
- *TheGreatSwansofTheWaves–MohanRakesh*,–
*LahronkeRajhans*EnglishandHindiVersions

EvaluationPattern:**InternalAssessment(40Marks):**

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentation(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

EndExamination(60Marks):

Evaluation:SemesterEndExaminationPattern	60Marks	Hours:02Hours
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TheEndExaminationfor60markswillhave4questions(withinternalchoice)of15markseach:

1. Essay(any1outof2)(onUnit1)
2. Essay(any1outof2)(onUnit2)
3. Essay(any1outof2)(onUnit3)
4. Essay(any1outof2)(onUnit4)

TopicsforInternalAssignmentandPresentation:Studentscanchooseanytwotasksfromthefollowinglist-Analysethetranslationof–

- AnyfivepoemsofKabirinEnglish<https://www.best-poems.net/kabir/index.html>
- DeviMaitreyi,*ItDoesnotDie*,translationofNaHanyate
- *HouseofWine*,(*Madhushala*)HarivanshraiBachchanhttp://www.columbia.edu/itc/mealac/pritchett/00urduhindilinks/workshop201/txt_madhushala_eng.pdf
- *HalfwayHouse*(*AdheAdhure*)byMohanRakesh<https://survivingbaenglish.wordpress.com/%E2%80%9Chalfway-house%E2%80%9D-by-mohan-rakesh/>
- IndiraGoswami,*AnUnfinishedAutobiography*<https://www.sapnaonline.com/books/unfinished-autobiography-indira-goswami-8120724283-9788120724280>
- *Insider*,16MarathiPoets,(Chooseanytwopoets,fivepoems)Golden-pagePublishingInitiative,2021
<https://www.amazon.in/16-Insider-Hemant-GovindJoglekar/dp/8194200431>
- *MysticSongsofMeera–withTransliterationandTranslation*
- <https://www.exoticindiaart.com/book/details/mystic-songs-of-meera-with-english-transliteration-and-translation-idf197>RanjitDesai’s*Karna*,
- *TheGreatWarrior*,translated byVikrantPande<https://harpercollins.co.in/karna-the-great-warrior-by-ranjit-desai-translated-by-vikrant-pandey/>
- ShahRameshchandra,*Poorvapara–BeforeandAfter*

- *The Age of Darkness* – translation of Dharmaveer Bharti's *Andha Yug* by Ashok Bhalla, 2010
<https://uhpress.hawaii.edu/title/andha-yug-the-age-of-darkness/>
- *The Revenue Stamp* by Amrita Pritam – Rasidi Ticket Hindi and English Versions <https://www.literaryladiesguide.com/book-reviews/the-revenue-stamp-an-autobiography-by-amrita-pritam/>
- Translation of Shakespearean plays by Rangeya Raghav <https://www.rangeyaraghava.com/translation.html>
- Translate a short passage from any self-narrative story, novel or play in Marathi or Hindi language to English / Translate a short passage from any non-literary text of your choice in English to Marathi or Hindi.
- Translate a review of any Indian film in Hindi or Marathi to English and comment on the experience of translating that / Translate a short poem, haiku, ghazal or doha, lyric or song from the Marathi or Hindi to English and write on the cultural reflection in that / Make a list of cultural proverbs and comment on their semantic value.
- Translate any song or nursery rhyme from any Indian language into English / Translate any news item or report of an incident into English from any Indian language / Translate one of the scenes of any play from Hindi or Marathi drama, into English or from English play to Marathi or Hindi.
- Choose any story from Marathi or Hindi writer and translate into English / Translate a few short feminist poems from English into any Indian language / Translation of a literary write-up / Translation of a book review, an interview or an editorial / Translation of a film review / drama review / Translation of a Legal document / circular or office order with administrative dictation

Recommended Reading

- Baker, Mona, ed. *The Routledge Encyclopedia of Translation Studies*, London: Routledge, 1998.
- Bassnett, Susan-McGuire: *Translation Studies*. Methun/Routledge, 1980.
- Bassnett, Susan-McGuire and Andre Lefevere (eds): *Translation, History and Culture*. Pinter Publishers, 1990
- Bush, Peter and Kirsten Malmkjaer (eds): *Rimbaud's Rainbow: Paper on Literary Translation*. John Benjamins, 1998.
- Cape, Jonathan: *The Art of Translation* Theodore Savory, 1957.
- Gaddis, Rose Marilyn: *Translation and Literary Criticism Translation as an analysis*. St Jerome, Manchester, 1997.
- Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993.
- Kelly, Louis: *The True Interpreter – A History of Translation Theory and Practice in the West*, New York 1982

- Lakshmi, H(ed): *Problems of Translation*. Hyderabad: Booklinks Corporation 1993.
- Mukherjee, Sujit. *Translation as Discovery*. Orient Longman, 1994.
- Mukherjee, Tutan(ed): *From Periphery to the Centre Stage*. New Delhi: Prestige Books, 1998.
- Niranjana, Tejaswini: *Sitting Translations: History, Post Structuralism and Colonial Context*. University of California Press, 1992.
- Remembering Ramanujan: *On the Art of Translation*, Special issue Indian Literature, 162, 1994
- Sarang, Vilas: *The Stylistics of literary Translation*. University of Mumbai Publication, 1988.
- Selver, Paul. *The Art of Translating Poetry*. London: John Baker, 1966.
- Trivedi, Harish Susan Bassnet. *Postcolonial Translation: Theory and Practice*. London: Routledge, 1999.
- Robinson, Douglas(ed): *Western Translation Theory from Herodotus to Nietzsche*. St Jerome publishing, Manchester, 1997.
- Routledge: *Encyclopedia of Translation Studies*, 2019.
- Theories of Translation: *An Anthology of Essays from Dryden to Derrida*.
- University of Chicago press, Chicago and London, (1992)
- Steiner, George: *After Babel Aspects of Language and Translation*. OUP, 1975.
- Venuti, Lawrence: *Re-thinking Translation: Discourse, Subjectivity Ideology*, 1992.
- Venuti, Lawrence: *The Translators invisibility: A History of Translation* Routledge, 1995.

Web Sources:

- The Assessment of Machine Translation, <https://translationjournal.net/January-2018/the-assessment-of-machine-translation-according-to-holmes-map-of-translation-studies.html>
- G. Spivak on the Art of Translation and its inextricable relationship with Culture <https://www.firstpost.com/living/gayatri-chakravorty-spivak-on-the-art-of-translation-and-its-inextricable-relationship-with-culture4370989.html>
- Indian Literature, Multiculturalism and Translation
<file:///H:/2022%2003%20RECENT/SYLLABUS%20TEAM/DISCOURSES%20OF%20MODERNITY/study%20notes%20on%20discourses/06%20%20Indian%20Literature,%20Multiculturalism%20and%20Translation%20-%20Guru%20Charan%20Behera.pdf>
- Literary Approach to Translation Theory <https://www.translationdirectory.com/articles/article2085.php>
- Translation and Philosophy [Translation and Philosophy.pdf](#)
- Translation studies an Introduction to History [translation-studies--history-development-.pdf](#)

- Marathi Poetry in English Translation https://www.jstor.org/stable/40874024?seq=1#metadata_info_tab_contents
- Culture and Power in Banaras https://minio.la.utexas.edu/colawebprod/profile/custom_pages/0/119/the_birth_of_hindi_drama_in_banaras_754736f2-d8e6-4aa4-a19c-9f276626eb98.pdf

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Dr. Shanti Polamuri -Member

Maharashtra College, Mumbai

**University of
MumbaiSyllabus
for
M.A. Honours in English and M.A. Honours with Research
inEnglish**

**Course: Ability Enhancement
CoursesCourse Title:CreativeWriting
Paper: XVI(B)**

(With effectfromtheacademicyear2022-23)

01	Syllabus-CreativeWriting	AbilityEnhancementCourses
i	NameoftheProgram	M.A.HonoursinEnglishandM.A.HonourswithResearchinEnglish
ii	CourseCode	HOENG401
iii	CourseTitle	CreativeWriting
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination +InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

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

IV Courses: Paper – XVI (B)

Title of the Course: Creative Writing

Preamble

This paper offers a primer to the foundation of Creative Writing in English. It proposes to share the significant insights of the past and present trends in the practice of creative writing. The purpose is to offer a kind of developmental training to the unaware minds creatively involved in writing poems, stories and to shape them into the professional writers. Thus, the course will provide the elementary knowledge of creative writings such as essential components of writing and introduce the classical and new methods, and devices of creative writing to the wishful and promising learners.

Course Objectives:

- To enhance the imaginative and critical talents of learners
- To acquaint the learners with information related to creativity in thinking and writing to inculcate the aptitude required for a creative writer
- To empower learners to practice numerous formulas of artistic writing and the methods in writing that they have studied through the course
- To support learners to comprehend and practice the codes of creativity in thinking, fantasizing, and writing with proper distinction between impressions and expressions, to form the literary genres

Course Outcomes:

At the end of the course, learners will be able to:

- Distinguish between perceptions and perspectives related to literary genres
- Critically appreciate various methods of shaping and producing literature
- Make innovative use of their artistic and critical talents
- Trace and find employment in many inventive fields professionally settling themselves as creative writers, editors, co-editors and soon

Semester: IV
Ability Enhancement Courses: Paper XVI (B) Title: C
reative Writing

Unit One: Introduction

- **What is Creative Writing? The Meaning of Creativity and a General Design-**
Introducing the meanings, significance, and Constituents as Central Idea, Plot, Sub-Plot, Characters, Tones and Undertones, Structuring the Suspense or Mystery and such Strategies of writing creatively, in the form of prose, fiction, drama or verses.
- **How to begin and develop creativity in writing?** Modes and methods of expression with creative thoughts or ideas; knowing Creative writing as *Art for Art's Sake* and such alternative ideologies in creativity, observing the genres in past and present, brainstorming and vocabulary building exercises, kindling the imagination, and thinking by guided phrases, prompts, maps or pictures and soon
- **Reading for Creative Writing-**
using history, geography, mythology, philosophy, psychology, science, or such disciplines in creative writing, literary and non-literary: Developing scenes from real life experiences. Ethics of writing on real life people and historical events, Web Content Writing and Blog Writing, Copywriting

Unit Two: Poetry, Drama and Theatrical Scripts

- **Concepts, Forms and Metrics of Poetry-**
Concepts like voice, persona, tone, mood, ambience, rhyme, meter; poetic forms like ballad, lyric, ode, elegy, sonnet, haiku; metrics like imagery, alliteration, irony, simile, metaphor, personification, conceit, paradox, oxymoron, synecdoche etc.
- **Texts to choose from for observation:** Poems from the Indian, British, American and African literature can be chosen from the poets including Nissim Ezekiel, Arun Kolatkar, Sarojini Naidu, Kamala Das, Agha Shahid Ali, Edmund Spenser, P.B. Shelley, Robert Frost, Elizabeth Barrett Browning, Walt Whitman, Wallace Stevens, Allen Ginsberg, Langston Hughes and Maya Angelou, short poems by Joseph Campbell, or Haiku from contemporary poets
- **Drama and Theatrical Writing-**
Elements in the making of drama as dialogues, syntax, action, dramatic tension, chorus, spectacle; Theatrical writing in pieces like scene-performance, soliloquy, monologue, skit, street-play, comic relief, aside, etc.; full-fledged plays with the classical designs like comedy, tragedy, tragic-comedy, melodrama, farce, musical drama, poetry as spoken word etc.
- **Texts to choose from for observation:** Christopher Marlowe – *Dr. Faustus*, Thomas Heywood – *A Woman Killed with Kindness*, John Webster – *The Duchess of Malfi*, Richard Sheridan – *The School for Scandal*, G.B. Shaw's *Major Barbara*, Eugene O'Neill's *Long Day's Journey into Night*, Badal Sircar's *Michhil (Juloos-Procession)*, Moliere –

The Flying Doctor, Samuel Beckett–*Krapp's Last Tape*,

Anton Chekhov – *A Marriage Proposal*, Edgar Allan Poe – *The Tell-Tale Heart*, O’Henry – *The Last Leaf* etc.

Unit Three: Learning to write from what you read

- **Fiction/Short Fiction** – Novel and Novella, Fantasy, Narration, Mode of narration as Point of Views, the techniques like Stream of Consciousness, Interior monologue and psychological flashback etc. for short fiction the types like Narrative, Lyrical Short Story, Flash Fiction, Anecdote, Drabble, Fable, Mini-Saga, Vignette, tiny tales and soon, can be observed from the available works as suggested by the concerned teacher and as per the requirement of the students
- **Texts to choose from for observation:** *By the Sea* – Abdulrazak Gurnah, *Animal Farm* – George Orwell, Bhalchandra Nemade’s *Cocoon*, *Siddhartha* by Herman Hesse, *Almayer’s Folly* by Joseph Conrad, *Charulata* by Rabindranath Tagore, *The Fixer* – Bernard Malamud, *Metamorphosis* – Franz Kafka, *Wuthering Heights* – Emily Bronte, *Lord of the Flies* – William Golding, *The Old Man and the Sea* – Ernest Hemingway, *The Sound and the Fury* – William Faulkner, *The Heart Breaks Free* by Ismat Chughtai, Stories by Oscar Wilde, Ruskin Bond, Shashi Deshpande, Anton Chekhov, Kate Chopin, Mahashweta Devi and Rudyard Kipling

Unit Four: Non-fiction, Essays and Writing for Media

- **Screenplay Writing, writing for media series:** constraint of Time, fictionalization or dramatization of ideas, correspondence with visual images, dialogues, journalistic reporting, editing, feature writing, reports and interviews, interview-based articles, use of supportive visuals, using extracts, book reviews, evaluative judgement, memoir – narrative mode, travelogue
- **Exercises** like observing the cuttings from standard newspapers such as Hindustan Times, Times of India, Midday Mirror, Punyanaagari, Loksatta, Sakal and soon, can be used to demonstrate the media in print and blogs, columns or flashes from the online links, can be used to demonstrate the soft media language and creativity

Topics for the Internal Evaluation

- Selected poems from the poets such as Robert Browning, Rabindranath Tagore, Toru Dutt, D. H. Lawrence, W. B. Yeats, Ted Hughes, Emily Dickinson, Alexander Pope, Matthew Arnold, Mirza Ghalib, Mahadevi Verma, Amir Khusrow, Dilip Chitre, Rumi, Omar Khayyam, Harivanshrai Bachchan, Rita Dove, Sonia Sanchez, Vikram Seth and Sahir Ludhianvi can be opted for observing structure, style and aesthetic of the themes.
- Any dramatist’s work from these can be studied for style, creativity or language Rhetoric
Aristophanes – *Frogs*, Eugene O’Neill – *Mourning Becomes Electra*, Arthur Miller – *Death of a Salesman*, Edward Albee – *Who’s Afraid of Virginia Woolf*,

Henrik Ibsen - *Hedda Gabler*, Wole Soyinka - *Kongi's Harvest*, John Osborne - *Lookback in Anger*, Dina Mehta – *Brides are not For Burning*, Mahesh Elkunchwar - *The Old Stone Mansion*, Mohan Rakesh – *Halfway House*, Manjula Padmanabhan - *Lights Out*

- Any writing exercises such as a character sketch of a child, a scene in the novel, a chapter in a novel, a humorous short story, a short story or a story written in the form of a diary, a brief summary and a review of a book, a script for a 20 to 30 minutes' episode, an article on any personal or social experience, a column on the online learning, and the teacher can suggest more such prompts or story ideas or hints or learners may also come up with their topic to write a creative piece.

Guidelines for Teachers:

- All the above-mentioned points be illustrated by taking some examples by the prominent poets from the **historical perspective**.
- The students must get acquainted with **creativity of each form**, tendencies and trends dominant in the period, so as to encourage them to write their own poems.
- The teachers may choose **some excerpts** from Autobiography/Biographical Articles for explaining the quality of writing, style and accuracy to the students.
- The teachers are expected to discuss **various types** of drama and fiction and how different trends developed over ages, with specific examples.
- They are expected to familiarize the students to **different genres and the creative elements** involved in the creation of these genres.
- They are expected to train the students in **understanding the techniques** employed in the writing of various genres.
- The teachers should discuss with students process of **writing short fiction** with specific examples and how the creative elements work in the drafting.
- The teachers should discuss various **elements in writing for media** and how it is necessary to blend creativity with reality.
- They need to discuss **various styles** employed in writing for media

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation (10 Minutes)	10
3	Written Assignment (Min 2000 words)	20

End Examination(60 Marks):**Evaluation: Semester End Examination Pattern****60 Marks****Hours: 02 Hours**

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

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

Recommended Reading

Anderson, Linda. *Autobiography*. London and New York: Routledge,

2001. Anjaria, Ulka. *A History of Indian Novel in English*. New York, CUP.

2015. Arco, Peterson, S. *How to Write Short Stories*. Peterson's. 2002.

Arvind Krishna Mehrotra, *The Oxford Indian Anthology of Twelve Modern Indian Poets*
OUP. 1992

Atkins, Douglas. *Tracing the Essay: Through Experience to Truth*. Athens: University of Georgia Press, 2005.

Behn, Robin and Twichell, Chase (eds.) *The Practice of Poetry: Writing Exercises from Poets who Teach*. New York: Harper Resource, 2001

Bell, Julia. Editor. *The Creative Writing Coursebook: 40 Authors Share Advice and Exercises for Fiction and Poetry*. Pan, Macmillan. 2007.

Berg, Carly. *Writing Flash Fiction: How to Write Very Short Stories and Get Them Published. *Then Re-Publish Them All Together as a Book*. Houston: Magic Lantern Press, 2015.

Bradbury, Malcolm. *The Modern British Novel*. London: Penguin, 1993.

Brooks, Cleanth and Robert Penn Warren. *Understanding Poetry*. Holt, Rinehart and Winston Inc. 1960.

Burke, Jim. *Writing Reminders: Tools, Tips, and Techniques*. Heinemann, 2003.

Butrym, Alexander J. (ed.) *Essays on the Essay: Redefining the Genre*. Athens, Georgia: University of Georgia Press. 1993.

CD Narasimhaiah, *An Anthology of Commonwealth Poetry*, Macmillan. 1990

Christopher Keane. *How to Write a Selling Screenplay: a step-by-step Approach to Developing Your Story and Writing Your Screenplay*.

- Clark, Roy Peter. *Writing Tools*. US: Brown and Company, 2008.
- David, Deidre. *The Cambridge Companion to the Victorian Novel*. Cambridge CUP. Cornell College website on How to Read Closely: Making Sense Out of Novels
- Dev Anjana, Anuradha Marwah and Swati Patel (eds.) *Creative Writing: A Manual for Beginners*. Delhi. Pearson. 2008.
- Eagleton, Terry. *The English Novel*. Oxford: Blackwell. 2005.
- Earnshaw, Steven (Ed). *The Handbook of Creative Writing*. Edinburgh: EUP, 2007.
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- Gardener, John. *The Art of Fiction: Notes on Craft for Young Writers*. Vintage Books. 1991.
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- Goldberg, Natalie. *Writing Down the Bones*. Boston, Shambhala, 1986.
- Hamer, Enid. *The Metres of English Poetry*. Booksway, 2014.
- Hari M. G. and Komalesha, H. S., "Inscribing Our Times in an Epic: Arun Kolatkar's Sarpasatra", TAB : The Journal of Poetry & Poetics, vol. 2, 2014.
- Hatcher, Jeffery. *The Art and Craft of Play Writing*. Penguin Publishing Group, 2000.
- Johnson, Jeannie. *Why Write Poetry?* US: F. D. Univ. Press, 2007.
- Kness, Nancy. *Beginnings, Middles and Ends (The Elements of Fiction Writing)*.
- Kolatkar, Arun. *Sarpasatra*. Mumbai: Pras Prakashan, 2004.
- Kooser, Ted. *The Poetry Home Repair Manual: Practical Advice for Beginning Poets*. University of Nebraska Press, 2007.
- LaPlante, Alice. *The Making of a Story: A Norton Guide to Creative Writing*. New York: W. W. Norton, 2010.
- Mezo, Richard E. *Fire in the Blood: A Handbook of Figurative Language*. USA: Universal Publishers/uPUBLISH .com, 1999.
- Morley, David and Neilsen, Philip. (Eds.) *The Cambridge Companion to Creative Writing*. New Delhi: Cambridge University Press, 2012.
- Rao, Cheryl et al. *Anyone Can Write*. New Delhi: Cambridge University Press India Pvt. Ltd, 2009.
- Rizvi Raj, Review of Sarpasatra, Indian Literature, Vol. 48, No. 5 (223) (Sep-Oct 2004), pp. 37-42 Sahitya Akademi, 2004. Print
- Sova, Dawn, B. *How to Write Articles for Newspapers and Magazines*. Peterson's, 2002.

Strunk, William and White, E. B. *The Elements of Style*. London: Longman, 1999. Turabian, Kate L. *A Manual for Writers*. Chicago: Univ. of Chicago Press, 2007. Ueland, Brenda. *If You Want to Write*. India: General Press, 2019.

Zecchini, Laetitia. *Dharma reconsidered: the inappropriate poetry of Arun Kolatkar in Sarpa*

Zinsser, William. *On Writing Well*. New York: Harper Collins, 2006.

Web Sources:

<https://poestories.com/stories.phphttp://citeseerx.ist.psu.edu/viewdoc/download;jsessionid=B32648495166B603260852F832B36E6E?doi=10.1.1.690.7395&rep=rep1&type=pdf>

[The Cambridge Introduction to Creative Writing-
SULMShttps://lms.su.edu.pk/download/filename=16070...](TheCambridgeIntroductiontoCreativeWriting-SULMShttps://lms.su.edu.pk/download/filename=16070...)

<http://www.cornellcollege.edu/academic-support-and-advising/studytips/How%20to%20Read%20Closely%20Making%20Sense%20Out%20of%20Novels.shtml>

<https://thewritelife.com/wp-content/uploads/2019/12/101-Creative-Writing-Prompts-From-The-Write-Life.pdf>

<http://dspace.vnbrims.org:13000/jspui/bitstream/123456789/5053/1/The%20Everything%20Creative%20Writing%20Book%20All%20you%20need%20to%20know%20to%20write%20novels%2C%20plays%2C%20short%20stories%2C%20screenplays%2C%20poems%2C%20articles%2C%20or%20blogs.pdf>

<https://www.pdfdrive.com/the-creative-writing-coursebook-forty-authors-share-advice-and-exercises-for-fiction-and-poetry-e196754902.html>

<https://www.oca.ac.uk/wp-content/uploads/2019/03/Open-Foundation-Creative-Writing-Course-Sample.pdf>

http://www.newquestindia.com/Archive/171/Html/Article_Arun_Kolatkar_SARPA_SATRA.html

[The Inappropriate Poetry of Arun Kolatkar in Sarpa Satra](TheInappropriatePoetryofArunKolatkarinSarpaSatra)

<https://link.springer.com/chapter>

https://www.poemhunter.com/i/ebooks/pdf/william_shakespeare_2012_1.pdf

https://assets.cambridge.org/97805217/68498/frontmatter/9780521768498_frontmatter.pdf

https://www.vanderbilt.edu/olli/class-materials/Jean-Paul_Sartre.pdf

https://www.balallyplayers.com/productions/2015_The_Proposal/The%20Proposal%20by%20Anton%20Chekhov.pdf

<https://coldreads.files.wordpress.com/2016/08/krapps-last-tape.pdf>

<http://ielts-house.net/Ebook/Writing/Your%20Writing%20Coach.pdf>

<https://literaturesave.files.wordpress.com/2009/11/various-authors-the-worlds-best-poetry-volume-4.pdf>

<http://alamowg.weebly.com/uploads/9/2/9/2/9292252/i-am-malala-pdf-book-by-malala-downloaded-4m-pakistanifun.commalala-yousafzai-christina-lamb.pdf>

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Professor

**University of
Mumbai Syllabus
for
M.A. Honours in English and M.A. Honours with Research
in English**

Course: Ability Enhancement Course

Course Title: E-

Content and Instruction Designing in English Paper XVI (C)

(With effect from the academic year 2022-23)

01	Syllabus-E-ContentandInstructionDesigninginEnglish	AbilityEnhancementCourses
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithResearchinEnglish
ii	CourseCode	HOENG401
iii	CourseTitle	E-ContentandInstructionDesigninginEnglish
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination +InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

**M.A.Honours in English and M.A.Honours with Research in English Ability
Enhancement Courses: Paper–No.XVI(C)
Title of the Course: E-Content and Instruction Designing in English**

Preamble

Rapid advances in ICT and the digitization of information have enabled the democratization of knowledge. Equipped with multiple literacies, the present-day learners have shifted to a global classroom. Exploration and application of innovative digital devices and tools and usage of digital learning environments will enhance learning outcomes in English language and literature. The increasing exposure of learners to e-learning spaces calls for a paradigm shift in pedagogical practices. Potential language and literature educators need to be not only acclimatized to the digital environment but also be oriented towards the creation of digital content for augmenting e-learning and e-teaching opportunities. Instructional Design is a creative process that dips into learning theories, styles, and frameworks besides employing project planning, content expertise, communication, writing, and technology to provide rich digital experiences to learners. This course aims at equipping learners, especially educators, with the relevant knowledge and skill set for e-teaching and e-learning and orienting them towards the development of E-Content and Instruction; thereby resulting in augmentation of digital resources for English Language and Literature.

Course Objectives:

- To acquaint learners with the key concepts and processes of instructional designing
- To familiarize learners with major digital skills, tools, and techniques necessary for e-content development
- To enable learners to review various digital tools and interfaces used in e-learning, e-teaching, and e-assessment
- To orient learners towards the creation of e-content in general and for learning of English language and literature in particular.

Course Outcomes:

- CO1: Demonstrate familiarity with key digital skills, concepts, tools, and techniques necessary for developing E-content.
- CO2: Showcase their understanding of the key concepts in instructional designing through activities and classroom discussions.
- CO3: Review various digital tools and interfaces used in learning, teaching, and assessment
- CO4: Create e-content in general and for the learning of English language and literature in particular

SemesterIV:Course:AbilityEnhancement

TitleofthePaper:E-ContentandInstructionDesigninginEnglish

PaperNo.:XIVD

Credits:06

UnitOne:Introduction

(A) TechnicalReadiness:

- Keydigitalskills:
 - Digitalfoundation skills,Communicating,HandlingInformation &Content,Transacting,ProblemSolving,BeingSafe&LegalOnline.
- Workingwithdigitaltools:
 - Such asrecording (audio/Video),editing,creating

presentations(**Thissectionshouldbeconductedbygivingstudentshands-onexperiencethroughtasks**).

(B) ImportantTermsandConcepts:

- E-Content:Definitionandfeatures
- TypesofE-Content(OERs,RLOs,eBooks,onlinedictionaries,andencyclopedia
- InstructionalDesign
- E-learningandInstructionalDesign
- TypesofE-learning:SynchronousandAsynchronous
- E-learning:Approachesandcomponents
- LearningManagementSystem
- PlagiarismDetectionMechanism

(**ThissectionmaybetaughtusingFlippedClassroomstrategiesbyencouraginglearnerstoworkingroups/pairs.**)

UnitTwo: Essentials:E-Content&InstructionalDesign

(A) E-ContentDevelopment

- PhasesofE-contentdevelopment
- E-ContentAuthoringTools,
- SuitableDataCollectionStrategiestoenhancethecontent
- Documentation&PresentationTools,
- DigitalPublishing

(B) InstructionalDesignModels

- Bloom'sTaxonomy
- Gagne'smodel
- TPACKframework
- Mayer's12PrinciplesofMultimediaLearning
- UniversalDesignLearning(UDL)Principles

(The learners may be encouraged to visit online courses for instance courses developed by the University of Mumbai on its LMS) and review them in light of concepts in this unit.)

Unit Three: Processes in Instructional Design

- Assessing Learners' needs
- Understanding and Customizing the content to suit LMS
- Content Design Draft: Text, audio, video, etc
- Formulating assessment strategies: Graded and non-graded
- Storyboarding and Scripting

(The learners may be involved in hands-on activities at each stage of ID) **Unit IV:**

Production and Implementation

- Learner Specific Needs Assessment for an online course in English
- Developing E-content for Language learning
- Developing Literature specific E-Content
- Developing E-content for 21st Century competencies (critical thinking/problem solving, creativity, communication, and collaboration)
- Assessment of learning (Quiz, discussion forum, assignment, etc)
- Retrieval Practices

(The learners may be involved in hands-on activities) **Evaluation Pattern:**

Internal Assessment (40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation Viva	05
	Voce	05
3	Written Assignment (Min 2000 words)	20

Suggested topics for internal assessment:

- Undertaking Needs Assessment
- Storyboarding and scripting for a specific module
- Creating Video/Podcast for a specific learning objective
- Designing a module using various strategies and tools.

Please Note: Learners may select any other relevant topic in consultation with the teachers.

Semester End Examination: 60 Marks

Evaluation: Semester End Examination Pattern	60 Marks	Hours: 2
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Question 1	(Unit I)	
	Short Notes (three out of five)	: 15 Marks
Question 2	(Unit II)	
	Long Answer Questions (one out of two)	: 15 Marks
Question 3	(Unit III)	
	Long Answer Questions (one out of two)	: 15 Marks
Question 4	(Unit IV)	
	Long Answer Questions (one out of two)	: 15 Marks

Recommended Reading

- Branch, R. M., & Dousay, T. A. *Survey of instructional design models* (5th ed.). Bloomington, IN: Association for Educational Communications & Technology, 2015.
- Burgstahler, S. E., & Cory, R. C. (Eds.). *Universal design in higher education: From principle to practice*. Harvard Education Press, 2010.
- Clark, Ruth C., and Richard E. Mayer. *E-learning and the science of instruction: Proven guidelines for consumers and designers of multimedia learning*. John Wiley & Sons, 2016.
- Dousay, T. A. Instructional design models. In R. West (Ed.), *Foundations of Learning and Instructional Design Technology* (1st ed.), Edtechbooks, 2018.
- Elkins, Diane, and Desirée Pinder. *E-learning fundamentals: A practical guide*. American Society for Training and Development, 2015.
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- McGrath, I. *Material evaluation and design for language teaching*, Edinburgh University Press, 2002.
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- Reeves, Thomas C. "Alternative assessment approaches for online learning environments in higher education." *Journal of Educational Computing Research* 23.1 (2000): 101-111.
- Rothwell, William J., and Hercules C. Kazanas. *Mastering the instructional design process: A systematic approach*. John Wiley & Sons, 2011.
- Rushby, Nick, and Dan Surry, eds. *The Wiley handbook of learning technology*. John Wiley & Sons, 2016.
- Smith, Patricia L., and Tillman J. Ragan. *Instructional design*. John Wiley & Sons, 2004.
- Tomlinson, Brian (ed.) *Developing materials for language teaching*. London, Continuum Press, 2003 Pp. X+534.
- Wagner, E. "What is this thing called instructional design?" In R. West (Ed.), *Foundations of Learning and Instructional Design Technology*, 2018 Pp 37-41.

Web Resources:

- Abbie H. Brown and Timothy D. Green, *The Essentials of Instructional Design* https://www.google.co.in/books/edition/The_Essentials_of_Instructional_Design/F8wBCgAAQBAJ?hl=en&gbpv=1&pg=PP1&printsec=frontcover
- George M. Piskurich, *Rapid Instructional Design*, https://www.google.co.in/books/edition/Rapid_Instructional_Design/yitUBgAAQBAJ?hl=en&gbpv=1&pg=PR1&printsec=frontcover
- William Rothwell et al., *Mastering the Instructional Design Process: A Systematic Approach* https://www.google.co.in/books/edition/Mastering_the_Instructional_Design_Proce/C4ggCwAAQBAJ?hl=en&gbpv=1&pg=PP1&printsec=frontcover

- JohnS.Hoffman,InstructionalDesign:StepbyStephttps://www.google.co.in/books/edition/Instructional_Design_Step_by_Step/3SqOvnNpyOQC?hl=en&gbpv=1&pg=PP1&printsec=frontcover
- YefimKats,LearningManagementSystemsandInstructionalDesign,https://www.google.co.in/books/edition/Learning_Management_Systems_and_Instruct/0xrvAmrRA8sC?hl=en&gbpv=1&pg=PP1&printsec=frontcover
- <https://youtu.be/viAdUNRiYqk>
- <https://youtu.be/y6uEn4Ee90M5>.<https://youtu.be/TzHBfRkxEec>
- <https://www.education.gov.in/en/e-content>
- https://www.researchgate.net/publication/258206638_Need_of_e-content_development_in_Education
- <https://www.iehe.ac.in/PDF/FDP/E-ContentDevelopmentGuidelines.pdf>3.<http://www.mgncre.org/pdf/PMMMNTTT/Module%2009%20E-Content%20Development%20and%20MOOCs.pdf>
- <https://er.educause.edu/articles/2012/9/econtent-opportunity-and-risk5>.<https://www.springer.com/journal/11423>
- <https://elearningindustry.com/elearning-content-development-process-steps>
- <https://www.elucidat.com/blog/elearning-content-development-process/>

MOOCS:

- InstructionalDesignCourse-
https://onlinecourses.swayam2.ac.in/ugc19_hs38/preview
- E-ContentDevelopmentCourse-
https://onlinecourses.swayam2.ac.in/ntr20_ed11/preview
- <http://aview.in/>
- <http://nptel.ac.in/>
- <http://www.Coursera.Org>
- <http://www.Linkedinlearning.com>
- <http://www.spoken-tutorial.org/>
- <http://www.Udemy.com>
- <http://www.vlab.co.in/>

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**University of
Mumbai Syllabus
for
M.A. Honours in English and M.A. Honours with Research
in English**

**Course: Ability
Enhancement Course Title:
Introduction to Media Paper:
No XVI(D)**

(With effect from the academic year 2022-23)

01	Syllabus-IntroductiontoMedia	AbilityEnhancementCourses
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithResearchinEnglish
ii	CourseCode	HOENG401
iii	CourseTitle	IntroductiontoMedia
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination+InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A.HonoursandM.A.HonourswithResearchinEnglishCourses:

Paper–No.XVI(D)

TitleoftheCourse:IntroductiontoMedia

Preamble

Media is one of the important pillars of any democratic society. However, in recent times, the idea of the text in print media has expanded from merely the literary/journalistic phenomenon to all forms of cultural production, and as a result media has come to be a powerful means of expressing culture. This paper aims to introduce students with select creative domains and issues in Media in addition to the general understanding of the print and electronic media.

CourseObjectives:

- To introduce learner to select creative domains and issues in Media
- To familiarize them with the procedures involved in script writing
- To acquaint them with the interaction among various forms such as novel into film
- To develop further students' abilities in the analysis of filmic and literary texts

CourseOutcomes:(Min4Max6)

CO1: The students show familiarity with the select creative domains and issues in Media. CO2: The students are able to understand the procedures involved in script writing.

CO3: The students are acquainted with the interaction among various forms such as novel into film.

CO4: The Students are able to analyse filmic and literary texts

Semester-

IV Courses: Paper No. XVI(D) Title–

Introduction to Media

UNIT1:Background

- Brief history of media, use of language, important skills
- Sensitivity and Bias: Notions of Political correctness, Awareness about representation
- Pressures on the Media: Politics, State, society, censorship and self-censorship, freedom of speech, legal issues, contempt and privilege

UNIT2:Cinema

- FilmHistory,Earlycinema,Cinematoday
- Languageofcinema–miseenscene,cameraangles,editingtransitionsandcuts
- Scriptwritingandanalysis–Screenplay,dialogue
- UnderstandingtheDocumentary,EthicalDebates

UNIT3:Adaptation(MediaTransfer)

- PagetoStage
- Page/StagetoScreen
- InterpolationVs.Interpretation,DialogicofAdaptations(RobertStam)

UNIT4:FilmTheoriesandPractices

- ApparatusTheory,AuteurTheory,Schreibertheory,Cognitivetheory,Feminist,Marxist,Psychoanalytic,queertheory
- SixModesofDocumentaryRepresentation-Participatory,Expository,Observational,Performative,Reflexive,andPoetic
- Indiancinemaandtheworld,OTTstreamingcultureanditsimpactoncinema

SampleTextsforInternalAssessmentandClassroomDiscussion

1. JKRowling’sHarryPotterseriesandItsfilmadaptations
2. JRR Tolkien’sLordoftheRinganditsfilmadaptations
3. Dattani’sDancelikeaMan(Playandthefilm)
4. R.K.Narayan’sGuideandthefilmadaptation
5. Shakespeare’sMacbethandVishalBharadwaj’sMaqbool/AkiraKurosawa’sThroneofBlood
6. Shakespeare’sHamlet,thePrincere-dramatisedasHamlettheClown
7. JumpaLahiri’sTheNamesakeandthefilmadaptation
8. RuskinBond’sTheBlueUmbrellaandthefilmadaptation
9. HarperLee,ToKillaMockingbird
10. E.M.Forster,ARoomwithaView
11. Shakespeare’sKingLear,Shirwadkar’sNatsamratandtheMarathifilmadaptation
12. Flaubert’sMadameBovaryandKetanMehta’sfilmadaptationMayaMemsaab

EvaluationPattern:**InternalAssessment(40Marks):**

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentation(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

EndExamination(60Marks):

Evaluation:SemesterEndExaminationPattern	60Marks	Hours:02Hours
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TheEndExaminationfor60markswillhave4questions(withinternalchoice)of15markseach:

Essay(any1outof2)(onUnit1)

Essay(any1outof2)(onUnit2)

Essay(any1outof2)(onUnit3)

Essay(any1outof2)(onUnit4)

RecommendedReading

- Baines, Lawrence, and Micah Dial. "Scriptingscreenplays: Anideaforintegratingwriting, reading, thinking, andmedialiteracy." *TheEnglishJournal* 84.2 (1995): 86-91.
- Cullen, Jim. *Ashorthistoryofthemodernmedia*. JohnWiley&Sons, 2013.
- Cox, Philip. *ReadingAdaptations: NovelsandVerseNarrativesontheStage, 1790-1840*. ManchesterUniversityPress, 2000.
- Field, Syd. *Screenplay: Thefoundationsofscreenwriting*. Delta, 2007.
- Garrand, Timothy. *WritingforMultimedia: Entertainment, Education, Training, Advertising, andtheWorldWideWeb*. Oxford: Focal, 1997.
- MacCabe, Colin, KathleenMurray, andRickWarner, eds. *TruetotheSpirit: FilmAdaptation andtheQuestionofFidelity*. OxfordUniversityPress, 2011.
- Mandal, Somdatta. *Filmandfiction: wordintoimage*. RawatPublications, 2005.
- Murphy, Vincent. *PagetoStage: TheCraftofAdaptation*. UniversityofMichiganPress, 2013.
- Musburger, RobertB. *Anintroductiontowritingforelectronicmedia: Scriptwriting essentialsacrossthegenres*. CRCPress, 2012.

**University of
Mumbai Syllabus
for
M.A. Honors in English and M.A. Honors with Research in English**

**Course: Interdisciplinary
/ Cross Disciplinary Course Title: Literature
and Philosophy Paper: XVII(A)**

(With effect from the academic year 2022-23)

01	Syllabus-LiteratureandPhilosophy	Interdisciplinary/CrossDisciplinaryCourse
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithResearchinEnglish
ii	CourseCode	HOENG402
iii	CourseTitle	LiteratureandPhilosophy
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination+InternalEvaluation (60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A.Honours in English and M.A.Honours with Research in English Semester IV Courses: Paper–No.XVII(A)

Title of the Course: Literature and Philosophy

Preamble- The study of various ancient and modern thinkers and philosophers as Plato, Aristotle, Longinus, Horace, Heidegger, Kierkegaard can be brought in the perception of learners only through the combination of Literature and Philosophy. The ideas of Platonism and Neo-Platonism, artistic autonomy, Art for Art's Sake and Art for the Sake of Life, the ancient and modern Indian Philosophy, up to the applied interpretations of Humanism and Neo-Humanism need to be clarified for the students to be used in their research. Hence, this paper is structured in a way to use certain important dimensions of the two compartmentalized disciplines with common areas of thinking, ideologies and aspects that intend to cover the portrayal of modern man's existence with the postmodern conditioning.

Course Objectives:

- To study the manner in which literature and philosophy share the interdisciplinary intersectional perspectives, concepts and thinkers in academia
- To acquaint learners with the artistic and philosophical concepts, trends and movements from past to present
- To understand the socio-cultural relevance of authors and texts and reread the texts of literature in the backdrop of perspectives in philosophy
- To discuss and bring out various possibilities of interpretations in Literature and Philosophy keeping in view the connective applications from both disciplines

Course Outcomes:

- The students shall be able to view literature and philosophy in the interdisciplinary intersectional perspectives, concepts and thinkers in academia
- The students shall be able to understand the artistic and philosophical concepts, trends and movements from past to present
- The students shall be able to understand the socio-cultural relevance of authors and texts and reread the texts of literature in the backdrop of perspectives in philosophy
- The students shall be able to work on the various possibilities of interpretations in Literature and Philosophy keeping in view the connective applications from both disciplines

Semester: IV
Interdisciplinary/Cross Disciplinary Courses: Paper-
XVII(A) Title–Literature and Philosophy

Unit One: Introduction

- An introduction to Indian and Western Philosophy–
Astik, Nastik, Rationalism, Empiricism
- Dialogic Structures–
A Comparative Glance at the Question Answer form of Communicative Styles in Plato
and Upanishads
- From the Metaphysical to Transcendental poetics in Western literature and Bhakti Cult in
Sanskrit Literature of India–
Understanding the Devotional Philosophy through the poetic writings of Kabir, Sant
Tukaram, Akka Mahadevi, Meerabai and Lalleshwar known as Lal Ded
- Modern and Contemporary Context–
Existentialist ideas in Philosophical thinking from Ludwig Wittgenstein and Henry
Bergson on Mind, Language and Metaphysics, Evolution and Time, M.K. Gandhi,
Aurobindo Ghosh and Rabindranath Tagore as Philosophers of Nationalism and
Humanism, Buddhist Philosophy, Jainism and Neo-Humanism

Unit Two: Fiction and Short Fiction

Choose **any one** of the following options for close reading:

- *The Autumn of the Patriarch*–Gabriel Garcia Marquez
- *All Men are Mortal*–Simone De Beauvoir
- *The Snow of Kilimanjaro*, *Hills like White Elephants* and *The Old Man on the Bridge*
–Ernest Hemingway

Unit Three: Drama and its Performed/Screened Versions

Choose **any one** play for close reading

- *Macbeth*–William Shakespeare, *Maqbool*–the Movie by Vishal Bhardwaj
- *Hamlet*–William Shakespeare, *Haider*–the Movie by Vishal Bhardwaj
- *Othello*–William Shakespeare, *Omkara*–the Movie by Vishal Bhardwaj

Unit Four: Poetry and Essays

Choose **any one** of the following options for close reading

- S.T. Coleridge–*The Rime of the Ancient Mariner*, *Christabel*, *Dejection: An Ode*
- T.S. Eliot–*The Four Quartet*
- Anand Koomarswamy–*The Dance of Shiva (Nataraj)*, Henry James–
The Art of Fiction and Frederick Nietzsche–*Beyond Good and Evil*

Topics for the Internal Evaluation (Oral Presentations and Written Assignment)

The students may choose any of the following topics for an assignment or presentation:

- I. *Myth of Sisyphus*–Albert Camus
- II. *Murder in the Cathedral*–T.S. Eliot
- III. *Getting Married*–G.B. Shaw
- IV. *Days of Longing/The Last Exit*–Nirmal Verma

- V. *Dr. Faustus*—Christopher Marlowe
 VI. *Paradise Lost Book 1*—John Milton
 VII. *A Sense of Time—An Exploration of Time in Theory, Experience and Art* by Agyeya
 VIII. *The Tower and Byzantium Poems*—W.B. Yeats
 IX. *If*—Rudyard Kipling
 X. *The Blue Umbrella*—Ruskin Bond
 XI. *Sophie's World*—Jostein Gardner
 XII. *The Guide*—R.K. Narayan
 XIII. *The Shroud*—Munshi Premchand
 XIV. *The Future Poetry*—Aurobindo Ghosh
 XV. *Savitri: A Legend and a Symbol*—Aurobindo Ghosh
 XVI. *A Very Old Man with Enormous Wings*—Gabriel Garcia Marquez
 XVII. Any of these Films—
The Pianist, Life is Beautiful, Book Thief, Shashwank redemption, Pursuit of Happiness, Bicycle Thieves, Joker,
 XVIII. Any Animation/Graphic Movies of these—
Persephone, The Epic, Maleficent, Loving Vincent, Brave
 XIX. Any one of these Classic Indian Movies in Hindi—
Pyasa, Sahib Bibi aur Gulam, Kagaz Ke Phool, Sapnoka Saudagar, Do Ankhe Barah Haath, Godmother, Drishti, Mirch Masala and such if approved by the concerned teacher
 XX. *Sartre: Romantic Rationalist*—Iris Murdoch
 XXI. *Fifteen Anas*—Essay by Rabindranath Tagore
 XXII. Kant as Philosopher on Beauty
 XXIII. Albert Camus and/or Sartre on functions of Literature
 XXIV. Romantic Poets as Thinkers on Nature
 XXV. Confucius/Taoism/Yangism/on Chinese Philosophy
 XXVI. Philosophical essayists from India (any from Radhakrishnan to Abdul Kalam)

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation (10 Minutes)	10
3	Written Assignment (Min 2000 words)	20

End Examination (60 Marks):

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

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

Recommended Reading

- Aristotle *Poetics* Trans. by S.H. Butcher NY Macmillan, 1925
- Bacon Francis *Advancement of Learning*, Adelaide, 1605
- Bowell, T. and Kemp, G. (2015) *Critical Thinking: A Concise Guide* (4th edition). London: Routledge.
- Cascardi, A. (2014). *The Cambridge Introduction to Literature and Philosophy* (Cambridge Introduction to Literature). Cambridge: Cambridge University Press.
- Cottrell, S. (2011) *Critical Thinking Skills: Developing Effective Analysis and Argument* (2nd edition), London: Palgrave Macmillan.
- Dasgupta Surendrananth, *History of Indian Philosophy*, Manohar Publishers, 2021
- Dasgupta Surendrananth, *Philosophical Essays*, Internet Archive by Saraswat Sewak (original 1941) uploaded 2011
- Fisher, A. (2011) *Critical Thinking: An Introduction* (2nd edition). Cambridge: Cambridge University Press.
- Freud Sigmund *Five Lectures on Psychoanalysis*, Digireads.com, (first ed. 1900)
- Freud Sigmund *the Interpretation of Dreams*, Basic Books, 2010
- F. Nietzsche *Beyond Good and Evil*, Alpha editions unabridged, 2016
- Gandhi M.K., *an Autobiography: the Story of My Experiments with Truth*, Penguin, 2001
- Immanuel Kant *Critique of Pure Reason*, Cambridge Univ. Press, 1999
- John Locke *Essay Concerning Human Understanding*, New York, 1959
- Longinus *on the Sublime*, Rarebooksclub.com, 2012
- Mead Henry, T.E. *Hulme and the Ideological Politics of Early Modernism*, Bloomsbury, 2017
- M. Hiriyanna, *Outline of Indian Philosophy*, Motilal Banarsidas Publishers, Delhi, 1993
- Plato, *Republics*, Trans. by F.M. Cornford, 1945
- Rudrum, David (ed.) (2006). *Literature and Philosophy: A Guide to Contemporary Debates*. Palgrave-Macmillan.
- Tagore Rabindranath, *Selected Essays by Tagore* (The Religion of Man, Thought Relics), Rupapublications, 2004
- vanden Brink-Budgen, R. (2010) *Critical Thinking for Students* (4th edition). Oxford
- Wallace, M. and Wray, A. (2011) *Critical Reading and Writing for Postgraduates* (2nd edition). London: Sage.
- Warburton, N. (2007) *Thinking from A to Z* (3rd edition). London: Routledge.
- Warburton, N. (2007) *The Basics of Essay Writing*. London: Routledge.
- William Godwin, *An Enquiry Concerning Political Justice*, OUP, 2013

Web Sources:

- Lal Ded and Meerabai, a Feminist Perspective <http://data.conferenceworld.in/NCCW/P01-13.pdf>
- <https://www.mahilacollegekhagaul.com/wp-content/uploads/2020/08/difference-between-rationalism-and-empiricism.pdf>
- <https://plato.stanford.edu/entries/rationalism-empiricism/>
- <https://plato.stanford.edu/entries/vasubandhu/>
- [https://www.info-buddhism.com/Vasubandhu-Three Natures-Garfield.html](https://www.info-buddhism.com/Vasubandhu-Three%20Natures-Garfield.html)

- <https://plato.stanford.edu/entries/mind-indian-buddhism/>
- <https://www.wisdomlib.org/hinduism/book/a-history-of-indian-philosophy-volume-1/d/doc209725.html>
- https://archive.org/stream/MaxMullerUpanishads/MaxMullerUpanishads_djvu.txt
- <https://archive.org/details/Indian.Idealism.by.Surendranath.Dasgupta/page/n9/mode/2up>
- <https://archive.org/details/Sarvepalli.Radhakrishnan.Indian.Philosophy.Volume.1-2>
- <https://archive.org/details/Radhakrishnan-History.of.Philosophy-Eastern.and.Western-Volume.1-2>
- <https://plato.stanford.edu/entries/wittgenstein/>
- <https://philosophy.ucsc.edu/news-events/colloquia-conferences/GenealogyofMorals.pdf>
- <https://chilonas.files.wordpress.com/2018/11/time-and-free-will-bergson.pdf>
- <https://onlinelibrary.wiley.com/doi/full/10.1111/meta.12064>
- <https://archive.org/details/feminismveryshort00walt/page/30>
- <https://feministphilosophers.wordpress.com/gendered-conference-campaign/>
- <https://blog.oup.com/2021/03/how-women-have-shaped-philosophy-nine-female-philosophers-our-authors-admire/>

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**University of
Mumbai Syllabus
for
M.A. Honors in English and M.A. Honors with Research in English**

**Course Title: Introduction to Indian
Aesthetics Paper (No): XVII.(B)**

(With effect from the Academic Year 2022-23)

01	Syllabus- IntroductiontoIndianAesthetics	Interdisciplinary/CrossDisciplinaryCo urse
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithR esearchinEnglish
ii	CourseCode	HOENG402
iii	CourseTitle	IntroductiontoIndianAesthetics
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination + InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A.Honours in English and M.A.Honours with Research in English Interdisciplinary/Cross Disciplinary Course: Paper–No.XVII(B)

Title of the Course: Introduction to Indian Aesthetics

Preamble

The present course aims at providing an opportunity to all the students pursuing their Master's programs at University of Mumbai to be familiar with various facets of interdisciplinary studies that will motivate them to undertake research in inter- and cross-disciplines thereby inculcating the values of love and respect for diverse fields of knowledge leading to the broader national goal of unity and integrity. In tune with this objective, this course offers various Indian aesthetic theories with its element of universality and related critical perspectives.

Course Objectives:

- To trace the history of Indian aesthetic tradition
- To familiarise learners with various concepts in Indian aesthetics
- To understand the need and relevance of studies in comparative aesthetics
- To apply the theories of aesthetics to appreciate various fine arts
- To enable the students to undertake research in comparative literary studies

Course Outcomes:

After completing the course, students will:

CO1: understand various stages in the development of Indian aesthetic tradition
CO2: be familiar with various concepts in Indian aesthetics.

CO3: be able to understand the need and relevance of studies in comparative aesthetics.
CO4: be able to appreciate various fine arts.

CO5: be able to undertake research with new perspectives.

MA Honours and Honours with Research in English Semester IV:

Interdisciplinary/Cross Disciplinary Courses Title of the Paper-

Introduction to Indian Aesthetics

Paper No: XVII(B)

UNIT 1: Background

- The nature of aesthetics and its relation to literature and Indian traditions
- The origin and development of Indian Aesthetics
- The comparative context of Indian Aesthetics with Western Aesthetics and its relation to the pedagogy of fine arts like sculpture, painting, music, dance, etc.
- Schools of Indian Aesthetics: The Rasa School, Dhvani, Alamkara, Riti and Vakrokti School, The Vedic and Upanishadic worldviews (Sruti, Upanishads and Puranas),
The Buddhist worldview, Jain worldview, Bhakti cult and the Islamic and Sufi worldviews
- Theoretical constructs on beauty, Folk Art Traditions and Modern Indian Aesthetics.

UNIT 2:

- Bharatmuni's *Natyashastra* with Abhinav Gupta's Commentary (Rasa Theory: Types of Rasa, 04 Interpretations, 06 Obstacles and Rasa Alaukikta)
- Dhvani, Guna, Vakrokti, Auchitya, Alankara

UNIT 3:

- Kalidasa, *Meghaduta*
- Rabindranath Tagore, *Chitrangada*

UNIT 4:

- Concepts and theories in Art, applied Aesthetics, Feminist aesthetics and aesthetics of Interpretation (From Tagore to Current Literary Writings and Media)
- Aesthetics of Indian Films (Bollywood History and Depiction/Interpretation of Aesthetics)

Texts for Internal Assessment and Classroom Discussion:

1. Patanjali, *Mahabhasya*
2. Sudraka, *Mricchakatika* – 'The Little Clay Cart'
3. Vishakhadutta, *Mudrarakshasa*
4. Manmohan Acharya, *Arjuna Pratijna*
5. Banabhatta, *Harshacharita*
6. Ashwaghosha, *Buddhacharita*
7. Kabir, *Bijak of Kabir*
8. A.K. Ramanujan, *Speaking of Shiva*
9. Rumi, *Diwan E Kabir*
10. x Ashwaghosha, *Saundarnanda*
11. Kalidas, *Abhigyan Shakuntalam*
12. Shakespeare, *A Midsummer Night's Dream*

EvaluationPattern:**InternalAssessment(40Marks):**

Sr.No.	Particulars	Marks
1	ClassroomParticipation	10
2.	OralPresentationonAssignment(10Minutes)	10
3	WrittenAssignment(Min2000words)	20

EndExamination(60Marks):

Evaluation:SemesterEndExaminationPattern	60Marks	Hours:02Hours
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**TheSemesterEndExaminationfor60markswillhave4questionson04Units(withinternalchoi
ce)of15markseach.**

1. Essay(any1outof2)(onUnit1)
2. Essay(any1outof2)(onUnit2)
3. Essay(any1outof2)(onUnit3)
4. Essay(any1outof2)(onUnit4)

RecommendedReading:

- Ghosh,*JainArtandArchitecture*(3Vols)
- *AestheticsandPhilosophyofArt*,Bloomsbury,
- ArindamChakrabarty,*TheBloomsburyResearchHandbookofIndian*
- G.K.Bhat,*SanskritSahityachiRuparesha*
- G.K.Bhatt.*RasaTheoryandAlliedProblems*.Baroda:UniversityofBaroda,1984.
- HarshaDehejia,*TheAdvaitaofArt*
- Hiriyanna,M.*EssentialsofIndianPhilosophy*.MotilalBanarsidassPublishers,2015.
- Kane,PV.*HistoryofSanskritPoetics*.MotilalBanarsidass;Subsequentedition(30Novemb
er1994).
- KapilaVatsyayan,*ClassicalIndianDanceinLiteratureandtheArts*
- KavyaprakashaoofMammata
- Kushwaha,MS.,*IndianPoeticsandWesternThought*.Delhi:SChand&Co,1982.
- ManmohanGhosh.*Natyashastra*,1-27vol.
- MitterPartha,*IndianArt*
- Moorthy,KKishna.*EssaysinSanskritCriticism*.Dharward:KarnatakaUniversityPress,1
964.
- Moorthy,KKishna.*StudiesinIndianAestheticsandCriticism*.Mysore:DVKMurthy,
1979.
- Narasimhaiah,CD.Ed.*East-WestPoeticsatWork*.Delhi:SahityaAkademi,1994.
- P.V.Kane,*HistoryofSanskritPoetics*,MLBD,Delhi,1971

- PalPratapaditya, *Buddhist Art: Form & Meaning*
- Pushpendukumar *Natyashastra*, 1-4 vol.
- R.P. Kangle, *Rasa Bhava Vichar*
- R.S. Nagar, *Natyashastra*, 4 vol.
- Raghavan, V. *The Number of Rasas*. Madras: The Adyar Library, 1940.
- Raghavan, V.N: *An Introduction to Indian Poetics*. Madras: Macmillan, 1970.
- Raja, Kunjunnik. *Indian Theories of Meaning*. Adyar Library, 1963.
- Robert Hillenbrand, *Islamic Art and Architecture*
- S.K. De, *History of Sanskrit Poetics*, South Asia Books, 1976
- Sethuraman, V. S. *Indian Aesthetics: An Introduction*. Macmillan, 1992.
- Suryanarayana Hegde, *The concept of Vakrokti in Sanskrit Poetics*, Readworthy, New Delhi, 2009
- U.P. Shah, *Studies in Jain Art*
- V. Raghavan, *Some Aspects of Alamkarashastra*

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University of Mumbai
Syllabus for
M.A.Hon in English and M.A.Hon with Research in English

Inter-
Disciplinary/Cross Disciplinary Course Introduction to Queer Studies in India
Paper:
XVII(C)

(With effect from the academic year 2022-23)

01	Syllabus- IntroductiontoQueerStudiesinIndia	Inter- Disciplinary/CrossDisciplinaryCourse
	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithRese arch in English
	CourseCode	HOENG402
	CourseTitle	IntroductiontoQueerStudiesinIndia
	CourseContents	Enclosedthecopyofsyllabus
	ReferencesandAdditionalReferences	EnclosedintheSyllabus
	TotalMarks	100
	ExaminationPattern	Semester
	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	TheoryExamination+InternalEvaluation(60 +40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

**M.A.HoninEnglishandM.A.HonwithResearchinEnglishInter-
Disciplinary/CrossDisciplinaryCourses:Paper–No.XVII(C)**

TitleoftheCourse:**IntroductiontoQueerStudiesinIndia**

Preamble

Gender,sexualityandsexualorientationassignificantconstituentsofthesocio-culturalcompositionofhuman nature attractedscholarlyattention from across variousdisciplines inthe 20thcentury.Thisresulted inthe riseofQueer studies as a significant interdisciplinaryfield ofcritical inquiry inmany universities. Issues and cultureof awide and open spectrumofnon-heteronormativesexualitiesandpracticessuchasLesbian,Gay,Bisexual,Transgender,Queera.k.a.LGBTQhavetaken thecentrestage.Thelandscapeofthesesexualities,identities,lives,experiences and culturein India has been constantly evolving.This hascontributedinnotonlyquestioningthedominantdiscoursesandreconstructinghistoriesbutinofferingauniqueperspective. Thereis aneed tointroducestudentstoadynamicandinterdisciplinaryfieldthatexploresnon-heteronormativelives,experiences,cultureand perspectives.Such a coursewillhelpstudents appreciate awidespectrumofsexuality, the conditions of sexual identity formation and how homophobia and transphobiainteract with certain forms of power. Moreover, a sound understanding of history of Queermovements anddesire,theories andcritical concepts can help broaden theperspectiveonsexuality.Suchan understandingmayleadstudentsincreatingandfosterlingculturally responsive communities in their educational, social and professional careers. It is with thisintent;thepresent coursehasbeendesigned.

ObjectivesoftheCourse:-

- To mapthe historyofthe Queermovementand thedesireinIndia
- To introduce thetheoreticalpremisesof Queer studies
- To enable studentstocritically appreciate the queerexpressionin Indian creativewriting
- To developcritical appreciationof the cinematicand non-fictional Queernarrative

LearningOutcomes: The learnerswill beableto:

- CO1: Explainthe historicalunderpinningsof the Queermovementand thedesireinIndia
- CO2: Demonstratean understandingof the basictheoreticalpremisesof Queer studies
- CO3: Critically appreciate creative Queerwritingsin India
- CO4: Critically appreciate cinematicand non-fictional Queernarrativesin India

**Elective Courses: Paper No. XVII(C) Title–
Introduction to Queer Studies in India**

Unit I: Tracing the History

- **The Q word:** From being a slur to becoming a spectrum
- **Queer Movement**
 - Pre-colonial diversity and colonial impositions
 - Post-Colonial Shifts: Global Queer Movements; HIV and AIDS
 - ‘Sakhi’ and Queer Women’s Movements in India
 - The Fire Controversy
 - Section 377 of the IPC
- **Queer Desire**
 - From *Same Sex Love in India: A Literary History*: Ruth Vanita and Saleem Kidwai eds: Introduction
 - From *Yaraana: Gay Writing from India* ed Hoshang Merchant: Introduction
 - From *Facing the Mirror: Lesbian Writing from India* ed Ashwini Sukthankar: Introduction, Silence and Invisibility by Giti Thadani

Unit II: Theorising the Queer

- Michel Foucault, Foucault Live, "History and Homosexuality"
- Eve Sedgwick, Epistemology of the Closet, Introduction
- Jonathan Dollimore, Sexual Dissidence, Part I "An Encounter"
- Terry Goldie, Queer sex life, Ch. 6

Unit III: Queer Literary Writings

- Short Stories from *Out: Stories from the New Queer India* ed Minal Hajratwala
 - ‘Crocodile Tears’ - R. Raj Rao
 - ‘The Edge of Her World’ - Anisha Sridhar
 - ‘Nimbooda, Nimbooda, Nimboodaaa’ - Ashish Sawhny
- Poems from *The World that Belongs to Us: An Anthology of Queer Poetry from South Asia*. eds Aditi Angiras and Akhil Katyal:
 - ‘Garment’ by Ruth Vanita
 - ‘My Sister Takes...’ by Hoshang Merchant
 - ‘Across’ by Vikram Seth

- Short Play from *Yaraana: Gay Writing from India* ed. Hoshang Merchant
 - *Night Queen* by Mahesh Dattani

Unit IV: Queer Cinema and Non-Fiction

- *I am* by Sonali Gulati (Documentary 2011)
- 'Geeli Pucchi' dir. Neeraj Ghaywan, from *Ajeeb Daastaans* (Short 2021)
- 'When the Skin and Soul Disagree' by Sidhant More from *Gulabi Baghi*.
- 'Sushil Patil' from *Whistling in the Dark: Twenty One Queer Interviews* eds R. Raj Rao and Dibyajyoti Sarma

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation (10 Minutes)	10
3	Written Assignment (Min 2000 words)	20

Suggested Texts for Internal Assessment

- *Queer Potli-Memories, Imaginations and Re-imaginings of Urban Queer Spaces in India*, ed. Pawan Dhall
- *The man who was a woman and other queer tales from Hindulore* by Devdutt Pattanaik
- *Shikhandi: And Other Tales They Don't Tell You* by Devdutt Pattanaik
- *Gulabi Baghi* ed. Owais
- *A Death in Matung* by Arun Mirchandani
- *The Scholar* by Prof. Niladri Chatterjee
- *MeHijra, MeLaxmi* by Laxminarayan Tripathi, trans. R. Raj Rao and P. G. Joshi
- *The Truth About Me: A Hijra Life Story* by A. Revathi, trans. V. Geetha
- *From Out: Stories from the New Queer India* ed. Minal Hajratwala (any two short stories)
- *The Boyfriend* by R. Raj Rao.
- "The Quilt" by Ismat Chughtai
- *Mitrachi Gosht: A Friend's Story* (A Play in Three Acts) by Vijay Tendulkar
- *Memory of Light* by Ruth Vanita
- *Mohanaswamy* by Vasudhendra
- *The Man Who Would Be Queen* by Hoshang Merchant
- *Wish You Were Here: Memoirs of a Gay Life* by Sunil Gupta
- *Cobalt Blue* by Sachin Kundalkar (Trans. Jerry Pinto)
- *My Brother Nikhil...* (Hin. 2005), dir. Onir Dhar
- *Aligarh* (Hin. 2016), dir. Hansal Mehta
- *Daaravtha* (Marathi Short 2015), dir. Nishant Roy Bombarde
- *Chitrangada: The Crowning Wish* (Bengali 2012), dir. Rituporno Ghosh
- *Sancharram/Journey* (Malayalam 2005), dir. Liggy Pullapally
- *Arekti Premer Golpo* (Bengali 2010), dir. Kaushik Ganguly
- *Cobalt Blue* (Hin. 2022), dir. Sachin Kundalkar

- *Mitrachi Gosht* (Mar. 2022) dir. Sanjay Jadhav

Besides the suggested texts, students in consultation with the teacher can choose the relevant topics that involve interviews, surveys, field study/text for the assignment.

Instructions for written assignment:

- Length of the written report: 2000 words (excluding abstract, keywords, references, and appendices if any)
- The written assignments should follow the below given structure:
- Title, Abstract, Keywords, Introduction, Discussion/Analysis, Conclusion, and Works Cited

End Examination (60 Marks):

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

Examination Pattern 60 Marks: 2.00 Hours

Q.1: Long Answer (1/2)	15 Marks
Q.2: Long Answer (1/2)	15 Marks
Q.3: Long Answer (1/2)	15 Marks
Q.4: Long Answer (1/2)	15 Marks

Recommended Reading

Unit I:

- Sayers, William. "The etymology of queer." *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews* 18.2 (2005): 17-19.
- Naisargi Dave, *Queer Activism in India: A Story in the Anthropology of Ethics*
- Rao, R. Raj. *Criminal Love?: Queer Theory, Culture, and Politics in India*. SAGE Publishing India, 2017.
- García-Arroyo, Ana. *The Construction of Queer Culture in India: Pioneers and Landmarks*. Ellas, 2006.
- Narrain, Arvind, and Gautam Bhan, editors. *Because I Have a Voice: Queer Politics in India*. New Delhi: Yoda P, 2005.
- Thadani, Giti. *Sakhiyani: Lesbian Desire in Ancient and Modern India*. London: Cassell, 1996.
- Ghosh, Banishikha (2020). *Queer Movements*. In: Ghosh, Biswajit. *Social Movements: Concepts, Experiences and Concerns*. Los Angeles, London, New Delhi: SAGE Publishing, 321-338.
- Chatterjee, Shraddha. *Queer Politics in India: Towards Sexual Subaltern Subjects*. Routledge, 2018.
- Sukthankar, Ashwini. *Facing the Mirror: Lesbian Writing from India*. Penguin Books, 2019

- Bose, Brinda, and Subhabrata Bhattacharyya, eds. *The phobic and the erotic: The politics of sexualities in contemporary India*. Seagull Books London Limited, 2007.
- Shahani, Parmesh. *Gay Bombay: Globalization, love and (be) longing in contemporary India*. SAGE Publications India, 2008.
- Kapur, Ratna. "Law and the sexual subaltern: A comparative perspective." *Clev. St. L. Rev.* 48(2000):15.
- Boyce, Paul, and Akshay Khanna. "Rights and representations: Querying the male-to-male sexual subject in India." *Culture, health & sexuality* 13.1(2011):89-100.
- Puri, Jyoti. "Sexualizing the state: sodomy, civil liberties and the Indian Penal Code." *Contesting Nation: Gendered Violence in South Asia: Notes on the Postcolonial Present*. Chatterji AP, Nazir Chaudhry L, editors. New Delhi: Zubaan Books/Kalifor Women (2009).

Unit II

- Dollimore, Jonathan. *Sexual dissidence*. Oxford University Press, 2018.
- Foucault, Michel, et al. "Foucault Live Interviews, 1961-1984." *Semiotext(e)*, 1996.
- Goldie, Terry. *queer sex life: Autobiographical Notes on Sexuality, Gender and Identity*. Arsenal Pulp Press, 2008.
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley: U of California P, 1990.
- Jagose, Annamarie. *Queer theory: An introduction*. NY SPRESS, 1996.
- Halperin, David M. "The normalization of queer theory." *Journal of homosexuality* 45.2-4(2003):339-343.
- Shah, Chayanika, et al. *No outlaws in the gender galaxy*. Zubaan, 2015.

Unit III

- Angiras and Katya eds. *The World that Belongs to Us: An Anthology of Queer Poetry from South Asia*. HarperCollins. 2020.
- Owaisi. *Gulabi Baghi*. Queer Ink. 2019.
- Hajratwala, Minal, editor. *Out! Stories from the New Queer India*. Mumbai: Queer Ink, 2012.
- Dhall, Pawan. ed. *Queer Potli- Memories, Imaginations and Re-imaginations of Urban Queer Spaces in India*. Queer Ink, 2019.
- Pattanaik, Devdutt. *The man who was a woman and other queer tales from Hindulore*. Routledge, 2014.

Unit IV

- Palekar, Shalmalee. "Picturing Queer India(s)." *Contemporary Culture and Media in Asia*, edited by Daniel Black, Olivia Khoo, and Koichi Iwabuchi. London: Rowman & Littlefield International, 2016, pp.157-73.
- Gopinath, Gayatri. *Impossible Desires: Queer Diasporas and South Asian Public Cultures*. Durham and London: Duke UP, 2005.
- Gopinath, Gayatri. "Alternative Sexualities." *Queer Asian Cinema: Shadows in the Shade* (2000):283.
- Rao, R. Raj, and Dibyajyoti Sarma. *Whistling in the dark: Twenty-one queer interviews*. Sage Publications, 2009.

- Chatterjee, Sohini. "Caste, Desire, and Dalit Queer Resistance in “Geeli Puchhi”." *Women's Studies* 51.1(2022):50-69.

Web Sources:

- Barot, Mitali Usha. "Geeli Puchhi: An Account of the Inheritance of Trauma and the Desire of an Untouchable: A Critical Film Review." *Contemporary Voice of Dalit* (2021): 245-328. X211049127.
- Dave, Naisargi N. "To Render Real the Imagined: An Ethnographic History of Lesbian Community in India." *Signs*, vol. 35, no. 3, 2010, pp. 595–619, <https://doi.org/10.1086/648514>. Accessed 8 Apr. 2022.
- <https://devdutt.com/interviews/devdutt-pattanaik-reveals-the-queer-history-hidden-in-indian-mythology/>

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**University of
Mumbai Syllabus
for
M.A. Honours in English and M.A. Honours with Research
in English**

**Course: Interdisciplinary/ Cross Disciplinary
Course Title: Rediscovery of Indian Culture through
Literature Paper: XVII(D)**

(With effect from the academic year 2022-23)

01	Syllabus-RediscoveryofIndianCulturethroughLiterature	Interdisciplinary/CrossDisciplinary
i	NameoftheProgram	M.A.HoninEnglishandM.A.HonwithResearchinEnglish
ii	CourseCode	HOENG402
iii	CourseTitle	RediscoveryofIndianCulturethroughLiterature
iv	CourseContents	Enclosedthecopyofsyllabus
v	ReferencesandAdditionalReferences	EnclosedintheSyllabus
vi	TotalMarks	100
vii	ExaminationPattern	Semester
viii	CreditStructure(No.ofCredits)	06
02	SchemeofExamination	Theory Examination +InternalEvaluation(60+40)
03	Specialnotes,ifany	No
04	Eligibility,ifany	Graduate
05	FeeStructure	AsperUniversityStructure
06	SpecialOrdinances/Resolutionsifany	No

M.A.HoninEnglishandM.A.HonwithResearchinEnglishInterdisciplinary/CrossDisciplinaryCourses:Paper–XVII(D))

TitleoftheCourse:RediscoveryofIndianCulturethroughLiteraturePreamble

IndiaisamulticulturalnationandhencetheculturaldiversityisalsoconsideredasthestrengthofIndiansociety.However,verylittleisknownaboutthesourcesofreconstructionofcultureandculturalheritage.Thehistoryandgeographyofanysocietycontributeinshapingthecultureofpeoplewhichsometimesisshapedandenrichedbyliterarydocumentsliketravelogues,diaries,reportsetc.inadditiontoothersourcesuchascaves,edicts,inscriptions,excavation,scriptstoneameafew.Thediscoveryoftheabovesourcesofculture,manyatimes,leadstotherediscoveryofthatpartoftheculturenotknown tothenew generation ofa societytillthen.Inthiscontext,thispaperattemptstointroducelearnerswiththerediscoveryofIndianculture throughliterature.

CourseObjectives:

1. To familiarize students with the ancient Indian cultural heritage
2. To acquaint students with the landmarks in the cultural history of India
3. To enable students to understand and evaluate literary sources of their culture
4. To introduce students with the rediscovery of Indian culture through literature

CourseOutcomes:

1. Students show familiarity with the ancient Indian cultural heritage
2. Students are acquainted with the landmarks in the cultural history of India
3. Students are able to understand and evaluate the literary sources of culture and their significance
4. Students are able to critically appreciate the rediscovery of Indian culture through literature

Semester IV
Interdisciplinary/Cross Disciplinary: Paper: XVII(D) Title:
Rediscovery of Indian Culture Through Literature

Unit I: Part A:

Part A:

- i. Culture as a sociological and anthropological concept
- ii. Various facets of culture such as geography, world views, history, literature, daily life, customs, values, religion, mythology, arts – paintings, sculptures, language and literature
- iii. Culture and cultural plurality
- iv. Sources of culture – literary and non-literary
- v. Ancient Indian culture and the historical, political, social and religious conditions of India reflected through literature, art and architecture

Part B:

- i. Culture and hegemony
- ii. Culture and politics
- iii. Culture and social development

Unit II:

Fragments of the Indica of Megasthenes (Ancient India by Megasthenes) (302 BCE)

Unit III:

On Yuan Chwang's Travels in India by Thomas Watters (602-664 AD)

Unit IV:

Alberuni's India Vol. I, Chapters I to XII (973 – after 1050 AD) (Ed. by Dr. Edward C. Sachau)

Texts for Internal Assessment and Classroom Discussion:

1. Ctesias (400 BCE): Indica
2. Nearchus (326 BCE): Arrian's Indica
3. Unknown (1st cent. CE): Periplus of the Erythraean Sea
4. Ptolemy (130 CE): Geography of India
5. Hiuen Tsang Vol 1 & 2: Buddhist Records of the Western World
6. Alexander Cunningham: The Ancient Geography of India

7. H. Oldenburg: Ancient India
8. Works of Ibn Batuta (1333 CE)
9. Thomas Watters: On Yuan Chwang's Travels in India, Vol 1
10. E. Hultzsch, ASI: Corpus Inscriptionum Indicarum, Vol 1-
Inscriptions of Asoka
11. Alexander Cunningham: Four Reports Made During the Years 1862-63-64-65
12. Kosambi, Meera. Nivedan

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr.No.	Particulars	Marks
1	Classroom Participation	10
2.	Oral Presentation (10 Minutes)	10
3	Written Assignment (Min 2000 words)	20

End Examination (60 Marks):

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

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

Recommended Reading

ALBERUNI. Alberuni's India. An account of the religion, philosophy, literature, geography, chronology, astronomy, customs, laws and astrology of India about 1030 A.D., transl. By E.C. Sachau, London 1888. Repr. Delhi 1964.

BEAL, S., Si-yu-

kí. Buddhist Records of the Western World. Translated from the Chinese of Hiuen Tsiang, 629 A.D. London 1906.

BEAL, S. Travel of Fah-Hian and Sung-Yun, Buddhist Pilgrims from China to India (400 A.D. and 518 A.D.). London 1869.

FEISHIN, Hsing-Ch'a-sheng-lan: The Overall Survey of Star Raft by Fei Hsin, transl. by J.V.G. Mills, rev., annotated and ed. by R. Ptak. Wiesbaden 1996. [Zheng He's travel to India]

FORSTER, W. (ed.) Early Travels in India 1583-1619. London 1921 (repr. Delhi 1985). [R.

Fitch, J. Mildenhall, W. Hawkins, W. Finck, N. Withington, T. Coryat, E. Terry]

LEGGE, J. H. Record of the Buddhistic Kingdoms, being an account of the Chinese monk Fa-hsien of his travels in India and Ceylon (A.D. 399-414) in search of the Buddhist Books of

Discipline. Transl. by James Legge. Oxford 1886. Repr. New York 1965. MAJUMDAR, R.

C. The Classical Accounts of India. Calcutta 1960.

McCRINDLE, J. W. Ancient India, as Described by Ptolemy. A facsimile reprint, ed. with an introduction by S. N. Majumdar Sastri. Calcutta 1927.

McCRINDLE, J. W. The Invasion of India by Alexander the Great. London 1898, Indian Repr. Delhi 1983.

SASTRI, K. A. N. Foreign Notices of South India from Megasthenes to Ma Huan. Madras 1939.

WATTERS, T. On Yuan Chwang's Travels in India (629-

645 A.D.) ed. by T. W. Rhys Davids and S. W. Bushell. 2 vols. London 1904-1905. Repr. Delhi 1961.

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