

University of Mumbai

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विद्याविषयक प्राधिकरणे
सभा आणि सेवा विभाग (ए.ए.एम.एस)
रूम नं. १२८ एम.जी.रोड, फोर्ट,
मुंबई - ४०० ०३२
टेलिफोन नं - ०२२ - ६८३२००३३

(नॅक पुनर्मूल्यांकनाद्वारे ३.६५ (सी.जी.पी.ए.) सह अ++ श्रेणी
विद्यापीठ अनुदान आयोगाद्वारे श्रेणी १ विद्यापीठ दर्जा)

क्र.वि.प्रा.स.से./आयसीडी/२०२५-२६/३७

दिनांक : २७ मे, २०२५

परिपत्रक:-

सर्व प्राचार्य/संचालक, संलग्नित महाविद्यालये/संस्था, विद्यापीठ शैक्षणिक विभागांचे संचालक/ विभाग प्रमुख यांना कळविण्यात येते की, राष्ट्रीय शैक्षणिक धोरण २०२० च्या अमलबजावणीच्या अनुषंगाने शैक्षणिक वर्ष २०२५-२६ पासून पदवी व पदव्युत्तर अभ्यासक्रम विद्यापरिषदेच्या दिनांक २८ मार्च २०२५ व २० मे, २०२५ च्या बैठकीमध्ये मंजूर झालेले सर्व अभ्यासक्रम मुंबई विद्यापीठाच्या www.mu.ac.in या संकेत स्थळावर NEP २०२० या टॅब वर उपलब्ध करण्यात आलेले आहेत.

मुंबई - ४०० ०३२
२७ मे, २०२५


(डॉ. प्रसाद कारंडे)
कुलसचिव

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As Per NEP 2020

University of Mumbai



Syllabus for Major-2 Scheme-III (M1, M2,M3) Vertical 2

Faculty of Humanities

Board of Studies in English

Second Year Programme in Major (English)

Semester	III & IV	
Title of Paper	Sem.	Credits
Introduction to Forms of Literature: Drama	III	4
		Credits
Introduction to Forms of Literature: Novel	IV	4
From the Academic Year		2025-26

Sem. - III

Syllabus
B.A. (English)
(Sem.- III)

Title of Paper Introduction to Forms of Literature in English: Drama

Sr. No.	Heading	Particulars
1	Description the course:	Drama has been a cornerstone of the performing arts influencing cultures worldwide. From ancient Indian, Greek, and Roman societies to the present day, drama has played a vital role in shaping cultural and historical narratives. Two significant texts underscore its historical importance: Bharatmuni's <i>Natyashastra</i> and Aristotle's <i>Poetics</i>, both of which laid the groundwork for understanding drama's essence and purpose. While fundamentally a performing art, drama also holds a significant place in literary traditions. Over time, the art form has undergone constant evolution and various transformations. These transformations have broadened its scope and enriched its expression, ensuring its relevance across eras. In the contemporary world, the traditional forms of drama have been reimagined and adapted to align with modern sensibilities. The evolving nature of drama necessitates academic exploration, and the current curriculum aims to meet this requirement by fostering a deeper understanding of its historical and modern dimensions.
2	Vertical :	Major 2 (M1, M2, M3)
3	Type :	Theory
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 Hours
6	Marks Allotted:	100 Marks

7	Course Objectives: 1. To familiarize learners of literature with the historical context and diverse subgenres of drama, while fostering an appreciation for theatrical techniques and various forms of theatre. 2. To motivate learners to engage with dramatic texts, deepening their understanding of drama as a distinct literary genre. 3. To introduce drama as a performing art, enriching learners' comprehension of theatrical elements and their significance. 4. To equip learners with the skills to critically analyze dramas, exploring how different cultural and social values shape and influence the genre.
8	Course Outcomes: By the end of the course, learners will be able to: 1. Identify and describe the historical contexts and diverse subgenres of drama, demonstrating an appreciation for theatrical techniques and the variety of theatre forms. 2. Actively engage with dramatic texts and articulate a deepened understanding of drama as a unique literary genre through analysis and discussion. 3. Explain drama as a performing art and demonstrate knowledge of key theatrical elements, showing how these enhance the art form's impact and meaning. 4. Evaluate plays critically, analyse how cultural and social values influence the genre, and apply this understanding to interpret dramatic works effectively.
9	Modules: -
	Module1: Introduction to Drama:
	1. Drama as a literary form and performing art 2. Elements of Drama: Plot, Character, Setting, Dialogue, Theme, Stagecraft 3. Types of Drama: Tragedy, Comedy. Farce, Melodrama, Poetic Drama
	Module 2: Classical/Elizabethan Drama
	1. Sophocles: <i>Antigone</i> OR 2. William Shakespeare: <i>As You Like It</i>

Module 3: Restoration/Age of Sensibility Drama

1. William Wycherley: *The Country Wife*
OR
2. Richard Brinsley Sheridan: *The School for Scandal*

Module 4: Contemporary Drama

1. Girish Karnad: *Nagamandala*
OR
2. Tennessee Williams: *The Glass Menagerie*

10 **Text Books: (If applicable) N.A.**

11 **Reference Books:**

1. Allardyce Nicoll. *A History of English Drama* 3 Vol. Set. Cambridge: 1946.
2. Aristotle. *Poetics*. Fingerprint! Publishing and imprint Fingerprint ClassicsBooks India Pvt Ltd 2017. ISBN-13 . 978-9386538031 :
3. Vatsyayan, Kapila. *Bharata: The Natyasastra*. India: Nesma Books, 2001. ISBN-13 978-8126012206 :
4. Bentley, Eric. *The Theory of the Modern Stage: An Introduction to Theatre and Drama*. London: Penguin Books, 1968.
5. Bratton, J. S. *New Readings in Theatre History: Theatre and Performance Theory*. Cambridge: Cambridge University Press, 2003.
6. Clark, Dore H. *A Study of Modern Drama*. Philadelphia: Century Books-Bindery, 1982.
7. Gascoigne, Bamber. *Twentieth Century Drama*: London: Hutchinson, 1967.
8. Gassner, John. *Masters of Drama*. New York: Dover Publications, 1954.
9. Jonathan Law, etc. Rev. and enlarged (ed.). *The New Penguin Dictionary of the Theatre*. London: Penguin Books, 2001. Doe Reference PN 2035.N474 2001
10. Lumley, Fredrick. *New Trends in the Twentieth Century Drama: A Survey since Ibsen and Shaw*. Oxford: O.U.P, 1972.
11. Michael Patterson. *The Oxford Dictionary of Plays*. Oxford; New York: Oxford University Press, c2005.
12. Oscar Lee Brownstein and Darlene M. Daubert. *Analytical Sourcebook of Concepts In Dramatic Theory*. Westport, Conn.: Greenwood Press, 1981. Doe Reference PN 1631.B7
13. Rangacharya, Adya. *Introduction to Bharata's Natyasastra*. Delhi: MunshirmManoharlal Pub, Reprint 2005.
14. Styan, J. L. *Modern Drama in Theory and Practice*. New York: Cambridge University Press, 1980.
15. Williams, Raymond. *Drama from Ibsen to Brecht*. London: Penguin Books, 1973.

12	Internal Continuous Assessment: 40%	External, Semester End Examination 60%
	Individual Passing in Internal and External Examination:40%	
13	Continuous Evaluation through: ● Attendance and Classroom Participation: 10 Marks ● Class Test/Presentations: 10 Marks ● Written Assignment: 20 Marks (The following topics can be given to students for assignment: Plot analysis, character analysis, analysis of the televised versions of prescribed plays, group discussion, critical reception and review, and other relevant topics)	
14	Format of Question Paper for the final examination: (Total Marks: 60)	
	Question 1 Short notes Three out of Six (Module 1) 15 Marks Question 2 Essay Type One out of Two (Module 2) 15 Marks Question 3 Essay Type One out of Two (Module 3) 15 Marks Question 4 Essay Type One out of Two (Module 4) 15 Marks	

Sem. - IV

Syllabus

B.A. (English)

(Semester - IV)

Title of Paper Introduction to Forms of Literature in English: Novel

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	This course explores the evolution of the novel from its origins to modernist innovations. Students will study key elements of narrative including plot, character, setting, and point of view, alongside various genre types, such as epistolary, picaresque, and stream-of-consciousness. Through critical readings of classic texts, the course integrates elements of the novel with historical context to deepen analytical and interpretive skills.
2	Vertical :	Major 2 (M1, M2, M3)
3	Type :	Theory
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: By the end of this course, learners will be able to: 1. To introduce students to the fundamental elements and narrative structures of the novel as a literary form. 2. To examine the evolution of the novel through representative texts from the 18th century to the modern period. 3. To explore various genres and narrative techniques, including different points of view and structural models such as A. J. Greimas' actantial model and Norman Friedman's narrative modes. 4. To cultivate critical thinking and analytical skills through close reading of major texts, placing them in their historical, cultural, and literary contexts.	
8	Course Outcomes: After the successful completion of the course, the learners will be able to: 1. Identify and explain key elements of the novel, such as plot, character, setting, narration, and structure, and apply them to analyze novels. 2. Demonstrate understanding of the historical development of the novel, with the ability to distinguish between major types and periods such as the epistolary, picaresque, gothic, Victorian, and modern novels.	

	3. Critically assess narrative techniques and theoretical concepts, including the distinctions between narrative voices, points of view, and character models. 4. Produce informed and coherent critical responses to literary texts, reflecting awareness of genre, structure, and thematic complexity.
9	Modules: - Module 1: Elements of Novel and Genre Specifications (15 Lectures) Section A: Elements of Novel: 1. Novel (Definition), Plot, Setting, 2. Characters (Round and Flat V/S A. J. Greimas' Actantial Model) 3. First Person and Third Person Narration VS Distance and Point of View in fiction (Editorial Omniscience, 'I' as a witness, 'I' as the protagonist by Norman Friedman), (Distance and Point of View by Wyne Booth) Section B: Types of Novels: 1. Epistolary Novel, 2. Picaresque Novel, 3. Gothic Fiction, 4. Allegorical Novel, 5. Stream of Consciousness Module 2: Beginning of the Novel (15 Lectures) <i>Gulliver's Travels</i> by Jonathan Swift Or <i>The Life and Opinions of Tristram Shandy</i> by Laurence Stern Module 3: Victorian Novel (15 Lectures) <i>Jane Eyre</i> by Charlotte Bronte Or <i>David Copperfield</i> by Charles Dickens Module 4: Modern Novel (15 Lectures) <i>Animal Farm</i> by George Orwell Or <i>To the Lighthouse</i> by Virginia Woolf
10	Text Books 1. Swift, Jonathan. <i>Gulliver's Travels</i>. Edited by Robert DeMaria Jr., Penguin Classics, 2003. 2. Sterne, Laurence. <i>The Life and Opinions of Tristram Shandy, Gentleman</i>. Edited by Ian Campbell Ross, Oxford University Press, 2009. 3. Brontë, Charlotte. <i>Jane Eyre</i>. Edited by Margaret Smith, Oxford University Press, 2008. 4. Dickens, Charles. <i>David Copperfield</i>. Edited by Nina Burgis, Oxford University Press, 2008. 5. Orwell, George. <i>Animal Farm</i>. New American Library, 1996. 6. Woolf, Virginia. <i>To the Lighthouse</i>. Edited by Mark Hussey, Oxford University Press, 2006.

11	Reference Books: 1. Bakhtin, M. (1981). <i>The Dialogic Imagination: Four Essays</i> (M. Holquist & C. Emerson, Trans.). University of Texas Press. 2. Bloom, Harold (Ed.). (2009) <i>Bloom's Modern Critical Interpretations: Animal Farm</i>. Chelsea House. 3. Booth, Wyne. (1967). "Distance and Point of View in Fiction". In: Stevick, Philip.(ed.). <i>The theory of the Novel</i>. New York: Free Press. 4. Eagleton, T. (2005). <i>The English Novel: An Introduction</i>. Wiley-Blackwell. 5. Forster, E. M. (1927). <i>Aspects of the Novel</i>. Harcourt. 6. Friedman, Norman. "Point of view in fiction-the development of a critical concept". In: Stevick, Philip. (ed.). <i>The theory of the Novel</i>. New York: Free Press, 1967. 7. Greimas, Algirdas Julien. "Actants, Actors, and Figures." <i>On Meaning: Selected Writings in Semiotic Theory</i>. Translated by Paul J. Perron and Frank H. Collins, University of Minnesota Press, 1987, pp. 106–120. <i>Theory and History of Literature</i>, vol. 38. 8. Lukács, G. (1962). <i>The Historical Novel</i>. Merlin Press. 9. Lubbock, Percy. (1921). <i>The Craft of Fiction</i>. Jonathan Cape. 10. Mullan, John. (2006) <i>How Novels Work</i>. Oxford University Press. 11. Said, E. W. (1978). <i>Orientalism</i>. Pantheon Books. 12. Watt, I. (1957). <i>The Rise of the Novel: Studies in Defoe, Richardson, and Fielding</i>. University of California Press. 13. Woolf, Virginia. (1925). <i>Modern Fiction</i>. In <i>The Common Reader</i>, Hogarth Press
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12	Internal Continuous Assessment: 40%	External, Semester End Examination 60
	Individual Passing in Internal and External Examination: 40%	
13	Continuous Evaluation through: ●Attendance and Classroom Participation: 10 Marks ●Presentation/Class Test:10 Marks ●Assignment: 20 Marks	

14	Format of Question Paper:
	Format of Question Paper for the Semester End Examination (Total Marks: 60) Question 1: (a)Short Notes: Three out of Five (In 150 to 200 words each) (Module 1) 15 Marks Or (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 1) 15 Marks Question 2: (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 2) 15 Marks Or (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 2) 15 Marks

Question 3: (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 3)
15 Marks

Or

(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 3)
15 Marks

Question 4: (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 4)
15 Marks

Or

(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 4)
15 Marks

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Prof. Dr. Anil
Singh
Faculty of
Humanities**

QUESTION PAPER PATTERN

Internal

Continuous Evaluation through:

- Attendance and Classroom Participation:10 Marks
- Presentation/Class Test:10 Marks
- Assignment: 20 Marks

External

Format of Question Paper for the Semester End Examination (Total Marks: 60)

Question 1: (a)Short Notes: Three out of Five (In 150 to 200 words each) (Module 1)
15 Marks

Or

(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 1)
15 Marks

Question 2: (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 2)
15 Marks

Or

(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 2)
15 Marks

Question 3: (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 3)
15 Marks

Or

(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 3)
15 Marks

Question 4: (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 4)
15 Marks

Or

(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 4)
15 Marks

Sd/ -

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