



॥ विद्या विनयेन शोभते ॥

Janardan Bhagat Shikshan Prasarak Sanstha's

CHANGU KANA THAKUR

ARTS, COMMERCE AND SCIENCE COLLEGE, NEW PANVEL
(AUTONOMOUS)

Re-accredited 'A+' Grade by NAAC

'College with Potential for Excellence' Status Awarded by UGC

'Best College Award' by University of Mumbai

Program: M. A.

Revised Syllabus of M.A. English Literature

Semester I and II

Under Choice Based Credit System (60:40)

w.e.f. Academic Year 2022-2023

Preamble of the Syllabus:

English plays paramount role the life of every student because it is an international language. Sound knowledge of English literature is regarded as one of the most significant facets of one's personality. There is passionate desire in the mind of students to learn different disciplines of English literature in order to accomplish global identity in today's competitive and digital world.

Literature is a reflection of universal truths and there is an inevitable relationship between literature and society. Poets, dramatists and novelists are blessed with keen observations, perceptions, creative and imaginative skills in the process of creation of literary masterpieces. The study of English literature has two commendable functions of providing delight and inculcation of moral and social values amongst the learners. It also reforms and transforms the critical understanding and appreciation of the world classics belonging to Greek, Roman, British, American and Indian literature by the stakeholders. Therefore, the realm of English literature is intensively appealing as well as extensively stirring to the budding students.

The learners have tremendous sense of curiosity to delve, understand, visualize and appreciate various eras of English literature and attain aesthetic delights. The learners experience sense of astonishment, suspense, venture, adventure, bravery, catharsis, towards the protagonist and antagonist reflected in the poems, stories, plays and novels. The protagonist depicted in English literature is an epitome of virtuousness and unrighteousness with an indelible impact on the readers. Imitation is fundamental principle in all the literary works. Therefore, everybody experiences the phenomenon of procrastination leading into the realm of Hamlet in one's life.

It is through the study of English literature, the learners are endowed with universal truths, human values, insights and develop healthy relationship with regards to people and nature. The syllabus aims at empowering the students with in depth understanding of critical theories, stylistic and linguistic analysis of the texts and appreciation of world classics. The learning of English literature unfolds new horizons and creates renaissance in academic and professional world.

Master of Arts (M.A.) in English is a post graduate course of department of English, Changu Kana Thakur Arts, Commerce & Science College, New Panvel (Autonomous) The Choice Based Credit and Grading System to be implemented through this curriculum would

enable the students to explore new insights, dimensions and its applications in English literature. The learners pursuing this course of English literature can achieve knowledge and skills necessary for better employability and professionalism in 21st century.

Sr. No.	Heading	Particulars
1	Title of Course	Literary Theory and Criticism
2	Eligibility for Admission	B.A./B.Com./B.Sc. Degree from recognised University
3	Passing marks	40%
4	Ordinances/Regulations (if any)	
5	No. of Semesters	Two
6	Level	P.G.
7	Pattern	Semester (60:40)
8	Status	Revised
9	To be implemented from Academic year	2022-2023

Objectives of the Course:

- To introduce the learners to a wide range of critical methods and literary theories.
- To enable them to use the various critical approaches and advanced literary theories.
- To enhance their analytical skills.
- To enable them to mobilize various theoretical parameters in the analysis of literary and cultural texts.
- To familiarize the learners with the trends and cross-disciplinary nature of literary theories.
- To develop insights in the process of application of critical theories.

Course Outcome: By the end of the course, a student should develop the Ability:

- To interpret classical critical theories and its reflection in literature
- To apply Romantic critical theories and its relevance in literary texts.
- To examine nature and features of Indian classical drama

- To recognise the relationship between literature and literary theories
- To evaluate the formation of ecocriticism and its essence in literature as well as in real life

M. A. English Literature Semester I and II

For the subject of English there shall be two papers for 60 lectures each comprising of four units of 15 Lectures each.

<u>Semester-I</u>	<u>Semester-II</u>
1. Paper-I Unit-I will be on Classical Theories	1. Paper-I Unit-I will be on Structuralism
2. Paper-I Unit-II will be on Romantic Theories	2. Paper-I Unit-II will be on Marxism and Feminism
3. Paper- I Unit-III will be on Indian Theories	3. Paper-I Unit-III will be on Reader Response
4. Paper- I Unit-IV will be on Formalism	4. Paper- I Unit-IV will be on Formalism

**M.A. English Literature Syllabus
Under Choice Based Credit System (CBCS)
To be implemented from the Academic year 2022-23
SEMESTER I**

Course Code	Unit	Topics	Credits	Lectures
PARIENG1	I	Classical/Neoclassical Theories: <ul style="list-style-type: none"> • Aristotle – <i>Theory of Mimesis and Catharsis</i> • Samuel Johnson – “Preface to Shakespeare” (from <i>English Critical Texts</i>) 	06	15
	II	Romantic Theories: <ul style="list-style-type: none"> • William Wordsworth’s Preface to <i>Lyrical Ballads</i> Themes and Diction • Matthew Arnold– “The Study of Poetry” 		15
	III	Indian Aesthetics/Literary <ul style="list-style-type: none"> • S. N. Dasgupta – “The Theory of Rasa” • G. N. Devy – “Anandvardhana: Dhvani Structure of Poetic Meaning” (From Ganesh Devi’s <i>Indian Literary Criticism</i>, New Delhi Orient Black Swan) 		15
	IV	Formalism and New Criticism <ul style="list-style-type: none"> • T. S. Eliot – “Tradition and Individual Talent” • Victor Shklosky “Art as a Technique” 		15

**M.A. English Literature Syllabus
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SEMESTER II**

Course Code	Unit	Topics	Credits	Lectures
PAR2ENG2	I	Structuralism, Poststructuralism and Deconstruction: <ul style="list-style-type: none"> • Roland Barthes – “The Death of the Author” • Jacques Derrida – “Structure, Sign and Play” 	06	15
	II	Feminism and Psychology <ul style="list-style-type: none"> • Carl Jung – “Psychology and Literature” • Juliet Mitchell – “Femininity , Narrative and Psychoanalysis” 		15
	III	Reader Response and New Historicism <ul style="list-style-type: none"> • Wolfgang Iser – “Reading Process: A Phenomenological Approach” (From <i>Modern Criticism and Theory: A Reader</i>) • Stephen Greenblatt – “Resonance and Wonder” (From <i>Learning to Curse</i>) 		15
	IV	Postcolonialism, Diaspora and Ecocriticism <ul style="list-style-type: none"> • Kerstin W. Shands – Neither East nor West: From Orientalism to Postcoloniality (From <i>Theorizing Diaspora</i>) • Cheryll Glotfelty – “Literary Studies in an age of Environmental Crisis” (From <i>The Ecocriticism Reader</i>) 	06	15

Sources of the prescribed texts

1. Braziel, Jana Evans and Anita Mannur (Ed.) *Theorizing Diaspora*. London: Blackwell, 2003.
2. Enright, D.J. and Chickera, Ernst de. (Ed.) *English Critical Texts*. Delhi: Oxford University Press, 1962.
3. Glotfelty, Cheryll and Harold Fromm (Ed.) *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: The University of Georgia Press, 1996.
4. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader*
5. Raghavan V. and Nagendra (Ed.) *An Introduction to Indian Poetics*. Madras: MacMillan, 1970.

Reference Books:

1. Adams, Hazard. *Critical Theory Since Plato*. New York, Harcourt Brace Jovanovich, 1971. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
3. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
4. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
5. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
6. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. : Prentice-Hall, 1996.
7. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.

9. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007. Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.
10. Keeseey, Donald. *Contexts for Criticism*. 4th Ed. Boston: McGraw Hill, 2003. Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.
11. Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
12. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
13. Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St.Martin's, 2003.
14. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
15. Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: U of Illinois P, 1987.
16. Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
17. Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.
18. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York: Garland Publishing, 1999.
19. Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary* . Edinburgh: Edinburgh University Press, 2003.

Scheme of Examination for Each Semester:

Internal Evaluation: 40

❖ Scheme of Examination

The performance of the learners shall be evaluated into two parts. The learner's performance shall be assessed by Internal Assessment with 40% marks in the first part and by conducting the

Semester End Examinations with 60% marks in the second part. The allocation of marks for the Internal Assessment and Semester End Examinations are as shown below-

A) Internal Assessment: 40 %

40 Marks

Sr.No.	Particular	Marks
01	One periodical class test/online examination to be conducted in the given semester	20 Marks
02	Any two tools out of these (10 Marks each) 1. Group/individual Survey Project 2. Presentation and write up on the selected topics of the subjects 3. Case studies/Test based on tutorials 4. Book Review/Poetry Appreciation/ Open Book Test 5. Quiz	20 Marks

Semester End Examination: 60 Marks will be as follows -:

Theory		Marks
Each theory paper shall be of two hours duration.		
All questions are compulsory and will have internal options. All questions carry equal marks		
Q-1	From Unit I - Essay on the theories 1 out of 2	15 Marks
Q-2	From Unit II - Essay on the theories 1 out of 2	15 Marks
Q-3	From Unit III - Essay on the theories 1 out of 2	15 Marks
Q-4	From Unit IV - Essay on the theories 1 out of 2	15 Marks

Sr. No.	Heading	Particulars
1	Title of Course	Linguistics and Stylistic Analysis of Text
2	Eligibility for Admission	B.A./B.Com./B.Sc. Degree from recognised University
3	Passing marks	40%
4	Ordinances/Regulations (if any)	
5	No. of Semesters	Two
6	Level	P.G.
7	Pattern	Semester (60:40)
8	Status	Revised
9	To be implemented from Academic year	2022-23

Objectives of the Course:

- To understand the concept of style in literature.
- To understand the linguistic basis of literary criticism (stylistics as an input to literary criticism).
- To communicate the concept of discourse and the principles of discourse analysis.
- To inform the use of stylistic approach in teaching literature.
- To understand the impact of stylistic analysis on academic writing.
- To familiarize with the concepts in narratology to the students.

Course Outcome: By the end of the course, a student should develop the Ability

- To Classify figurative devices and linguistic patterns demonstrated in language
- To Analyse the usage of cohesion and coherence in English language
- To Elaborate stylistic and linguistic approach to the study of literature
- To Illustrate the sound system of English language
- To Inspect salient traits in narratology and its application

M. A. English Literature Semester I and II

For the subject of English there shall be two papers for 60 lectures each comprising of four units of 15 Lectures each.

<u>Semester-I</u>	<u>Semester-II</u>
1. Paper-I Unit-I will be on Concept of style in literature 2. Paper-I Unit-II will be on Lexis and Syntax 3. Paper- I Unit-III will be on Discourse Analysis 4. Paper- I Unit-IV will be on application of the stylistic and linguistic approach to the study of literature	1. Paper-I Unit-I will be on Phonology 2. Paper-I Unit-II will be on Narratology 3. Paper-I Unit-III will be on application of the principles of discourse analysis to academic writings on literary topics

**M.A. English Literature Syllabus
Under Choice Based Credit System (CBCS)
To be implemented from the Academic year 2022-2023
SEMESTER I**

Course Code	Unit	Topics	Credits	Lectures
PARIENG1	I	<p>Concept of style in literature Foregrounding : variation from the norm , through :</p> <p>a) Linguistic patterning : phonological , grammatical and lexical patterns (e.g. structural repetition like parallelism , the rhetorical effect of antithesis , climax)</p> <p>b) Deviation from the code (e.g. neologisms , archaisms , deviant collocations)</p> <p>c) Figurative language (e.g. metaphor, symbolism, imagery, irony, paradox, tautology)</p>	06	15
	II	<p>Lexis and syntax</p> <ul style="list-style-type: none"> • Lexis : types of words (e.g. stative & dynamic verbs); type of vocabulary (e.g. simple/ complex , formal colloquial) • Syntax: Syntagmatic and paradigmatic relations; sentence types; sentence complexity; types of clauses ; types of phrases 		15
	III	<p>Discourse analysis</p> <ul style="list-style-type: none"> • A)Cohesion: a. Logical and other links between sentences (Subordinating and coordinating conjunctions and linking adverbilas b. Cross- referencing by pronouns c. Ellipsis d. Lexical cohesion: reiteration and collocation e. Literary cohesion through reported speech, authorial comments in fiction 		15

		<p>B) Coherence: sequence, segmentation , salience</p> <p>a. The structure of written discourse</p> <p>b. The structure of conversation, including speech acts. Given and new information. Presupposition. The cooperative principle.</p>		
PAR1ENG1	IV	<ul style="list-style-type: none"> • Application of the stylistic and linguistic approach to the study of (teaching) of literature 	06	15

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SEMESTER II**

Course Code	Unit	Topics	Credits	Lectures
PAR2ENG2	I	<p>Phonology</p> <ul style="list-style-type: none"> • The sound system of English vowels and consonants, transcription, description according to their place, type and manner of articulation • Phonological patterns of rhyme metre, alliteration, assonance, clustering of vowel and consonant sounds • Varieties of English 	06	15

	II	Narratology <ul style="list-style-type: none"> • Narrators and narration: addresser – addressee relationships. Use of authorial comment, dialogue, free indirect discourse, stream of consciousness, soliloquy • Histoire, discourse / story, discourse / story , text, narration • Text and time • Character • Setting • Point of view. Authorial commentary on the events : implicit ; overt 		15
	III	Application of the principles of discourse analysis to academic writing on literary topics	06	15

Sample topics : for Projects

1. Poetry recitation and transcription
2. Comparative study of styles (2 poems by the same poet/ 2 poets of the same school , etc.)
3. Comparative study of styles (2 novels by the same author.)
4. Creative writing (fiction) by using different types of narrators / treating the time in different ways/ different modes of characterisation

Recommended Reading

1. Bhelande , Anjali. *Lord of the Flies: A Stylistic Analysis*. Calcutta: Writers Workshop.1996 (for basic introduction to stylistic theory)
2. Bradford ,Richard. *Stylistics* . London and New York : Routledge, 1997
3. Burton D. *Dialogue and Discourse : A Sociolinguistic Approach to Modern Drama Dialogue and Naturally Occurring Conversation* . London : Routledge and Kegan Paul

.1982

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

Scheme of Examination for Each Semester:

A) Internal Assessment: 40 %

40 Marks

Sr.No.	Particular	Marks
01	One periodical class test/online examination to be conducted in the given semester	20 Marks
02	Any two tools out of these (10 Marks each) 1. Group/individual Survey Project 2. Presentation and write up on the selected topics of the subjects 3. Case studies/Test based on tutorials 4. Book Review/Poetry Appreciation/ Open Book Test 5. Quiz	20 Marks

Semester End Examination: 60 Marks will be as follows -:

Theory		Marks
Each theory paper shall be of two hours duration.		
All questions are compulsory and will have internal options. All questions carry equal marks		
Q-1	From Unit I - Essay on the theories 1 out of 2	15 Marks
Q-2	From Unit II - Essay on the theories 1 out of 2	15 Marks
Q-3	From Unit III - Essay on the theories 1 out of 2	15 Marks
Q-4	From Unit IV - Essay on the theories 1 out of 2	15 Marks

Sr. No.	Heading	Particulars
1	Title of Course	Fiction
2	Eligibility for Admission	B.A./B.Com./B.Sc. Degree from recognised University
3	Passing marks	40%
4	Ordinances/Regulations (if any)	
5	No. of Semesters	Two
6	Level	P.G.
7	Pattern	Semester (60:40)
8	Status	Revised
9	To be implemented from Academic year	2022-2023

Objectives of the Course:

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

Course Outcome: By the end of the course, a student should develop the Ability:

- To Interpret significant types of novels with suitable examples
- To Identify satirical elements reflected in the novel and its correlation with socio-political condition
- To Analyse distinctiveness of Victorian novelist and their depiction of multiple themes
- To Perceive the causes of tragedy in literature as well as in real life
- Adapt social, ethical values percolated in the literary texts

M. A. English Literature Semester I and II

For the subject of English there shall be two papers for 60 lectures each comprising of four units of 15 Lectures each.

<u>Semester-I</u>	<u>Semester-II</u>
1. Paper-I Unit-I will be on Terms	1. Paper-I Unit-I will be on Terms
2. Paper-I Unit-II will be on Novel	2. Paper-I Unit-II will be on Novel
3. Paper- I Unit-III will be on Fiction	3. Paper-I Unit-III will be on Fiction
4. Paper- I Unit-IV will be on Novel	4. Paper- I Unit-IV will be on Novel

**M.A. English Literature Syllabus
Under Choice Based Credit System (CBCS)
To be implemented from the Academic year 2022-2023
SEMESTER I**

Course Code	Unit	Topics	Credits	Lectures
PARIENG1	I	Terms for study 1. Picaresque 2. Epistolary Novel 3. Sentimental Novel 4. Bildungsroman / Künstlerroman 5. Historical Novel 6. Gothic Novel 7. Romantic Novel 8. Sociological Novel 9. Realistic Novel 10. Satirical Novel	06	15
	II	<ul style="list-style-type: none"> • Henry Fielding: Robinson Crusoe • Jonathan Swift: Gulliver's Travels 		15
	III	<ul style="list-style-type: none"> • Mary Shelley: Frankenstein • George Eliot: The Mill on the Floss 		15
	IV	<ul style="list-style-type: none"> • Thomas Hardy: The Mayor of Casterbridge • Annabhau Sathe: Fakira 		15

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SEMESTER II**

Course Code	Unit	Topics	Credits	Lectures
PAR2ENG2	I	<ol style="list-style-type: none"> 1. Modern Novel 2. Stream of Consciousness Novel 3. Magic Realism Novel 4. Psychological Novel 5. Postmodern Novel 6. Science Fiction 7. Postcolonial Novel 8. Spy Fiction 9. Campus Novel 10. Protest Novel 	06	15
	II	<ul style="list-style-type: none"> • D. H. Lawrence: Sons and Lovers • William Golding: Lord of the Flies 		15
	III	<ul style="list-style-type: none"> • Chinua Achebe: Things Fall Apart • J. M. Coetzee: The Life and Times of Michael K 		15
	IV	<ul style="list-style-type: none"> • Toni Morrison: "The Bluest Eye" • Baby Kamble: "Prison we Broke" 		15

Secondary Reading

1. Virginia Woolf: *To the Lighthouse*
2. E. M. Forster: *Passage to India*
3. D. H. Lawrence: *The Rainbow*
4. Joseph Conrad: *Victory*
5. Julian Barnes: *Flaubert's Parrot*
6. David Lloyd Jones: *Mr Pip*
7. Salman Rushdie: *Midnight's Children*
8. Ray Bradbury: *Fahrenheit 451*

References

1. Watt, I (1957) *Rise of the Novel*
2. Walter Allen: *The English Novel*
3. Welleck, R. and A. Warren (1942) *Theory of Literature*
4. Doody, M.A.(1996) *True Story of the Novel*
5. Dunlop, J. (1814) *History of Fiction*
6. James, H. (1934) *Art of the Novel*. Ed. R.P. Blackmur
7. Booth, W. (1961) *Rhetoric of Fiction*
8. Lubbock, Percy *Craft of Fiction*
9. Humphrey, Robert (1962) *Stream of Consciousness in the Modern Novel*
10. Lodge, David (2006) *The Year of Henry James: The Story of a Novel*
11. Ryan, Judith (2012) *The Novel After Theory*
12. Krieger, M. (1989) *Reopening of Closure*
13. Bowers, Maggie Ann (2004) *Magic(al) Realism: The New Critical Idiom*
14. Eysteinnsson, Astradur (1992) *The Concept of Modernism*
15. Nicholls, Peter *Modernism: A Literary Guide*
16. Lewis, Pericles (2001) *The Cambridge Introduction to Modernism*
17. Chatman, Seymour (1978) *Story and Discourse: Narrative Structure in Fiction and Film*
18. McCabe, Allyssa and Carole Peterson (1991) *Developing Narrative Structure*
19. Holloway, John (1979) *Narrative and Structure*

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

Scheme of Examination for Each Semester:

A) Internal Assessment: 40 %

40 Marks

Sr.No.	Particular	Marks
01	One periodical class test/online examination to be conducted in the given semester	20 Marks
02	Any two tools out of these (10 Marks each) 6. Group/individual Survey Project 7. Presentation and write up on the selected topics of the subjects 8. Case studies/Test based on tutorials 9. Book Review/Poetry Appreciation/ Open Book Test 10.Quiz	20 Marks

Semester End Examination: 60 Marks will be as follows -:

Theory		Marks
Each theory paper shall be of two hours duration.		
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Q-1	From Unit I - Essay on the theories 1 out of 2	15 Marks
Q-2	From Unit II - Essay on the theories 1 out of 2	15 Marks
Q-3	From Unit III - Essay on the theories 1 out of 2	15 Marks
Q-4	From Unit IV - Essay on the theories 1 out of 2	15 Marks

Sr. No.	Heading	Particulars
1	Title of Course	Drama
2	Eligibility for Admission	B.A./B.Com./B.Sc. Degree from recognised University
3	Passing marks	40%
4	Ordinances/Regulations (if any)	
5	No. of Semesters	Two
6	Level	P.G.
7	Pattern	Semester (60:40)
8	Status	Revised
9	To be implemented from Academic year	2022-2023

Objectives of the Course:

- To introduce the learners to a wide range of theatrical practices around the world.

- To introduce the learners to various theories of drama
- To enable them to understand the elements of drama and theatre
- To introduce them to the conventions of research papers

Course Outcome: By the end of the course, a student should develop the Ability:

- To Demonstrate origin and development of drama and its theatrical features
- To Identify tenets of Natyashastra and its reflection in Sanskrit drama
- To Examine the need for emancipation of women and revolt against patriarchy
- To Classify different types of drama and its distinctiveness in modern and postmodern era
- To Estimate various paradigms of relationship and problems of working class depicted in the plays

M. A. English Literature Semester I and II

For the subject of English there shall be two papers for 60 lectures each comprising of four units of 15 Lectures each.

<u>Semester-I</u>	<u>Semester-II</u>
1. Paper-I Unit-I will be on Terms	1. Paper-I Unit-I will be on Terms
2. Paper-I Unit-II will be on Drama	2. Paper-I Unit-II will be on Drama
3. Paper- I Unit-III will be on Drama	3. Paper-I Unit-III will be on Drama
4. Paper- I Unit-IV will be on Drama	4. Paper- I Unit-IV will be on Drama

M.A. English Literature Syllabus
Under Choice Based Credit System (CBCS)
To be implemented from the Academic year 2022-2023
SEMESTER I

Course Code	Unit	Topics	Credits	Lectures
PAR1ENG1	I	Terms for study Ancient Drama: <ul style="list-style-type: none"> • Elements of Theatre • Greek Theatre • Indian Classical Theatre • Folk element • Indian Theatre, • Black theatre, • Realistic theatre • Comedy of Manners • 20th century poetic drama, • One-act play 	06	15
	II	<ul style="list-style-type: none"> • Sophocles: Oedipus Rex • Kalidas: Shakuntala 		15
	III	<ul style="list-style-type: none"> • Henrik Ibsen: A Doll's House • Christopher Marlow: Dr. Faustus 		15
	IV	<ul style="list-style-type: none"> • William Congreve: The Way of the World • Amiri Baraka: Home on the Range 		15

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SEMESTER II**

Course Code	Unit	Topics	Credits	Lectures
PAR2ENG2	I	<ul style="list-style-type: none"> • Theatre of Absurd, • Epic theatre • Method theatre • Theatre of Cruelty • Poor Theatre • Off Broadway theatre • Kitchen-sink drama • Meta theatre • Expressionism • Irish theatre • Protest Theatre 	06	15
	II	<ul style="list-style-type: none"> • Pirandello: Six Characters in Search of the Author • J.M. Singe: Riders to the Sea 		15
	III	<ul style="list-style-type: none"> • Samuel Becket: Waiting for Godot • John Osborne : Look Back in Anger 		15
	IV	<ul style="list-style-type: none"> • Datta Bhagat: Routes and Escape Routes • Eugene Ionesco: Amedee or How to get Rid of it 		06

Scheme of Examination for Each Semester:

A) Internal Assessment: 40 %

40 Marks

Sr.No.	Particular	Marks
01	One periodical class test/online examination to be conducted in the given semester	20 Marks
02	Any two tools out of these (10 Marks each) 11.Group/individual Survey Project 12.Presentation and write up on the selected topics of the subjects 13.Case studies/Test based on tutorials 14.Book Review/Poetry Appreciation/ Open Book Test 15.Quiz	20 Marks

Semester End Examination: 60 Marks will be as follows -:

Theory		Marks
Each theory paper shall be of two hours duration.		
All questions are compulsory and will have internal options. All questions carry equal marks		
Q-1	From Unit I - Essay on the theories 1 out of 2	15 Marks
Q-2	From Unit II - Essay on the theories 1 out of 2	15 Marks
Q-3	From Unit III - Essay on the theories 1 out of 2	15 Marks
Q-4	From Unit IV - Essay on the theories 1 out of 2	15 Marks

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