

AC \_\_\_\_\_  
Item No. \_\_\_\_\_

## UNIVERSITY OF MUMBAI



### Syllabus for Approval

Sr. No.	Heading	Particulars
1	Title of the Course	<b>M.A. in English</b>
2	Eligibility for Admission	Graduation
3	Passing Marks	40%
4	Ordinances / Regulations (if any)	
5	No. of Years / Semesters	02 years & 04 semesters
6	Level	P.G. / U.G. / <del>Diploma</del> / <del>Certificate</del> (Strike out which is not applicable)
7	Pattern	<del>Yearly</del> / Semester (Strike out which is not applicable)
8	Status	New / Revised (Strike out which is not applicable)
9	To be implemented from Academic Year	From Academic Year <b>2021-2022</b>

Date: 30/04/2021

Signature :

Name of BOS Chairperson / Dean :

**Dr. Sudhir Nikam**

AC \_\_\_\_\_

Item No. \_\_\_\_\_

**UNIVERSITY OF MUMBAI**



**Revised Syllabus for M.A. English Program**

**Semester- I / II**

**(As per Choice Based Credit System with effect  
from the academic year 2021-2022 for  
Semester I & II)**



# **University of Mumbai**

## **Revised Syllabus for M.A. English Program**

(Choice Based Credit System)

With effect from the academic year 2021-22

### **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)

**University of Mumbai**  
**Syllabus for M.A. English Program**  
**(Choice Based Credit System)**

<b>Core Course</b>	<b>Course Code</b>	<b>Title of the Paper</b>	<b>Course Credits</b>
<b>Semester-I</b>			
Paper-I	PAENG101	English Poetry from Chaucer to the Present	06
Paper-II	PAENG102	English Non-Fictional Prose from Bacon to the Present	06
Paper-III	PAENG103	Literary Criticism	06
Paper-IV	PAENG104	Language: Basic Concepts and Theories	06
<b>Semester-II</b>			
Paper-V	PAENG201	English Drama from Shakespeare to the Present	06
Paper-VI	PAENG202	English Fiction from Defoe to the Present	06
Paper-VII	PAENG203	Literary Theory: Post World War II	06
Paper-VIII	PAENG204	English in Use and Usage	06

# **University of Mumbai**

## **Syllabus for M.A. English Program: Part-I**

### **Semester-I**

#### **Course: Core Course**

**Course Title:** English Poetry from Chaucer to the Present

#### **Paper-I**

**(Choice Based Credit System with effect from the academic year 2021-22)**

## 1. Syllabus as per Choice Based Credit System

- i) Name of the Programme : M. A. English
- ii) Course Code : PAENG101
- iii) Course Title : English Poetry from Chaucer to the Present
- iv) Semester wise Course Contents : Enclosed the Copy of Syllabus
- v) References and Additional References : Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester -06
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 04

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

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

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

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

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

**M.A. English Part-I**  
**(100 Marks Examination Pattern)**

**Title of the Course: English Poetry from Chaucer to the Present**

**Preamble:**

The course “English Poetry from Chaucer to the Present” aims to familiarize the students with the development of English poetry from Chaucer to the present. It offers a thorough introduction to the essential genres of poetry, trends and movements in writing, and different poets across major periods in literary history ranging from the late medieval to the present times. Through extensive reading and writing, the course would develop in students an ability to place the literary texts in their wider intellectual and historical contexts.

**Course Objectives:**

1. To provide a comprehensive view of the poetic tradition from Chaucer to the presentday
2. To familiarize students with the forms/genres/movements as well as the respective representative poets of each age
3. To enable them to identify and analyze a literary text in its historical, socio-cultural/political and intellectual context.

**Course Outcomes:**

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

1. Demonstrate their knowledge about the style of writing of the poets that prevailed during the particular age which they represent
2. Engage critically with a range of poets’ writing and would be able to analyze and interpret poetry in a wider context
3. Enhance sensitivity towards life
4. Contextualize the text and develop an appreciation of other cultures and ways of life

**Note:**

1. Teachers are expected to refer to ‘Section A’ as a context while teaching texts in ‘Section B’.
2. ‘Section A’ of each unit is to be used for assignments and students’ self - study only. Students may take the guidance of teachers as and when required.
3. Separate questions based on ‘Section A’ are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on ‘Section B’ of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

<b>Semester I</b>	
<b>Title of the paper: English Poetry from Chaucer to the Present</b>	
<b>Paper No. : I</b>	
<b>Total Credits : 06</b>	<b>Total Lectures: 60</b>

## **Unit 1: Chaucer to the Metaphysical Poetry (1340-1660)**

### **Section A: Background**

- a) **Socio-cultural, political and intellectual (history of ideas):** Feudalism and Social Status; Ecclesiastical/Church Control, Printing and Literacy, Travel and Exploration under Tudor reign and Early Stuarts, English Civil War and Puritan Regime
- b) **Form/Genres /Movements:** Renaissance, Humanism, Reformation, Allegory, Songs, Sonnets and Sonnet Sequence, Lyrics, Metaphysical poetry, Cavalier poetry
- c) **Representative Poets:** Geoffrey Chaucer, William Langland, Wyatt & Surrey, Philip Sidney, Edmund Spenser, William Shakespeare, Ben Jonson, John Donne, Andrew Marvell, George Herbert, Richard Crashaw, Henry Vaughan, Robert Herrick, Thomas Carew, Sir John Suckling, Richard Lovelace

### **Section B: Poetry**

Geoffrey Chaucer: *Prologue to the Canterbury Tales*  
 Edmund Spenser : *The Faerie Queene* (Book 1, Canto 1-2)

## **Unit 2: Milton to the Age of Transition (1661-1798)**

### **Section A: Background**

- a) **Socio-cultural, political and intellectual (history of ideas):** Restoration, Rise of Party Politics, Glorious Revolution, Age of Satire
- b) **Form/Genres/ Movements:** Neo-Classicism, Epic, Satire, Mock Epic, Lyrics
- c) **Representative Poets:** John Milton, John Bunyan, John Dryden, Alexander Pope, Jonathan Swift, Oliver Goldsmith, William Collins, Thomas Gray

### **Section B: Poetry**

John Milton: *Paradise Lost*, Book 9  
 Alexander Pope: *The Rape of the Lock*

## **Unit 3: Romantic Revival to Pre- Raphaelite Poets (1798-1901)**

### **Section A: Background**

- a) **Socio-cultural, political and intellectual (history of ideas):** Revival of the romanticism of the Elizabethan Age, Impact of Industrial Revolution, French Revolution, Influence of German Philosophy on Romanticism (Schiller and Kant), Romanticism as a reaction to Neoclassicism, the romantic concept of imagination, Sublime, Exoticism, Romantic notion of nature, Victorian age and its literary characteristics, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality
- b) **Form/Genres and Movements:** Aesthetic Movement, Pre-Raphaelite Movement, Pantheism, Medievalism, Lyric, Sonnet, Ballad, ode, Dramatic Monologue
- c) **Representative Poets:** William Blake, Robert Southey, William Wordsworth, S.T. Coleridge, Lord Byron, P.B. Shelley, John Keats, Elizabeth Barrett Browning, Alfred



Lord Tennyson, Robert Browning, Matthew Arnold, Thomas Hardy, D.G.Rossetti, Christina Rossetti, William Morris, A.C. Swinburne, G.M Hopkins

d) **Section B: Poetry**

- a) William Wordsworth: ‘Tintern Abbey’, ‘London, 1802’, ‘The World is too much with Us’, ‘Upon Westminster Bridge’, ‘Ode to Duty’, ‘The Green Linnet’, ‘To the Daisy’
- b) Alfred Lord Tennyson: ‘The Two voices’, ‘Locksley Hall’, ‘The Lotus-Eaters’

**Unit 4: Modernism and After**

**Section A: Background**

- a) **Socio-cultural, political and intellectual (history of ideas):** The influence of Science, Technology and Psychology, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature
- b) **Trends and Movements:** Georgian Poetry, Free Verse, Modernism, Symbolism, Cubism, Imagism, Dadaism, Surrealism, Neo-Romanticism, The Movement, Postmodernism and Meta Modernism
- c) **Representative Poets:** W. B. Yeats, Wilfred Owen, W. H. Auden, Stephen Spender, Louise Bennett, Philip Larkin, Donald Davie, Ted Hughes, Carol Ann Duff, Craig Raine, Roy Fuller, Dylan Thomas, Geoffrey Hill

**Section B:**

- a) T. S Eliot: ‘The Hollow Men’, ‘Ash Wednesday’
- b) Philip Larkin: ‘Afternoons’, ‘Essential Beauty’, ‘Mr. Bleany’, ‘Going Going’, ‘High Windows’
- c) Craig Raine: ‘An Inquiry into Two Inches of Ivory’, ‘The Onion, Memory’, ‘Nature Study’

**Evaluation Pattern:**

**Internal Assessment –(40 marks)**

Sr. No	Particulars	Marks
1.	One written assignment/research paper on the topic suggested by the teacher for Internal Assessment (10 Marks) Presentation on the written assignment/research paper (05 Marks) Viva-voce based on the written assignment/research paper (05 Marks) <b>Note:</b> The topics for this to be chosen from the Background (Section A) only.	20 marks
2.	One Internal test based on the texts given in Section B (one out of three questions)	20 marks

**Semester End Examination: (60 Marks)**

<b>Evaluation: Semester End Examination Pattern</b>	<b>60 Marks</b>
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- Question 1 – Essay on Unit I (one out of two) : 15 Marks
- Question 2 – Essay on Unit II (one out of two) : 15 Marks
- Question 3 – Essay on Unit III (one out of two) : 15 Marks
- Question 4 – Essay on Unit IV (one out of two) : 15 Marks

**Note:** External Assessment (Semester End Examination: 60 Marks): Questions should be based on ‘Section B’ of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

## References:

1. Abrams, M. H. et al. *The Norton Anthology of English Literature*. Volume 1& 2. W. W. Norton, 2006.
2. \_\_\_\_\_. *English Romantic Poets: Modern Essays in Criticism*. Oxford University Press, 1960.
3. \_\_\_\_\_. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
4. Akker, Robin Van Den. et al. (ed) *Metamodernism: Historicity, Affect, and Depth After Postmodernism*. Rowman & Littlefield International, 2017.
5. Auden, W. H. *Collected Longer Poems*. Faber and Faber, 1968.
6. Bate, Jonathan. *Shakespeare and the English Romantic Imagination*. OUP, 1986.
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10. Bromwich, David. *Skeptical Music: Essays on Modern Poetry*. University of Chicago Press, 2001.
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13. Bush, Douglas. *English Poetry: The Main Currents from Chaucer to the Present*. Methuen, 1952.
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18. Corns, T N (ed.) *The Cambridge Companion to English Poetry*. Cambridge: University Press, 1973
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38. Frye, N: *The Return of Eden: Five Essays on Milton's Epics*. University of Toronto Press , 1965.
39. Frye, N, and Halmi, N :*Fearful Symmetry :A Study of William Blake*, Toronto, University of Toronto press, 2004.
40. Gardner ,Helen. *A Reading of Paradise Lost*. Oxford UP, 1967.
41. George, Jodi Anne. *Geoffrey Chaucer: The General Prologue to the Canterbury Tales*. Columbia University Press, 2000
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43. Gross, Harvey and Robert McDowell. *Sound and Form in Modern Poetry*. U of Michigan Press 1996.
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71. Schmidt, Michael. *An Introduction to Fifty Modern British Poets*. London: Pan Books, 1979.
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**Syllabus Prepared by:**

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- Dr. Mayurakshi Mitra (Member), Assistant Professor, Maharashtra College of Arts, Science and Commerce, Mumbai

# **University of Mumbai**

## **Syllabus for M. A. English Program: Part-I Semester-I**

**Course: Core Course**

**Course Title: English Non-Fictional Prose from Bacon to the Present**

**Paper: II**

**(Choice Based Credit System with effect from the academic year, 2021-22)**

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

- i) Name of the Programme : M.A. English
- ii) Course Code : PAENG102
- iii) Course Title : English Non-Fictional Prose from Bacon to the Present
- iv) Semester wise Course Contents : Enclosed the Copy of Syllabus
- v) References and Additional References : Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester -06
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 04

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

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

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

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

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

**M.A. English Part-I**  
**(100 Marks Examination Pattern)**

**Title of the Course: English Non-Fictional Prose from Bacon to the Present**

**Preamble:**

It is generally believed that literature comprises novels, plays, poems and short stories. However, there is a large body of literature written in prose that is non-fictional. This course, introduced for the first time at the postgraduate level, aims to familiarize learners with the development of non-fictional prose over a vast period of four centuries. It offers a study of certain genres of prose from the early seventeenth century to the present with a special focus on major writings of this period. The study of each genre is preceded by an introduction to its defining characteristics and development over time. Through this broad spectrum of prose, the learner becomes acquainted with the real world seen through the critical eyes of writers of eminence thereby providing a new and different perspective of life to the reader.

**Objectives:**

- To acquaint learners with the major representative English prose writers from the early seventeenth century to the present.
- To help them study different genres of prose and be acquainted with trends and thought patterns over four centuries.
- To understand and appreciate various nuances of prose writings in the realm of British literature.
- To familiarize the students with the importance of speeches as a medium of reformation and transformation in the society.
- To understand the significance of diary writing as a reflection of one's identity and personality.

**Course Outcomes:**

At the end of the course the reader will

- be well-versed with English non-fictional prose writings of a vast period of four centuries
- have developed a critical eye for any prose writing and will be able to analyze and interpret various forms of prose writing
- have cultivated a deep respect for cultures after having scrutinized various kinds of texts
- develop an enhanced and more balanced view of life having been exposed to prose writing from different spheres

**Note:**

1. Teachers are expected to refer to 'Section A' as a context while teaching texts in 'Section B'.
2. 'Section A' of each unit is to be used for assignments and students' self - study only. Students may take the guidance of teachers as and when required.
3. Separate questions based on 'Section A' are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on 'Section B' of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

**Semester I**  
**Title of the paper: English Non-Fictional Prose from Bacon to the Present**  
**Paper No. : II**

**Total Credits : 06**

**Total Lectures: 60**

### **Unit I: Letters & Diaries**

#### **Section A: Background**

1. Socio-cultural, political and intellectual currents that shaped letters and diaries. The interplay of the personal, intellectual and social in the two genres.
2. Different types of letters and forms of diaries, prose styles, chief characteristics, and development over the ages. Letters of members of the royal family, between eminent writers of the times from the 16th to the 20th century.
3. Representative letters from members of the royal family from Elizabeth I onwards, eminent writers like Alexander Pope, William Wycherley, Edmund Burke, William Blake, William Wordsworth, Samuel Taylor Coleridge, Charles Lamb, Mary Lamb, Charles Dickens, Charlotte Bronte, Katherine Mansfield, D. H. Lawrence.  
Representative diaries from writers like Samuel Pepys, war captains, George Orwell, W. N. P. Barbellion (pseudonym of Bruce Frederick Cummings)

#### **Section B: Texts**

##### **Letters:**

- Letter from Queen Elizabeth I to Mary, Queen of Scots, Dec 21, 1568 from <http://www.luminarium.org/renlit/elizabib.htm>
- Letters from Charles I to Queen Henrietta Maria in 1646 -
  - i) Queen Henrietta' letter to Charles I on 14 Dec 1646
  - ii) Charles I to Queen Henrietta on 2 Jan 1647  
<https://archive.org/details/charlesiin1646le00chariala/page/100/mode/2up> (pp 97-100)
- Correspondence between Alexander Pope and William Wycherley (1704-5; Dec 26 1704 -Nov 5, 1705 ) <https://warburg.sas.ac.uk/pdf/emh405b2452104F.pdf> pp. 15-26
- Letters of Katherine Mansfield written from Switzerland- Sierra, January 1922  
Scott, Margaret. *The Collected Letters of Katherine Mansfield: Volume 5: 1922*. London: OUP Oxford, 2008. Pages 1-20.  
[https://www.google.co.in/books/edition/The\\_Collected\\_Letters\\_of\\_Katherine\\_Mansf/3iaQDwAAQBAJ?hl=en&gbpv=1&dq=Margaret+Scott+collected+letters+of+katherine+mansfield&pg=PR15&printsec=frontcover](https://www.google.co.in/books/edition/The_Collected_Letters_of_Katherine_Mansf/3iaQDwAAQBAJ?hl=en&gbpv=1&dq=Margaret+Scott+collected+letters+of+katherine+mansfield&pg=PR15&printsec=frontcover)

##### **Diaries:**

- Journals of Dorothy Wordsworth: Written at Grasmere (14th May to 21st December 1800)  
<https://www.gutenberg.org/files/42856/42856-h/42856-h.htm>
- Anne Frank: *The Diary of a Young Girl* (From 12th June 1942 to 14th August 1942)  
<file:///C:/Users/admin/Downloads/Anne-Frank-The-Diary-Of-A-Young-Girl.pdf>

### **Unit II: Essays and Histories**

#### **Section A: Background**

1. Socio-cultural, political and intellectual currents that shaped essays and histories. The interplay of the personal and political in the two genres.
2. Different forms of essays, prose styles, chief characteristics, and development over the ages. 17-century essays on the cultivation of genteel behaviour, Critique of society, religion and education in the essays of the 19th century, Literary, cultural and political criticism in essays of the 20th century.  
Different genres/forms of history - political, diplomatic, cultural, social, economic



philosophical and psychoanalytical

3. Representative Essayists like Francis Bacon, Robert Burton, John Milton, Jeremy Taylor, Thomas Hobbes, Thomas Dekker, Jonathan Swift, Samuel Johnson, Oliver Goldsmith, Charles Lamb, William Hazlitt, Thomas Carlyle, Matthew Arnold, Robert Louis Stevenson, Samuel Butler, A. G. Gardiner, G. K. Chesterton, E. V. Lucas, T. S. Eliot, Virginia Woolf, G. B. Shaw, H. G. Wells, Aldous Huxley.

Representative historians like Voltaire, Edward Gibbon, G. M. Trevelyan, E.P. Thompson, Quentin Skinner, Peter Laslett, Conrad Russell

## **Section B: Texts**

### **Essays:**

- Francis Bacon: Of Beauty, Of Love and Of Friendship  
<http://www.authorama.com/essays-of-francis-bacon-43.html>  
<http://www.authorama.com/essays-of-francis-bacon-11.html>  
<http://www.authorama.com/essays-of-francis-bacon-27.html>
- R. L. Stevenson. "The Woods in Spring", "Morality" from "Forest Notes" in *Essays on Travel* (pp. 164-174)  
<http://robert-louis-stevenson.org/works/essays-of-travel-1905/> (the Virtual Book)
- George Bernard Shaw: "Children as Nuisances", "School", "What We Do Not Teach and Why" to "Taboos in School" from "A Treatise on Parents and Children"  
<https://www.gutenberg.org/files/908/908-h/908-h.htm>

### **Histories:**

- Hibbert, Christopher. *The Great Mutiny: India 1857* pp. 62-81  
<https://archive.org/details/TheGreatMutinyIndia1857ChristopherHibbert>
- Thompson, Edward Palmer. "Exploitation" (Chap 6) in *The Making of the English Working Class* (1963). London: Penguin Books, 2002.

## **Unit III: Travelogues & Biographies**

### **Section A: Background**

1. Socio-cultural, political and intellectual currents that shaped travel writing and biography from the 17<sup>th</sup> century to the present. Discovery of new trade routes and curiosity regarding new lands and people, industrialization, revolution in publishing and locomotion, rise in literacy. Travel and biographical literature and its association with class and leisure.
2. Different genres/forms of travel writing - historical information, sociological and anthropological observations, rise of travel literature during interwar years. Forms of biographical writing - intersection between history, archival study, public persona and private accounts. Biography and rise of celebrity culture.
3. Representative travel writers like Richard Hakluyt, Captain Cook, James Boswell, Charles Darwin, R. L. Stevenson, Graham Greene, Robert Byron, Rebecca West, Peter Fleming, Evelyn Waugh.  
Representative biographers like James Boswell, Lytton Strachey, Robert Graves, Winston Churchill, Nancy Milford.

### **Section B: Texts**

- Evelyn Waugh. *Remote People* (1931)  
Waugh, Evelyn. *Remote People* (1931) London: Penguin Books Limited, 2012.  
Chapter 1 (Ethiopian Empire) and Chapter 2 (First Nightmare)  
<https://largepdf.com/remote-people-a-report-from-ethiopia-and-british-africa-1930-31/>
- James Boswell. *The Life of Samuel Johnson* (1791), Pages 1-40.  
<https://www.gutenberg.org/files/1564/1564-h/1564-h.htm>

## Unit IV: Speeches & Periodicals

### Section A: Background

1. Socio-cultural, political and intellectual currents that shaped the rise of periodicals and speeches.
2. Rise of periodicals in the 18th century, Importance of periodicals of Joseph Addison and Richard Steele as reflections on topical issues. Demand for entertainment periodicals with the rising middle and working classes. Changes in 20th century periodicals - advertising, illustrations, rise of mass-market magazine and magazines for women.  
Stylistic devices, gestures and oratory in speeches. Speeches as mass address and propaganda in the age of television and social media.
3. Evolution of the genre of periodicals from Joseph Addison, Richard Steele, Jonathan Swift, to e-periodicals. Oratory of Macaulay, Gladstone, Richard Sheridan, Edmund Burke, Charles Fox, Winston Churchill.

### Section B: Texts

#### Speeches:

1. Winston Churchill. "Blood, Toil, Tears and Sweat" May 13, 1940. First Speech as Prime Minister to House of Commons,  
<https://winstonchurchill.org/resources/speeches/1940-the-finest-hour/blood-toil-tears-and-sweat-2/>
2. Margaret Thatcher. Speech to Conservative Party Conference ('the lady's not for turning') ["The Reason Why"] Oct 10 1980 <https://www.margaretthatcher.org/document/104431>

#### Periodical Essays:

1. Joseph Addison. "Abigails (male) for ladies" Spectator No. 45, Saturday, April 21, 1711  
<https://www.gutenberg.org/files/12030/12030-h/SV1/Spectator1.html#section45>
2. Richard Steele. Spectator No. 49", Thursday April 26, 1711  
<https://www.gutenberg.org/files/12030/12030-h/SV1/Spectator1.html#section49>

#### Evaluation Pattern:

##### Internal Assessment - 40 marks

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the topic suggested by the teacher for Internal Assessment (10 Marks) Presentation on the written assignment/research paper (05 Marks) Viva-voce based on the written assignment/research paper (05 Marks) <b>Note:</b> The topics for this to be chosen from the Background ( <b>Section A</b> ) only.	20 marks
2.	One Internal test based on the texts given in Section B (one out of three questions)	20 marks

##### Semester End Examination: (60 Marks)

<b>Evaluation: Semester End Examination Pattern      60 Marks</b>
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Question 1 – Essay on Unit I (one out of two) : 15 Marks

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

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

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

**Note:** External Assessment (Semester End Examination: 60 Marks): Questions should be based on 'Section B' of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

## References:

1. Arnold, John H. (2000). *History: A Very Short Introduction*. New York: Oxford University Press. ISBN 019285352X.
2. Barros, Carolyn (1998). *Autobiography: Narrative of Transformation*. Ann Arbor: University of Michigan Press.
3. Bloom, Edward and Bloom, Lillian D. , ed.. *Addison and Steele, the Critical Heritage*. Routledge, 1980
4. Brennan, Michael G. *Evelyn Waugh: Fictions, Faith and Family*. London: Bloomsbury Academic, 2013.
5. Buzard, J. (1993) *The Beaten Track. European Tourism literature, and the Ways to 'Culture' 1800 - 1918*. Oxford: Oxford University Press.
6. Churchill, Sir Winston S.. *Never Give In! Winston Churchill's Speeches*. London: Bloomsbury Publishing, 2013.
7. Damrosch, Leo. *The Club: Johnson, Boswell, and the Friends Who Shaped an Age*. London & New Haven: Yale University Press, 2019.
8. Derham, Katie (2014) [First published in 2014]. *The Art of Life: Are Biographies Fiction?* (MP4) (Video). Stephen Frears, Hermione Lee, Ray Monk. Institute of Arts and Ideas. Retrieved 1 February 2016.
9. Dorey, Peter, et al. *The Political Rhetoric and Oratory of Margaret Thatcher*. London: Palgrave Macmillan UK, 2016.
10. Gimblett, Barbara ed. *Anne Frank Unbound: Media, Imagination, Memory*. New York: Indiana University Press, 2012.
11. Harris, Mary. *Gale Researcher Guide for: Joseph Addison, Richard Steele, and the Rise of the Periodical Genre*. E-book. Gale Cengage Learning.
12. Holman, William (2003). *A Handbook to Literature* (9 ed.). New Jersey: Prentice Hall. p. 193.
13. Kopf, Hedda Rosner. *Understanding Anne Frank's The Diary of a Young Girl: A Student Casebook to Issues, Sources, and Historical Documents*. London: Greenwood Press, 1997.
14. Magill, Frank ed. *The 17th and 18th Centuries: Dictionary of World Biography, Volume 4*. London: Taylor & Francis, 2013.
15. Martin, Catherine ed. *Francis Bacon and the Refiguring of Early Modern Thought: Essays to Commemorate The Advancement of Learning (1605-2005)*. London: Ashgate Pub., 2005.
16. Pitcher, John, and Bacon, Francis. *The Essays*. London: Penguin Books Limited, 1985.
17. Radner, John B. *Johnson and Boswell: A Biography of Friendship*. London & New Haven: Yale University Press, 2013.
18. Richetti, John. *A History of Eighteenth Century British Literature*. Oxford, UK: John Wiley & Sons Ltd., 2017
19. Ronald Blythe. *The Pleasures of Diaries: Four Centuries of Private Writing* (Pantheon, 1989, ISBN 0-394-58017-6) - the book contains selections from (mostly) English diarists' work.
20. Sondrup, Stevens P. and Nemoiani, Virgil, ed. *Nonfictional Romantic Prose: Expanding Borders*. Amsterdam: John Benjamin Publishing Company, 2004
21. Stannard, Martin. *Evelyn Waugh*. London: Taylor & Francis, 2013.
22. Steele, Richard, and Addison, Joseph. *The Spectator - Scholar's Choice Edition*. London: Creative Media Partners, LLC, 2015.
23. White, Philip. *Our Supreme Task: How Winston Churchill's Iron Curtain Speech Defined the Cold War Alliance*. E-book. United Kingdom, Public Affairs, 2012.

**Web Resources:**

1. <https://www.britannica.com/art/travel-literature>
2. <https://www.britannica.com/art/biography-narrative-genre>
3. [https://eudocs.lib.byu.edu/index.php/History\\_of\\_the\\_United\\_Kingdom:\\_Primary\\_Documents](https://eudocs.lib.byu.edu/index.php/History_of_the_United_Kingdom:_Primary_Documents)
4. <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t8w95qf4h&view=1up&seq=9>
5. <https://www.britannica.com/art/letter-literature>
6. <https://www.britannica.com/art/diary-literature>
7. <https://www.amazon.com/Darkest-Hour-Gary-Oldman/dp/B078R5T25R> -The Darkest Hour (Movie) 1917. Directed by Joe Wright
8. <https://www.panmacmillan.com/blogs/history/historical-diaries-war-history-journal>
9. <https://www.englishtrackers.com/english-blog/10-famous-speeches-in-english-and-what-you-can-learn-from-them/>
10. <https://www.ranker.com/list/famous-essayists-from-england/reference>

**MOOCS:**

1. <https://www.udemy.com/course/creative-non-fiction-writing-you-cant-make-this-stuff-up/>

**Syllabus Prepared by:**

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# **University of Mumbai**

## **Syllabus for M. A. English Program: Part-I Semester-I**

**Course: Core Course**  
**Course Title: Literary Criticism**  
**Paper: III**

**(Choice Based Credit System with effect from the academic year, 2021-22)**

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

- i) Name of the Programme : M.A. English
  - ii) Course Code : PAENG103
  - iii) Course Title : Literary Criticism
  - iv) Semester wise Course Contents : Enclosed the Copy of Syllabus
  - v) References and Additional References : Enclosed in the Syllabus
  - vi) Credit Structure : No. of Credits per Semester -06
  - vii) No. of lectures per Unit 15
  - viii) No. of lectures per week 04
- 
- 2. **Scheme of Examination** : 4 Questions of 15 marks each
- 
- 3. **Special notes, if any** : No
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- 4. **Eligibility, if any** : No
- 
- 5. **Fee Structure** : As per University Structure
- 
- 6. **Special Ordinances / Resolutions if any** : No

## **MA English Part-I**

**(100 Marks Examination Pattern)**

### **Title of the Course: Literary Criticism**

#### **Preamble:**

‘Literary Criticism’ is a study of literary theory and criticism, focusing on a selection of writing by prominent theorists, their work and ideas. It takes a chronological view of the evolution of ideas that function as lenses to read literature, art and culture. The multiple viewpoints and schools of thought enable the reader to focus on specific areas of a literary text. These tools may be used in combination in the practice of literary criticism to engage not merely with literary texts but with culture. Placed within the social, economic, political and cultural contexts these theories can throw light on the evolution of our contemporaneity. Literary theory can aid in aesthetic inquiry, an investigation into the reading/writing/interpretive process and an exploration into the relationship of art to lived reality.

#### **Objectives of the Course:**

- To introduce literary theories for better understanding of literary texts.
- To provide a critical awareness of the evolution of literary criticism from the beginnings to mid twentieth century.
- To develop an insight into the function and practice of literary criticism.

#### **Course Outcomes:**

- The student will develop an awareness of the chronological evolution of literary theory
- The student will be provided with a starting point into literary theory to further advance in exploring literary theories.
- The student will acquire an understanding of literary theory which will aid in better interpreting literary texts.

#### **Note:**

1. Teachers are expected to refer to ‘**Section A**’ as a context while teaching texts in Section B.
2. ‘**Section A**’ of each unit is to be used for assignments and students’ self - study only. Students may take the guidance of teachers as and when required.
3. Separate questions based on ‘**Section A**’ are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on ‘**Section B**’ of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

<b>Semester I</b>	
<b>Title of the paper: Literary Criticism</b>	
<b>Paper: III</b>	
<b>Total Credits :06</b>	<b>Total Lectures: 60</b>

### **Unit 1:**

#### **a) Classical Criticism: Terms and Concepts**

Horace's views on poetry, role of imagination, subject of poetry, language and diction of poetry, Plato and Gosson's attack on poetry, Three Unities, Mimesis, Catharsis, Hamartia, Peripeteia, Anagnorisis, the Six main elements of tragedy, the notion of the Sublime, Five Sources of Sublimity, Sir Philip Sidney's views on poetry

#### **b) Classical Criticism: Critical Essays**

1. Aristotle: *Poetics* (Chapters 1 to 15) [ *Classical Literary Criticism* translated by Penelope Murray]
2. Longinus: *On the Sublime* (Chapters 1 to 8) [ *Classical Literary Criticism* translated by Penelope Murray]

### **Unit 2:**

#### **a) Neoclassical Criticism: Terms and Concepts**

Alexander Pope's 'Essay on Criticism', relative merits of classical drama and modern drama, comparison between French drama and English drama, Dr Johnson's 'Lives of the Poets'

#### **b) Neoclassical Criticism: Critical Essays**

1. John Dryden: *Essay on Dramatic Poesy*
2. Dr. Samuel Johnson: *Preface to Shakespeare*

### **Unit 3:**

#### **a) Romantic and Victorian Criticism: Terms and Concepts**

Causes of the rise of Romantic Criticism, features of Romantic and Victorian criticism, Fancy, Primary and Secondary Imagination, Poetry, Poem, Definition of Criticism, Role of Critic, Wordsworth's opinion on poetry and poets, 'Preface to the Lyrical Ballads', Shelley's 'Defence of Poetry', Arnold's 'Touchstone Method', Arnold's definition of criticism and role of a critic, Walter Pater's 'Aestheticism', Art for Art's Sake'.

#### **b) Romantic and Victorian Criticism: Critical Essays**

1. Samuel Taylor Coleridge: *Biographia Literaria* (Chapter IV, Chapter XIII and Chapter XIV)
2. Matthew Arnold: "*The Function of Criticism at the Present Time*"



## Unit 4:

### a) New Criticism: Terms and Concepts

Eliot's Objective Correlative, Dissociation of Sensibility, Unification of Sensibility, Tradition and the Individual Talent, Tension, Extension, Intension, Heresy of Paraphrase, Intentional Fallacy, Affective Fallacy, Organic Form in Poetry, Texture in Poetry, I.A. Richards on Practical Criticism

### b) New Criticism: Critical Essays

1. W. K. Wimsatt and Monroe Beardsley – “The Intentional Fallacy”
2. Allen Tate – “Tension in Poetry”

## Evaluation Pattern:

### Internal Assessment (40 Marks):

Analytical session (content analysis of literary theories to be decided by the Department center where the course is offered)

- Class presentation: on theories and approaches
- Book review of theories and criticism
- Article review: selected from journals and books
- Seminar participation
- Writing research papers

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the topic suggested by the teacher for Internal Assessment (10 Marks) Presentation on the written assignment/research paper (05 Marks) Viva-voce based on the written assignment/research paper (05 Marks) <b>Note:</b> The topics for this to be chosen from the Background ( <b>Section A</b> ) only.	20 marks
2.	One Internal test based on the texts given in Section B (one out of three questions)	20 marks

### Semester End Examination: (60 Marks)

<b>Evaluation: Semester End Examination Pattern</b>	<b>60 Marks</b>	<b>Hours: 2</b>
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- Question 1 – Essay on Unit I (one out of two) :15 Marks  
Question 2 – Essay on Unit II (one out of two) :15 Marks  
Question 3 – Essay on Unit III (one out of two) :15 Marks  
Question 4 – Essay on Unit IV (one out of two) :15 Marks

## References:

### Sources of the prescribed texts:

1. Enright, D.J. and Ernst de Chickera. (Ed.) *English Critical Texts*. Oxford University Press, 1962.
2. Murray, Penelope and T.S. Dorsch. *Classical Literary Criticism*. Penguin Books, 2004
3. Ramaswami S. and V. S. Sethuraman, editors. *The English Critical Tradition: An Anthology of English Literary Criticism*, vol.1. Macmillan India Ltd.,1986.
4. Ramaswami S. and V. S. Sethuraman, editors. *The English Critical Tradition: An Anthology of English Literary Criticism*, vol.2. Macmillan India Ltd.,1986.

### Additional Reading:

1. Adams, Hazard. *Critical Theory Since Plato*. New York, Harcourt Brace Jovanovich, 1971.
2. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
3. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
4. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
5. Chaturvedi, Namrata. (Ed.) *Memory, Metaphor and Mysticism in Kalidasa's Abhijnana Sakuntalam*. London: Anthem Publication, 2020.
6. Daiches, David. *Critical Approaches to Literature*. Orient Longman, 2005.
7. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
8. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
9. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
10. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J.: Prentice-Hall, 1996.
11. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
12. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic,2007.
13. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
14. Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St. Martin's, 2003.
15. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
16. Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: U of Illinois P, 1987.
17. Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.

### Web Resources:

<https://www.britannica.com/biography/Aristotle>  
<https://plato.stanford.edu/entries/aristotle/> <https://www.ancient.eu/aristotle/>  
<https://ucmp.berkeley.edu/history/aristotle.html>  
<https://www.iep.utm.edu/aris-poe/> □ <http://classics.mit.edu/Aristotle/poetics.1.1.html>  
<https://www.britannica.com/topic/Poetics>  
<https://literariness.org/2020/11/13/indian-literary-theory-and-criticism/>  
<https://literariness.org/2017/11/17/literary-criticism-of-john-dryden/>

<https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/>

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# **University of Mumbai**

**Syllabus for M. A. English Program: Part-I**

**Semester-I**

**Course: Core Course**

**Course Title: Language: Basic Concepts and Theories**

**Paper: IV**

**(Choice Based Credit System with effect from the academic year, 2021-22)**

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

i) Name of the Programme	: M. A. English
ii) Course Code	: PAENG104
iii) Course Title	: Language: Basic Concepts and Theories
iv) Semester wise Course Contents	: Enclosed the Copy of Syllabus
v) References and Additional References	: Enclosed in the Syllabus
vi) Credit Structure	: No. of Credits per Semester -06
vii) No. of lectures per Unit	15
viii) No. of lectures per week	04

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

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

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

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

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

**MA English Part-I**  
**(100 Marks Examination Pattern)**

**Title of the Course: Language: Basic Concepts and Theories**

**Preamble:**

The course in Language: Basic Concepts and Theories is aimed to explore the nature of language beginning with language and linguistics, structural organisation of English language, the history and present status of the English Language and the theories of language. Study of the English language is an important tool for the study of literature and the literature can be an important source of evidence for the study of the language across cultures, regions, nations, and time. Besides, this course is designed to help students to negotiate style, both as readers and writers: stylistics embodies the essential connection between literature and language studies in grammar, discourse, and cognition. It is very important to note that the knowledge of key concepts in Modern Language studies and an acquaintance with the major theories are crucial to understanding the intricacies of human language in general and English language in particular. An understanding of the origin and the development of English language contributes to the formation of Modern English. Moreover, different levels of language and linguistic analysis equip students with the ability to analyse spoken and written text. Such an understanding of the English language forms the basis for its study in areas such as literary studies, translation or second or foreign language learning and teaching. It is with this intent, the present course is designed. The course will help students gain an insight into the origin and development of English language, the key concepts in general linguistics and an introductory understanding of major theories of the nature of language. Learners would be able to identify them according to their domains, define and distinguish them in addition to providing suitable illustrations.

**Objectives of the Course:**

- To explore the link between linguistics and the language
- To acquaint students to the various levels of structural organization of language
- To trace the origin and the contributory factors in the development of English language
- To familiarize students with some of the basic concepts in the study of language
- To introduce major theories of the nature of human language

**Learning outcomes of the Course:**

Having successfully completed this course, the learner will:

1. Be able to explore the link between linguistics and the language
2. Be able to identify various levels of structural organization of language
3. Demonstrate an exploratory understanding of the origin and the development of English language
4. Display familiarity with the basic concepts in the study of language
5. Show an introductory understanding of the major theories of human language

**Semester: I Course : Core**  
**Title of the paper: Language: Basic Concepts and Theories**  
**Paper No.: IV**

**Total Credits: 06**

**Total Lectures: 60**

### **Unit I: Language and Linguistics**

- Linguistics as a Scientific Study of Language
- Traditional Approaches to the Study of Languages v/s Modern Linguistics
- Scope of Linguistics
- Branches of Linguistics (Inter-disciplinarily of Linguistics)– Sociolinguistics- Psycholinguistics, Comparative Linguistics, Historical Linguistics, Stylistics Theoretical Linguistics, Descriptive Linguistics, Dialectology and Applied linguistics

### **Unit II: Levels of Structural Organization**

- A. Phonology: Nature, features, division and significance of phonetics, Organs of Speech - Classification of English vowels and consonants – Cardinal Vowels - Phonetic transcription - Suprasegmental features: Intonation and Stress
- B. Morphology: Definition and scope  
Classification of Morphemes  
Processes of Word formation techniques
- C. Semantics: Words as meaningful units ( Reference and Sense, Sense Relations)- Types of meaning  
Lexical Semantics: (Synonymy, Antonymy, Hyponymy, Homonymy) - Sentence meaning
- D. Traditional Grammar V/S Structural Descriptive Grammar V/S Prescriptive Grammaticality and acceptability  
Immediate Constituent analysis: constituent, immediate constituent, labelled bracketing - Limitations of IC analysis - Phrase Structure grammar - PS grammar rules and limitations - TG Grammar Components – transformational and generative - Deep structure and Surface Structure-Transformational rule–Major transformations: Negative, Interrogation, Tag Question, Passive, Adverbialization, Relativization, Coordination.

### **Unit III: Introduction to English Language**

- What is language? - Characteristics of Language - Varieties of Language
- The Origins of Language in General
- The Biological Basis of Language and Language and Brain
- Origin of English Language and History of English Language
- Development of Language: Old English, Middle English, Early Modern English, Late Modern English
- Foreign influence on the English Language: Greek, Latin, French, Scandinavian Language, Indian Languages. (Vocabulary, Grammar and Pronunciation)
- Standard English – Received Pronunciation

### **Unit IV: Theories of Language**

- Classical Theories of Language: Greek and Egyptian Theories of Language, Charles Darwin's Theory of Evolution of Language, Indian School of Language (Patanjali, Bhratahari Panini)
- Formalist Theories of Language: Ferdinand Sussure's Theory of Language, Roman Jakobson's Theory of Language, Copenhagen School of Linguistics, Noam Chomsky's Universal Grammar Theory, Chomsky and Nativism,

- Functionalist Theories of Language: Prague Linguistic School, Firthian Linguistics, Neo-Firthian Linguistics, (competence vs. performance, model vs. data-oriented, mentalistic vs. sociological /functional/ situated (language in relation to the world), theoretical vs. applied linguistics models).

• **Evaluation Pattern**

**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the topic suggested by the teacher for Internal Assessment (10 Marks) Presentation on the written assignment/research paper (05 Marks) Viva-voce based on the written assignment/research paper (05 Marks)	20 marks
2.	One Internal test	20 marks

**Semester End Examination:**

**60 Marks**

<b>Evaluation: Semester End Examination Pattern</b>		
<b>Maximum Marks: 60</b>	<b>Duration: 2 Hrs. 30 Min.</b>	
Question 1. Essay on Unit I (one out of two)		15 Marks
Question 2. Questions on testing the structural organization of the given discourse. Unit II		15 Marks
Question 3. Essay on Unit III (one out of two)		15 Marks
Question 4. Essay on Unit IV (one out of two)		15 Marks

**Suggested Topics for Internal Assessment**

1. Analysis of any of the following in the selected speech sample/s of Indian/ any non-native Speaker/s of English  
Select Consonants and Consonant clusters
  - Vowels & Diphthongs
  - Word Stress
  - Weak and Strong forms in Connected Speech
  - Intonation Patterns
2. Comparative Analysis of selected grammar components in Descriptive and Prescriptive Grammar
3. Error Analysis of an academic essay (Morphological, syntactic and discourse level)
4. Students in consultation with the teacher can choose the relevant topic/s for the assignment.

**Instructions for Written Assignment:**

- Length of the written report: 1000 to 1500 words (excluding abstract, key words, references, and appendices in any)
- The written assignment should follow the below given structure:  
Title, Abstract, Keywords, Introduction, Discussion of Major Concepts, Brief note on the selected samples, Detailed Analysis, Conclusion, Footnotes, if necessary and References



## Recommended Reading

1. Aitchison, Jean. *Linguistics*. Teach Yourself Series. Hodder and Stoughton, 1983.
2. Baker, C. L. *English Syntax*. The MIT Press, 1995.
3. Berk, Lynn. M. *English Syntax*. Oxford University Press, 1999.
4. Brown, Gillian, and George Yule. *Discourse Analysis*. Cambridge University Press, 1983.
5. Carstairs-McCarthy, Andrew. *An Introduction to English Morphology*. Edinburgh University Press, 2002.
6. Crystal, David. *Dictionary of Linguistics and Phonetics*. Blackwell, 1980 rpt. 1995.
7. Crystal, David. *The Cambridge Encyclopedia of Language*. Cambridge University Press, 1987.
8. Huddleston, Rodney and Geoffrey K. Pullum. *A Student's Introduction to English Grammar*. Cambridge University Press, 2005.
9. Jones, Daniel. *An Outline of English Phonetics*. Cambridge University Press, 1972.
10. Leech, G., M. Deuchar and R. Hoogenraad. *English Grammar for Today*. Macmillan, 1982.
11. Lyons, J. *Language, Meaning and Context*. Cambridge University Press, 1981.
12. Quirk, R and S. Greenbaum. *A University Grammar of English*. Longman, 1973.
13. Trask, Robert Lawrence. *Language: The Basics*. Routledge, 2003.
14. Yule, George. *The Study of Language: An Introduction*. Cambridge University Press, 2006.

## References:

1. Abercrombie, D. *Elements of General Phonetics*. Edinburgh: E. University Press, 1967.
2. Aitchison, Jean. *The Articulate Mammal: An Introduction to Psycholinguistics*. New York: Routledge, 2007.
3. Akmajian, A., R.A. Demers, A.K. Farmer & R.M. Harnish. *Linguistics: An Introduction to Language and Communication*. Cambridge: MIT Press. Indian Reprint, 1996.
4. Anderson, J.M. *Structural Aspects of Language Change*. London: Longman Gr. Ltd, 1973.
5. Balasubramaniam, T. *A Textbook on Phonetics for Indian Students*. New Delhi: Macmillan, 1981.
6. Bansal, R. K. and J. B. Harrison. *Spoken English: A Manual of Speech and Phonetics*, 1972. Hyderabad: Orient Black Swan, 2006.
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#### **Web Resources:**

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<https://www.theatlantic.com/international/archive/2016/01/difference-between-language-dialect/424704/>
3. <https://www.oxfordinternationalenglish.com/a-brief-history-of-the-english-language/>
4. <https://theculturetrip.com/europe/united-kingdom/articles/the-development-of-the-british-english-language/>
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# **University of Mumbai**

## **Syllabus for M.A. English Program: Part-I Semester II**

**Course: Core Course**

**Course Title: English Drama from Shakespeare to the Present**

**Paper: V**

**(Choice Based Credit System with effect from the academic year, 2021-22)**

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

- i) Name of the Programme : M. A. English
- ii) Course Code : PAENG201
- iii) Course Title : English Drama from Shakespeare to the Present
- iv) Semester wise Course Contents : Enclosed the Copy of Syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester -06
- vii) No. of lectures per Unit 15
- viii) No. of lectures per week 04

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

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

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

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

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

**MA English Part-I**  
**(100 Marks Examination Pattern)**

**Course Title: English Drama from Shakespeare to the Present**

**Preamble:**

The paper 'English Drama from Shakespeare to the Present' intends to familiarize the learner with the development of drama as a literary genre. It also proposes to introduce the learner to the traditions of English drama. With the help of representative texts, it aims at tracing the development of drama in England from the 16th to the 20th Century.

**Objectives of the Course:**

- To familiarize the learners with the representative English drama of different ages and periods.
- To introduce the learners to various theories of drama.
- To enable the learners to understand the elements of drama and theatre.
- To inculcate a critical niche in analyzing and appreciating drama.

**Course Outcomes:** On completion of the course the learner will be able to demonstrate abilities to appreciate and critically evaluate English Drama.

**Note:**

1. Teachers are expected to refer to 'Section A' as a context while teaching texts in Section B.
2. 'Section A' of each unit is to be used for assignments and students' self-study only. Students may take the guidance of teachers as and when required.
3. Separate questions based on 'Section A' are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on 'Section B' of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

## Semester II

Title of the paper: English Drama from Shakespeare to the Present

Paper No.: V

Total Credits : 06

Total Lectures: 60

### Unit I: The Elizabethan and Jacobean Period

#### Section A: Background

1. **Socio-cultural, political and intellectual (history of ideas):** Feudalism and Social Status; Ecclesiastical/Church Control, Printing and Literacy, Travel and Exploration under Tudor reign and Early Stuarts
2. **Form/Genres /Movements:** Miracle plays, Moralities, Interludes, Renaissance, Humanism, Reformation, Elizabethan Stage, University Wits, Shakespearean Plays, the Blank Verse, Comedy of Humours
3. **Representative Dramatists:** Thomas Kyd, Christopher Marlowe, John Lily, Ben Jonson, Thomas Dekker, John Heywood, George Chapman, Cyril Tourneur, John Webster, Beaumont, John Fletcher, Philip Massinger, Thomas Middleton, William Rowley, John Ford, James Shirley, William Shakespeare, Robert Greene, Thomas Lodge.

#### Section B: Drama

William Shakespeare: *The Merchant of Venice*.

Christopher Marlowe: *Dr. Faustus*

### Unit II: The Restoration Period

#### Section A: Background

1. **Socio-cultural, political and intellectual (history of ideas):** English Civil War, Puritan Regime, Restoration, Rise of Party Politics, Age of Satire
2. **Form/Genres/ Movements:** Neo-Classicism, Heroic plays, Musical Comedy, Comedy of Manners, Restoration Comedy
3. **Representative Dramatists:** John Dryden, Sir John Etherege, Sir Charles Sedley, William Wycherley, William Congreve, George Farquhar, Sir John Vanbrugh, John Gay, Roger Boyle, Joanna Baillie.

#### Section B: Drama

William Congreve: *Way of the World*

William Wycherley: *The Country Wife*

### Unit –III: Drama of the Eighteenth and Nineteenth Century

#### Section A: Background

1. **Socio-cultural, political and intellectual (history of ideas):** Impact of Industrial Revolution, French Revolution, Victorian age and its literary characteristics, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality, Age of Reason,
2. **Form/Genres and Movements:** Aesthetic Movement, Pre-Raphaelite Movement, Medievalism,
3. **Representative Dramatists:** Colley Cibber, Richard Steele, George Lillo, Ambrose Philips, Henry Fielding, Oliver Goldsmith, Hugh Kelley, Richard Cumberland, R. B. Sheridan, T. W. Robertson, Sir Arthur Wing Pinero, Henry Arthur Jones, G. B. Shaw, S. M. Synge.

**Section B: Drama**

Oliver Goldsmith: *She Stoops to Conquer*

G. B. Shaw: *Candida*

**Unit IV: Modernism and After****Section A: Background**

1. **Socio-cultural, political and intellectual (history of ideas):** World War I and II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War I and II developments in literature
2. **Trends and Movements:** Existentialism, Absurd Drama, Poetic Drama, Realism, The Movement and features of Modernism, Postmodernism.
3. **Representative Dramatists:** T. S. Eliot, Terence Rattigan, Samuel Becket, John Osborne, Harold Pinter, Arnold Wesker, John Arden, John Whiting, Brendan Behan, Shelagh Delaney, Robert Bolt.

**Section B: Drama**

Shelagh Delaney: *A taste of Honey*

T. S. Eliot: *Murder in the Cathedral*

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

Sr.No.	Particulars	Marks
1.	One Written Assignment/Research Paper on the text suggested by the teacher for Internal Assessment Presentation on the Written Assignment Viva Voce based on the written assignment /Research Paper	10 Marks 05 Marks 05 Marks Total=20 Marks
2.	One Internal Test based on the syllabus (one out of three questions) Duration: 50 minutes	20 Marks

**Semester End Examination: (60 Marks)**

<b>Evaluation: Semester End Examination Pattern</b>	<b>60 Marks</b>	<b>Hours:</b>
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- Question 1 – Essay on Unit I (one out of two) :15 Marks  
 Question 2 – Essay on Unit II (one out of two) :15 Marks  
 Question 3 – Essay on Unit III (one out of two) :15 Marks  
 Question 4 – Essay on Unit IV (one out of two) :15 Marks



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# **University of Mumbai**

## **Syllabus for M. A. English Program: Part-I Semester-II**

**Course: Core Course**

**Course Title: English Fiction from Defoe to the Present**

**Paper VI**

**(Choice Based Credit System with effect from the academic year, 2021-22)**

- 1. Syllabus as per Choice Based Credit System**
- i) Name of the Programme : **M.A. English**
  - ii) Course Code : PAENG202
  - iii) Course Title : English Fiction from Defoe to the Present
  - iv) Semester wise Course Contents : Enclosed the Copy of Syllabus
  - v) References and Additional References : Enclosed in the Syllabus
  - vi) Credit Structure : No. of Credits per Semester -06
  - vii) No. of lectures per Unit : 15
  - viii) No. of lectures per week : 04
- 2. Scheme of Examination** : 4 Questions of 15 marks each
- 3. Special notes, if any** : No
- 4. Eligibility, if any** : No
- 5. Fee Structure** : As per University Structure
- 6. Special Ordinances / Resolutions if any** : No

**M.A. English Part-I**  
**(100 Marks Examination Pattern)**

**Title of the Course: English Fiction from Defoe to the Present**

**Preamble:**

The novel is realistic prose fiction in such a way that it can demonstrate its relation to real life. The industrial revolution can be said, paved the way to the rise of the middle-class and it also created a demand for people's desire for reading subjects related to their everyday experiences. This paved way for the origin and development of the genre. The course, "English Fiction: From Daniel Defoe to the Present" aims to familiarize the students with the development of English Fiction, from Daniel Defoe to the Present, i.e. 21<sup>st</sup> century. It offers a thorough introduction to the essential genres of novel, trends and movements in writing, and different novelists across major periods in literary history from Daniel Defoe to the present times. Through extensive reading and writing, the course would develop student's ability to place the literary texts in the wider intellectual and historical contexts.

**Course Objectives:**

1. To provide a comprehensive view of the origin and development of the British Fiction from the age of Defoe to the present day.
2. To familiarize them with the forms/genres/movements as well as the respective representative novelists of each age.
3. To enable the students to identify and analyze a literary text in its historical, socio-cultural/political and intellectual context.

**Course Outcomes:**

By the end of the course, the learners will be able to

1. Demonstrate their knowledge about the style of writing of the novelists that prevailed during the particular age which they represent.
2. Engage critically with a range of novelists' writings and would be able to analyze and interpret any given novel in a wider context.
3. Enhance sensitivity towards life.
4. Contextualize the text and develop appreciation of other cultures and ways of life

**Note:**

1. Teachers are expected to refer to 'Section A' as a context while teaching texts in 'Section B'.
2. 'Section A' of each unit is to be used for assignments and students' self - study only. Students may take guidance from teachers as and when required.
3. Separate questions based on 'Section A' are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on 'Section B' of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, literary (movement, school of thought, ism, genre etc.) age of the prescribed text and that of the author.

<b>Semester II</b>	
<b>Title of the Paper: English Fiction from Defoe to the Present</b>	
<b>Paper No. : VI</b>	
<b>Total Credits : 06</b>	<b>Total Lectures: 60</b>

## **Unit 1: Defoe to the Romantic Fiction (1719-1818)**

### **Section A: Background**

- a) **Socio-cultural, political and intellectual (history of ideas):** The Union of the parliament of Scotland and England in 1707 to form a single Kingdom of Great Britain. The Battle of Culloden, the new British identity, the anti-Scottish sentiment and the multinational voices.
- b) **Forms and Literary Trends:** Gothic Novel, (early example of Science Fiction) Romances, Fiction, the sentimental novel or the novel of sensibility, novels of manners, Essays, prose.
- c) **Representative Fiction Writers:** Daniel Defoe, Afra Behn, Samuel Richardson, Mary Wollstonecraft Shelley, Henry Fielding

### **Section B: Novels**

Daniel Defoe: *Robinson Crusoe* (1719)

Mary Shelley: *Frankenstein; or the Modern Prometheus* (1818)

## **Unit 2: Nineteenth Century Fiction**

### **Section A: Background**

- a) **Socio-cultural, political and intellectual (history of ideas):** Restoration and its impact on literature, Rise of Prose and fiction, Rise of Social Novel, Industrialization, reform act of 1832, Politics, Novel of satire, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality.
- b) **Form/Genres/ Movements:** Age of political satire, literary realism, supernatural and fantastic fiction.
- c) **Representative Novelists:**  
Bronte Sisters, George Eliot, Jane Austen, Thomas Hardy, Elizabeth Gaskell, Samuel Butler, John Galsworthy.

### **Section B: Fiction**

Emily Bronte : *Wuthering Heights* (1847)

Thomas Hardy: *Tess of the d'Urbervilles* (1891)

## **Unit 3: Twentieth Century Fiction**

### **Section A: Background**

- a) **Socio-cultural, political and intellectual (history of ideas):** The Age of ideologies, The influence of Science, technology and Psychology, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature, Cold-war.
- b) **Form/Genres and Movements:** Modernism, Science Fiction, meta-fiction, Magic realism, Interior monologue, Oedipus complex, psychological novel, stream of consciousness novel, Graphic Fiction.
- c) **Representative Novelists:** James Joyce, Virginia Wolfe, William Golding, D.H. Lawrence, Joseph Conrad, E. M. Forster, H.G. Wells.

### **Section B: Fiction**

William Golding : *Lord of the Flies* (1954)

Michael Ondaatje : *The English Patient* (1992)

## Unit 4: Twenty First Century

### Section A: Background

- a) **Socio-cultural, political and intellectual (history of ideas):** Globalization and literature, Age of social media, adaptations of traditional movements.
- b) **Trends and Movements:** Digital Literatures, revolution in communication technology, short fiction.
- c) **Representative Novelists:** Michael Chabon, Jennifer Egan, Ben Fountain, Ian McEwan, Chimamanda Ngozi Adichie, Zadie Smith Jeffrey Eugenides.

### Section B:

David Mitchell : *Cloud Atlas* (2004)

Sarah Waters : *Little Stranger* (2009)

### Evaluation Pattern:

#### Internal Assessment –(40 marks)

Sr. No	Particulars	Marks
1.	One written assignment/research paper on the topic suggested by the teacher for Internal Assessment (10 Marks) Presentation on the written assignment/research paper (05 Marks) Viva-voce based on the written assignment/research paper (05 Marks) <b>Note:</b> The topics for this to be chosen from the Background (Section A) only.	20 marks
2.	One Internal test based on the texts given in Section B (one out of three questions)	20 Marks

### Semester End Examination: (60 Marks)

<b>Evaluation: Semester End Examination Pattern</b> <b>60 Marks Hours: Two Hours</b>
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Question 1 – Essay on Unit I (one out of two) :15 Marks

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

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

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

**Note:** External Assessment (Semester End Examination: 60 Marks): Questions should be based on ‘Section B’ of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text and that of the author.

## **References:**

1. Auerbach, Eric. *Mimesis: The Representations of Reality in Western Literature*. Princeton: Princeton UP, 2003.
2. Bakhtin, Mikhail. "Discourse in the Novel." *Literary theory: An anthology 2* (1935): 674-685.
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Boulton, Marjorie. *The Anatomy of the Novel*. London: Routledge and Kegan Paul, 1975.  
Eagleton, Terry. *The English Novel: an Introduction*. Oxford: Blackwell, 2004.
4. Currie, Gregory. *The nature of fiction*. Cambridge University Press, 1990.
5. Forster, EM. *Aspects of the Novel*. London: Edward Arnold, 1927. Lodge, David. *The Art of Fiction*. New York: Viking, 1992.
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7. Hazra, Aparajita. *The Terrible Beauty*. Kolkata: Booksway Publishers India.2012. Print.
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11. Kettle, Arnold. *An Introduction to the English Novel* Vol. I. London: Hutchinson, 1974. Print.
12. Lubbock, Percy. *The Craft of Fiction*. London: Jonathan Cape, 1921. Lukacs, Georg. *The Theory of the Novel*. Cambridge: MIT Press, 1971. Scholes, Robert. *Elements of Fiction*. Oxford, OUP, 1968.
13. Lubbock, Percy. *The Craft of Fiction*. U.S.A.: Create Space, 2010. Print.
14. Lucas, George. *The Theory of Novel*. London: Merlin Press, 1971. Print.
15. Matthews, Brander. *The Philosophy of the Short-story*. Longmans, Green, and Company, 1901. Booth, Wayne C. *The rhetoric of fiction*. University of Chicago Press, 2010.
16. McHale, Brian. *Postmodernist fiction*. Routledge, 2003.
17. Patea, Viorica, ed. *Short story theories: A twenty-first-century perspective*. Vol. 49. Rodopi, 2012. Shaw, Valerie. *The short story: a critical introduction*. Routledge, 2014.
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19. Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge: 2002. Print.

20. Schorer, Mark. "Technique as Discovery". *The Hudson Review*. 1. 1 (1948): 67-87. Watt, Ian. *The Rise of the Novel*. London: Peregrine, 1970.
21. Watt, Ian. *The rise of the novel*. Univ of California Press, 2001.

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# **University of Mumbai**

## **Syllabus for M. A. English Program: Part-I Semester-II**

**Course: Core Course**

**Course Title: Literary Theory: Post World War II**

**Paper: VII**

**(Choice Based Credit System with effect from the academic year, 2021-22)**

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

- i) Name of the Programme : M.A. English
  - ii) Course Code : PAENG203
  - iii) Course Title : Literary Theory: Post World War II
  - iv) Semester wise Course Contents : Enclosed the Copy of Syllabus
  - v) References and Additional References: Enclosed in the Syllabus
  - vi) Credit Structure : No. of Credits per Semester -06
  - vii) No. of lectures per Unit 15
  - viii) No. of lectures per week 04
- 
- 2. **Scheme of Examination** : 4 Questions of 15 marks each
- 
- 3. **Special notes, if any** : No
- 
- 4. **Eligibility, if any** : No
- 
- 5. **Fee Structure** : As per University Structure
- 
- 6. **Special Ordinances/Resolutions, if any:** No

## MA English Part-I

(100 Marks Examination Pattern)

### Title of the Course: Literary Theory: Post World War II

#### Preamble:

'Literary Criticism' is a study of literary theory and criticism, wherein works and ideas of prominent theorists are used as critical lenses to read and understand literature, art and culture. The multiple viewpoints and schools of thought enable the reader to tease out the varied layers of a literary text. Placed within the socio-cultural, economic and political contexts, the study and application of these theories can enlighten us about the aesthetics and politics of the reading/writing/interpretive processes and explore the links between life and literature.

#### Objectives of the Course:

- 1) To introduce the learners to a wide range of critical methods and literary theories
- 2) To enhance their analytical, interpretative and critical skills
- 3) To enable them to use the various critical approaches and literary theories in the analysis of literary and cultural texts
- 4) To make them aware of the trends and cross-disciplinary nature of literary theories
- 5) To acquaint them with the conventions of research papers

#### Course Outcomes:

- 1) The learners will develop an awareness of the varied critical methods and literary theories.
- 2) They will be able to analyse, interpret and criticize literary texts.
- 3) They will be able to apply the varied critical approaches and literary theories in exploring the multiple viewpoints of the literary texts.
- 4) They will become aware of the trends and cross-disciplinary nature of literary theories.
- 5) They will become acquainted with the conventions of writing research papers.

#### Note:

1. Teachers are expected to refer to '**Section A**' as a context while teaching texts in Section-B.
2. '**Section A**' of each unit is to be used for assignments and students' self-study only. Students may take the guidance of teachers as and when required.
3. Questions based on '**Section A**' are not to be asked in the Semester End Examinations.
4. Questions for Internal Test and Semester End Examinations should be based on '**Section B**' of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, literary and socio-cultural movements of the age, prescribed text, and that of the author.

<b>Semester II</b>	
<b>Title of the paper: Literary Theory: Post World War II</b>	
<b>Paper: VII</b>	
<b>Total Credits: 06</b>	<b>Total Lectures: 60</b>

## **Unit 1: Structuralism, Post-Structuralism and Deconstruction**

### **A. Terms and Concepts**

Text and writing (Ecriture), Sign (Signifier and Signified), Langue and Parole, Transcendental signified, Aporia, Difference, Discourse

### **B. Critical Essays** (All the essays are from *Modern Criticism and Theory: A Reader*)

1. Roland Barthes – “The Death of the Author”
2. Jacques Derrida – “Structure, Sign and Play in the Discourse of the Human Sciences”
3. Jean Baudrillard – “Simulacra and Simulations”

## **Unit 2: Gender Studies, Subaltern Studies and Psychoanalysis**

### **A. Terms and Concepts**

Gender, Masculinity, Femininity, Phallogocentric discourse, Gynocriticism, Subaltern, Hybridity, Id, Ego and Superego, Oedipus Complex, Sublimation, Symbolism

### **B. Critical Essays**

1. Judith Butler – “Subjects of Sex/Gender/Desire” (From *Gender Trouble*)
2. Gayatri Spivak – “Can the Subaltern Speak?”
3. Juliet Mitchell – “Femininity, Narrative and Psychoanalysis”  
(From *Modern Criticism and Theory: A Reader*)

## **Unit 3: Reader Response, Marxism and New Historicism**

### **A. Terms and Concepts**

Phenomenology, Implied Reader, Affective Stylistics, Interpretative Communities, Base and Superstructure, Ideology, Hegemony, Political Unconscious, Circulation, Context, Culture, History and Narrative

### **B. Critical Essays**

1. Stanley Fish - “Interpreting the Variorum”(From *Modern Criticism and Theory: A Reader*)
2. Fredric Jameson- “The Politics of Theory: Ideological Positions in the Postmodernism Debate” (From *Modern Criticism and Theory: A Reader*)
3. Stephen Greenblatt – “Resonance and Wonder” (From *Learning to Curse*)

## **Unit4: Postcolonialism, Ecocriticism and Technocriticism**

### **A. Terms and Concepts**

Colonialism, Orientalism, Hybridity, Subaltern, Anthropocentrism and Ecocentrism, Pastoralism, Ecofeminism, Scientific Progress, Technoethics, Afrofuturism, Science Fiction (Space Opera, Cyberpunk and Biopunk)

### **B. Critical Essays**

1. Bill Ashcroft, Gareth Griffith and Helen Tiffins - “Cutting the Ground” (From *The Empire Writes Back*)
2. Cheryll Glotfelty - “Literary Studies in an age of Environmental Crisis” (From *The Ecocriticism Reader*)
3. Haraway, Donna. - A Cyborg Manifesto”. Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991), pp.149-181.

## Evaluation Pattern:

### Internal Assessment (40 Marks):

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

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the topic suggested by the teacher for Internal Assessment (10 Marks) Presentation on the written assignment/research paper (05 Marks) Viva-voce based on the written assignment/research paper (05 Marks) <b>Note:</b> The topics for this to be chosen from the Background ( <b>Section A</b> ) only.	20 marks
2.	One Internal test based on the texts given in Section B (one out of three questions)	20 marks

### Semester End Examination: (60 Marks)

<b>Evaluation: Semester End Examination Pattern</b>	<b>60 Marks</b>	<b>Time: 2 Hours</b>
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- Question 1 - Essay on Unit I (one out of two) : 15 Marks  
Question 2 - Essay on Unit II (one out of two) : 15 Marks  
Question 3 - Essay on Unit III (one out of two) : 15 Marks  
Question 4 - Essay on Unit IV (one out of two) : 15 Marks

## References

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
2. Ashcroft, Bill; Griffiths, Graham; Griffiths, Gareth; Ashcroft, Frances M.; Tiffin, Helen. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2002.
3. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: OUP, 2001.
4. Banerjee, Prantik. *Cultural Studies: Texts and Contexts*. Dattasons, Nagpur, 2021.
5. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
6. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. NY: Routledge. 1990.
7. Castle, Gregory. *The Blackwell Guide to Literary Theory*. USA, UK, Australia: Blackwell Publishing. 2007.
8. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. Ed. London: Routledge & Kegan Paul, 1987.
9. Glotfelty, Cheryll and Harold Fromm (Ed.) *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: The University of Georgia Press, 1996.
10. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
11. Haraway, Donna. *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*. Simians, Cyborgs and Women: The Reinvention of Nature. New York; Routledge, 1991. pp.149-181.
12. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
13. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader*. (Second edition). New Delhi: Pearson, 1988.
14. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
15. Pawar, Pramod Ambadasrao. *Trans- Deconstruction: Theory on Monism*. Cameroon: Nyaa Publishers, 2021.
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. Spivak, Gayatri. Can the Subaltern Speak? In Nelson, Cary; Grossberg, Lawrence (eds.). *Marxism and the Interpretation of Culture*. Basingstoke: Macmillan. 1988. pp. 271–313.
19. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York: Garland Publishing, 1999.
20. Wallwork, Adrian. *English for Writing Research Papers*. London: Springer. 2011.
21. Wolfreys, Julian. Ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

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# **University of Mumbai**

## **Syllabus for M. A. English Program: Part-I Semester-II**

**Course: Core Course**

**Course Title: English in Use and Usage**

**Paper: VIII**

**(Choice Based Credit System with effect from the academic year, 2021-22)**

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

i) Name of the Programme	: M. A. English
ii) Course Code	: PAENG204
iii) Course Title	: English in Use and Usage
iv) Semester wise Course Contents	: Enclosed the Copy of Syllabus
v) References and Additional References	: Enclosed in the Syllabus
vi) Credit Structure	: No. of Credits per Semester -06
vii) No. of lectures per Unit	15
viii) No. of lectures per week	04

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

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

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

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

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



## **MA English Part-I**

**(100 Marks Examination Pattern)**

### **Title of the Course: English in Use and Usage**

#### **Preamble:**

English in Use and Usage is a course intended to support the learner of English as a foreign or second language to explore the idea of pragmatics, sociolinguistics, varieties of English and the history English in India. The recent approaches to the study of language are highly interdisciplinary. Its sub-fields such as Pragmatics and sociolinguistics focus on different aspects of speech, interaction and variation in language, both according to the use and user. Theories of how language functions in a context contribute to a better understanding of the usage of language. Moreover, an understanding of the factors that cause variation in language as well as the parameters of appropriacy is essential in appreciating the field, mode and speech community specific, use of language. The History and the continued use of English in India as well as the development of Indian variety of English makes a case for a comprehensive study of use and usage of English in this context. With this backdrop, the course is designed.

#### **Objectives of the Course:**

- To develop a sociolinguistic perspective in studying English language
- To enable students to study the meaning of language in its interactional context.
- To develop a critical understanding of native and non-native varieties of English
- To map the appropriacy of English use in varied contexts with a historical perspective of English in India.

#### **Learning outcomes of the Course:**

Having successfully completed this module, the learner will:

1. Demonstrate an understanding of English language with a sociolinguistic perspective
2. Understand how the meaning of language is shaped in its interactional context.
3. Show a critical understanding of the native and non-native varieties of English
4. Be able appropriate the English use in varied contexts with a historical perspective of English in India.

<b>Semester: II</b>	
<b>Course : Core</b>	
<b>Title of the paper: Language: English in Use and Usage</b>	
<b>Paper No. : VIII</b>	
<b>Total Credits: 06</b>	<b>Total Lectures: 60</b>

**Unit I: Pragmatics**

Introduction, Pragmatics and Nature of Language, Difference between Semantics and Pragmatics Implicature, Presupposition, Speech Act Theory, Cooperative Principles Politeness Principles, Reference

**Unit II: Sociolinguistics**

Regional and Social Dialects, Pidgins and Creoles, Codes, Speech Communities, Genre, Registers: Types, Features and Markers  
Style: On the scale of formality

**Unit III: Varieties of English**

Dialects of English  
Standard English and Non Standard English  
Native and Non-Native Varieties of English  
Process of Standardization  
English-Based Pidgins and Creoles  
The notion of international/global/world English

**Unit IV: English in India**

History of English in India: Rise and Growth of English Language in Pre-Independence India, Status and development of English Language in Post-Colonial Period, English Language Politics in India, Role of English in Indian Multilingualism, Current Status of English in India, English in Indian Literature and Media  
Indianisation of English,  
Features and Structures of English in India.

**Evaluation Pattern**

**Internal Assessment (40 Marks):**

Sr. No.	Particulars	Marks
1.	One written assignment/research paper on the topic suggested by the teacher for Internal Assessment (10 Marks) Presentation on the written assignment/research paper (05 Marks) Viva-voce based on the written assignment/research paper (05 Marks)	20 marks
2.	One Internal test	20 marks

**Topics for Internal Assessment**

1. A study of speech acts in a selected text (Play, passages from novel/short story/T.V commercials/film)
2. Analytical study of adjacency pairs (with specific reference to phatic communication) in day to day conversation (samples)

3. Observation and violation of cooperative principles in a selected text
4. Study of face and politeness strategies (Play, passages from novel/short story/T.V commercials/film)
5. Analytical study of turn taking (Play/film/ TV Debate/Talk show)
6. Genre and register analysis of a selected text.
7. Analysis of style in a selected oral/written text.
8. Comparative analysis of two registeral varieties in English.
9. Analysis of code switching and code mixing (novel/poem/chat/commercials/film).
10. A study of specific features or issues in one of the non-native varieties of English (Asia specific) (Hong Kong English/ Singaporean English/ Pakistani English/Sri Lankan English/ Indian English)
11. Students in consultation with the teacher can choose the relevant topic/s for the assignment.

### **Instructions for written assignment**

- Length of the written report: 2000 words (excluding abstract, key words, references, and appendices in any)
- The written assignment should follow the below given structure: Title, Abstract, Keywords, Introduction, Discussion of major concepts, Brief note on the selected samples, Detailed analysis, Conclusion, Footnotes, if necessary and References

**Semester End Examination:**

**60 Marks**

<b>Evaluation: Semester End Examination Pattern</b>		
<b>Maximum Marks: 60</b>		<b>Duration: 2 Hrs. 30 Min.</b>
Question 1.	Essay on Unit I (one out of two)	15 Marks
Question 2.	Essay on Unit II (one out of two)	15 Marks
Question 3.	Essay on Unit III (one out of two)	15 Marks
Question 4.	Essay on Unit IV (one out of two)	15 Marks

## Recommended Reading

1. Archer, Dawn, Karin Aijmer, and Anne Wichmann. *Pragmatics: An Advanced ResourceBook for Students*. Routledge, 2012.
2. Bauer, Laurie. *An Introduction to International Varieties of English*. Hong Kong University Press, 2002.
3. Biber, Douglas, and Susan Conrad. *Register, Genre and Style*. Cambridge University Press, 2009.
4. Bolton, Kingsley, and Braj B. Kachru. *Asian Englishes*. Vol. 4. Routledge, 2006.
5. Crystal, David. *English as a Global Language*. Cambridge University Press, 2012.
6. Crystal, David, and Derek Davy. *Investigating English Style*. Routledge, 2016.
7. Cheshire, Jenny, ed. *English around the World: Sociolinguistic Perspectives*. Cambridge University Press, 1991.
8. Kachru, Braj B. *The Indianization of English: the English Language in India*. Oxford University Press, 1983.
9. Kachru, Braj B. *The Alchemy of English: The Spread, Functions, and Models of Non-Native Englishes*. University of Illinois Press, 1990.
10. Krishnaswamy, N. & Burde, A. S. *The Politics of Indians' English: Linguistic Colonialism and the Expanding English Empire*. Oxford University Press, 1998.
11. Leech, G. N. *Principles of Pragmatics*. Longman, 1983.
12. Levinson, S. C. *Pragmatics*. Cambridge University Press, 1983.
13. Lange, Claudia. *The Syntax of Spoken Indian English*. John Benjamins Publishing Company, 2012.
14. Maguire, Warren & April McMahan. eds. *Analysing Variation in English*. Cambridge University Press, 2011.
15. Meyer, Charles. *English Corpus Linguistics: An Introduction*. Cambridge University Press, 2002.
16. Jenkins, Jennifer. 2nd ed. *World Englishes*. Routledge. (Special Indian Edition), 2012.
17. Schneider, Edgar. *English Around the World: An Introduction*. Cambridge University Press, 2010.
18. Spolsky, Bernard. *Sociolinguistics*. Oxford University Press, 1998.
19. Strevens, Peter. *New Orientations in the Teaching of English*. Oxford University Press, 1977.
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22. Crystal, David. *The Stories of English*. (2004)
23. Crystal, David. *Let's Talk: How English Conversation Works* (2020)
24. John, Binoo. K. *Entry from Backside Only: Hazaar Fundas of Indian-English* (2007, 2013)

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1. Allen, Harold B. and Michael D. Linn (eds). *Dialect and Language Variation*. Academic Press, 1986.
2. Agnihotri, R.K. and A.L. Khanna, (ed) *Second Language Acquisition, Social and Linguistic Aspects of English in India*. Sage publications, 1994.
3. Anderson, Catherine. *Essentials of Linguistics*. (OER) Open Textbook Library.
4. Arends, Jacques, Pieter Muysken and Norval Smith (eds). *Pidgins and Creoles: An Introduction*. John Benjamin Publishing Company, 1994.
5. Bandopadhyay, Sumana. *Indianization of English: Analysis of Linguistic Features in Selected Post- 1980 Indian English Fiction*. Concept Publishing, 2010.
6. Bailey, Richard W. and Manfred Görlach (eds). *English as a World Language*. University of Michigan Press, 1982.
7. Chambers, J. K. and Natalie Schilling (eds). *Handbook of Language Variation and Change*. Second edition. Wiley Blackwell, 2013.
8. Coulmas, Florian. *The Handbook of Sociolinguistics*. Blackwell Publishing, 2017.
9. Crystal, David. *English as a Global Language*. Cambridge University Press, 2003.
10. .... *The Cambridge Encyclopaedia of Language*. Cambridge University Press, 2010.
11. Farquharson, Joseph T. and Bettina Miggie (ed). *Pidgins and Creoles*. Routledge, 2017.
12. Fasold, Ralph and Jeff Connor- Linton. *An Introduction to Language and Linguistics*. Cambridge University Press, 2006. (pdf available)
13. French, Peter et al. *Varieties of English: An Introduction to the Study of Language (Studies in English Language)*, The Macmillan Press, 1993.
14. Gupta, R.S. and K. S. Aggarwal (eds.) *Studies in Indian Sociolinguistics*. Creative Books, 1998.
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16. Lin, Grace and Chien Paul. *An Introduction to English Teaching: A textbook for English Educators*. 2010. (pdf available)
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**Web Resources:**

1. <https://www.latg.org/2018/06/24/indian-english/>
2. Braj B. Kachru (1965). The Indianness in Indian English, *Word*, 21:3, 391-410, <https://doi.org/10.1080/00437956.1965.11435436>
3. Costa, D. (2019). The Indian English: A National Model. <https://files.eric.ed.gov/fulltext/EJ1244241.pdf>
4. Kashyap, Abhishek. (2014). Developments in the linguistic description of Indian English: State of the art [https://www.researchgate.net/publication/259569575\\_Developments\\_in\\_the\\_linguistic\\_description\\_of\\_Indian\\_English\\_State\\_of\\_the\\_art](https://www.researchgate.net/publication/259569575_Developments_in_the_linguistic_description_of_Indian_English_State_of_the_art)
5. <https://www.linguisticsociety.org/resource/sociolinguistics>
6. <https://www.hawaii.edu/satocenter/langnet/definitions/index.html>
7. <https://www.thoughtco.com/language-variety-sociolinguistics-1691100>
8. <https://www.britannica.com/science/pragmatics>
9. Cambridge Textbooks in Linguistics. [www.cambridge.org](http://www.cambridge.org)

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