AC – 20/05/2025
Item No. – 5.17 (N)

As Per NEP 2020

University of Mumbai

Syllabus for Major Vertical – 1 & 4 (Scheme III)		
Name of the Programme – B.A. (English)		
Faulty of Humanities		
Board of Studies in English		
U.G. Second Year Programme	**Exit Degree**	**U.G. Diploma in English**
Semester		**III & IV**
From the Academic Year		**2025-26**

University of Mumbai

(As per NEP 2020)

Sr. No.	Heading	Particulars
1	**Title of program** **O:_____**	**B.A. (English)**
2	**Exit Degree**	**U.G. Diploma in English**
3	**Scheme of Examination** **R: _____**	NEP 40% Internal 60% External, Semester End Examination Individual Passing in Internal and External Examination
4	**Standards of Passing** **R: _____**	**40%**
5	**Credit Structure** **R: _____**	**Attached herewith**
6	**Semesters**	**Sem. III & IV**
7	**Program Academic Level**	**5.00**
8	**Pattern**	**Semester**
9	**Status**	**New**
10	**To be implemented from Academic Year**	**2025-26**

Sign of BOS Chairperson
Dr. Sachin Labade
Board of Studies in English

Sign of the Offg. Associate Dean
Dr. Suchitra Naik
Faculty of Humanities

Sign of the Offg. Associate Dean
Dr. Manisha Karne
Faculty of Humanities

Sign of the Dean
Prof. Dr. Anil Singh
Faculty of Humanities

Under Graduate Diploma in English

Credit Structure (Sem. III & IV)

Scheme III (M1-M2-M3)

	R:_____C									
Level	**Semester**	**Major (M1)**	**Major (M2)**	**Major (M3)**	**OE**	**VSC, SEC (VSEC)**	**AEC, VEC, IKS**	**OJT, FP, CEP, CC,RP**	**Cum. Cr. / Sem.**	**Degree/ Cum. Cr.**
5.0	III	Introduction to Literatures in English -Drama – I (4) Introduction to Literatures in English -Drama – II (2)	4	---	4	SEC: English For Competitive Exams (2)	AEC (2)	CC:2 CEP/FP: Field Project in English (2)	22	**UG Diploma 88**
	R:_____D									
	IV	Introduction to Literatures in English -Novel – I (4) Introduction to Literatures in English -Novel – II (2)	4	---	4	VSC: Critical Reading of Texts I (2)	AEC (2)	CC:2 FP/ CEP: CEP: CEP in English) (2)	22	
	Cum Cr.	20	16	08	10	6+6	8+4+2	4+4	88	
Exit option; Award of UG Diploma in Major and Minor with 80-88 credits and an additional 4 credits core NSQF course/ Internship OR Continuewith Major and Minor										

[Abbreviation - OE – Open Electives, VSC – Vocation Skill Course, SEC – Skill Enhancement Course, (VSEC), AEC – Ability Enhancement Course, VEC – Value Education Course, IKS – Indian Knowledge System, OJT – on Job Training, FP – Field Project, CEP – Community Engagement Project, CC – Co-Curricular, RP – Research Project]

Sem. - III

Vertical – 1
Major

Syllabus
B.A. (English)
(Sem.- III)
Title of Paper: Introduction to Literatures in English -Drama – I
(M1-M2-M3 Pattern)

Sr. No.	Heading	Particulars
1.	**Description of the course**	**Preamble:** Drama is a performing art that has played a major role in the study of human civilization and culture. It has evolved into different genres over the ages, influenced by cultural, scientific and technological advancements all across the world. This course introduces some of the forms of drama through the works of well-known playwrights, both Indian and Western plays.
2.	**Vertical**	Major (Mandatory)
3	**Type**	Theory
4	**Credits**	04 (1 credit = 15 hours for theory in a semester)
5	**Hours allotted**	60 Hours
6	**Marks allotted**	100 Marks
7	**Course Objectives**: 1. To introduce learners to drama as a literary form and a performing art 2. To acquaint learners with types of drama through the study of plays in India 3. To familiarize learners with types of drama through the study of plays from the West 4. To enhance their understanding of drama as a commentary on various aspects of human life 5. To enable learners to read/watch a play and write a review on it	
8.	**Course Outcomes**: After the completion of the course, the learners are expected to be able to: 1. Understand drama as a literary form and a performing art 2. Critique Indian drama from ancient to modern times 3. Evaluate drama from the West 4. Analyse the drama form as a commentary on various aspects of human life 5. Read/ watch a play and write a review on it	
9.	**Modules**	
	Module 1 **15 lectures** 1. a. Definition of tragedy b. Greek Theatre and Concepts from Aristotle's *Poetics,* such as The Three Unities, Hamartia, Catharsis, Plot (Main Plot and Sub Plot, Exposition, Complication, Resolution), Character, and Setting. Important playwrights - Aeschylus, Sophocles, and Euripides c. Roman/ Senecan Tragedy 2. Concepts from Natyashastra and the Indian dramatic tradition: Origin of Drama (natyotpatti), abhinaya, structure of the play, Construction of the Theatre, Rasa,	

	Bhava. Important playwrights - Kalidasa, Bhavabhuti, Visakhadatta, Sudraka. 3. Definition and Characteristics of Comedy. Greek Comedy; Shakespearean Comedy; Comedy of Humour; Comedy of Manners; Sentimental Comedy 4. Definition and Characteristics of Problem Play/Drama of Ideas/Social Play Important playwrights – Henrik Ibsen, George Bernard Shaw
	Module 2: Tragedy (15 lectures) Bhasa: *Urubhanga (The Shattered Thighs)* OR Sophocles: *Oedipus Rex*
	Module 3: Comedy (15 lectures) William Shakespeare: *A Midsummer Night's Dream* OR Oscar Wilde: The *Importance of Being Earnest*
	Module 4: Problem Plays (15 lectures) Vijay Tendulkar: *Kamala* OR Henrik Ibsen: *A Doll's House*
10.	**Text Books:** As prescribed in the modules
11.	**Reference Books:** 1. Abrams, M.H. *A Glossary of Literary Terms*. 1978. Madras: Macmillan, 1988. Print. 2. Bharatamuni. *The Natyasastra.* Translated by Manmoham Ghosh, The Royal Asiatic Society of Bengal, 1959. 3. Bhat, G. K. *Tragedy and Sanskrit Drama*. Popular Prakashan, 1974 4. Birch, Dinah, ed.. *The Oxford Companion to English Literature*. Oxford UP, 2009. 5. Boulton, Marjorie. *The Anatomy of Drama*. Routledge, 2015. 6. Brandon, James R. *Theatre in Southeast Asia*. Harvard UP, 2009. 7. Brooks, Cleanth and Heilman, Robert B. *Understanding Drama*. Creative Media Partners, 2018. 8. Adiseshiah, Siân and LePage, Louise (ed.) *Twenty-First Century Drama: What Happens Now.* London: Palgrave, 2016. Print. 9. Billington, Michael. *State of the Nation: British Theatre Since 1945*. London: Faber, 2007. Print. 10. Innes, Christopher. *Modern British Drama: 1890-1990*. Cambridge: University Press, 1992. Print 11. Karnad, Girish; Sircar, Badal; Tendulkar, Vijay. *Three Modern Indian Plays: Tughlaq; Evam Indrajit; Silence The Court Is In Session.* Oxford University Press: New Delhi, 2023. Print. 12. Kermode, Frank and John Hollander. *The Oxford Anthology of English Literature Volume Six: Modern British Literature.* London: Oxford University Press, 1973. Print. 13. Lee-Brown, Patrick. *The Modernist Period: 1900 – 1945.* London: Evans, 2003.

	Print. 14. Shepherd-Barr, Kirsten. *Modern Drama: A Very Short Introduction.* Oxford UP, 2016. 15. Styan, J. L. *Elements of Drama.* Cambridge UP, 2001. 16. Styan, J. L. *Modern Drama in Theory and Practice.* Cambridge UP, 1980.	
12.	**Internal Continuous Assessment: 40%**	**Semester End Examination: 60%**
	Individual Passing in Internal and External Examination:40%	
13.	**Internal Continuous Assessment: 40 marks** • Attendance and classroom participation: 10 marks • Class test: 10 marks • Written Assignment: 20 marks Suggestions for Continuous Assessment: • Play-reading an extract from a Dalit play like Datta Bhagat's *Routes and Escape Routes* • Monologue/ Dialogue enacting (e.g., the dialogue between Kamala and Sarita in the play *Kamala,* or the tense conversation between Jyoti and her father in *Kanyadaan*). • Play-enacting of important scenes from plays, other than the ones mentioned in the syllabus. • Drafting a script for a play on a Realistic/ Expressionistic theme. • Critical analysis/ appreciation of other plays by the playwrights mentioned in the syllabus. • Watching stage performances followed by writing a review of the play. • Transcribing a short story or an extract from a novel into a short play • Translating an extract of a folk play • Imagining directing a play and writing about the casting choices, set design, and interpretation of key themes • Rewriting an older play in a contemporary setting • Writing an alternate ending to any of the plays in the syllabus	
15.	**Format of Question Paper for the Semester End examination (Total Marks: 60)** Q.1: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 1) 15 Marks OR (b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 1) Q.2: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 2) 15 Marks OR (b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 2) Q.3: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 3) 15 Marks OR (b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 3) Q.4: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 4) 15 Marks OR (b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 4)	

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

Title of Paper: Introduction to Literatures in English -Drama – II

(M1-M2-M3 Pattern)

Sr. No.	Heading	Particulars
1	**Description of the course:**	This course complements the major/mandatory course on drama in introducing and familiarizing students with the types of drama in Indian and Western contexts. Prescribed texts in the modules enable students to understand, appreciate and analyze the thematic and technical aspects of major playwrights and their representative plays.
2	**Vertical:**	**Major (Mandatory)**
3	**Type:**	Theory
4	**Credit**:	2 credits (1 credit = 15 Hours for Theory in a semester)
5	**Hours Allotted:**	30 Hours
6	**Marks Allotted**:	50 Marks
7	**Course Objectives**: The prime objectives of the course are to: 1. Introduce students to the types of drama in English including major works in translation 2. Provide a historical and cultural background to major dramatic movements and their socio-political contexts in drama 3. Explore key themes, techniques and dramatic aspects in prescribed texts and enable students to appreciate and analyze elements and characteristics of drama through understanding representative playwrights and their plays	
8	**Course Outcomes**: Students will be able to: 1. Understand different types of drama and its influence on literature as a whole 2. Identify key themes and techniques used in different historical periods and regions through prescribed texts 3. Discuss dramatic forms and characters unique to the dramatic period and critically engage with both original and translated dramatists and their contributions to the development and growth of drama within the broader tradition of theatre	

9	**Modules**: -
	● Types of Comedy: Romantic Comedy, Satire or Satirical Comedy, Farce ● Types of Tragedy: Revenge Tragedy, Heroic Drama, ● Modern Indian Theatre: Tagore's Contribution to Theatre, Parsi Theatre, IPTA, Folk Theatre, Contemporary Theatre ● Modern European and American Theatre: Theatre of Absurd, Theatre of Cruelty,

	Poor Theatre, Off-Broadway Theatre and Black Theatre
	Module 2: (Renaissance Drama) (15 Lectures)
	• Ben Jonson: *Volpone or The Fox* OR • Thomas Middleton and William Rowley: *The Changeling*
10	**Text Books: None/Nil**
11	**Reference Books:** 1. Aristotle. Poetics. Translated by Malcolm Heath, Penguin Classics, 1996. 2. Ahuja, Chaman. *Contemporary Theatre of India*. National Book Trust, India, 2012. 3. Bentley, Eric. The Life of the Drama. Applause, 2000. 4. Bentley, Eric. *The Theory of the Modern Stage*. Penguin, 1992. 5. Brockett, Oscar G., and Franklin J. Hildy. *History of the Theatre*. 10th ed., Pearson, 2007. 6. Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey*. Cornell UP, 1993. 7. Cohn, Ruby. *Samuel Beckett: The Comic Gamut*. Rutgers UP, 1962. 8. Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury, 2001. 9. Fischer-Lichte, Erika. *The Transformative Power of Performance: A New Aesthetics*. Routledge, 2008. 10. Gussow, Mel. *Conversations with Stoppard*. Grove Press, 1995. 11. Jonson, Ben. *Volpone*. Peacock Classics 12. Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge UP, 2002. 13. Krasner, David. *A Companion to Twentieth-Century American Drama*. Wiley-Blackwell, 2005. 14. Middleton, Thomas and William Rowley. *The Changeling* https://emed.folger.edu/sites/default/files/folger_encodings/pdf/EMED-Change-reg-3.pdf 15. Nicoll, Allardyce. *British Drama*. Barnes & Noble, 1973. 16. Nicoll, Allardyce. *World Drama: From Aeschylus to Anouilh*. Harcourt, 1976. 17. Rangacharya, Adya. *The Natyasastra*. Munshiram Manoharlal Publishers Pvt Ltd, New Delhi, 2014 18. Styan, J. L. *Modern Drama in Theory and Practice*. Cambridge UP, 1981. 19. Styan, J. L. *The Elements of Drama*. Cambridge UP, 1960. 20. Vatsayayan, Kapila. *Bharata: The Natyasastra*. 2001. 21. Williams, Raymond. *Drama from Ibsen to Brecht*. Penguin, 1973. 22. Worthen, W. B. *Modern Drama and the Rhetoric of Theater*. UC Press, 1992. 23. Talwar, Urmil and Bandana Chakraborty eds. *Contemporary Indian Drama: Astride Two Traditions*. Rawat Publications, New Delhi, 2005. 24. https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000451PA/P001527/M016630/ET/1466142739P1M3TEXT.pdf

12	**Internal Continuous Assessment: 40%**	**External, Semester End Examination: 60%**
	Individual Passing in Internal and External Examination: 40%	
13	**Continuous Evaluation through:** ● Attendance and Classroom Participation: 05 Marks ● Written Assignment: 10 Marks ● Presentation: 05 Marks Assignment and Presentation topics may be selected from the topics that are not covered in Semester End examination **Suggestions for Continuous Internal Evaluation** **The assignment may be in the form of** ● Analysis of dramatic movements ● Thematic Analysis of landmark and popular plays ● Character Analysis of Popular Plays ● The setting of important plays ● Symbols, mythological, cultural and socio-political references from popular plays **Presentation may be in the form of** ● Mono acting of a Scene or Character from any popular play ● Individual / Group Dramatic enacting of play ● Dramatic Reading of important scenes from plays	
14	**Format of Question Paper for the Semester End Examination** (Total Marks: 30) Question 1: a) Short notes (3 out of 5) (Module 1) 15 marks OR b) Essay Type Question (1 out of 2) (Module 1) 15 marks Question 2: a) Short notes (3 out of 5) (Module 2) 15 marks OR b) Essay Type Question (1 out of 2) (Module 2) 15 marks	

Vertical - 4

SEC

Syllabus
B. A. (English)
(Sem.- III)
Title of Paper: English for Competitive Exams
(M1-M2-M3 Pattern)

Sr. No.	Heading	Particulars
1	**Description of the course:**	In the 21st century, the imperative for learners to fortify their English language skills is paramount, especially when gearing up for competitive exams. English serves as the global language, facilitating communication across diverse cultures and borders. Proficiency in English is not merely a prerequisite for success in competitive exams but also a gateway to enhanced career opportunities in a globalized job market. Many competitive exams, whether for academic admissions or employment assessments, emphasize English language proficiency as a crucial criterion. Moreover, as technological advancements continue to shape our world, English has become the dominant language on the internet and in the realm of technology, making it essential for individuals to navigate the digital landscape. Beyond practical considerations, a strong command of English enhances critical thinking, communication skills, and the ability to analyse information that is often evaluated in competitive exams. The importance of English proficiency extends beyond exams; it is integral to academic excellence, global collaboration and effective participation in international discussion. Ultimately, as learners prepare for the challenges of the 21st century, the reinforcement of English language skills emerges as a foundational and transformational endeavour that opens doors to a myriad of opportunities on a global scale. This course is designed for aspirants appearing in competitive exams such as IBPS, UPSC, MPSC, and others where English proficiency is a crucial evaluation criterion. Whether one is a beginner looking to build a strong foundation or an advanced learner aiming for mastery, this course caters to diverse proficiency levels.
2	**Vertical:**	**SEC**
3	**Type:**	Theory
4	**Credit**:	2 credits (1 credit = 15 Hours for Theory in a semester)

5	**Hours Allotted:**	30 Hours
6	**Marks Allotted**:	50 Marks

7 **Course Objectives**:

1. To identify and analyse the basic structure of sentences, phrases and clauses.
2. To improve learners' spelling and contextual vocabulary skills.
3. To provide a comprehensive understanding of English grammar concepts.
4. To enable learners to comprehend the composition and components of essay writing, paragraph writing and translation.

8 **Course Outcomes**: The learners will be able to:

1. Understand sentences, phrases and clauses to identify their components.
2. Demonstrate improved spelling accuracy and contextual vocabulary application.
3. Compose and construct grammatically accurate sentences in various contexts.
4. Comprehend the composition of essay writing, paragraph writing and translation.

9 **Modules**: -

Module 1: **(15 Lectures)**

A: Introduction to Basics of English

1. Sentence and its Components (parts of speech)
2. Phrase improvement
3. Types of Clauses
4. Active and Passive Voice
5. Direct and Indirect Speech
6. Tenses
7. Types of sentences
8. Punctuation Marks
9. Sentence/Paragraph sequencing

B: Vocabulary and Word Usage

1. Synonyms and Antonyms, Homonyms, homophones (focus on spelling)
2. Idioms & Phrases
3. One word substitution
4. Word Association

	Module 2: <u>Comprehension and Composition</u> **(15 Lectures)**	
	1. Reading Comprehension 2. Information Transfer 3. Paragraph Writing 4. Precis Writing 5. Translating passage 6. Essay Writing	
10	**Text Books: NA**	
11	**Reference Books:** 1. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford UP, 2009. 2. Gupta, S. C. *English Grammar and Composition*. Arihant Publications, 2014. 3. —. *General English for All Competitive Examinations*. Arihant Publications, 2025. 4. Joseph, Mathew. *Fine Tune Your English*. Orient Blackswan Pvt. Ltd., 2010. 5. Sindhu, C. D., Prem Nath, and Kapil Kapoor. *Comprehensive English Grammar and Composition*. Khosla Publishing House, 2004. 6. Sinha, Kumar Sanjay. *The King's Grammar*. Blackie ELT Books, 2008. 7. Thomson, A. J., and A. V. Martinet. *A Practical English Grammar*. Oxford UP, 1986. 8. Wren, P. C., and H. Martin. *High School English Grammar & Composition*. S. Chand & Company, 2007.	
12	**Internal Continuous Assessment: 40%**	**External, Semester End Examination: 60%**
	Individual Passing in Internal and External Examination: 40%	
13	**Continuous Evaluation through: Internal 20 Marks** 1. Assignment/Class Test 15 Marks (Topics not covered in the semester-end examination should be covered in the internal assessment) 2. Class Attendance and Participation 5 Marks	

14	**<u>Format of Question Paper: (Total Marks 30) (Time 1 Hour)</u>** Q.1. A) Objective-type questions (any 15 out of 20) (Module 1) 15 Marks Q. 2. A) Comprehension of passage (Module 2) 07 Marks B) Precis writing (Module 2) 08 Marks or C) Essay Writing (Module 2) 08 Marks

Sem. - IV

Vertical – 1
Major

Syllabus
B.A. (English)
(Sem.- IV)
Title of Paper: Introduction to Literatures in English -Novel – I
(M1-M2-M3 Pattern)

Sr. No.	Heading	Particulars
1	Description the course :	This course explores the evolution of the novel from its origins to modernist innovations. Students will study key elements of narrative—plot, character, setting, and point of view—alongside various genre types, including epistolary, picaresque, and stream-of-consciousness. Through critical readings of classic texts, the course integrates elements of the novel with historical context to deepen analytical and interpretive skills.
2	Vertical :	Major
3	Type :	Theory
4	Credit:	4 credits (1 credit = 15 Hours for Theory in a semester)
5	Hours Allotted :	60 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: By the end of this course, learners will be able to: 1. To introduce students to the fundamental elements and narrative structures of the novel as a literary form. 2. To examine the evolution of the novel through representative texts from the 18th century to the modern period. 3. To explore various genres and narrative techniques, including different points of view and structural models such as A. J. Greimas' actantial model and Norman Friedman's narrative modes. 4. To cultivate critical thinking and analytical skills through close reading of major texts, placing them in their historical, cultural, and literary contexts.	
8	Course Outcomes: After the successful completion of the course, the learners will be able to: 1. Identify and explain key elements of the novel, such as plot, character, setting, narration, and structure, and apply them to analyze novels. 2. Demonstrate understanding of the historical development of the novel, with the ability to distinguish between major types and periods such as the epistolary, picaresque, gothic, Victorian, and modern novels. 3. Critically assess narrative techniques and theoretical concepts, including the distinctions between narrative voices, points of view, and character models. 4. Produce informed and coherent critical responses to literary texts, reflecting awareness of genre, structure, and thematic complexity.	

9	Modules: -
	Module 1: Elements of Novel and Genre Specifications (15 Lectures)
	Section A: Elements of Novel: • Novel (Definition), Plot, Setting • Characters (Round and Flat V/S A. J. Greimas' Actantial Model) • First Person and Third Person Narration vs. Distance and Point of View in fiction (Editorial Omniscience, 'I' as a witness, 'I' as the protagonist by Norman Friedman), (Distance and Point of View by Wyne Booth) Section B: Types of Novels: • Epistolary Novel • Picaresque Novel • Gothic Fiction • Allegorical Novel • Stream of Consciousness
	Module 2: Beginning of the Novel (15 Lectures)
	Gulliver's Travels by Jonathan Swift Or *The Life and Opinions of Tristram Shandy* by Laurence Stern
	Module 3: Victorian Novel (15 Lectures)
	Jane Eyre by Charlotte Bronte Or *David Copperfield* by Charles Dickens
	Module 4: Modern Novel (15 Lectures)
	Animal Farm by George Orwell Or *To the Lighthouse* by Virginia Woolf
10	Text Books 1. Swift, Jonathan. *Gulliver's Travels*. Edited by Robert DeMaria Jr., Penguin Classics, 2003. 2. Sterne, Laurence. *The Life and Opinions of Tristram Shandy, Gentleman*. Edited by Ian Campbell Ross, Oxford University Press, 2009. 3. Brontë, Charlotte. *Jane Eyre*. Edited by Margaret Smith, Oxford University Press, 2008. 4. Dickens, Charles. *David Copperfield*. Edited by Nina Burgis, Oxford University Press, 2008. 5. Orwell, George. *Animal Farm*. New American Library, 1996. 6. Woolf, Virginia. *To the Lighthouse*. Edited by Mark Hussey, Oxford University Press, 2006.

11	Reference Books: 1. Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. Translated by Caryl Emerson and Michael Holquist, University of Texas Press, 1981. 2. Bloom, Harold, editor. *Bloom's Modern Critical Interpretations: Animal Farm*. Chelsea House, 2009. 3. Booth, Wayne C. "Distance and Point of View in Fiction." *The Theory of the Novel*, edited by Philip Stevick, Free Press, 1967. 4. Eagleton, Terry. *The English Novel: An Introduction*. Wiley-Blackwell, 2005. 5. Forster, E. M. *Aspects of the Novel*. Harcourt, 1927. 6. Friedman, Norman. "Point of View in Fiction: The Development of a Critical Concept." *The Theory of the Novel*, edited by Philip Stevick, Free Press, 1967. 7. Greimas, Algirdas Julien. "Actants, Actors, and Figures." *On Meaning: Selected Writings in Semiotic Theory*, translated by Paul J. Perron and Frank H. Collins, University of Minnesota Press, 1987, pp. 106–20. *Theory and History of Literature*, vol. 38. 8. Lubbock, Percy. *The Craft of Fiction*. Jonathan Cape, 1921. 9. Lukács, Georg. *The Historical Novel*. Merlin Press, 1962. 10. Mullan, John. *How Novels Work*. Oxford UP, 2006. 11. Said, Edward W. *Orientalism*. Pantheon Books, 1978. 12. Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. University of California Press, 1957. 13. Woolf, Virginia. "Modern Fiction." *The Common Reader*, Hogarth Press, 1925.

12	Internal Continuous Assessment: 40%	External, Semester End Examination 60
	Individual Passing in Internal and External Examination: 40%	
13	Continuous Evaluation through: ●Attendance and Classroom Participation: 10 Marks ●Presentation/Class Test: 10 Marks ●Assignment: 20 Marks	

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

	Question 3 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 3) 15 Marks Or (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 3) 15 Marks Question 4 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 4) 15 Marks Or (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 4) 15 Marks

Syllabus
B.A. (English)
(Sem.- IV)
Title of Paper: Introduction to Literatures in English -Novel – II
(M1-M2-M3 Pattern)

Sr. No.	Heading	Particulars
1	**Description the course:**	The course explores the historical and cultural origins of the novel as a literary genre, examining its evolution and diverse manifestations across British, American, and Indian traditions. Through critical analysis and comparative study, learners will engage with key texts to develop a comprehensive understanding.
2	**Vertical:**	**Major**
3	**Type:**	Theory
4	**Credit**:	2 credits
5	**Hours Allotted:**	30 Hours
6	**Marks Allotted**:	50 Marks
7	**Course Objectives**: 1. To acquaint learners with the origin and evolution of the novel as a literary form, highlighting the contributions of prominent writers across cultures. 1. 2.To examine diverse narrative techniques, including structure, point of view, and stylistic devices, used in novels. 2. 3.To analyze and critique recurring themes such as identity, colonialism, class, gender, and modernity in selected texts. 3. To cultivate advanced critical reading and analytical writing skills through engaged literary study.	
8	**Course Outcomes**: After the completion of the course the Learners will be able: 1. Be able to describe and analyze the development of the Novel since the 18th Century 2. Be able to explain or describe various elements and narrative techniques in the Novel. 3. Be able to describe and distinguish different types of Novels 4. To map the growth of the novel and demonstrate an understanding of the Contemporary trends in the Novel.	

	Module 1 **(15 Lectures)**	
	Origin and Development of Novel • Rise of English Novel • Victorian Age Novel • Romantic Age Novel • Early Indian English Novel • Colonial and Post-colonial Novel • Contemporary Indian Novel	
	Module 2 **(15 Lectures)**	
	Any one of the following novels: • *Robinson Crusoe* by Daniel Defoe • *Dracula* by Bram Stoker • *The Guide* by R. K. Narayan • *Chotu: A Tale of Partition and Love* by Varud Gupta and Ayushi Rastogi	
10	**Text Books: NA**	
11	**Reference Books:** 1. Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist, University of Texas Press, 1981. 2. Barthes, Roland. "The Death of the Author." *Aspen*, no. 5–6, 1967. 3. Bauman, Zygmunt. *Liquid Modernity*. Polity Press, 2000. 4. Boym, Svetlana. *The Future of Nostalgia*. Basic Books, 2001. 5. Casanova, Pascale. *The World Republic of Letters*. Translated by Malcolm DeBevoise, Harvard UP, 2004. 6. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988. 7. Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Duke UP, 1991. 8. Kettle, Arnold. *An Introduction to the English Novel*. Vol. 1, Hutchinson, 1974. 9. Legouis, Emile. *A Short History of English Literature*. Oxford UP, 1998. 10. Lodge, David. *The Art of Fiction*. Secker & Warburg, 1992. 11. Moretti, Franco. *Graphs, Maps, Trees: Abstract Models for a Literary History*. Verso, 2005. 12. Mundra, J. N., and S. C. Mundra. *A History of English Literature*. Prakash Book Depot, 1997. 13. Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1982. 14. Probyn, Clive T. *English Fiction of the Eighteenth Century*. Addison-Wesley Longman, 1987. 15. Schilling, Erik. *Theorizing Literature: Literary Theory in Contemporary Novels—and Their Analysis*. Palgrave Macmillan, 2024. 16. Schugar, Jordan, Chris Penny, and Hannah Glatt. *The Digital Storytelling Handbook*. The Pennsylvania Alliance for Design of Open Textbooks (PA-ADOPT), 2024. 17. Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*.	

	Methuen, 1984.	
12	**Internal Continuous Assessment: 40%**	**External, Semester End Examination: 60%**
	Individual Passing in Internal and External Examination: 40%	
13	**Continuous Evaluation through:** ● Attendance and Classroom Participation: 05 Marks ● Presentation: 05 Marks ● Class Test: 10 Marks	
14	**Format of Question Paper for the Semester End Examination** (Total Marks: 30) Q.1. Short Notes (2 out of 4) on Module 1 and 2 10 Marks Q. 2. Essay Type (1 out of 2) on Module 1 10 Marks Q. 3. Essay Type (1 out of 2) on Module 2 10 Marks	

Vertical - 4

VSC

Syllabus
B. A. (English)
(Sem.- IV)
Title of Paper: Critical Reading of Texts I
(M1-M2-M3 Pattern)

Sr. No.	Heading	Particulars
1	**Description the course:**	The *Critical Reading of Texts I* course is designed to equip learners with essential analytical skills for interpreting and evaluating a diverse range of literary and non-literary texts. Through close reading, critical engagement, and theoretical analysis, learners will develop the ability to discern underlying themes, rhetorical strategies, and ideological frameworks that shape textual meaning. This course introduces foundational concepts in textual interpretation, enabling learners to navigate various genres, including fiction, poetry, essays, and visual narratives. It emphasizes critical thinking, comparative analysis, and the ability to construct well-reasoned arguments based on textual evidence. By the end of the course, learners will be proficient in applying critical reading strategies, developing independent interpretations, and articulating sophisticated textual analyses in both written and oral discourse. This course serves as a foundational component for advanced literary studies and research, preparing students for further academic inquiry and professional applications in fields requiring strong analytical and interpretative skills.
2	**Vertical:**	**VSC**
3	**Type :**	Theory
4	**Credit**:	2 credits (1 credit = 15 Hours for Theory in a semester)
5	**Hours Allotted :**	30 Hours
6	**Marks Allotted**:	50 Marks
7	**Course Objectives**: The *Critical Reading of Texts* course aims to: 1. **Develop Analytical Skills** – Equip learners with the ability to critically interpret and evaluate diverse texts across genres. 2. **Enhance Close Reading Techniques** – Foster attention to detail in textual analysis, focusing on language, structure, and rhetorical strategies. 3. **Encourage Independent Interpretation** – Enable learners to formulate original insights and arguments based on textual evidence.	

8	**Course Outcomes**: Upon successful completion of the *Critical Reading of Texts* course, learners will be able to: 1. **Demonstrate Advanced Analytical Skills** – Critically engage with and interpret literary and non-literary texts using appropriate theoretical frameworks. 2. **Apply Close Reading Techniques** – Identify and evaluate key literary elements, rhetorical strategies, and structural features in texts. 3. **Examine Texts in Context** – Assess the influence of historical, social, and ideological factors on textual meaning.

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Title of Paper: Critical Reading of Texts I

2 Credits **50 Marks**

Module 1: Foundations of Critical Reading: (15 Lectures)

1. **Introduction to Critical Reading**
   - Definition and importance of critical reading
   - Difference between reading for comprehension and critical analysis
   - Active vs. passive reading strategies
2. **Techniques of Close Reading**
   - Identifying key themes, motifs, and symbols
   - Analyzing tone, diction, and syntax
   - Understanding narrative perspective and voice
3. **Literary and Rhetorical Devices**
   - Metaphor, irony, allusion, and symbolism
   - Argumentation and persuasion in texts
   - Role of figurative language in shaping meaning
4. **Reading Across Genres**
   - Fiction vs. non-fiction: Different approaches to analysis
   - Poetry, drama, and prose – key structural elements
   - Analyzing essays, speeches, and opinion pieces

Module 2: Critical Approaches to Reading Poetry and Prose (15 Lectures)

This module is divided into two sections:
Section A: Understanding Poetry – Focuses on analyzing poetic forms, techniques, and thematic concerns.

Understanding Poetry: Techniques of Interpretation (7 Lectures)

1. **Analyzing Poetic Structure and Form**
   - Understanding basic Elements of Poetry
   - Understanding different poetic forms: Sonnet, Ode, Ballad, Free Verse
   - Meter, Rhyme Scheme, and Rhythm in poetry
2. **Figurative Language and Symbolism**
   - Identifying and interpreting metaphors, similes, personification, and symbolism
   - The role of imagery and sensory language in shaping meaning
3. **Phonetic and Sound Patterns in Poetry**
   - Alliteration, assonance, consonance, and their effects on tone and mood
   - The relationship between sound and meaning
   - Rhyme, Sound and Musicality
4. **Contextual Reading and Interpreting Poetry**

	Section B: Understanding Prose –**Techniques of Interpretation**: Covers the critical reading of fiction, essays, and other non-fictional prose. **(8 Lectures)** 1. **Fundamentals of Prose Analysis** • Understanding different types of prose: Fiction, Non-fiction, Essays, Memoirs • Key elements: Narrative structure, tone, diction, and style 2. **Close Reading Techniques for Fiction** • Plot development, characterization, setting, and themes • Narrative techniques: First-person, third-person, unreliable narrators 3. **Analyzing Essays and Non-Fiction Prose** • Rhetorical strategies: Argumentation, persuasion, exposition • Identifying authorial intent and bias • Understanding Genre and Form **4. Contextual Reading and Interpreting Prose**	
10	**Text Books: NA**	
11	**Reference Books:** 1. Abrams, M. H. *A Glossary of Literary Terms.* 11th ed., Cengage, 2015. 2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory.* 4th ed., Manchester UP, 2017. 3. Bloom, Harold, editor. *The Best Poems of the English Language: From Chaucer Through Frost.* HarperCollins, 2004. 4. Booth, Wayne C. *The Rhetoric of Fiction.* 2nd ed., U of Chicago P, 1983. 5. Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film.* Cornell UP, 1978. 6. Culler, Jonathan. *Literary Theory: A Very Short Introduction.* Oxford UP, 2011. 7. Eagleton, Terry. *How to Read Literature.* Yale UP, 2013. 8. Forster, E. M. *Aspects of the Novel.* Harcourt, 1927. 9. Genette, Gérard. *Narrative Discourse: An Essay in Method.* Translated by Jane E. Lewin, Cornell UP, 1980. 10. Lodge, David. *The Art of Fiction.* Vintage, 1992. 11. Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics.* 2nd ed., Routledge, 2002. 12. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide.* 3rd ed., Routledge, 2015. 13. Vendler, Helen. *Poems, Poets, Poetry: An Introduction and Anthology.* 4th ed., Bedford/St. Martin's, 2017. 14. Bose and Sterling, *Elements of English Rhetoric and Prosody* 15. Sarkar, Jaydip, *Handbook of Rhetoric and Prosody,* Orient Blackswan, 2018	
12	**Internal Continuous Assessment: 40%** **Continuous Evaluation (20 Marks)**	**External, Semester End Examination: 60%** **(30 Marks)**
	Individual Passing in Internal and External Examination: 40%	
13	**Continuous Evaluation through:** **1. Attendance and Classroom Participation –** ***10 Marks*** • Active involvement in discussions, responsiveness, and participation in classroom activities. **2. Class Test or Assignment –** ***10 Marks (Students can choose either option)*** • Class Test: A written assessment	**Sample Areas for Short Notes:** • **Critical Reading vs. Comprehension** – Distinction and Significance • **Close Reading Techniques** – Identifying themes, motifs, and symbols • **Role of Rhetorical Devices in Textual Analysis** – Metaphor, irony, allusion, and persuasion • **Poetic Devices and Their Functions** –

	evaluating comprehension, analytical skills, and interpretation of texts. • Assignment: A structured academic task, such as an essay, critical analysis, or research-based submission. **OR** **3. Creative and Analytical Engagement (10 Marks)** • Quizzes to assess conceptual clarity and textual understanding. • Class presentations on assigned topics, demonstrating critical insights. • Poetry recitation with analysis, focusing on interpretation and delivery. • Creative writing exercises, including short fiction, poetry, or reflective pieces. • Additional assignments fostering independent literary exploration.	Meter, rhyme, sound patterns • **Narrative Techniques in Prose** – First-person, third-person, unreliable narrator **Q.2. Essay-Type Question** ***(1 out of 2) – Based on Module 1*** **(10 Marks)** **Sample Questions:** **Discuss the importance of close reading in literary analysis.** Illustrate your answer with examples from different genres. • **How does the use of figurative language enhance the depth and meaning of a literary text?** Analyze with reference to key rhetorical devices. • **Examine the role of active vs. passive reading strategies in interpreting texts.** How does an active reader engage with a literary work differently? • **"A text is shaped not just by its content, but by the voices it includes and excludes."** Discuss with examples. **Q.3. Essay-Type Question** *(1 out of 2) – Based on Module 2* (**10 Marks**) **Sample Questions:** • **Analyze the function of poetic structure in shaping meaning.** Discuss with reference to at least two poetic forms. • **Compare and contrast the use of imagery and symbolism in poetry and prose.** Support your analysis with examples. • **How does narrative voice influence the reader's understanding of a prose text?** Discuss with reference to specific works. • **Context shapes meaning in both poetry and prose.** Critically examine this statement with reference to historical and social contexts in literature.
14	**Format of Question Paper for the Semester End Examination** (Total Marks: 30) **Q.1. Short Notes (2 out of 4) on Module 1 and 2 10 Marks** **Q. 2. Essay Type (1 out of 2) on Module 1 10 Marks** **Q. 3. Essay Type (1 out of 2) on Module 2 10 Marks**	
	Evaluation Criteria: • Clarity and coherence of argument *(Logical structuring, clarity of thought)* • Engagement with literary and rhetorical techniques *(Use of key concepts, terminology)* • Contextual understanding *(Ability to connect texts to historical, social, and theoretical frameworks)* • Language and Presentation *(Grammar, style, and articulation of ideas)*	

Letter Grades and Grade Points:

Semester GPA/ Programme CGPA Semester/ Programme	% of Marks	Alpha-Sign/ Letter Grade Result	Grading Point
9.00 - 10.00	90.0 - 100	O (Outstanding)	10
8.00 - < 9.00	80.0 - < 90.0	A+ (Excellent)	9
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)	8
6.00 - < 7.00	60.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)	6
5.00 - < 5.50	50.0 - < 55.0	C (Average)	5
4.00 - < 5.00	40.0 - < 50.0	P (Pass)	4
Below 4.00	Below 40.0	F (Fail)	0
Ab (Absent)	-	Ab (Absent)	0

Sign of BOS Chairperson
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Board of Studies in English

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Dr. Suchitra Naik
Faculty of Humanities

Sign of the Offg. Associate Dean
Dr. Manisha Karne
Faculty of Humanities

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Prof. Dr. Anil Singh
Faculty of Humanities