

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: F.Y.B.A (Compulsory)

Program: B.A.

Course: Communication Skills in English

Course Code: RUACSK101 & RUACSK201

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER I

Communication Skills in English

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Speaking Skills	2	09
	II	Basic Language Skills: Grammar		09
	III	Reading Skills: Comprehension (unseen passage)		09
	IV	Writing Skills (Formal Correspondence): Letters		09
	V	Writing Skills: Essays		09

SEMESTER II

Communication Skills in English

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Basic Language Skills: Vocabulary building	2	09
	II	Editing and Summarization		09
	III	Writing Skills: e mails		09

	IV	Report Writing		09
	V	Creative Writing		09

Revised Syllabus for

COMMUNICATION SKILLS IN ENGLISH – FYBA

To be implemented from June 2019

Preamble:

Given the ever growing importance of English globally, this course aims at upgrading the learners' communication skills in English. The course introduces Speaking and Presentation skills as these are missing in the existing syllabus. Stress marking has been replaced with Phonology which will not be tested in the theory examination but only practical done during tutorial lectures. We feel that this additional feature will cater to the specific needs of our learners at the work place. The revised course also drops the Unit entitled 'Interpretation of Technical Data' as it has already been taught at the HSC level.

Learning Objectives of the Course:

- 1) To build up the learners' confidence in oral and interpersonal communication by reinforcing the basics of pronunciation
- 2) To enhance the learners' communication skills by giving adequate exposure in reading and writing.
- 3) To orient the learners towards the functional aspects of language
- 4) To increase the range of lexical resource through a variety of exercises

Learning Outcomes of the Course:

We expect the course to enhance the learners' vocabulary, grammar and fluency, both in terms of their speech and their writing skills. The learners' overall confidence is also expected to go up.

Periods: 45 lectures + 15 Tutorials (3 lectures + 1 tutorial per week) per semester

Marks: 60 external+ 40 Internal = 100

Term papers to be set for 60 marks.

**Tutorial lectures may be used for internal assessment of 40 marks per semester.
The paper has 5 units: All the five units are to be done in each semester**

Semester One: Communication Skills in English (2 Credits)

45 lectures + 15 Tutorials

Unit 1: Speaking Skills

12 lectures

- a. Vowels and consonants
- b. Public Speaking & Speaking Skills
- c. Phonology (practical only)

Unit 2: Basic Language Skills: Grammar

12 lectures

- a. Articles, prepositions, conjunctions
- b. Transformation of Sentences (Simple, Compound, Complex)
- c. Tenses
- d. Subject-Verb agreement
- e. Question Tags
- f. Direct and Indirect Speech
- g. Voice

Unit 3: Reading Skills: Comprehension (unseen passage)

12 lectures

The following skills to be acquired:

- Reading with fluency and speed
- Skimming and scanning
- Identifying relevant information
- Isolating fact from opinion
- Understanding concepts and arguments
- Identifying distinctive features of language

(Passage should be of 250-350 words of Level I. The passage may be taken from literary/scientific/technical writing as well as from the fields of journalism, management and commerce.)

Unit 4: Writing Skills (Formal Correspondence): Letters 12 lectures

Job Application Letter (with Resume)

- a. Statement of Purpose
- b. Request for Recommendation Letter
- c. Request for information under Right to Information Act (RTI)

Unit 5: Writing Skills: Essays 12 lectures

- a. Expository
- b. Persuasive
- c. Analytical
- d. Reflective/Descriptive

Semester II 45 + 15 lectures

Unit 1: Basic Language Skills: Vocabulary building 12 lectures

- a) Antonyms, Synonyms, Suffixes, Prefixes, Root words, changing the class of words
- b) Presentation Skills: Power point presentation, Group discussion, Interview techniques.

Unit 2: Editing and Summarization: 12 lectures

- a) Editing:
 - Heading/ Headlines/ Title/Use of Capital Letters
 - Punctuation: full stop, comma, colon, semi-colon, dash, ellipsis, exclamation and question marks
 - Spelling

- Substitution of words
- Use of link words and other cohesive devices
- Removing repetitive or redundant elements

b) Summarization

The following skills to be acquired:

- Discern the main/central idea of the passage
- Identify the supporting ideas
- Eliminate irrelevant or extraneous information
- Integrate the relevant ideas in a precise and coherent manner

Unit 3: Writing Skills: e mails 12 lectures

- Inquiry
- Invitation
- Thank you
- Request for permission
- Sponsorship

Unit 4: Report Writing 12 lectures

- Eye-witness Report
- Activity Report
- Newspaper Report

Unit 5: Creative Writing 12 lectures

This unit attempts to cover those aspects of writing that go beyond the boundaries of technical or professional forms of writing and encourage the learner to explore the artistic and imaginative elements of writing.

- Story writing
- Dialogue writing
- Blogging: fashion, travel, food, culture, personal blogs

Assessment:

Workload: 3 lectures and 1 tutorial per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester I & II)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

Following methods can be used for tests and assignments (15 Marks):

SEM-I

1. Book/film Reviews
 2. Debates / Speeches
 3. Picture Composition
 4. Writing a Research Paper (Basics of research writing including bibliography, end notes and foot notes to be taught in tutorials)
- All the above will involve and account for self-editing.

SEM-II

1. Group Discussions
2. Mock Interviews
3. PPT Presentations

Communication Skills in English – Semester I

B) Semester End Examination Pattern

Duration: 2 hours

Marks: 60

Q.1 Based on Basic Language Skills: Grammar (Unit 2)

i. Articles, prepositions, conjunctions (To be tested in the form of a paragraph)	05 marks
ii. Do as directed	10 marks
Q.2 Comprehension (unseen passage)	15 marks
Q.3 Letters (Unit III) 1 out of 2	15 marks
Q.4 Essay writing (250-300 words) 1 out of 3	15 marks

Communication Skills in English – Semester II

B) Semester End Examination Pattern

Duration: 2 hours	Marks: 60
Q.1 a) Vocabulary (Unit I)	05 marks
b) Summary: one passage of 250-300 words to be given (Unit 2)	10 marks
Q.2 a) Emails (2 out of 3) (Unit 3)	15 marks
Q.3 Report writing (on 1 out of 2 topics)	15 marks
Q.4 Creative writing (1 out of 2)	15 marks

Recommended Resources:

1. Bellare, Nirmala. *Reading Strategies*. Vols. 1 and 2. New Delhi. Oxford University Press, 1998.
2. Bhasker, W. W. S & Prabhu, N. S.: *English through Reading*, Vols. 1 and 2. Macmillan, 1975.
3. Blass, Laurie, Kathy Block and Hannah Friesan. *Creating Meaning*. Oxford: OUP, 2007.
4. Brown, Ralph: *Making Business Writing Happen: A Simple and Effective Guide to Writing Well*. Sydney: Allen and Unwin, 2004.

5. Buscemi, Santi and Charlotte Smith, *75 Readings Plus*. Second Edition New York: McGraw-Hill, 1994.
6. Doff, Adrian and Christopher Jones *.Language in Use (Intermediate and Upper Intermediate)*. Cambridge: CUP, 2004.
7. Doughty, P. P., Thornton, J. G, *Language in Use*. London: Edward Arnold, 1973.
8. Freeman, Sarah: *Written Communication*. New Delhi: Orient Longman, 1977.
9. Glendinning, Eric H. and Beverley Holmstrom. Second edition. *Study Reading: A Course in Reading Skills for Academic Purposes*. Cambridge: CUP, 2004
10. Grellet, F. *Developing Reading Skills*, Cambridge: Cambridge University Press, 1981.
11. Hamp-Lyons, Liz and Ben Heasley. Second edition. *Study Writing: A Course in Writing Skills for Academic Purposes*. Cambridge: CUP, 2006
12. Jakeman, Vanessa and Clare McDowell. *Cambridge Practice Test for IELTS 1*. Cambridge: CUP, 1996.
13. Maley, Alan and Alan Duff. Second Edition. *Drama Techniques in Language Learning*. Cambridge: CUP, 1983.
14. McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use: advanced*. Cambridge: CUP, 2002; South Asian Edition, 2008.
15. Mohan Krishna & Banerji, Meera: *Developing Communication Skills*. New Delhi: Macmillan India, 1990.
16. Mohan Krishna & Singh, N. P. *Speaking English Effectively*. New Delhi: Macmillan India, 1995.
17. Murphy, Raymond. *Essential Grammar in Use*. Cambridge: CUP, 2007 (3rd Edition); South Asian edition, 2012.
18. Narayanaswami, V. R. *Organised Writing*, Book 2. New Delhi: Orient Longman.
19. *Reading & Thinking in English*, Four volumes, (vol. 1 for the lowest level, vol. 4 for the highest level). The British Council Oxford University Press, 1979-1981.
20. Richards, Jack C. and Chuck Sandy. *Passages*. (2nd Edition). Cambridge: CUP, 1998; South Asian edition, 2008.
21. Sasikumar, V., Kiranmai Dutt and Geetha Rajeevan. *A Course in Listening and Speaking I & II*. New Delhi: Foundation Books, Cambridge House, 2006.
22. Savage, Alice, et al. *Effective Academic Writing*. Oxford: OUP, 2005.
23. Widdowson, H. G.: *English in Focus. English for Social Sciences*. Oxford University Press.

Webliography:

- 1) <http://www.onestopenglish.com>
- 2) www.britishcouncil.org/learning-learn-english.htm
- 3) <http://www.teachingenglish.org.uk>
- 4) <http://www.usingenglish.com/>
- 5) Technical writing PDF (David McMurrey)
- 6) <http://www.bbc.co.uk/>
- 7) <http://www.pearsoned.co.uk/AboutUs/ELT/>
- 8) <http://www.howisay.com/>
- 9) <http://www.thefreedictionary.com/>

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: S.Y. B.A. English (Ancillary)

Program: B.A.

Course: American Literature

Course Code: RUAENG302 & RUAENG402

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER III
American Literature

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Terms	3	15
	II	Novel		15
	III	Short Stories		15

SEMESTER IV
American Literature

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Terms	3	15
	II	Play		15
	III	Poems		15

Syllabus for SY BA American Literature (To be implemented from June 2019-20)

Preamble:

This revised course introduces more background and writings from Native American writers.

Learning Objectives:

- 1) To acquaint the learners of literature with the various genres and literary terms of twentieth century American Literature
- 2) To sensitize them to the themes and styles of American Literature
- 3) To introduce them to the socio-cultural milieu of twentieth century America through literary texts
- 4) To enhance their understanding of American, African American and Multicultural sensibilities by introducing them to the literary works representing them
- 5) To facilitate cross-cultural perspectives and discussions on American Literature

Learning Outcome:

This course will sensitize learners to the varied cultures of the USA which includes Black, Jewish, Native American, European, Asian and South-East Asian cultures.

Semester One: American Literature—(Short Story and Novel)

3 Credits

Lectures: 45

Unit 1: Terms

15 Lectures

- i. Naturalism in 20th Century American Fiction
- ii. Lost Generation Writers
- iii. African American Fiction
- iv. Jewish American Fiction
- v. Literature of Asian-American Diaspora (Indian & Chinese)
- vi. Native American Fiction

Unit 2: Novel

15 Lectures

Toni Morrison: *Sula*

OR

Ernest Hemingway: *Old Man and the Sea*

OR

Gloria Naylor: *The Women of Brewster Place*

Unit 3: Short Stories

15 Lectures

i. John Steinbeck– “The Chrysanthemums”

(<http://myweb.dal.ca/dheevans/2034/Readings/Chrysanthemums.pdf>)

ii. Alice Walker – “Everyday Use”

(<https://www.deanza.edu/faculty/leonardamy/Everyday%20Use.pdf>)

iii. Amy Tan – “Two Kinds”

(http://s3.amazonaws.com/scschoolfles/400/two_kinds_by_amy_tan.pdf)

iv. Bernard Malamud – “The German Refugee”

(moodle2.beitberl.ac.il/pluginfile.../Bernard_Malamud_-_The_German_Refugee.pdf)

Semester Two: American Literature (Poetry and Drama)

3 Credits

Lectures: 45

Unit 1: Terms

15 Lectures

i. American Dream

ii. Confessional Poetry

iii. Expressionism in American Drama

iv. Native American Poetry of the 20th century

v. African American Poetry & Drama of the 20th Century

vi. The American Musical

Unit 2: Play

15 Lectures

Lorraine Hansberry: *A Raisin in the Sun*

OR

Arthur Miller: *All My Sons*

OR

August Wilson: *Fences*

Unit 3: Poems

15 Lectures

Langston Hughes: "I, Too, Sing America"

Robert Frost: "Mending Wall"

Allen Ginsberg: Extract from "Howl"

Sylvia Plath: "Metaphors"

Adrienne Rich: "Prospective Immigrants Please Note"

Sherman Alexie: "Little Big Man"

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester III & IV)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

SEM III

Following methods can be used for the tests and assignment (20 Marks)

Reviews of Twentieth Century American Stories and Fiction followed by viva-voce Quiz (Oral or Written)

Critical Appreciation of American Short Stories

Presentation on Reading (Short Stories or Novels)

Author Study (hand-written)

SEM IV

Following Methods can be used for tests and assignment (20 marks)

Critical appreciation of unseen American poems

Play Reviews

Poetry Recitation (American Poems)

Assignments on Poets and Playwrights (American)

Quiz

Dialogue Writing or Script Writing (adaptations from American short stories)

B) Semester III End Examination Pattern

60 Marks

Question 1: Short notes on terms (3 out of 5, in about 150 words each) : 15 Marks

Question 2: Essay on the novel* Toni Morrison's *Sula*

(one out of two)

: 15 Marks

Question 3: Essay on short stories (one out of two)

: 15 Marks

Question 4: Two short notes, one from the novel and one from the short stories,

(out of four options)

: 15 Marks

*No questions will be set on Ernest Hemingway's novel *Old Man and the Sea* OR Gloria Naylor's novel *The Women of Brewster Place* in the semester end examination as they are meant for additional reading. However, project work may be based on them.

B) Semester IV End Examination Pattern

60 Marks

Question 1: Short notes on terms (3 out of 5, in about 150 words each) : 15 Marks

Question 2: Essay on the play* Lorraine Hansberry's *A Raisin in the Sun*

(one out of two)

: 15 Marks

Question 3: Essay on poems (one out of two)

: 15 Marks

Question 4: two short notes, one from the play and one from the poems,

out of four

: 15 marks

*No questions will be set on Arthur Miller's play *All My Sons* OR August Wilson's play *Fences* in the semester end examination as they are meant for additional reading. However, project work may be based on them.

References

Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.

Bloom, Harold, ed. *Short Story Writers and Short Stories*. New York: Chelsea House, 2005.

Boyars, Robert, ed. *Contemporary Poetry in America*. New York: Schocken, 1974.

Cook, Bruce. *The Beat Generation*. New York: Scribners, 1971.

Gould, Jean. *Modern American Playwrights*. New York: Dodd, Mead, 1966.

Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.

Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.

Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996.

Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. New York: Ungar, 1973.

Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton, N. J: Princeton University Press, 1961.

Henderson, Stephen, ed. *Understanding the New Black Poetry*. New York: William Morrow, 1973.

Hoffman, Daniel, ed. *Harvard Guide to Contemporary Writing*. Cambridge, Mass.: Harvard University Press, 1979.

Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.

Kernan, Alvin B., ed. *The Modern American Theater*. Englewood Cliffs, N. J.: Princeton Hall, 1967.

Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983.

Lawrence, Shaffer. *History of American Literature and Drama*. New Delhi: Sarup, 2000.

Lewis, Allan. *American Plays and Playwrights of the Contemporary Theatre*. Rev. Ed. New York: Crown, 1970.

Moore, Harry T., ed. *Contemporary American Novelists*. Carbondale: Southern Illinois University Press, 1964.

Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. New York: Biblo and Tannen, 1975.

Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.

Scholes, Robert. *Radical Sophistication: Studies in Contemporary Jewish American Novelists*. Athens: Ohio University Press, 1969.

Stepanchev, Stephen. *American Poetry since 1945: A Critical Survey*. New York: Harper and Row, 1965.

Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.

Voss, Arthur. *The American Short Story: A Critical Survey*. Norman: Univ. of Oklahoma Press, 1980.

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: S.Y.B.A. English (Ancillary)

Program: B.A.

Course: Indian Literature in English

Course Code: RUAENG301 & RUAENG401

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER III

Indian Literature in English

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Essays (Indian Non-Fiction in English)	3	15
	II	Novel		15
	III	Short Stories		15

SEMESTER IV

Indian Literature in English

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Essays (Indian Non-Fiction in English)	3	15
	II	Drama		15
	III	Poetry		15

Syllabus for SYBA Literature (60+40 Examination Pattern)

(To be implemented from June 2019 onwards)

Preamble:

In this revised course, the option for the novel has been replaced by something more contemporary with Vikas Swarup's Q&A.

Learning Objectives:

- 1) To introduce learners to the various phases of evolution in Indian Writing in English
- 2) To acquaint learners to the pluralistic dimensions of this literature
- 3) To help them understand the different genres of this elective
- 4) To sensitize them to the value system of this literature
- 5) To make learners aware of prominent Indian writers whose works have been translated in English.

Learning Outcome:

Learners will acquire a deeper and more inclusive understanding of Indian literature, both from a literary and sociological perspective.

Semester III: Indian Literature in English (Short Stories & Novel)

3 Credits

Lectures: 45

Unit 1: Essays (Indian Non-Fiction in English)

15 Lectures

1. Meenakshi Mukherjee : "The Anxiety of Indianness" from *The Perishable Empire: Essays on Indian Writing in English*.

2. Urvashi Butalia: “Memory” from *The Other Side of Silence: Voices from the Partition of India*
3. K. Satchidanandan : “ That Third Space: Interrogating the Diasporic Paradigm” from *Indian Literature*, Vol 45, No.3 (203) (May-June 2001)
4. Jasbir Jain : “Prologue” from *beyond postcolonialism: dreams and realities of a nation*.
5. Tarabai Shinde: “Stri Purush Tulana” trans. Maya Purohit

OR

Lakshmibai Tilak: “Smruti Chitre” trans. Shanta Gokhale (essay chapter)

Unit 2: Novel :

15 Lectures

Vikas Swarup : *Q&A*. Random House, 2006.

OR

Munshi Premchand: *Godan*

OR

Nayantara Sehgal: **The Fate of The Butterflies**

Unit 3: Short Stories:

15 Lectures

1. Saadat Hasan Manto: “The Assignment”
(from *Mottled Dawn*, 1997, Penguin Books India)
2. Vilas Sarang : "A Revolt of the Gods"
(from *Fair Tree of the Void*. Penguin Books (India) Ltd. New Delhi, 1990.
3. Gita Hariharan : "The Remains of the Feast" (from <https://newint.org>)
4. Shashi Deshpande : "The Awakening"
(from *Collected Stories, Vol. 1*, Penguin Books India Pvt Ltd. New Delhi, 2003)

**Semester IV: Indian Literatures in English
(Poetry & Drama)**

3 Credits

Lectures: 45

Unit 1: Essays (Indian Non-Fiction in English)

15 Lectures

1. Makarand Paranjape : Introductory essay to *Indian Poetry in English*. 1993. Madras: Macmillan India Press.
2. Arjun Dangle : “Dalit Literature: Past, Present and Future” from *Poisoned Bread* . 1992. Hyderabad: Orient Longman Ltd.
3. Vijay Tendulkar: “Characterization and Structure: Two Essentials for a Playwright” from *Collected Plays in Translation*. 2003. New Delhi: OUP.

OR

- G. P. Deshpande: “Nataki Nibandh”
4. Rajeswari Sunder Rajan: “English Literary Studies, Women’s Studies and Feminism in India”. Source: *Economic and Political Weekly*, Vol 43. No. 43 (Oct. 25-31, 2008).
 5. Vinda Karandikar: Any essay from collections –
“Sparshaachi Palav” (1958) **or** “Akashacha Arth” (1965)

Unit 2: Drama:

15 Lectures

Manjula Padmanabhan : *Harvest*. (Aurora Metro Press: 2003)

OR

Satish Alekar : *The Dread Departure (Mahanirvan)*

OR

Unit 3: Poetry:

15 Lectures

1. Jayanta Mahapatra : ‘Hunger’ and ‘Freedom’

2. Eunice D'Souza: 'Feeding The Poor At Christmas' and 'Women in Dutch Painting'
3. Meena Kandasamy: 'ONE-Eyed' and 'The Flight of Birds'
4. Dilip Chitre : 'Father Returning Home' and 'Ode to Bombay'
5. Vinda Karandikar: 'Early Morning'

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course

Internal Assessment – 40 marks (Semester III & IV)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

SEM III

Following methods can be used for tests and assignments (15 Marks):

- Reviews of short stories by Indian writers followed by viva-voce
- Reviews of books by Indian writers followed by viva-voce
- Translation of short stories from Indian languages into English
- Presentation on Reading (Short Stories or Novels from Indian literature)
- (Indian) Author Study
- Critical commentary on local legends

SEM IV

Following Methods can be for the tests and assignment (15 Marks):

- Critical appreciation of Indian poems
- Review of performances of Indian plays
- Writing Poetry
- Assignments on Indian plays
- Assignments on Indian poets and playwrights
- Assignments on theatre movements in India (IPTA, Prithvi, Chhabildas, etc.)
- Converting short story into a script
- Critical commentary/ presentations on non-fictional prose (Khushwant Singh, Raja Rao, Vinda Karandikar, Shashi Deshpande, etc.)

B) Semester III End Examination Pattern **60Marks**
2 hours

Question 1: Essay on Unit 1 (two out of four) 20 Marks

Question 2: Essay on novel* Vikas Swarup's novel *Q&A*
(one out of two) 15 Marks

Question 3: Essay on short stories (one out of two) 15 Marks

Question 4: two short notes [one each from unit 2 and 3*],
out of four options 10 Marks

*No questions will be set on Munshi Premchand's *Godan* Nayantara Sehgal's *The Fate of The Butterflies* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

B) Semester IV End Examination Pattern **60 Marks**
2 Hours

Question 1: Essay on Unit 1 (two out of four) 20 Marks

Question 2: Essay on drama* Manjula Padmanabhan's play *Harvest*
(one out of two) 15 Marks

Question 3: Essay on poetry (one out of two) 15 Marks

Question 4: two short notes [one each from unit 2 and 3*],

out of four options

10 Marks

*No questions will be set on Satish Alekar's play *The Dread Departure (Mahanirvan)* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

List of Suggested Reading:

- Agrawal, Anju Bala. 2010. *Post-Independence Indian Writing in English (Vols. I and II)*. Delhi: Authorspress.
- Agarwal, Beena. 2012. *Contemporary Indian English Drama: Canons and Commitments*. Jaipur: Aadi Publications.
- Agarwal, Smita, ed. 2014. *Marginalized: Indian Poetry in English*. New York: Rodopi.
- Ahmad, Aijaz. 1996. *In Theory: Classes, Nations, Literatures*. Delhi: Oxford University Press.
- Basu, Tapan, ed. 2002. *Translating Caste*. New Delhi: Katha.
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- Bose, Brinda, ed. 2002. *Translating Desire: The Politics of Gender and Culture in India*. New Delhi: Katha.
- Daruwalla, Keki, ed. 1980. *Two Decades of Indian Poetry 1960-1980*. Delhi: Vikas Publishing.
- Das, Bijay Kumar. "Remembering the Founding Fathers of Indian English Fiction". *Journal of Literature, Culture and Media Studies* Winter Vol.-I. Number 2 (July-December 2009): 7-15. Web.
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- Gandhi, Leela. 1998. *Postcolonial Theory: A Critical Introduction*. New Delhi : Oxford University Press.
- Gokhale, Shanta. 2000. *Playwright At The Centre: Marathi Drama from 1843 to the Present*.
- Gopal, Priyamvada. 2009. *The Indian English Novel: Nation, History, and Narration*. Oxford University Press.
- Gargi, Balwant. 1962. *Theatre in India*.
- Iyengar, Srinivasa. 1985. *Indian Writing in English*, 5th ed. New Delhi: Sterling Publishers.
- Jain, Jasbir. 2002. *Gender and Narrative*. New Delhi: Rawat Publications.
- Jain, Jasbir. 2004. *Dislocations and Multiculturalism*. Jaipur: Rawat Publications.

Jain, Jasbir and Singh, Veena. 2004. *Contesting Postcolonialisms*. 2nd edition. Jaipur: Rawat Publications.

Jain, Jasbir. 2006. *beyond postcolonialism: dreams and realities of a nation*. Jaipur: Rawat Publications.

Jain, Jasbir. 2007. *Reading Partition/Living Partition*. Jaipur: Rawat Publications.

Joshi, Priya. 2003. *In Another Country: Colonialism, Culture and the English Novel in India*. New Delhi: Oxford University Press.

Kambar, Chandrasekhar. 2000. *Modern Indian Plays. Vols. 1 & 2*. New Delhi: National School of Drama.

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Useful Links and YouTube videos

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

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

<https://www.youtube.com/watch?v=w8LLmZ09HRg>

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

<https://www.youtube.com/watch?v=3LC6BEqgCoc>

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<https://www.youtube.com/watch?v=u1-ekBseASw>

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https://www.youtube.com/watch?v=PKpV_I0Q3oQ

<http://www.ipl.org/IPLBrowse/GetSubject?vid=13&cid=1&tid=7011&parent=7006>

List of MOOCs

Postcolonial Literature

<https://www.class-central.com/university/iitk>

Write a Killer Literature Review

<https://www.udemy.com/write-a-killer-literature-review/?siteID=SAyYsTvLiGQ-9O7.BTcWuBTLe8NsMyFzyQ&LSNPUBID=SAyYsTvLiGQ>

Tell Your Story in English: Reading & Writing Skills for Language Learners

<https://www.class-central.com/mooc/6119/canvas-network-tell-your-story-in-english-reading-writing-skills-for-language-learners>

Literary Theory and Criticism

<https://www.class-central.com/mooc/7982/nptel-literary-theory-and-literary-criticism>

Resolution No.: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: S.Y.B.A in Journalism (Applied Component)

Program: B.A.

Course: Introduction to Journalism

Course Code: RUAACJOU301 & RUAACJOU401

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER III

Introduction to Journalism (Applied Component)

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Introduction	2	15
	II	Organisation and structure of newspaper and Broadcast journalism		15
	III	Basics of Reporting		15
	IV	Writing of Reports		15

SEMESTER IV

Introduction to Journalism (Applied Component)

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Basics of Editing	2	15
	II	E-journalism		15
	III	Feature Writing		15
	IV	Design and Make up		15

Syllabus for SY BA Introduction to Journalism (Applied Component)

(To be implemented from June 2019 onwards)

Preamble:

Journalistic requirements, today, go beyond pen and paper. Hence, the components of E-journalism and broadcast journalism have been introduced in this revised course. E-journalism will train students to have a sense of structure and follow formal aspects of web writing.

Objectives of the Course:

- 1) To acquaint the learners with the basic concepts of journalism and to familiarize them with the different departments of a newspaper
- 2) To sensitize them to the styles of journalistic prose
- 3) To introduce them to reporting, editing and feature writing
- 4) To enable the students to apply their learning with a career perspective on journalism

Learning Outcome:

The course will impart the skills of creating responsible yet imaginative online blogs and web site news reporting. The emphasis on TV news reporting and news presentation will help students build confidence both behind and in front of the camera.

Semester Three: Introduction to Journalism: Fundamentals of Journalism and Reporting

2 Credits

Lectures: 60

Unit 1: Introduction - What is News? , Evolution of the Indian Press, News Agencies, Electronic Journalism, Ethics in Journalism
(15 Lectures)

Unit 2: Organisation and structure of newspaper and Broadcast journalism-

- a. Circulation, Advertising, Editorial and Mechanical Departments
- b. TV news reporting and news anchoring
- c. Present Day Convergence in Media Organisations

(15 Lectures)

Unit 3: Basics of Reporting - News Value, News Gathering, Readers' interest, qualities and aptitude necessary for a reporter, Types of report. **Renowned Indian Reporters and journalists**

(15 Lectures)

Unit 4: Writing of Reports - Basic principles: objectivity, accuracy, speed, clarity and, Parts of a news report, 5Ws & 1H, Headline writing, Types of Leads, and Report writing.

(15 Lectures)

<p>Semester Four: Introduction to Journalism: Editing, Feature Writing and Page Making</p>

2 Credits

Lectures: 60

Unit 1: Basics of Editing: Principles of editing, Editorial policy, Role of the Editor, Role of Sub-editors, Editing articles (students are expected to learn how to edit an article for newsworthiness, length and suitable expression.)

(15 lectures)

Unit 2: E-journalism: blogs, online posts, basics of content writing (15 lectures)

Unit 3: Feature Writing: Types of features: Obits, Reviews, Columns, Trend stories. Students are expected to learn how to write a feature on a contemporary topic. (15 lectures)

Unit 4: Design and Make up: Make up and its functions, Types of Layout: Horizontal, Vertical, and Circus Make up; Broadsheet layout, tabloid layout, Fonts and Typography (15 lectures)

Assessment:

Workload: 4 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester III & IV)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

Questions for the class test should be either short notes or essays

Following methods can be used for tests and assignments (15 Marks):

SEM III

- Reports on college and local events
- Interviews of celebrities
- Comparative study of different news papers and news channels
- Analysis of newspaper reports (style, coverage, accuracy and details)
- Review of news channels

Following Methods can be for the tests and assignment (15 Marks):

SEM IV

- Writing reviews of books, films or plays

- Writing features on college-specific topics, or food, festivals, culture and travel
- Wall magazine or campus newspaper
- Classroom Presentations on some syndicated articles

B) Semester III End Examination Pattern 60 Marks

Question 1: Essay on Unit 1(one out of two) : 15 Marks

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

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

Question 4: Unit 4 –Students to write a short report or to write some leads on the basis of given headlines (one out of two) :15 Marks

B) Semester IV End Examination Pattern 60 Marks

Question 1: Essay on Unit 1(one out of two) : 15 Marks

Question 2: Students to write a blog /content writing on given topics or Edit the given article : 15 Marks

Question 3: Students to write a short feature on a contemporary topic
(one out of two) : 15 Marks

Question 4: Short notes on Unit 4 (three out of four) :15 Marks

References

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Prasad, Shrada. Rukun Advani (et al) *Editors on Editing*. New Delhi: National Book Trust, 2004.

Selvaraj, Madhur. *News Editing and Reporting*. New Delhi: Dominant Publishers, 2005

Web resources:

1. Journalismcourses.org Knight Center for Journalism in the Americas
2. Introduction to Journalism Created by Strathclyde delivered by FutureLearn
3. www.mooc-list.com

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: S.Y.B.A Mass Communication (Applied Component)

Program: B.A.

Course: Mass Communication

Course Code: RUAACMSC301 & RUAACMSC401

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER III

Mass Communication (Applied Component)

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Nature of Communication	2	15
	II	Nature of Mass Communication		15
	III	Mass Media in India: Brief history and current status of the media- viz. newspaper, radio, television and cinema		15
	IV	Media Types & Presentation Formats: their nature, function and target audience		15

SEMESTER IV

Mass Communication (Applied Component)

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Special Roles of Mass Media in India	2	15
	II	Indian Mass Media and National Development		15
	III	Media Related Issues and Laws in India		15
	IV	Roles / Functions of Media Personnel and Career Opportunities in Mass Media		15

SYBA – MASS COMMUNICATION: (APPLIED COMPONENT)

With effect from June 2019

Preamble:

2 Credits

The focus of Mass Communication, today, has changed from having a purely historical base to including the transition of media in our country from Ancient India to Digital India. This revised course includes the whole horizon of alternative media and the valuable role it can play in citizen journalism. Topics such as creating YouTube channels, blogging and making documentaries on social issues have been included.

Learning Objectives:

1. To introduce the learners to major aspects of communication.
2. To develop among the students a historical perspective of the development of various Mass Media.
3. To develop a critical understanding of Mass Media with regard to their role, potentialities and impact in modern India.
4. To introduce some practical skills necessary to take up a career in Media Industry.

Learning Outcome:

Learners will be equipped with the current techniques and modes of mass media, thanks to upgraded theory and practical project based learning.

SEMESTER- III

60 Lectures

UNITS

Unit 1: Nature of Communication

(15 lectures)

- a. Definitions, elements and process of communication
- b. Types - interpersonal, group and mass communication
- c. Modes – verbal and non-verbal
- d. Means – traditional , electronic, digital
- e. Barriers – physical, linguistic, psychological and cultural

f. Blogging, Advertising and PR as important areas of Mass communication.

Unit 2: Nature of Mass Communication

(15 lectures)

- a. Concept of 'mass audience'
- b. The process of mass communication
- c. Features of mass communication
- d. Functions of mass communication: entertainment, surveillance, education, interpretation, persuasion, socialization, opinion building.
- e. Channels of mass communication: traditional folk media, print media, electronic media, new/digital media

Unit 3: Mass Media in India: Brief history and current status of the media- viz. newspaper, radio, television and cinema

(15 lectures)

- a. Its beginning in India
- b. Milestones in its technological advancement
- c. Its reach/ total users at present (regional, special, demographic coverage)
- d. Its ownership, control and governance

Unit 4: Media Types & Presentation Formats: their nature, function and target audience

(15 lectures)

- a. Major types of newspapers and magazines
- b. Major formats of newspaper items
- c. Major formats of TV programmes
- d. Major types of films
- e. Major web based social media / networking sites
- f. Alternative media - Advantages and disadvantages in citizen journalism, creating YouTube channels, blogging

SEMESTER-IV

MASS COMMUNICATION: (APPLIED COMPONENT)

2 Credits

60 Lectures

UNITS

Unit 1: Special Roles of Mass Media in India

(20 lectures)

- a. Print media as an interpreter and a watchdog
- b. Radio as a patron of music
- c. Television and surveillance
- d. Television and its impact on the Indian family institution
- e. Television and Consumerism
- f. Films voicing social problems
- g. Social networking sites and mass campaigns

Unit 2: Indian Mass Media and National Development

(15 lectures)

- a. Role of media in exposing anti-development elements
- b. Role of media in strengthening democracy
- c. Role of media in education
- d. Role of media in promoting government schemes

Unit 3: Media Related Issues and Laws in India

(15 lectures)

- a. Freedom of expression and Censorship
- b. The relationship between the media and the government
- c. Media objectivity, including media bias and political leanings
- d. Objectionable advertising
- e. Major laws in India related to media

Unit 4: Roles / Functions of Media Personnel and Career Opportunities in Mass Media

(10 lectures)

Assessment:

Workload: 4 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester III & IV)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

Questions for the class test should be either short notes or essays

Following methods can be used for tests and assignments (15 Marks)
SEM III & IV

1. Group projects – (e.g.) a. publication of college wall-magazines b. audience / readership survey, c. Media industry visit and its PPP, d. making documentaries on social issues.
2. Group discussion on media related issues / current events and their treatment by media, etc.
3. Individual projects- comparative / critical studies of programmes / channels / media, etc.

B. Semester End Exam – 60 marks

B) Semester III & IV End Examination Pattern 60 Marks

Question No. 1 to 4 on Unit 1 to 4 respectively.

- Q.1 One Full length essay type question (one out of two) : 15 marks
- Q.2 One Full length essay type question (one out of two) : 15 marks
- Q.3 One Full length essay type question (one out of two) : 15 marks
- Q.4 One Full length essay type question (one out of two) : 15 marks

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5. Folkerts Jean and Stephen Lacey : The Media in Your Life (3rd ed.) , Pearson Education , 2004
6. Joseph M.K. : Freedom of the Press , Anmol Publication. New Delhi, 1997
7. Joshi Uma : Textbook of Mass Communication and Media ,Anmol Publications Pvt. Limited, New Delhi ,2002
8. Keval Kumar: Mass Communication: A Critical Analysis, Vipul Prakashan, Mumbai, 2002
9. Khan & K. Kumar : Studies in Modern Mass Media, Vol.1 & 2. , Kanishka Pub. 1993.
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14. Rantanen, Terhi. : Media and Globalisation , Sage, London. 2005.

15. Rodman George : Making Sense of Media : An Introduction to Mass Communication, Longman , 2000
16. Roy Barun : Beginner's Guide to Journalism and Mass Communication , V& S Publishers, New Delhi.
17. Sankhder B M : Press, Politics and Public Opinion in India , Deep Pub. New Delhi, 1984.
18. Seetharaman S : Communication and culture , Associate pub. Mysore, 1991.
19. Singhal Arvind and Rogers Everest : India's Communication Revolution: From Bullock Carts to Cyber Marts , Sage, 2000
20. Srivastava K. M. : Media towards 21st Century, Sterling Pub. New Delhi. 1998.
21. Vilanilam J.V. : Development Communication in Practice, Sage , 2009

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A English (Grammar and Art of Writing)

Program: B.A.

Course: Grammar and Art of writing

Course Codes: RUAENG503 & RUAENG603

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER V

Paper III

Grammar and Art of writing

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Morphology	3.5	05
	II	Grammar		20
	III	Mechanics of writing		10
	IV	Modes of Writing		10

SEMESTER VI

Paper III

Grammar and Art of writing

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Clauses	3.5	20
	II	Sentences		10
	III	Academic writing & Rhetorical Structures		10
	IV	E-writing		05

TYBA – ENGLISH Paper-III (optional)

GRAMMAR AND ART OF WRITING

With effect from June 2019

Preamble:

This revised course could be of immense practical value to learners as it exposes them to modern English grammar as well as Rhetoric, both of which may enhance their own writing skills apart from making them better readers of literary texts. We propose to shift rhetorical structures to Semester VI and introduce various modes of writing (Romantic, Realistic, and Ironical etc.) in Semester V as these are basic to get a clearer understanding of the type of writing in hand. Creative Writing, Ad copy and print media will be subsumed under types of writing. In Semester VI we will include E- writing (content writing and blogs) under Unit IV.

Learning Objectives:

1. To develop among students an insight in the process of word formation and transformation.
2. To develop among students an insight into the structure of English language and develop their skills of grammatical analysis and description.
3. To provide knowledge of the underlying 'rules' of grammar.
4. To introduce rhetorical structures for effective writing.

Learning Outcome:

Learners will get a better understanding of the mechanics of writing which will help them become effective communicators in English as well as literary critics.

SEMESTER- V

GRAMMAR AND ART OF WRITING

45 Lectures

Unit 1: Morphology

05 Lecture

- Bound and Free Morphemes

- Affixes, Stems and Roots
- Morphological Analysis

Unit 2: Grammar

20 Lecture

I. Grammatical units:

- Hierarchy
- Forms and functions
- Co-ordination and subordination

II. Words

- Open and closed word classes
- Types of nouns, adjectives, verbs, adverbs
- Types of pronouns, conjunctions
- Forms and functions of words in phrases
- Word Formation

III. Phrases:

- Noun Phrase, Genitive Phrase, Prepositional Phrase
- Adjective Phrase and Adverb Phrase
- Verb Phrase

Unit 3: Mechanics of writing

10 Lecture

A) Characteristics of typical writing (as against those of typical speech)

B) Cohesion and cohesive devices

C) Coherence- Salience, Sequencing and segmentation

D) Domain and language change – journalism, advertising and literature, scientific and technical writing

Unit 4: Modes of Writing:

10 Lecture

- a. Romantic
- b. Realistic
- c. Reflective
- d. Descriptive
- e. Ironic/Satirical

Appendix for Semester V

Subtopics for short notes from the prescribed text:

English Grammar for Today: A New Introduction (Second Edition-2006- PALGRAVE MACMILLAN) by Geoffrey Leech, Margaret Deuchar and Robert Hoogenraad

3.2 The hierarchy of grammatical units

4.1 Open and closed word classes

4.2.1 Types of nouns

4.2.4 Types of adverbs

4.3.5 Conjunctions

4.3.6 Modal verbs

4.3.6 Primary verbs

5.5 6 verb forms

5.5 Structure of the verb phrase

5.3.1 The premodifiers of an NP

5.3.1 The post modifiers of an NP

Semester V End Examination (60 marks/ 2 Hours)

Q.1 Short Notes (3 out of 5)

15 marks

- Q2. Phrase analysis 15 marks
- Q.3 a. Morphological analysis (4 words) 8 marks
- b. Verb phrase analysis 7 marks
- Q.4 Rewrite the given passage to make it more fluent and coherent. (short passage of about 150 words to be given) 15 marks

OR

Write two paras [100 words in all] on a given topic [1 out of 3] in a given mode [1out of 3] 15 marks

Prescribed Text:

1. Geoffrey Leech, Margaret Deuchar and Robert Hoogenraad, English Grammar for Today: A New Introduction. London, Macmillan, 1973

Additional reading:

- 1 Quirk, R . and Greenbaum , S. A University Grammar of English, Longman 1973
- 2 Lucile Vaughan Payne : The Lively Art of Writing ,Mentor, 1969
- 3 Grenville Kleiser : The Art of Writing , A P H , New Delhi , 2011
- 4 John R. Trimble : Writing with Style , Conversations on the Art of Writing, Prentice Hall , New Jersey , 1975
- 5 George Yule: The Study of Language

TYBA – ENGLISH Paper-III (optional)

GRAMMAR AND ART OF WRITING

3.5 credits

45 lectures

SEMESTER- VI

Objectives:

1. To develop among students an insight into the mechanics of writing.
2. To develop among students an insight into the structure of English language and develop their skills of grammatical analysis and description.
3. To develop among students the skills of sentence transformation.
4. To enable the students to write effectively for various domains.

Unit 1: Clauses:

20 Lectures

- Clause elements and subject –verb concord
- Basic clause patterns
- Types of clause : finite - non-finite (tensed- tenseless) , independent-dependent (main- subordinate)
- Kinds of subordinate clause : Noun clause, Prepositional Clause , Relative clause , Adverb Clause, Comparative Clause

Unit 2: Sentences:

10 Lectures

- Simple , compound (linked and unlinked coordination) and complex sentences
- Basic and Derived structures

Unit 3: Academic writing & Rhetorical Structures

10 Lectures

A. Academic writing- thesis statement/ underlying proposition, content analysis , rhetorical devices , readership , purpose of writing

B. Rhetorical Structures –analysis, argumentation, classification, comparison-contrast, cause-effect, definition, exemplification

Unit 4: E-writing

05 Lectures

Content writing and blogs

Appendix for Semester VI

Subtopics for short notes from the prescribed text:

English Grammar for Today : A New Introduction (Second Edition-2006- PALGRAVE MACMILLAN) by Geoffrey Leech, Margaret Deuchar and Robert Hoogenraad

6.1 Elements of the clause

6.1.2 Object and complement

6.1.3 Adverbials

Table 6.2 Adverbial types

6.3 Tensed and tenseless clauses

Table 6.4 The major clause patterns

7.2.1 The main types of tensed NCl

7.3 table 7.2 the functions of subordinate clauses

7.5 Direct and indirect subordination

Table-9.2 characteristics of typical speech

Table-9.2 characteristics of typical writing

Table 10.2 Domainwise dominant and subordinate functions of language

Assessment:

Workload: 4 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by

the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

Questions for the class test should be either short notes or essays

SEM V

Questions for the class test should be short notes and/or phrasal analysis and/or morphological analysis

SEM VI

Questions for the class test should be either short notes and/or clause analysis

Semester VI Examination (60 marks/ 2 Hours)

Q.1 Short Notes (3 out of 5) 15 marks

Q.2 Clause analysis (SPOCA elements—form and function labels)
(4 sentences) 15 marks

Q.3 a) Sentence analysis to identify SCIs with their types and
functions – form labels not necessary. (3 sentences) 6 marks
b). Derived structures- (4 sentences) 9 marks

Q.4 A. Form a thesis statement on the given topic and develop it in about-
150 words. Specify the rhetorical structures used by you.

(one out of 3 topics)

15 marks

OR

B) Convert the following non-literary text into a literary one.

(A short passage of about 150 words having potential to be given –
for average students)

OR

C) Write a blog [150 words] on a given topic [1 out of 3]

Prescribed Text:

1. Geoffrey Leech, Margaret Deuchar and Robert Hoogenraad, English Grammar for Today: A New Introduction. London, Macmillan, 1973

Recommended Books:

1. Lucile Vaughan Payne : The Lively Art of Writing ,Mentor, 1969
2. Grenville Kleiser : The Art of Writing , A P H , New Delhi , 2011
3. John R. Trimble : Writing with Style , Conversations on the Art of Writing, Prentice Hall , New Jersey , 1975
4. Stephen Bailey : Academic Writing , A handbook for International Students , Routledge , London and New York, 2010

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A. English

Program: B.A.

Course: Literature and Gender

Course Codes: RUAENG506 & RUAENG606

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER V
Paper VI
Literature and Gender

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Basic Concepts in feminist theory & Schools of Feminism	3.5	15
	II	Short story collection		15
	III	Prose Fiction		15

SEMESTER VI
Paper VI
Literature and Gender

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Schools of Feminism & Feminist Literary Criticism	3.5	15
	II	Poetry		15
	III	Drama		15

Semester V
Paper-VI Literature and Gender for T.Y.B.A. English
(To be implemented from June 2019 onwards)
60+40 Examination Pattern

Preamble:

This course has been modified to make it more inclusive. The history of feminist approaches in India has been included to familiarize students with feminist trends in Ancient and Modern India. Moreover, the history of LGBTQ (Lesbian, Gay, Bisexual, Transgender and Queer) literature in India has also been included.

Learning Objectives:

- To acquaint students with the basic concepts in Gender Studies, Sex and Gender , Construction of Gender and Identity, Dimensions of Gender Oppression – race, class, caste, religion, sexual orientation and how social structures reinforce these.
- To help students to understand and examine the ways in which race, caste, class, sexual orientation, religion, nationality shape gender realities.
- To make the learners aware of the fact that the oppression of people of colour usually takes place at the intersections of race, gender, class, caste and sexuality.
- To train students to analyze sex and gender roles and identities, explore realities, understand and apply feminist theories and methodologies with respect to literature.

Learning Outcome:

Learners will get a more comprehensive understanding of literature and gender. Misconceptions about the LGBTQ community will also be dispelled.

Total lectures: 45

Theoretical Background:

Unit 1

[suggested no. of lectures: 15]

A. Basic Concepts in feminist theory

1. Understanding Patriarchy/Patriarchies: The nature of gender arrangements and gender oppression.
2. Sex and Gender; Identity and gender construction: masculinities and femininities
3. Other dimensions of gender oppression: race, class, caste, religion, sexual orientation
4. R. Connel's Masculinity Theory)

B. Schools of Feminism:

Marxist and Socialist Feminism

Unit 2

[suggested no. of lectures: 15]

Lakshmi Holmstrom: *The Inner Courtyard - Stories by Indian Women*

OR

Jyoti Mhapsekar: *Mulagi Zali Ho (A Girl is Born) – A play*

OR

Urmila Pawar: *Aaydaan – A play*

Unit 3

Prose Fiction:

[suggested no. of lectures: 15]

Maya Angelou: *I Know Why the Caged Bird Sings* (Genre: Autobiographical Fiction)

OR

Margaret Atwood: *The Handmaid's Tale*

Semester VI

Literature and Gender for T.Y.B.A. English Total lectures: 45

Unit 1

(lectures: 15)

Feminist Literary Criticism

1. Feminist Literary Criticism: Phallocentric criticism and Gynocriticism
2. LGBTQ Literature: A short Indian history

Schools of Feminism: Liberal and Radical

Unit 2

Poetry:

(suggested no. of lectures: 15)

“Stone Age” by Kamala Das

“Like Totally Whatever” by Melissa Lozada-Oliva

“Ode to the Women on Long Island by Olivia Gatwood

“Coping” by Audre Lorde

“Mascara” by Meena Kandasamy

Unit 3

Drama

Mahesh Dattani: *Dance Like a Man*

(suggested no. of lectures: 15)

OR

Jane Chambers: *Last Summer at Bluefish Cove*

Assessment:

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	15

Questions for the class test should be either short notes or essays

B) Semester V End Examination Pattern

60 Marks, 2 Hours

Question 1: One essay type question **OR** Short notes on critical terms from Unit 1:
(2 out of 3) : 15 Marks

Question 2: Essay on Unit 2** Lakshmi Holmstrom's *The Inner Courtyard*
(1 out of 2) : 15 Marks

Question 3: Essay on Unit 3* Maya Angelou's *I Know Why the Caged Bird Sings* (1 out of 2) : 15 Marks

Question 4: Two short notes, one each, on Unit 2 & Unit 3 (2 out of 4): 15 Marks

** No questions will be set on Jyoti Mhapsekar's play *A Girl is Born! (Mulagi Zali Ho!)* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

*No questions will be set on Margaret Atwood's novel *The Handmaid's Tale* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

Semester VI End Examination Pattern

60 Marks, 2 Hours

Question 1: One essay type question **OR** Short notes on critical terms from Unit 1:
(2 out of 3) : 15 Marks

Question 2: Essay on Unit 2 (1 out of 2) : 15 Marks

Question 3: Essay on Unit 3* Mahesh Dattani's *Dance Like a Man*
(1 out of 2) : 15 Marks

Question 4: Two short notes, one each, on Unit 2 & 3(2 out of 4) : 15 Marks

*No questions will be set on Jane Chambers's play *Last Summer at Bluefish Cove* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Recommended Reading:

1. Bhasin, Kamala. *What is Patriarchy?* Kali for Women, 1993.
2. Bhasin, Kamala and Nighat, Said Khan. *Some Questions on Feminism and Relevance To South Asia*. Kali for Women, 1986.
3. Hester, Eisenstein. *Contemporary Feminist Thought*. Boston: G.K.Hall, 1983.
4. Fleenor, Juliann. *The Female Gothic*. Montreal: Eden Press, 1983.
5. Gilbert, Sandra and Susan Gubar [eds.]. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Imagination*. Yale University Press, 1979.
6. Humm, Maggie. *A Reader's Guide to Contemporary Feminist Theory*. New York: Harvester Wheashef, 1994.
7. Jagose, Annmarie. *Queer Theory: An Introduction*. Melbourne University Press, 1996.
8. Janeway, Elizabeth. *Man's World, Woman's Place*.
9. Lindsay, Linda L. *Gender Roles: A Sociological Perspective*. NJ: Engelwood Cliffs, Prentice Hall, 2nd edn, 1994.
10. Loomba, Ania. *Gender, Race and Renaissance Drama*. Oxford: Manchester University Press, 1989.
11. Millett, Kate. *Sexual Politics*. New York: Doubleday, 1976.
12. Showalter, Elaine. *A Literature of their Own: British Novelists from Bronte to Lessing*, Revised. Princeton University Press, 1982.
13. Showalter, Elaine. Ed. *New Feminist Criticism: Essays on Women, Literature and Theory*. New York: Pantheon Books, 1989.

14. Tharu, Susie J and K Lalitha. 1990. *Women Writing in India – Volumes I and II*. New Delhi: Oxford University Press.
15. Tong, Rosemarie. *Feminist Thought: A Comprehensive Introduction*. Westview Press, 1984.
16. Warhol, Robyn R. and Diane Price Herndl. [eds.] *Feminisms: An Anthology of Literary Criticism*. New Jersey: Rutgers University Press, 1991.
17. Weedon, Chris. *Feminist Practice and Poststructuralist Theory*. Oxford, Basil and Blackwell, 1987.

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A English

Program: B.A.

Course: Literary Criticism

Course Codes: RUAENG502 & RUAENG602

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER V

Paper II

Literary Criticism

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Nature and Function of Literature	4	15
	II	Functions of Criticism		15
	III	Critical Approaches		15
	IV	Scansion		15

SEMESTER VI

Paper II

Literary Criticism

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Terms	4	15
	II	Critical Approaches		15
	III	Literary Theories (Twentieth Century)		15
	IV	Critical Appreciation of an unseen poem		15

Syllabus for TYBA Literature

(To be implemented from June 2019 onwards)

Preamble:

This revised course dwells at length on the nature and function of both literature and criticism, thereby familiarizing students with some basic literary and critical concepts.

Learning Objectives

- 1) To introduce the learners of literature to the basics of literary criticism
- 2) To sensitize them to critical approaches and literary theories
- 3) To impart the technique of close reading of literary texts
- 4) To enable the learners to analyze, interpret, explicate and evaluate literary texts
- 5) To familiarize the learners with the tenets of practical criticism

Learning outcome:

Learners will get an overview of literary criticism and its diverse approaches, besides being equipped with prosody and other critical tools for the appreciation of literary texts.

Semester Five: Literary Theory and Practical Criticism – Paper II (Literary Approaches and Scansion)
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4 Credits

Lectures: 60

Unit 1: Nature and Function of Literature: Classical notion of literature, Romantic notion of literature and the modernist view of literature (20 lectures)

Unit 2: Functions of Criticism: Explication, Analysis, Evaluation, Interpretation, and Theorizing (10 lectures)

Unit 3: Critical Approaches (15 lectures)

1. Psychoanalytical Approach
2. Marxist Approach
3. Formalism (New Criticism)

Unit 4: Appreciation of Prose

(15 lectures)

Rhetorical strategies, cohesion, themes/motifs, diction etc.

Semester Six: Paper II Literary Theory and Practical Criticism (Literary Theory and Critical Appreciation)

4 Credits

Lectures: 60

Unit 1: Terms: Negative Capability, Fancy and Imagination, Objective Correlative, Collective Unconscious, Defamiliarization and Ideology. 20 lectures

Unit 2: Critical Approaches

15 lectures

1. Postcolonial Approach
2. Stylistic Approach
3. Feminist Approach

Unit 3: Literary Theories (Twentieth Century)

15 lectures

T.S. Eliot – “Tradition and the Individual Talent”

Sigmund Freud – “Creative Writer and Day-Dreaming”

I. A. Richards – “The Two Uses of Language”

Unit4: Critical Appreciation of an unseen poem

10 lectures

Students are expected to mobilize the techniques of close reading and their understanding of literary devices like imagery, metaphors, symbols, parallelism, foregrounding etc while learning this unit.

Base meter, modulation, rhyme scheme, metrical peculiarities and stanza forms.

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

B) Semester End Examination Pattern – Semester V

60 Marks

2 Hours

Question 1: Essay on unit 1: (1 out of 2) : 15 Marks

Question 2: Essay on Unit 2 (1 out of 2) : 15 Marks

Question 3: Essay on Unit 3(1 out of 2) : 15 Marks

Question 4: Scansion of an extract from prose of about 6-10 lines

(one extract – unseen) : 15 Marks

(Students should scan the extract, identify the rhetorical strategies, cohesion, themes/motifs, diction)

B) Semester End Examination Pattern – Semester VI

60 Marks

2 Hours

- Question 1: Short notes on critical terms from unit 1: (2 out of 4) :15 Marks
- Question 2: Essay on critical approaches Unit 2 (1 out of 2) :15 Marks
- Question 3: Essay on Twentieth Century Theories, Unit 3 (1 out of 2) :15 Marks
- Question 4: Critical Appreciation of Poem (unseen) of about 20 lines :15 Marks

References

- Adams, Hazard. *Critical Theory Since Plato*. New York, Harcourt Brace Jovanovich, 1971.
- Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
- Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge London and New York, 1989.
- Ashcroft, Bill, et al. *Ed. The Post-Colonial Studies Reader*. Routledge London and New York, 1997.
- Ashok, Padmaja. *A Companion to Literary Forms*. Orient Blackswan, 2015.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
- Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1974.
- Bloom, Harold. *The Visionary Company*. Cornell: Cornell UP, 1971.
- Daiches, David. *Critical Approaches to Literature*. London: Longman, 1984.
- Danziger, Martie K, and Johnson, Stacy W. *An Introduction to Literary Criticism*. London: D. C. Heath, 1961.
- Dutton, Richard. *Introduction to Literary Criticism*. London: Longman, 1984.

Eagleton, Terry. *Literary Theory*. London: Basil Blackwell, 1983.

Fanon, Frantz. *Black Skin, White Masks*. Grove Press, 1967.

Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford: Oxford UP, 1999.

Jefferson, Anne & David, Roby(eds.). *Modern Literary Theory: A Comparative Introduction*. London: Batsford Academic Educational, 1982

Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.

Enright, D.J. and Chickera, Ernst de. *English Critical Texts*. Delhi: Oxford University Press, 1962.

Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.

Freud, Sigmund. *The Interpretation of Dreams*. London: Hogarth Press and the Institute of Psychoanalysis, 1957.

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.

Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. :Prentice-Hall, 1996.

Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.

Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.

Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.

Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.

- Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
- Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
- Lodge, David, with Nigel Wood. *Modern Criticism and Theory: A Reader*. 2nd Ed. London: Longman, 1988.
- McGann, Jerome J. *The Romantic Ideology*. Chicago: Chicago UP, 1983.
- Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St.Martin's, 2003.
- Nagarajan M.S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad, Orient Black Swan, 2006.
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- Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. London: Harvester Press, Brighton, 1985.
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- Walder, Dennis, ed. *Literature in the Modern World: Critical Essays and Documents*. 2nd Ed. OUP, 2004.
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Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A. English

Program: B.A.

Course: Literary Era (I&II)

Course Codes: RUAENG501 & RUAENG601

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER V
Paper I
Literary Era - I
Elizabethan and Jacobean Periods

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts & Terms	4	20
	II	Play		20
	III	Poetry		20

SEMESTER VI
Paper I
Literary Era - II
Restoration and the Neo-Classical Period

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts	4	20
	II	Play		20
	III	Poetry		20

Syllabus for TYBA Literature
(To be implemented from June 2019 onwards)
(60+40 Examination Pattern)

Preamble:

This revised course proposes to offer a wider perspective on Prose during the Jacobean period which covers Bacon, Burton and Browne. The purpose of changes in Unit I is to ensure that the Jacobean period is adequately represented.

Learning Objectives:

- 1) To introduce the students to English Literature of the 16, 17 and 18 centuries.
- 2) To show them how background influences shaped the writer's thinking.
- 3) To introduce them to literary masters who dominated the scene
- 4) To familiarize the students with the different writing styles that each age adopted.

Learning outcome:

Students will get a better insight into European culture through the British literature of the time.

Semester Five: Paper I - Elizabethan and Jacobean Periods	4 Credits 60 Lectures
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Unit 1 - Important Concepts & Terms:

20 lectures

A. The Elizabethan Age (1550-1600)

- i) The Renaissance and Humanism.
- ii) The Reformation
- iii) Sonnet Sequence
- iv) Epic (Spenser and Milton)
- v) Pastoral

B. The Jacobean Period (1601- 1650)

- i) Metaphysical poetry
- ii) Comedy of Humours
- iii) Revenge Tragedy
- iv) Prose: Bacon, Burton, Browne

Unit 2: William Shakespeare: *Othello*

20 lectures

OR

William Shakespeare: *King Lear* or *Hamlet*

Unit 3: Selected Verse from the Elizabethan and Jacobean periods. 20 lectures

Elizabethan Period:

- a. Sir Philip Sidney from *Astrophel and Stella* sonnet sequence.
 Sonnet 1 – “Loving in truth, and fain in verse my love to show.”
 37 – “My mouth doth water”
 39 – “Come sleep...”
 71 – “Who will in fairest book of Nature know”
- b. Edmund Spenser: from *The Faerie Queene* Book I Canto IV- Verse 12: From
 “And Proud Lucifera...up to Verse 37: “Whose fellowship... war like swaine”
 “House of Pride”
- c. William Shakespeare: from The Sonnets
 Sonnet:130 – “My mistress' eyes are nothing like the sun;”
 116
 138

Jacobean Period:

- a. John Donne: “The Sun Rising”
 Holy Sonnet XIV - “Batter My Heart, Three-Person'd God” and “Death Be not Proud”

- b. George Herbert: “The Pulley”, “Love” and “The Collar”
- c. Andrew Marvell: “To His Coy Mistress”

Semester Six: Paper I – Restoration and the Neo-Classical Period 4 credits
60 Lectures

Unit 1 – Important Concepts:

20 lectures

A. The Restoration Period (1660 -1700)

- a. Restoration
- b. Comedy of Manners
- c. Restoration Tragedy
- d. History, Diaries and Travel Writing
- e. Biographies

B Eighteenth Century (1700 -1798)

- a. Neo-Classical / Augustan
- b. Age of Enlightenment / Age of Reason
- c. Age of Satire
- d. Rise of the Periodical Essay
- e. Pre-Romanticism
- f. Heroic Couplet

Unit 2 William Congreve: *The Way of the World*

20 lectures

OR

Richard Sheridan: *A School for Scandal*

OR

John Bunyan: *The Pilgrim's Progress*

Unit 3 Selected Verse from the Puritan Era, the Restoration Period and the Eighteenth Century. **20 lectures**

Restoration Period:

- a. John Milton: from *Paradise Lost*, Book I -Satan's speeches
- b. Oliver Goldsmith: "The Deserted Village"
- c. John Dryden: "Portrait of Achitophel"
- d. Alexander Pope: extract from "Rape of the Lock" Cantos 1 & 2

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

B) Semester End Examination Pattern

60

Marks

- Question 1: Essay type on Background (1 out of 2) :15 Marks
Question 2: Essay type on William Shakespeare's play *Othello**
(1 out of 2) : 15 Marks
Question 3: Essay type on Unit 3 (1 out of 2) : 15 Marks
Question 4: Short notes, one each, on Unit 2* & Unit 3
(2 out of 4) :15 Marks

*No questions will be set on William Shakespeare's play *King Lear* or *Hamlet* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

B) Semester End Examination Pattern

60

Marks

- Question 1: Essay type on Background (1 out of 2) :15 Marks
Question 2: Essay type on William Congreve's play *The Way of the World**
(1 out of 2) : 15 Marks
Question 3: Essay type on Unit 3 (1 out of 2) : 15 Marks
Question 4: Short notes, one each, on Unit 2* & Unit 3
(2 out of 4) :15 Marks

*No questions will be set on John Bunyan's novel *The Pilgrim's Progress* or Richard Sheridan's play *A School for Scandal* in the semester end examination as they are meant for additional reading. However, project work may be based on them.

Recommended Reading

1. Alpers, Paul E. *Elizabethan Poetry :Modern Essays In Criticism* (OUP, 1967)
2. Daiches, David. *A Critical History Of English Literature* (Secker and Warburg, London, 1960)
3. Ford. Boris Ed. *The New Pelican Guide To English Literature:*
The Age Of Shakespeare Vol. 2 (Penguin, 1993)
From Donne To Marvell Vol. 3 (Penguin, 1990)
4. Keast. William B. *Seventeenth Century English Poetry : Modern Essays In Criticism* (OUP. 1971)
5. King, Bruce. *Seventeenth Century English Literature* (Macmillan, 1983).
6. Leggatt, Alexander. *English Drama : Shakespeare To The Restoration 1590-1660*, (Longman Literature In English Series, 1988)
7. Perfitt, George. *English Poetry of the Seventeenth Century* (Longman Literature In English Series, 1992)

8. Parry, Graham. *The Seventeenth Century: The Intellectual And Cultural Context Of English Literature. 1603-1700* (Longman Literature In English Series, 1989)
9. Pooley, Roger. *English Prose of the Seventeenth Century* (Longman Literature In English Series, 1992)
10. Ricks, Christopher. *The Penguin History of English Literature Vol.3.* (Penguin, 1993)
11. Roston, Murray. *Sixteenth Century English Literature* (Macmillan, 1983)
12. Baugh, Albert C. *A Literary History Of England, The Restoration And Eighteenth Century (1660-1789)*, 2nd Edition, (London, Routledge And Kegan Paul, 1967)
13. Clifford, James L. Ed. *Eighteenth Century English Literature: Modern Essays In Criticism* (OUP, 1959)
14. Craig, Hardin. Ed. *A History of English Literature Series. Literature of The Restoration and the Eighteenth Century 1660-1798. Vol III* (London, Macmillan, 1969)
15. Daiches, David. *A Critical History of English Literature.* (Secker & Warburg, London, 1960).
16. Ford, Boris. Ed. *The Pelican Guide to English Literature:*
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19. Lonsdale, Roger. *The Penguin History of English Literature: Dryden To Johnson. Vol.4,* (Penguin, 1993)
20. Probyn, Clive T. *English Fiction of the Eighteenth Century 1700-1789* (Longman Literature In English Series, 1987)
21. Novak, Maximillian E. *Eighteenth Century English Literature,* Macmillan, 198....
22. Rollins, Hyder E. and Herschel Baker. *The Renaissance in England: New Dramatic Prose and Verse of the Sixteenth Century.* D.C. Heath, 1966.
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24. Sutherland, James . *A Preface To Eighteenth Century Poetry,* OUP, 1975.
25. Willey, Basil. *The Seventeenth Century Background.* Chatto and Windus. 1934
The Eighteenth Century Background. Beacon Press, Boston 1964
26. Ashok, Padmaja. *The Social History of England.* Orient BlackSwan, Chennai. 2011

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A English (Literary Eras III & IV)

Program: B.A.

Course: Literary Eras III and IV

Course codes: RUAENG504 & RUAENG604

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER V
Paper IV
Literary Era – III
The Romantic Revival

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts	4	20
	II	Novel		20
	III	Poetry		20

SEMESTER VI
Paper IV
Literary Era – IV
The Victorian Age

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts	4	20
	II	Novel		20
	III	Poetry		20

Syllabus for TYBA Literature Paper IV
(To be implemented from June 2019 onwards)
(60+40 Examination Pattern)

Preamble:

This revised course familiarises learners with the poetry, fiction and essays of the romantic and Victorian period through representative texts and a historical perspective. Several key concepts will be taught contextually rather than as independent abstract terms. Emily Bronte's *Wuthering Heights* and Elizabeth Gaskell's *North and South* have been introduced as novel options.

Learning Objectives of the Course:

- 1) To introduce the students to English Literature of the 19th century – of the Romantic Revival and the Victorian period.
- 2) To show them how background influences shaped the writer's thinking.
- 3) To introduce them to literary masters who dominated the scene
- 4) To familiarize the students with the different writing styles that each age adopted.

Learning Outcome:

Learner will be able to critically analyze and evaluate romantic as well as Victorian literature. They will get a historical understanding of movements and counter movements in literature and will work on non prescribed texts by way of assignments.

Semester V: Paper IV- The Romantic Revival

4 Credits

60 Lectures

Unit 1: Important Concepts

20 Lectures

The Romantic Imagination:

- a. A Historical Perspective
- b. Representative writers – Poets, novelists and essays

Unit 2 Jane Austen: *Emma*

20 Lectures

OR
Mary Shelley: *Frankenstein*

Unit 3 Selected Verse from the Romantic period:

20 Lectures

- a. William Blake: 'The Chimney Sweeper'
'The Nurse's Song'
- b. William Wordsworth: 'Tintern Abbey'
'Simon Lee'
- c. Samuel T. Coleridge: 'Dejection: An Ode'
- d. John Keats: 'La Belle Dame Sans Merci'
'Ode to Autumn'
- e. Percy B. Shelley: 'Mutability'
'Ozymandias'

Semester Six: Paper IV – The Victorian Age

4 Credits

60 Lectures

Unit 1: Important Concepts

20 Lectures

The Victorian Age:

- a. A Historical Perspective
- b. Representative writers – Poets, novelists and essays

Unit 2: Charles Dickens: *A Tale of Two Cities*

20 Lectures

OR
Emily Bronte: *Wuthering Heights*
OR
Elizabeth Gaskell: *North and South*

Unit 3: Selected Verse from the Victorian period.

20 Lectures

- a. Alfred Lord Tennyson – “Ulysses”
- b. Robert Browning: “The Lost Mistress” and “Soliloquy of the Spanish Cloister”
- c. Matthew Arnold: “Dover Beach”
- d. Elizabeth B. Browning: Sonnets from the Portuguese – Sonnet 14
“If thou must love me, let it be for nought...”
- e. G.M. Hopkins: “God’s Grandeur” and “Carrion Comfort”
- f. D. G. Rossetti: “The Blessed Damozel”

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

Question Pattern for each Semester End Examination

60 marks

2hrs

- Q.1. One Essay type question **OR** Short Notes (2 out of 3) on Unit 1 15 Marks
- Q.2. Essay type question on Jane Austen’s novel *Emma**
(1 out of 2) 15 Marks
- Q.3. Essay type question on Unit 3 (1 out of 2) 15 Marks
- Q4. Short notes, one each, on Unit 2* & Unit 3 (2 out of 4) 15 Marks

*No questions will be set on Mary Shelley's novel *Frankenstein* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

Q.1. One Essay type question **OR** Short Notes (2 out of 3) on Unit 1 15 Marks

Q.2. Essay type question on Emily Bronte's novel *Wuthering Heights**
(1 out of 2) 15 Marks

Q.3. Essay type question on Unit 3 (1 out of 2) 15 Marks

Q4. Short notes, one each, on Unit 2* & Unit 3 (2 out of 4) 15 Marks

*No questions will be set on Charles Dickens' novel *A Tale of Two Cities* OR Elizabeth Gaskell's novel *North and South* in the semester end examination as they are meant for additional reading. However, project work may be based on them.

Recommended Reading:

1. Boris Ford, (Ed.) *A Pelican Guide to English Literature From Blake To Byron*, Vol.5, (Penguin, 1982)
From Dickens To Hardy, Vol.6, (Penguin, 1982)
2. David Daiches, *A Critical History of English Literature*, Vol. IV. *The Romantics to the Present Day* (Secker & Warburg, 1975)
3. Laurie Magnus, *English Literature in the Nineteenth Century an Essay in Criticism*
(BiblioBazaar, 2009)
4. G.K. Chesterton, *The Victorian Age in Literature* (1913, Echo : Middlesex, 2008)
5. Basil Willey, *Coleridge to Matthew Arnold* (Cambridge UP : Cambridge, 1980)
6. J. E. Luebering (Ed) *English Literature From the 19th Century Through Today*, (Britannia Educational Pub, 2011)
7. Alice Chandler, *A Dream of Order: The Medieval Ideal in Nineteenth Century Literature* (Routledge and Kegan Paul :London, 1971)
8. Stefanie Markovits, *The Crisis of Action in Nineteenth Century English Literature*,
Ohio State Univ: Ohio, 2006)
9. Sir Adolphus William Ward, Alfred Rayney Waller, *Cambridge History of English Literature: The Nineteenth Century* (Cambridge UP: Cambridge, 1967)
10. Alison Chapman & Jane Stabler, (Eds) *Unfolding the South: Nineteenth Century British Women Writers and Artists in Italy* (Manchester UP: Manchester, 2003)
11. John Hayward: *English Verse* (Penguin Books: London, 1985)
12. Caroline Franklin, *The Female Romantics Nineteenth Century Women Novelists and Byronism* (Routledge: New York, 2012)

13. Francis Turner Palgrave: *The Golden Treasury*, Fifth Edition , (OUP: London, 1965)
14. W. Peacock: *English Verse*, Vol. III, (OUP, London, 1972)
15. Paula R. Feldman, *British Women Poets of the Romantic Era* (John Hopkins UP: Maryland, 1977)
16. Stuart Curran, *Poetic Form and British Romanticism* (Oxford UP: Oxford, 1986)
17. Dino Franco Felluga, *The Perversity of Poetry: Romantic Ideology and the Popular Male* (State University of New York Press: Albany, 2005)
18. Richard Cronin, *Reading Victorian Poetry* (Wiley-Blackwell: Oxford, 2012)
19. Charles LaPorte, *Victorian Poets and the Changing Bible* (University of Virginia Press: Virginia, 2011)
20. Charles Lamb: *Essays of Elia*, (ed.) N.L. Haillward , M.A. Cantab and S.C Hill, (1967, Macmillan, New Delhi, 2000)
21. William Hazlitt: *Selected Essays*, (ed) M.G. Gopalkrishnan,(Macmillan, New Delhi, 2006)
22. Thomas Carlyle, *Historical Essays* (Univ. of California P : California, 2003)
23. John Stuart Mill, *On Liberty* (Longmans, Green : London, 1921)
24. Hilary Frazer and Daniel Brown (Eds), *English Prose of the Nineteenth Century* (Longman Literature In English Series)
25. Raymond Macdonald Alden, *Readings in English Prose of the Nineteenth Century*, (Riverside Press: Cambridge, 1917)

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A English (Literary Era V & VI)

Program: B.A.

Course: 20th Century British Literature

Course Codes: RUAENG505 & RUAENG605

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER V
Paper V
Literary Era – V
20th Century British Literature

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Concepts and terms (From 1900-1950)	4	20
	II	Poetry		20
	III	Novel		20

SEMESTER VI
Paper V
Literary Era – VI
20th Century British Literature

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts (From 1950 to the present)	4	20
	II	Short stories		20
	III	Drama		20

**Revised Syllabus of T.Y.B.A.
20th Century British Literature Papers
(60+40 Examination Pattern)
To be effective from June 2019**

Preamble:

This revised course proposes to offer a historical perspective on 20th century British literature. Mohsin Hamid's *The Reluctant Fundamentalist* has been introduced as a novel option in Semester V.

Learning Objectives:

To familiarize the learners with the twentieth century literary movements
To introduce them to modernist and postcolonial literary texts

Learning outcome:

Students will arrive at a better understanding of 20th century British literature, especially in the context of our own Age.

	Semester V	
Literary Era – V	20th Century British Literature	Lectures 60

(Paper V)

Lectures 60

Unit I: Concepts and terms (From 1900-1950)

20 lectures

1. Modernism
2. Symbolism
3. Stream of consciousness and Psychological novel
4. Impact of the First World War on British poetry
5. Impact of social realism on British fiction
6. Surrealism
7. Diasporic fiction

Unit II: Poetry

20 lectures

1. T. S. Eliot: The Love Song of J. Alfred Prufrock, Journey of the Magi
2. W. B. Yeats: Sailing to Byzantium, Circus Animals' Desertion
3. Wilfred Owen: Futility, Dulce et decorum est
4. W. H. Auden: *Shield of Achilles*, Muse's des beaux arts

Unit III: Novel

20 lectures

Mohsin Hamid: *The Reluctant Fundamentalist*

OR

John Fowles: *The French Lieutenant's Woman*

Semester VI: (Paper V)

Literary Era – VI 20th Century British Literature

60 Lectures

Unit I: Important Concepts (From 1950 to the present)

20 lectures

1. Feminism
2. Postmodernism
3. Existentialism
4. Theatre of the Absurd
5. Postcolonial studies and Multi-Culturalism

Unit II: Short stories

20 Lectures

1. James Joyce: "Araby"
2. D. H. Lawrence: "The Rocking Horse Winner"
3. Jean Rhys: "Illusion"
4. Angela Carter: "The Werewolf"

Unit III: Drama

20 Lectures

George Bernard Shaw: *Candida*

OR

Samuel Beckett: *Waiting for Godot*

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

Questions for the class test should be either short notes or essays

B) Semester V Examination

60 marks/ 2 hours

- Q1. Short notes (2 out of 4) on Unit 1 15 Marks
Q2. Essay type question on Unit 2 (Poetry) (1 out of 2) 15 Marks
Q3. Essay type question on Unit 3* Mohsin Hamid's novel *The Reluctant Fundamentalist* (1 out of 2) 15 Marks
Q4. Short notes, one each, on Unit 2 & Unit 3* (2 out of 4) 15 Marks

*No questions will be set on John Fowles' *The French Lieutenant's Woman* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

B) Semester VI Examination

60 marks/ 2 Hours

Q1. Short notes (2 out of 4) on Unit 1	15 Marks
Q2. Essay type question on Unit 2 (Short Stories) (1 out of 2)	15 Marks
Q3. Essay type question on Unit 3* Samuel Beckett's <i>Waiting for Godot</i> (Drama) (1 out of 2)	15 Marks
Q4. Short notes, one each, on Unit 2 & Unit 3* (2 out of 4)	15 Marks

*No questions will be set on George Bernard Shaw's play *Candida* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

RECOMMENDED READING:

1. Malcolm Bradbury: Preface to *The Modern Tradition*;
 2. John Press: "Symbolism" from *A Map of Modern Verse*.
 3. Ezra Pound: "A Retrospect" (1918).*
 4. War-poetry: Boris Ford
 5. Carl Jung : *Psychology and Literature* (1930)*
 6. Maud Bodkin: Archetypal Patterns in Poetry (1934)*
 7. Femininity, Narrative and Psychoanalysis - Juliet Mitchell (From David Lodge -*Modern Criticism and Theory*)
 8. Modern British Dramatists: a collection of critical essays edited by John Russel Brown.
 9. *Godot and His Children: The Theatre of Samuel Beckett and Harold Pinter* by Martin Esslin from Brown
 10. Decentering Rushdie: Cosmopolitanism and the Indian Novel in English by Pranav Jani
- *All essays denoted by this sign are available as excerpts in *The Theory of Criticism: from Plato to the Present* by Raman Selden.

1. Elaine Showalter: *A Literature of their Own* (1977)*,
2. Helene Cixous: *The Laugh of the Medusa* (1976)*
3. John Berger: "The female Nude" from *Ways of Seeing*.
4. Roland Barthes: *The Death of the Author* (1968)*
5. *The Postmodern Condition* : Jean-FrancoisLyotard
6. Modernity versus Postmodernity: Jurgen Habermas from *Modernism, Postmodernism and the Decline of the Moral Order* by Daniel Bell
7. From *Modern British Dramatists: a collection of critical essays* edited by John Russel Brown:
 - Introduction by John Russel Brown
 - The Early Fifties by John Russel Taylor
 - The New English Drama by Raymond Williams
8. Surrealism (Boris Ford)
9. Walsh's essay on "New Literatures in English"
10. Introductory essay in *Imaginary Homelands*: Salman Rushdie
11. *The Black Atlantic*: Paul Gilroy (in Padmini Mongia's *ContemporaryPostcolonial Reader*)

*All essays denoted by this sign are available as excerpts in *The Theory of Criticism: from Plato to the Present* by Raman Selden.

1. Modern British Dramatists: a collection of critical essays edited by John Russel Brown.
2. *Godot and His Children: The Theatre of Samuel Beckett And Harold Pinter* by Martin Esslin from John RusselBrown.
3. Recent English drama by Raymond Williams from John RusselBrown.
4. Modernism ,Postmodernism and the decline of the moral order by Daniel Bell.
5. Mapping the Postmodern by Andreas Huyssen from Daniel Bell.
6. Mikhail Bakhtin: Problem of Dostoevsky's Poetics from Selden.
7. *The Second Sex* by Simone de Beauvoir from Selden.
8. *Mr. Bennet and Mrs. Brown* by Virginia Woolf.
9. *Modern Criticism and Theory* by David Lodge.
10. Feminist Criticism in the Wilderness - Elaine Showalter from Lodge.
11. *The Modern Writer and His World* -G.S.Frazer
12. Lee-Browne, Patrick. *The Modernist Period: 1900-45*. London: Evans, 2003.
13. Tew, Philip and Alex Murray. *The Modernism Handbook*. London: Continuum, 2009.
14. John Press. "Imagism" from *A Map of Modern Verse*.
15. Adam Piette, *Imagination at War: British fiction and poetry, 1939-1945* (1995)
16. Mark Rawlinson, *Writings of the Second World War* (2000)

Internet sources: 1. <<http://www.inter-disciplinary.net/critical-issues/wp-content/uploads/2012/08/downesfashpaper.pdf>>

Resolution No: AB/II (17-18).3.RUA3

S.P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: F.Y.B.A in English (Optional) Elective

Program: B.A.

Course: Introduction to Literature

Course Code: RUAENG101 & RUAENG201

(Choice Based Credit System (CBCS) with effect from academic year 2019-20)

SEMESTER I

English [Ancillary]: Introduction to Literature

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Terms	3	20
	II	Short stories		20
	III	Novel		20

SEMESTER II

Introduction to Literature

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Terms	3	20
	II	Poetry		20
	III	Play		20

Syllabus for FYBA English (Optional) Paper (60/40 Marks Examination Pattern)

Preamble:

This revised course has re-introduced R.K. Narayan's and Salman Rushdie's works as options under the novels and short stories that are taught. This will give the students a good introduction to Indian writing in English. The term 'Fantasy novel' has been introduced keeping in mind the current interest in the genre. It will cover works and techniques of writers ranging from J.K. Rowling and Philip Pullman to Terry Pratchett.

Learning Objectives:

- To acquaint students with the characteristics of various literary genres
- To develop analytical skills and critical thinking through close reading of literary texts
- To cultivate appreciation of language as an artistic medium and to help them understand the importance of forms, elements and style that shape literary works
- To enable students to understand that literature is an expression of human values within a historical and social context

Learning Outcome:

Learners are likely to get a feel of the major literary genres as also to become familiar with a few important British and American writers. As a result, they are likely to write clearly, coherently and effectively about various genres of literature and to recognize the culture and context of the work of literature.

Semester One: Introduction to Literature (Short Stories and Novel) 4 Credits

Total Lectures: 60Lectures

Unit 1: Terms: 20Lectures

Section A: Elements of Fiction (Short story and novel): Plot, Character, Setting, Narrative, Point of View, Theme

Section B : Historical perspective : Bildungsroman, Picaresque, Epistolary, Stream-of-Consciousness, Novel of Social Reality, Psychological Novel , Historical Novel, Fantasy novel, Science Fiction, Gothic Novel and Graphic Novel

Unit 2: Short stories: 20Lectures

O. Henry : *The Furnished Room*

“Saki” H. H. Munro : *The Open Window*

Salman Rushdie : *Good Advice is Rarer than Rubies*

Edgar Allan Poe : *The Tell-tale Heart*

Katherine Mansfield : *The Doll’s House*

Kate Chopin : *The Story of an Hour*

Unit 3: Novel: 20Lectures

R. K. Narayan: *Swami and Friends*

OR

Robert Louis Stevenson: *Strange Case of Dr. Jekyll and Mr. Hyde*

Semester Two: Introduction to Literature (Poetry and Drama) 3Credits

Total Lectures: 60

Unit 1: Terms: 20Lectures

Section A: Types of Verse: Lyric, Elegy, Dramatic Monologue, Sonnet, Ballad, Epic, Satire, Ode

Section B: Origins and History of Drama: Classical Greek & Roman, Medieval Mysteries & Moralities, History Plays, Elizabethan tragedy and Romantic comedy, Comedy of Manners, 20th century: Absurd drama, Classical Allegorical (J. Anouilh and Sartre) and Realistic drama (J.B. Shaw), Angry Young Man drama

Unit 2: Poetry: 20 Lectures

Sonnet : William Shakespeare : Sonnet 1 *From fairest creature we desire increase*

Satire : Jonathan Swift : *To Stella on her Birthday*

Ode : P.B. Shelley : *Ode to the West Wind*

Ballad : Thomas Campbell : *Lord Ullin's Daughter*

Dramatic Monologue: Robert Browning : *My Last Duchess*

Lyric : Robert Frost : *Stopping by Woods on a Snowy Evening*

Unit 3: Play: 20 Lectures

William Shakespeare: *As You Like It*

OR

Vijay Tendulkar: *Silence! the Court is in Session*

Assessment:

Workload: 4 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester I & II)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

Following methods can be used for tests and assignments (15 Marks):

SEM-I

- Writing short stories
- Book Reviews followed by viva-voce
- Quiz (Oral or Written)
- Book Appreciation
- Presentation on Reading (Short Stories or Novels)
- Author Study (hand-written)

SEM-II

- Critical appreciation of unseen poems , Play Reviews
- Writing Poems
- Poetry Recitation
- Assignments on Poets and Playwrights
- Quiz
- Dialogue Writing or Script Writing (adaptations from short stories)

Introduction to Literature (Short Stories and Novel)

Semester I

B) Semester End Examination Pattern

Duration: 2 hours

Marks: 60

- | | | |
|-------------|---|----------|
| Question 1: | Short Notes on Unit 1
(3 out of 5) | 15 Marks |
| Question 2 | Essay on Unit 2 (1 out of 2) | 15 Marks |
| Question 3: | Essay on Unit 3* R. K. Narayan's novel <i>Swami and Friends</i>
(1 out of 2) | 15 Marks |
| Question 4: | Short Notes on Units 2 & 3* (2 out of 4)
(2 short notes per unit, 1 short note to be attempted from each unit) | 15 Marks |

*No questions will be set on R. L. Stevenson's novel *Strange Case of Dr. Jekyll and Mr. Hyde* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

Introduction to Literature (Poetry and Drama) –

Semester II

B) Semester End Examination Pattern

Duration: 2 hours

Marks:

60

- | | | |
|-------------|---|----------|
| Question 1: | Short Notes on Unit 1
(3 out of 5) | 15 Marks |
| Question 2 | Essay on Unit 2 (1 out of 2) | 15 Marks |
| Question 3: | Essay on Unit 3* William Shakespeare's play <i>As You Like It</i>
(1 out of 2) | 15 Marks |
| Question 4: | Short Notes on Units 2 & 3* (2 out of 4)
(2 short notes per unit, 1 short note to be attempted from each unit) | 15 Marks |

*No questions will be set on Vijay Tendulkar's play *Silence! the Court is in Session* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

References :

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- Albert, E. *History of English Literature*, India, Oxford University Press, 2009.
- Athenian Society. *Drama, Its History*, England, Nabu Press, 2012.
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- McKeon, Michael. *Theory of the Novel: A Historical Approach*. Baltimore : John Hopkins University Press, 2000.
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- Rees, R.J. *English Literature : An Introduction to Foreign Readers*, New Delhi: Macmillan, 1982.
- Turco , [Lewis](#). *The Book of Literary Terms*, UK, University Press of New England, 1999.
- Widdowson, Peter. *The Palgrave Guide to English Literature and its Contexts 1500-2000*, Hampshire: Palgrave, Macmillan, 2004
