

Deccan Education Society's

Kirti M. Doongursee College of Arts, Science and Commerce (AUTONOMOUS)



Affiliated to

UNIVERSITY OF MUMBAI

Syllabus for
Program: Master of Arts
Course: M.A. – PART I
Subject: English

Choice Based Credit System (CBCS)
with effect from
Academic Year 2022-2023

Course Code	Course Title: English Poetry from Chaucer to the Present	Credits	Lecture s/Week
KPAEN G22101	Paper I	6	4

About the Course:

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

Course Objectives:

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

Learning Outcomes:

After successful completion of this course, students would be able to

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

Unit	Topics	No of Lectures
I	<p>Chaucer to the Metaphysical Poetry (1340-1660)</p> <p>Section A: Background</p> <p>Socio-cultural, political and intellectual (history of ideas): Feudalism and Social Status; Ecclesiastical/Church Control, Printing and Literacy, Travel and Exploration under Tudor reign and Early Stuarts, English Civil War and Puritan Regime</p> <p>Form/Genres /Movements: Renaissance, Humanism, Reformation, Allegory, Songs, Sonnets and Sonnet Sequence, Lyrics, Metaphysical poetry, Cavalier poetry</p> <p>Representative Poets: Geoffrey Chaucer, William Langland, Wyatt & Surrey, Philip Sidney, Edmund Spenser, William Shakespeare, Ben Johnson, John Donne, Andrew Marvell, George Herbert, Richard Crashaw, Henry Vaughan, Robert Herrick, Thomas Carew, Sir John Suckling, Richard Lovelace</p> <p>Section B: Poetry</p> <p>Geoffrey Chaucer: Prologue to the Canterbury Tales Edmund Spenser: The Faerie Queene (Book 1, Canto 1-2)</p>	15
II	<p>Milton to the Age of Transition (1661-1798)</p> <p>Section A: Background</p> <p>Sociocultural, political and intellectual (history of ideas): Restoration, Rise of Party Politics, Glorious Revolution, Age of Satire</p> <p>Form/Genres/ Movements: Neo-Classicism, Epic, Satire, Mock Epic, Lyrics</p> <p>Representative Poets: John Milton, John Bunyan, John Dryden, Alexander Pope, Jonathan Swift, Oliver Goldsmith, William Collins, Thomas Gray</p> <p>Section B: Poetry</p> <p>John Milton: Paradise Lost, Book 9 Alexander Pope: The Rape of the Lock</p>	15

<p style="text-align: center;">III</p>	<p>Romantic Revival to Pre- Raphaelite Poets (1798-1901)</p> <p>Section A: Background Socio-cultural, political and intellectual (history of ideas): Revival of the romanticism of the Elizabethan Age, Impact of Industrial Revolution, French Revolution, Influence of German Philosophy on Romanticism (Schiller and Kant), Romanticism as a reaction to Neoclassicism, the romantic concept of imagination, Sublime, Exoticism, Romantic notion of nature, Victorian age and its literary characteristics, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality</p> <p>Form/Genres and Movements: Aesthetic Movement, Pre-Raphaelite Movement, Pantheism, Medievalism, Lyric, Sonnet, Ballad, ode, Dramatic Monologue</p> <p>Representative Poets: William Blake, Robert Southey, William Wordsworth, S.T. Coleridge, Lord Byron, P.B. Shelley, John Keats, Elizabeth Barrett Browning, Alfred Lord Tennyson, Robert Browning, Matthew Arnold, Thomas Hardy, D.G. Rossetti, Christina Rossetti, William Morris, A.C. Swinburne, G.M Hopkins</p> <p>Section B: Poetry William Wordsworth: ‘Tintern Abbey’, ‘London, 1802’, ‘The World is too much with Us’, ‘Upon Westminster Bridge’, ‘Ode to Duty’, ‘The Green Linnet’, ‘To the Daisy’ Alfred Lord Tennyson: ‘The Two voices’ ‘Locksley Hall’, ‘The Lotus-Eaters’</p>	<p style="text-align: center;">15</p>
<p style="text-align: center;">IV</p>	<p>Modernism and After</p> <p>Section A: Background Socio-cultural, political and intellectual (history of ideas): The influence of Science, Technology and Psychology, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature</p> <p>Trends and Movements: Georgian Poetry, Free Verse, Modernism, Symbolism, Cubism, Imagism, Dadaism, Surrealism, Neo-Romanticism, The Movement, Postmodernism and Meta Modernism</p> <p>Representative Poets: W. B. Yeats, Wilfred Owen, W. H. Auden, Stephen Spender, Louise Bennett, Philip Larkin, Donald Davie, Ted Hughes, Carol Ann Duff, Craig Raine, Roy Fuller, Dylan Thomas, Geoffrey Hill</p>	<p style="text-align: center;">15</p>

<p>Section B: T. S Eliot: ‘The Hollow Men’, ‘Ash Wednesday’ Philip Larkin: ‘Afternoons’, ‘Essential Beauty’, ‘Mr Bleany’, ‘Going Going’, ‘High Windows’ Craig Raine: ‘An Inquiry into Two Inches of Ivory’, ‘The Onion, Memory’, ‘Nature Study’</p>	
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Additional References:

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3. . *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
4. Akker, Robin Van Den. Et al. (ed) *Metamodernism: Historicity, Affect, and Depth After Postmodernism*. Rowman & Littlefield International, 2017.
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30. . *The Identity of Yeats* New York: OUP, 1964.
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55. . *Studying Literature: An Introduction to Fiction and Poetry*. Orient BlakSwan, 2013.
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67. Rivers, Isabel. *Classical and Christian Ideas in English Renaissance Poetry*. Penguin Books, 1979.
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69. . *The Works of Geoffrey Chaucer*. Oxford University Press. 1957.
70. Rogers, Pat. *The Cambridge Companion to Alexander Pope*, Cambridge University Press, 2007
71. Schmidt, Michael. *An Introduction to Fifty Modern British Poets*. London: Pan Books, 1979.
72. . (ed.). *Eleven British Poets: An anthology*. Methuen & Co. Ltd. 1980.

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78. Verity, A. W. Milton's Paradise Lost. Forgotten Books, 2017.

79. Whitworth, Michael. Reading Modernist Poetry. Wiley-Blackwell, 2010.

Evaluation Scheme for M.A. SEM-I (PG) under AUTONOMY

I. Internal Evaluation for Theory Courses – 40 Marks

1) Based on section A

One written assignment/research paper on the text suggested by the teacher for internal assessment = **10 marks**. Presentation on the written assignment/research paper = **05 marks**.

Viva voce based on the written assignment/research paper = **05 marks**. Total = **20**

2) Based on Section B

One Internal Test based on the syllabus (one out of three questions) = **20 marks**

II. External Examination for Theory Courses – 60 Marks

Duration: 2 Hours

Theory question paper pattern: All questions are compulsory.

Question	Based on	Options	Marks
Q.1	Unit I	<i>Any 1 out of 2</i>	15
Q.2	Unit II	<i>Any 1 out of 2</i>	15
Q.3	Unit III	<i>Any 1 out of 2</i>	15
Q.4	Unit IV	<i>Any 1 out of 2</i>	15

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

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**Kirti M. Doongursee College of
Arts, Science and Commerce
(AUTONOMOUS)**



Affiliated to

UNIVERSITY OF MUMBAI

Syllabus for

Program: Master of Arts (English)

Course: English Non-Fictional Prose from Bacon

to the Present

with effect from







Academic Year 2022-2023

Course Code	Course Title: English Non-Fictional Prose from Bacon to the Present	Credits	Lectures /Week
KPAE NG221 02	Paper II	6	4
<p>About the Course: It is generally believed that literature comprises novels, plays, poems and short stories. However, there is a large body of literature written in prose that is non-fictional. This course, introduced for the first time at the postgraduate level, aims to familiarize learners with the development of non-fictional prose over a vast period of four centuries. It offers a study of certain genres of prose from the early seventeenth century to the present with a special focus on major writings of this period. The study of each genre is preceded by an introduction to its defining characteristics and development over time. Through this broad spectrum of prose, the learner becomes acquainted with the real world seen through the critical eyes of writers of eminence thereby providing a new and different perspective of life to the reader.</p>			
<p>Course Objectives:</p> <ul style="list-style-type: none"> ● To acquaint learners with the major representative English prose writers from the early seventeenth century to the present. ● To help them study different genres of prose and be acquainted with trends and thought patterns over four centuries. ● To understand and appreciate various nuances of prose writings in the realm of British literature. ● To familiarize the students with the importance of speeches as a medium of reformation and transformation in the society. ● To understand the significance of diary writing as a reflection of one's identity and personality. 			
<p>Learning Outcomes: After successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> ● Be well-versed with English non-fictional prose writings of a vast period of four centuries ● Have developed a critical eye for any prose writing and will be able to analyze and various forms of prose writing. 			

- Have cultivated a deep respect for cultures after having scrutinized various kinds of texts
- Develop an enhanced and more balanced view of life having been exposed to prose writing from different spheres.

Unit	Topics	No of Lectures
I	<p>Letters & Diaries Section A: Background</p> <ol style="list-style-type: none"> 1. Socio-cultural, political and intellectual currents that shaped letters and diaries. The interplay of the personal, intellectual and social in the two genres. 2. Different types of letters and forms of diaries, prose styles, chief characteristics, and development over the ages. Letters of members of the royal family, between eminent writers of the times from the 16th to the 20th century. 3. Representative letters from members of the royal family from Elizabeth I onwards, eminent writers like Alexander Pope, William Wycherley, Edmund Burke, William Blake, William Wordsworth, Samuel Taylor Coleridge, Charles Lamb, Mary Lamb, Charles Dickens, Charlotte Bronte, Katherine Mansfield, D. H. Lawrence. <p>Representative diaries from writers like Samuel Pepys, war captains, George Orwell, W. N. P. Barbellion (pseudonym of Bruce Frederick Cummings)</p> <p>Section B: Texts Letters:</p> <ul style="list-style-type: none"> 📖 Letter from Queen Elizabeth I to Mary, Queen of Scots, Dec 21, 1568 from http://www.luminarium.org/renlit/elizabib.htm 📖 Letters from Charles I to Queen Henrietta Maria in 1646 - <ol style="list-style-type: none"> i) Queen Henrietta’ letter to Charles I on 14 Dec 1646 ii) Charles I to Queen Henrietta on 2 Jan 1647 https://archive.org/details/charlesiin1646le00chariala/page/100/mode/2up (pp 97-100) 📖 Correspondence between Alexander Pope and William Wycherley (1704-5; Dec 26 1704 -Nov 5, 1705) https://warburg.sas.ac.uk/pdf/emh405b2452104F.pdf pp. 15-26 📖 Letters of Katherine Mansfield written from Switzerland- Sierra, January 1922 Scott, Margaret. The Collected Letters of Katherine Mansfield: Volume 5: 1922. London: OUP Oxford, 2008. Pages 1-20. 	15

	<p>https://www.google.co.in/books/edition/The_Collected_Letters_of_Katherine_Mansfield/3iaQDwAAQBAJ?hl=en&gbpv=1&dq=Margaret+Scott+collected+letters+of+katherine+mansfield&pg=PR15&printsec=frontcover</p> <p>Diaries:</p> <p>📖 Journals of Dorothy Wordsworth: Written at Grasmere (14th May to 21st December 1800)</p> <p>https://www.gutenberg.org/files/42856/42856-h/42856-h.htm</p> <p>📖 Anne Frank: The Diary of a Young Girl (From 12th June 1942 to 14th August 1942)</p> <p>file:///C:/Users/admin/Downloads/Anne-Frank-The-Diary-Of-A-Young-Girl.pdf</p>	
<p>II</p>	<p>Essays and Histories</p> <p>Section A: Background</p> <p>1. Socio-cultural, political and intellectual currents that shaped essays and histories. The interplay of the personal and political in the two genres.</p> <p>2. Different forms of essays, prose styles, chief characteristics, and development over the ages. 17-century essays on the cultivation of genteel behaviour, Critique of society, religion and education in the essays of the 19th century, Literary, cultural and political criticism in essays of the 20th century.</p> <p>Different genres/forms of history - political, diplomatic, cultural, social, economic philosophical and psychoanalytical</p> <p>3. Representative Essayists like Francis Bacon, Robert Burton, John Milton, Jeremy Taylor, Thomas Hobbes, Thomas Dekker, Jonathan Swift, Samuel Johnson, Oliver Goldsmith, Charles Lamb, William Hazlitt, Thomas Carlyle, Matthew Arnold, Robert Louis Stevenson, Samuel Butler, A. G. Gardiner, G. K. Chesterton, E. V. Lucas, T. S. Eliot, Virginia Woolf, G. B. Shaw, H. G. Wells, Aldous Huxley.</p> <p>Representative historians like Voltaire, Edward Gibbon, G. M. Trevelyan, E.P. Thompson, Quentin Skinner, Peter Laslett, Conrad Russell</p> <p>Section B: Texts Essays:</p> <p>📖 Francis Bacon: Of Beauty, Of Love and Of Friendship</p> <p>http://www.authorama.com/essays-of-francis-bacon-43.html</p> <p>http://www.authorama.com/essays-of-francis-bacon-11.html</p> <p>http://www.authorama.com/essays-of-francis-bacon-27.html</p>	<p>15</p>

	<p>  R. L. Stevenson. “The Woods in Spring”, “Morality” from “Forest Notes” in Essays on Travel (pp. 164-174) http://robert-louis-stevenson.org/works/essays-of-travel-1905/ (the Virtual Book) </p> <p>  George Bernard Shaw: “Children as Nuisances”, “School”, “What We Do Not Teach and Why” to “Taboos in School” from “A Treatise on Parents and Children” https://www.gutenberg.org/files/908/908-h/908-h.htm Histories: </p> <p>  Hibbert, Christopher. The Great Mutiny: India 1857 pp. 62-81 https://archive.org/details/TheGreatMutinyIndia1857ChristopherHibbert </p> <p>  Thompson, Edward Palmer. “Exploitation” (Chap 6) in The Making of the English Working Class (1963). London: Penguin Books, 2002. </p>	
<p style="text-align: center;">III</p>	<p> Travelogues & Biographies Section A: Background 1. Socio-cultural, political and intellectual currents that shaped travel writing and biography from the 17th century to the present. Discovery of new trade routes and curiosity regarding new lands and people, industrialization, revolution in publishing and locomotion, rise in literacy. Travel and biographical literature and its association with class and leisure. 2. Different genres/forms of travel writing - historical information, sociological and anthropological observations, rise of travel literature during interwar years. Forms of biographical writing - intersection between history, archival study, public persona and private accounts. Biography and rise of celebrity culture. 3. Representative travel writers like Richard Hakluyt, Captain Cook, James Boswell, Charles Darwin, R. L. Stevenson, Graham Greene, Robert Byron, Rebecca West, Peter Fleming, Evelyn Waugh. Representative biographers like James Boswell, Lytton Strachey, Robert Graves, Winston Churchill, Nancy Milford. </p> <p> Section B: Texts  Evelyn Waugh. Remote People (1931) Waugh, Evelyn. Remote People (1931) London: Penguin Books Limited, 2012. Chapter 1 (Ethiopian Empire) and Chapter 2 (First Nightmare) https://largepdf.com/remote-people-a-report-from-ethiopia-and-british-afri-ca-1930-31/ </p> <p>  James Boswell. The Life of Samuel Johnson (1791), Pages 1-40. https://www.gutenberg.org/files/1564/1564-h/1564-h.htm </p>	<p style="text-align: center;">15</p>
<p style="text-align: center;">IV</p>	<p> Speeches & Periodicals Section A: Background </p>	<p style="text-align: center;">15</p>

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

Section B: Texts Speeches:

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

Periodical Essays:

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

References:

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

Web Resources:

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

MOOCS:

- 1.

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

Deccan Education Society's

**Kirti M. Doongursee College of
Arts, Science and Commerce
(AUTONOMOUS)**



Affiliated to

UNIVERSITY OF MUMBAI

Syllabus for

Program: Master of Arts (English)

Course: Literary Criticism

with effect from

Academic Year 2022-2023

Course Code	Course Title: Literary Criticism	Credits	Lectures /Week
KPAENG22103	Paper III	6	4
<p>About the Course: Literary Criticism' is a study of literary theory and criticism, focusing on a selection of writing by prominent theorists, their work and ideas. It takes a chronological view of the evolution of ideas that function as lenses to read literature, art and culture. The multiple viewpoints and schools of thought enable the reader to focus on specific areas of a literary text. These tools maybe used in combination in the practice of literary criticism to engage not merely with literary texts but with culture. Placed within the social, economic, political and cultural contexts these theories can throw light on the evolution of our contemporaneity. Literary theory can aid in aesthetic inquiry, an investigation into the reading/ writing/interpretive process and an exploration into the relationship of art to lived reality.</p>			
<p>Course Objectives:</p> <ul style="list-style-type: none"> ● To introduce literary theories for better understanding of literary texts. ● To provide a critical awareness of the evolution of literary criticism from the b eginnings to mid twentieth century. ● To develop an insight into the function and practice of literary criticism. 			
<p>Learning Outcomes:</p> <p>After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> ● The student will develop an awareness of the chronological evolution of literary theory ● The student will be provided with a starting point into literary theory to further advance in exploring literary theories. ● The student will acquire an understanding of literary theory which will aid in better interpreting literary texts. 			
Unit	Topics	No of Lectures	
I	<p>A. Classical Criticism: Terms and Concepts</p> <p>Horace'sviews on poetry, role of imagination, subject of poetry language and diction of poetry, Plato and Gosson's attack onpoetry, Three Unities, Mimesis, Catharsis, Hamartia, Peripet eia, Anagnorisis, the Six main elements of tragedy, the notion</p>	15	

	<p>of the sublime, Five Sources of Sublimity, Sir Philip Sidney's views on poetry</p> <p>B. Classical Criticism: Critical Essays</p> <p>Aristotle: <i>Poetics</i> (Chapters 1 to 15)</p> <p>[<i>Classical Literary Criticism</i> translated by Penelope Murray]</p> <p>Longinus: <i>On the Sublime</i> (Chapters 1 to 8) [<i>Classical Literary Criticism</i> translated by Penelope Murray]</p>	
<p>II</p>	<p>A. Neoclassical Criticism: Terms and Concepts</p> <p>Alexander Pope's 'Essay on Criticism', relative merits of classical drama and modern drama, comparison between French drama and English drama, Dr Johnson's 'Lives of the Poets'</p> <p>B. Neoclassical Criticism: Critical Essays</p> <p><i>John Dryden: Essay on Dramatic Poesy</i></p> <p><i>Dr. Samuel Johnson: Preface to Shakespeare</i></p>	<p>15</p>
<p>III</p>	<p>A. Romantic and Victorian Criticism: Terms and Concepts</p> <p>Causes of the rise of Romantic Criticism, features of Romantic and Victorian criticism, Fancy, Primary and Secondary Imagination, Poetry, Poem, Definition of Criticism, Role of Critic, Wordsworth's opinion on poetry and poets, 'Preface to the Lyrical Ballads', Shelley's 'Defence of Poetry', Arnold's 'Touchstone Method', Arnold's definition of criticism and role of a critic, Walter Pater's 'Aestheticism', Art for Art's Sake'.</p> <p>B. Romantic and Victorian Criticism: Critical Essays</p> <p>Samuel Taylor Coleridge: <i>Biographia Literaria</i> (Chapter IV, Chapter XIII and Chapter XIV)</p> <p>Matthew Arnold: "The Function of Criticism at the Present Time"</p>	

IV	<p>New Criticism: Terms and Concepts</p> <p>Eliot’s Objective Correlative, Dissociation of Sensibility, Unification of Sensibility, Tradition and the Individual Talent, Tension, Extension, Intension, Heresy of Paraphrase, Intentional Fallacy, Affective Fallacy, Organic Form in Poetry, Texture in Poetry, I.A. Richards on Practical Criticism</p> <p>New Criticism: Critical Essays</p> <p style="padding-left: 40px;">W. K. Wimsatt and Monroe Beardsley – “The Intentional Fallacy”</p> <p style="padding-left: 40px;">Allen Tate – “Tension in Poetry”</p>	15
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Sources of the prescribed texts:

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

Additional Reading:

1. Adams, Hazard. *Critical Theory Since Plato*. New York, Harcourt Brace Jovanovich, 1971.
2. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
3. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
4. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
5. Chaturvedi, Namrata. (Ed.) *Memory, Metaphor and Mysticism in Kalidasa’s Abhijnana Sakuntalam*. London: Anthem Publication, 2020.
6. Daiches, David. *Critical Approaches to Literature*. Orient Longman, 2005.
7. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
8. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
9. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
10. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J.: Prentice-Hall, 1996.

11. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
12. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
13. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
14. Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St. Martin's, 2003.
15. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
16. Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: U of Illinois P, 1987.
17. Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.

Web Resources:

<https://www.britannica.com/biography/Aristotle> <https://plato.stanford.edu/entries/aristotle/> <https://www.ancient.eu/aristotle/> <https://ucmp.berkeley.edu/history/aristotle.html>
<https://www.iep.utm.edu/aris-poe/> □ <http://classics.mit.edu/Aristotle/poetics.1.1.html> <https://www.britannica.com/topic/Poetics> <https://literariness.org/2020/11/13/indian-literary-theory-and-criticism/> <https://literariness.org/2017/11/17/literary-criticism-of-john-dryden/>
<https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/>

Evaluation Scheme for First Year (PG) under AUTONOMY

I. Internal Evaluation for Theory Courses – 40 Marks

1) Based on section A

One written assignment/research paper on the text suggested by the teacher for internal assessment = **10 marks**. Presentation on the written assignment/research paper = **05 marks**.

Viva voce based on the written assignment/research paper = **05 marks**. Total = **20**

2) Based on Section B

One Internal Test based on the syllabus (one out of three questions) = **20 marks**

Analytical session (content analysis of literary theories to be decided by the Department center where the course is offered) Class presentation: on theories and approaches

Book review of theories and criticism

Article review: selected from journals and books Seminar participation Writing Research Papers

II. External Examination for Theory Courses – 60 Marks

Duration: 2 Hours

Theory question paper pattern:

All questions are compulsory.

Question	Based on	Options	Marks
Q.1	Unit I	<i>Any 1 out of 2</i>	15
Q.2	Unit II	<i>Any 1 out of 2</i>	15
Q.3	Unit III	<i>Any 1 out of 2</i>	15
Q.4	Unit IV	<i>Any 1 out of 2</i>	15

Deccan Education Society's

**Kirti M. Doongursee College of
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Affiliated to

UNIVERSITY OF MUMBAI

**Syllabus for
Program: Master of Arts
Course: Language: Basic Concepts and Theories
with effect from
Academic Year 2022-2023**

Course Code	Course Title: Language: Basic Concepts and Theories	Credits	Lectures/Week
KPAEN G22104	Paper IV	6	4

About the Course:

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

Course Objectives:

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

Learning Outcomes:

After successful completion of this course, students would be able to

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

Unit	Topics	No of Lectures
I	<p>Unit I: Language and Linguistics</p> <p>Linguistics as a Scientific Study of Language Traditional Approaches to the Study of Languages v/s Modern Linguistics</p> <p>Scope of Linguistics Branches of Linguistics (Inter-disciplinarily of Linguistics)– Sociolinguistics- Psycholinguistics, Comparative Linguistics, Historical Linguistics, Stylistics Theoretical Linguistics, Descriptive Linguistics, Dialectology and Applied linguistics</p>	15
II	<p>Levels of Structural Organization</p> <p>Phonology: Nature, features, division and significance of phonetics, Organs of Speech - Classification of English vowels and consonants – Cardinal Vowels - Phonetic transcription - Suprasegmental features: Intonation and Stress Morphology: Definition and scope Classification of Morphemes Processes of Word formation techniques Semantics: Words as meaningful units (Reference and Sense, Sense Relations)- Types of meaning Lexical Semantics: (Synonymy, Antonymy, Hyponymy, Homonymy) - Sentence meaning Traditional Grammar V/S Structural Descriptive Grammar V/S Prescriptive Grammaticality and acceptability Immediate Constituent analysis: constituent, immediate constituent, labelled bracketing - Limitations of IC analysis - Phrase Structure grammar - PS grammar rules and limitations - TG Grammar Components – transformational and generative - Deep structure and Surface Structure-Transformational rule–Major transformations:Negative, Interrogation, Tag Question, Passive, Adverbialization, Relativization, Coordination.</p>	15

<p style="text-align: center;">III</p>	<p style="text-align: center;">Introduction to English Language</p> <p>What is language? - Characteristics of Language - Varieties of Language The Origins of Language in General The Biological Basis of Language and Language and Brain Origin of English Language and History of English Language Development of Language: Old English, Middle English, Early Modern English, Late Modern English Foreign influence on the English Language: Greek, Latin, French, Scandinavian Language, Indian Languages. (Vocabulary, Grammar and Pronunciation) Standard English – Received Pronunciation</p>	
<p style="text-align: center;">IV</p>	<p style="text-align: center;">Theories of Language</p> <p>Classical Theories of Language: Greek and Egyptian Theories of Language, Charles Darwin’s Theory of Evolution of Language, Indian School of Language (Patanjali, Bhratahari Panini) Formalist Theories of Language: Ferdinand Sasure’s Theory of Language, Roman Jakobson's Theory of Language, Copenhagen School of Linguistics, Noam Chomsky’s Universal Grammar Theory, Chomsky and Nativism, Functionalist Theories of Language: Prague Linguistic School, Firthian Linguistics, Neo- Firthian Linguistics, (competence vs. performance, model vs. data-oriented, mentalistic vs. sociological /functional/ situated (language in relation to the world), theoretical vs. applied linguistics models).</p>	<p style="text-align: center;">15</p>
<p style="text-align: center;">Recommended Reading</p> <ol style="list-style-type: none"> 1. Aitchison, Jean. <i>Linguistics</i>. Teach Yourself Series. Hodder and Stoughton, 1983. 2. Baker, C. L. <i>English Syntax</i>. The MIT Press, 1995. 3. Berk, Lynn. M. <i>English Syntax</i>. Oxford University Press, 1999. 4. Brown, Gillian, and George Yule. <i>Discourse Analysis</i>. Cambridge University Press, 1983. 5. Carstairs-McCarthy, Andrew. <i>An Introduction to English Morphology</i>. Edinburgh University Press, 2002. 6. Crystal, David. <i>Dictionary of Linguistics and Phonetics</i>. Blackwell, 1980 rpt. 1995. 7. Crystal, David. <i>The Cambridge Encyclopedia of Language</i>. Cambridge University Press, 1987. 8. Huddleston, Rodney and Geoffrey K. Pullum. <i>A Student's Introduction to English Grammar</i>. Cambridge University Press, 2005. 9. Jones, Daniel. <i>An Outline of English Phonetics</i>. Cambridge University Press, 1972. 10. Leech, G., M. Deuchar and R. Hoogenraad. <i>English Grammar for Today</i>. Macmillan, 1982. 11. Lyons, J. <i>Language, Meaning and Context</i>. Cambridge University Press, 1981. 12. Quirk, R and S. Greenbaum. <i>A University Grammar of English</i>. Longman, 1973. 13. Trask, Robert Lawrence. <i>Language: The Basics</i>. Routledge, 2003. 		

14. Yule, George. *The Study of Language: An Introduction*. Cambridge University Press, 2006.

References:

1. Abercrombie, D. *Elements of General Phonetics*. Edinburgh: E. University Press, 1967.
2. Aitchison, Jean. *The Articulate Mammal: An Introduction to Psycholinguistics*. New York: Routledge, 2007.
3. Akmajian, A., R.A. Demers, A.K. Farmer & R.M. Harnish. *Linguistics: An Introduction to Language and Communication*. Cambridge: MIT Press. Indian Reprint, 1996.
4. Anderson, J.M. *Structural Aspects of Language Change*. London: Longman Gr. Ltd, 1973.
5. Balasubramaniam, T. *A Textbook on Phonetics for Indian Students*. New Delhi: Macmillan, 1981.
6. Bansal, R. K. and J. B. Harrison. *Spoken English: A Manual of Speech and Phonetics*, 1972. Hyderabad: Orient Black Swan, 2006.
7. Barber, Charles. *The English Language: A Historical Introduction*. Cambridge: Cambridge University Press, 2000.
8. Bauer, L. *English Word-formation*. Cambridge: University Press. 1993.
9. Baugh, A. C and Cable, T. *A History of the English Language*. London: Routledge.
10. Bloch, B. and Trager, G. *Outlines of Linguistic Analysis*. New Delhi: Orient, 1972.
11. Bloomfield, L. *Language*. New York: Holt, Rinehart & Winston, 1933.
12. Bloor, Meriel & Bloor, Thomas. (2007). *The Practice of Critical Discourse Analysis*.
 - a. Routledge.
13. Carr, P. *English Phonetics and Phonology: An Introduction*. UK: Blackwell, 1999.
14. Chomsky, Noam. *Aspects of the Theory of Syntax*. Cambridge, Massachusetts: MIT Press, 1965.
15. Chomsky, Noam. *Knowledge of Language: Its Nature, Origin and Use*. New York: Praeger, 1986
16. Crystal, David. *Introducing Linguistics*. London: Penguin English, 1992. Fifth edition, 2002.
17. Freeborn, D.
From Old English to Standard English: A Course Book in Language Variation Across Time. Houndsmill: Palgrave. second edition, 1998
18. Freeborn, D. *Style: Text Analysis and Linguistic Criticism*. London: Macmillan, 1996.
19. Fries, Charles Carpenter. *The Structure of English*. London: Longman, 1977.
20. Fromkin, Victor, et al., ed. *Linguistics: An Introduction to Linguistic Theory*. Malden, Massachusetts: Blackwell, 2001.
21. Gray, H.L. *Foundations of Language*. New York: Macmillan. 2nd Printing 1958.
22. Halliday, M.A.K. and R. Hasan. *Cohesion in English*. Longman, 1976.
23. Harris, Z.S. *Methods in Structural Linguistics*. Chicago: University of Chicago Press, 1951.
24. Hudson, R.H. *Sociolinguistics*. Cambridge: Cambridge University Press, 2003.
25. Jackendoff, R. *Foundations of Language*. Oxford University Press, 2002.
26. Jayendran, Nishevita; Ramanathan, Anusha & Nagpal, Surbhi (2021). *Language Pedagogy: Teaching English in India*. Routledge. (Chapters 2, 3, and 5 especially)
27. Jespersen, O. *Language*. London: George Allen & Unwin, 1921.
28. Jones, D. *An Outline of English Phonetics*, Cambridge: Heffer, 1960.

29. Ladefoged, P. *Preliminaries to Linguistic Phonetics*. Chicago: Chicago, 1971.
30. Leach, Geoffrey N. *Semantics*. London: Penguin, 1976.
31. Lyons, J. *Semantics*, Vols. 1 & 2. Cambridge University Press, 1977.
32. Lyons. *An Introduction to Theoretical Linguistics*. 1968. Cambridge: Cambridge UP, 1995.
33. Matthews, P.H. *Morphology: An Introduction to the Theory of Word Structure*. London & New York: Cambridge University Press, 1974.
34. Nida, E. A. *Morphology, the Descriptive Analysis of Words*. Ann Arbor: University of Michigan Press, 1949 (2nd ed).
35. O'Grady, W., M. Dobrovolsky and F. Katamba. *Contemporary Linguistics: An Introduction*. Longman, 1996.
36. Palmer, F. R. *Semantics*. Cambridge: Cambridge University Press, 1981. PHI, 1999.
37. Radford, A. *Transformational Grammar: A First Course*. Cambridge: Cambridge University Press, 1988.
38. Robins, R.H. *General Linguistics: An Introductory Survey*. Harlowe: Longman, 1971.
39. Rowe, Bruce. M & Levin, Diane, P. (2013) *A Concise Introduction to Linguistics*. Taylor and Francis.
40. Sapir, E. *Language - An Introduction to the Study of Speech*. New York Harcourt, Brace & Saussure, Ferdinand de. *Course in General Linguistics*. New York: McGraw-Hill. 1966.
41. Slobin, D.I. *Psycholinguistics*. Glenview, IL Scott, Foresman and Company, 1974
42. Syal, Pushpinder and D.V. Jindal. *An Introduction to Linguistics - Language, Grammar and Semantics*, New Delhi: Prentice Hall of India, 2007.
43. Trask, Robert Lawrence. *Key Concepts in Language and Linguistics*. Psychology Press, 1999.
44. Trudgill, P. 2000. *Sociolinguistics: An Introduction to Language and Society*. Harmondsworth: Penguin.
45. Widdowson, H. *Explorations in Applied Linguistics*. Oxford: Oxford University Press, 1984. World, 1921
46. Yule, G. *The Study of Language*. Cambridge: Cambridge University Press, 1987.

Web Resources:

1. <https://www.britannica.com/topic/English-language>
2. Language and Dialect: <https://www.theatlantic.com/international/archive/2016/01/difference-between-language-dialect/424704/>
3. <https://www.oxfordinternationalenglish.com/a-brief-history-of-the-english-language/>
4. <https://theculturetrip.com/europe/united-kingdom/articles/the-development-of-the-british-english-language/>
5. <http://www.ling.sinica.edu.tw/LL/en/about>
6. <https://www.linguisticsociety.org/resource/science-linguistics#:~:text=Linguistics%20is%20the%20science%20of,the%20world's%20over%206%2C000%20languages.>
7. https://www.ling.upenn.edu/courses/Fall_2003/ling001/texts/MillerL.pdf
8. <https://linguistics.ucsc.edu/about/what-is-linguistics.html>
9. <https://www.teahfd.com/2017/02/what-are-some-of-branches-of-linguistics.html>

Evaluation Scheme for First Year (PG) under AUTONOMY

Deccan Education Society's

Kirti M. Doongursee College of
Arts, Science and Commerce
(AUTONOMOUS)



Affiliated to

UNIVERSITY OF MUMBAI

Syllabus for
Program: Master of Arts
Course: **English Drama from
Shakespeare to the present**
with effect from
Academic Year 2022-2023

Course	Course Title	Credits	Lectures /Week
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Code			
KUAEN G2220 1	Paper V	6	4
<p>About the Course: The paper ‘English Drama from Shakespeare to the Present’ intends to familiarize the learner with the development of drama as a literary genre. It also proposes to introduce the learner to the traditions of English drama. With the help of representative texts, it aims at tracing the development of drama in England from the 16th to the 20th Century.</p>			
<p>Course Objectives:</p> <ul style="list-style-type: none"> ● To familiarize the learners with the representative English drama of different ages and periods. ● To introduce the learners to various theories of drama. ● To enable the learners to understand the elements of drama and theatre. ● To inculcate a critical niche in analyzing and appreciating drama. 			
<p>Learning Outcomes: After successful completion of this course, students would be able to On completion of the course the learner will be able to demonstrate abilities to appreciate and critically evaluate English Drama.</p>			
Unit	Topics	No of Lectures	
I	<p>The Elizabethan and Jacobean Period Section A: Background 1. Socio-cultural, political and intellectual (history of ideas): Feudalism and Social Status; Ecclesiastical/Church Control, Printing and Literacy, Travel and Exploration under Tudor reign and Early Stuarts 2. Form/Genres /Movements: Miracle plays, Moralities, Interludes, Renaissance, Humanism, Reformation, Elizabethan Stage, University Wits, Shakespearean Plays, the Blank Verse, Comedy of Humours 3. Representative Dramatists: Thomas Kyd, Christopher Marlowe, John Lily, Ben Jonson, Thomas Dekker, John Heywood, George Chapman, Cyril Tourneur, John Webster,</p>	15	

	<p>Beaumont, John Fletcher, Philip Massinger, Thomas Middleton, William Rowley, John Ford, James Shirley, William Shakespeare, Robert Greene, Thomas Lodge.</p> <p>Section B: Drama</p> <p>William Shakespeare: The Merchant of Venice.</p> <p>Christopher Marlowe: Dr. Faustus</p>	
II	<p>The Restoration Period</p> <p>Section A: Background</p> <p>1. Socio-cultural, political and intellectual (history of ideas): English Civil War, Puritan Regime, Restoration, Rise of Party Politics, Age of Satire</p> <p>2. Form/Genres/ Movements: Neo-Classicism, Heroic plays, Musical Comedy, Comedy of Manners, Restoration Comedy</p> <p>3. Representative Dramatists: John Dryden, Sir John Etherege, Sir Charles Sedley, Willian Wycherley, William Congreve, George Farquhar, Sir John Vanbrugh, John Gay, Roger Boyle, Joanna Baillie.</p> <p>Section B: Drama</p> <p>William Congreve: Way of the World</p> <p>William Wycherley: The Country Wife</p>	15
III	<p>Drama of the Eighteenth and Nineteenth Century</p> <p>Section A: Background</p> <p>1. Socio-cultural, political and intellectual (history of ideas): Impact of Industrial Revolution, French Revolution, Victorian age and its literary characteristics, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality, Age of Reason,</p> <p>2. Form/Genres and Movements: Aesthetic Movement, Pre-Raphaelite Movement, Medievalism,</p> <p>3. Representative Dramatists: Colley Cibber, Richard Steele, George Lillo, Ambrose Philips, Henry Fielding, Oliver Goldsmith, Hugh Kelley, Richard Cumberland, R. B. Sheridan, T. W. Robertson, Sir Arthur Wing Pinero, Henry Arthur Jones, G. B. Shaw, S. M. Synge.</p> <p>Section B: Drama</p> <p>Oliver Goldsmith: She Stoops to Conquer</p>	15

	G. B. Shaw: Candida	
IV	<p>Modernism and After Section A: Background 1. Socio-cultural, political and intellectual (history of ideas): World War I and II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War I and II developments in literature 2. Trends and Movements: Existentialism, Absurd Drama, Poetic Drama, Realism, The Movement and features of Modernism, Postmodernism. 3. Representative Dramatists: T. S. Eliot, Terence Rattigan, Samuel Becket, John Osborne, Harold Pinter, Arnold Wesker, John Arden, John Whiting, Brendan Behan, Shelagh Delaney, Robert Bolt.</p> <p>Section B: Drama Shelagh Delaney: A taste of Honey T. S. Eliot: Murder in the Cathedral</p>	15
<p>Additional References: Anderson, Michael. Anger and Detachment: A Study of Arden, Osborne and Pinter. London: 2. Boulton, Marjorie, Anatomy of Drama 3. Bradbrook, M. C. Themes and Conventions of Elizabethan Tragedy, Cambridge, 1935 4. Bradley, A. C. Shakespearean Tragedy, London: Macmillan, 1904. 5. Brooks Cleanth and Fiedelston, Understanding Drama 6. Esslin Martin. The Theatre of the Absurd. Garden City NJ, Doubleday, 1961 7. Esslin, Martin. Absurd Drama, Harmondsworth: Penguin, 1965. 8. Evans, Ifor. A Short History of English Drama. 9. Gascoigne, Bamber, Twentieth Century Drama, London: Hutchinson, 1962. 10. Leech, Clifford. Marlowe: A Collection of Critical Essays, London, 1964 11. Nicoll, Allardyce, Theory of Drama (New York, Thomas Crowell Co., 1931) Putnam Publishing, 1976 12. Steiner, George The Death of Tragedy, London: Faber and Faber, 1961. 13. Styan, J. L. Modern Drama in Theory and Practice, 3 vols. Cambridge, 1981. 14. Taylor, John Russell. Anger and After. Baltimore: Penguin Books, 1963. 15. Una Ellis-Fermor. Jacobean Drama, University Paperbacks, Methuen, 1935</p>		

Deccan Education Society's

Kirti M. Doongursee College of
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Affiliated to

UNIVERSITY OF MUMBAI

Syllabus for
Program: Master of Arts
Course: **English Fiction from Defoe
to the Present**
with effect from
Academic Year 2022-2023

Course Code	Course Title	Credits	Lectures /Week
KUAEN G2220 2	Paper VI	6	4
<p>About the Course: The novel is realistic prose fiction in such a way that it can demonstrate its relation to real life. The industrial revolution can be said, paved the way to the rise of the middle-class and it also created a demand for people’s desire for reading subjects related to their everyday experiences. This paved way for the origin and development of the genre. The course, “English Fiction: From Daniel Defoe to the Present” aims to familiarize the students with the development of English Fiction, from Daniel Defoe to the Present, i.e. 21st century. It offers a thorough introduction to the essential genres of novel, trends and movements in writing, and different novelists across major periods in literary history from Daniel Defoe to the present times. Through extensive reading and writing, the course would develop student’s ability to place the literary texts in the wider intellectual and historical contexts.</p>			
<p>Course Objectives:</p> <ul style="list-style-type: none"> ● To provide a comprehensive view of the origin and development of the British Fiction from the age of Defoe to the present day. ● To familiarize them with the forms/genres/movements as well as the respective representative novelists of each age. ● To enable the students to identify and analyze a literary text in its historical, socio-cultural/political and intellectual context. 			
<p>Learning Outcomes:</p> <p>After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> ● Demonstrate their knowledge about the style of writing of the novelists that prevailed during the particular age which they represent. ● Engage critically with a range of novelists’ writings and would be able to analyze and interpret any given novel in a wider context. ● Enhance sensitivity towards life. ● Contextualize the text and develop appreciation of other cultures and way of life. 			
Unit	Topics		No of Lectures

I	<p>Defoe to the Romantic Fiction (1719-1818)</p> <p>Section A: Background</p> <p>a) Socio-cultural, political and intellectual (history of ideas): The Union of the parliament of Scotland and England in 1707 to form a single Kingdom of Great Britain. The Battle of Culloden, the new British identity, the anti-Scottish sentiment and the multinational voices.</p> <p>b) Forms and Literary Trends: Gothic Novel, (early example of Science Fiction) Romances, Fiction, the sentimental novel or the novel of sensibility, novels of manners, Essays, prose.</p> <p>c) Representative Fiction Writers: Daniel Defoe, Afra Behn, Samuel Richardson, Mary Wollstonecraft Shelley, Henry Fielding</p> <p>Section B: Novels</p> <p>Daniel Defoe: Robinson Crusoe (1719)</p> <p>Mary Shelley: Frankenstein; or the Modern Prometheus (1818)</p>	15
II	<p>Nineteenth Century Fiction</p> <p>Section A: Background</p> <p>a) Socio-cultural, political and intellectual (history of ideas): Restoration and its impact on literature, Rise of Prose and fiction, Rise of Social Novel, Industrialization, reform act of 1832, Politics, Novel of satire, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality.</p> <p>b) Form/Genres/ Movements: Age of political satire, literary realism, supernatural and fantastic fiction.</p> <p>c) Representative Novelists: Bronte Sisters, George Eliot, Jane Austen, Thomas Hardy, Elizabeth Gaskell, Samuel Butler, John Galsworthy.</p> <p>Section B: Fiction</p> <p>Emily Bronte : Wuthering Heights (1847)</p> <p>Thomas Hardy: Tess of the d'Urbervilles (1891)</p>	15
III	<p>Twentieth Century Fiction</p> <p>Section A: Background</p> <p>a) Socio-cultural, political and intellectual (history of ideas): The Age of ideologies, The influence of Science, technology and Psychology, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature, Cold-war.</p> <p>b) Form/Genres and Movements: Modernism, Science Fiction, meta-fiction, Magic realism, Interior monologue, Oedipus complex, psychological novel, stream of consciousness novel, Graphic Fiction.</p> <p>c) Representative Novelists: James Joyce, Virginia Wolfe, William Golding, D.H. Lawrence, Joseph Conrad, E. M. Forster, H.G. Wells.</p> <p>Section B: Fiction</p> <p>William Golding: Lord of the Flies (1954)</p>	15

	Michael Ondaatje: The English Patient (1992)	
IV	<p>Twenty First Century Section A: Background a) Socio-cultural, political and intellectual (history of ideas): Globalization and literature, Age of social media, adaptations of traditional movements. b) Trends and Movements: Digital Literatures, revolution in communication technology, short fiction. c) Representative Novelists: Michael Chabon, Jennifer Egan, Ben Fountain, Ian McEwan, Chimamanda Ngozi Adichie, Zadie Smith Jeffrey Eugenides. Section B: David Mitchell : Cloud Atlas (2004) Sarah Waters : Little Stranger (2009)</p>	15
<p>References:</p> <ol style="list-style-type: none"> 1. Auerbach, Eric. Mimesis: The Representations of Reality in Western Literature. Princeton: Princeton UP, 2003. 2. Bakhtin, Mikhail. "Discourse in the Novel." Literary theory: An anthology 2 (1935): 674-685. 3. Booth, Wayne C. The Rhetoric of Fiction. Chicago: University of Chicago Press, 1961. Boulton, Marjorie. The Anatomy of the Novel. London: Routledge and Kegan Paul, 1975. Eagleton, Terry. The English Novel: an Introduction. Oxford: Blackwell, 2004. 4. Currie, Gregory. The nature of fiction. Cambridge University Press, 1990. 5. Forster, EM. Aspects of the Novel. London: Edward Arnold, 1927. Lodge, David. The Art of Fiction. New York: Viking, 1992. 6. Gardner, John. The Art of Fiction. New York: Alfred A. Knopf, 1984. Print. 7. Hazra, Aparajita. The Terrible Beauty. Kolkata: Booksway Publishers India.2012. Print. 8. _____. Her Hideous Progeny. Kolkata: Booksway Publishers India.2013. Print. 9. _____. The Brontes: the Sorority of Passion. Kolkata: Booksway Publishers India.2013. Print. 10. _____. The Art of Articulation. Delhi: Macmillan Publishers India.2015. Print. 11. Kettle, Arnold. An Introduction to the English Novel Vol. I. London: Hutchinson, 1974. Print. 12. Lubbock, Percy. The Craft of Fiction. London: Jonathan Cape, 1921. Lukacs, Georg. The Theory of the Novel. Cambridge: MIT Press, 1971. Scholes, Robert. Elements of Fiction. Oxford, OUP, 1968. 13. Lubbock, Percy. The Craft of Fiction. U.S.A.: Create Space, 2010. Print. 14. Lucas, George. The Theory of Novel. London: Merlin Press, 1971. Print. 15. Matthews, Brander. The Philosophy of the Short-story. Longmans, Green, and Company, 1901. Booth, Wayne C. The rhetoric of fiction. University of Chicago Press, 2010. 16. McHale, Brian. Postmodernist fiction. Routledge, 2003. 17. Patea, Viorica, ed. Short story theories: A twenty-first-century perspective. Vol. 49.Rodopi, 2012. Shaw, Valerie. The short story: a critical introduction. Routledge, 2014. 18. Probyn, Clive T. English fiction of the eighteenth century, 1700-1789. Addison-Wesley 		

Longman Limited, 1987.

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Deccan Education Society's

Kirti M. Doongursee College of
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Affiliated to

UNIVERSITY OF MUMBAI

Syllabus for
Program: Master of Arts
Course: **Literary Theory: Post World
War II**
with effect from
Academic Year 2022-2023

Course Code	Course Title	Credits	Lectures /Week
KUAENG 22203	Paper VII	6	3
<p>About the Course: ‘Literary Criticism’ is a study of literary theory and criticism, wherein works and ideas of prominent theorists are used as critical lenses to read and understand literature, art and culture. The multiple viewpoints and schools of thought enable the reader to tease out the varied layers of a literary text. Placed within the socio-cultural, economic and political contexts, the study and application of these theories can enlighten us about the aesthetics and politics of the reading/writing/interpretive processes and explore the links between life and literature.</p>			
<p>Course Objectives:</p> <ol style="list-style-type: none"> 1) To introduce the learners to a wide range of critical methods and literary theories 2) To enhance their analytical, interpretative and critical skills 3) To enable them to use the various critical approaches and literary theories in the analysis of literary and cultural texts 4) To make them aware of the trends and cross-disciplinary nature of literary theories 5) To acquaint them with the conventions of research papers 			
<p>Learning Outcomes:</p> <p>After successful completion of this course, students would be able to</p> <ol style="list-style-type: none"> 1)The learners will develop an awareness of the varied critical methods and literary theories. 2) They will be able to analyse, interpret and criticize literary texts. 3) They will be able to apply the varied critical approaches and literary theories in exploring the multiple viewpoints of the literary texts. 4) They will become aware of the trends and cross-disciplinary nature of literary theories. 5) They will become acquainted with the conventions of writing research papers. 			
Unit	Topics	No of Lectures	
I	<p>Structuralism, Post-Structuralism and Deconstruction</p> <p>A. Terms and Concepts Text and writing (Ecriture), Sign (Signifier and Signified), Langue and Parole, Transcendental signified, Aporia, Difference, Discourse</p> <p>B. Critical Essays (All the essays are from Modern Criticism and Theory: A Reader)</p>	15	

	<p>1. Roland Barthes – “The Death of the Author”</p> <p>2. Jacques Derrida – “Structure, Sign and Play in the Discourse of the Human Sciences”</p> <p>3. Jean Baudrillard – “Simulacra and Simulations”</p>	
II	<p>Gender Studies, Subaltern Studies and Psychoanalysis</p> <p>A. Terms and Concepts Gender, Masculinity, Femininity, Phallogocentric discourse, Gynocriticism, Subaltern, Hybridity, Id, Ego and Superego, Oedipus Complex, Sublimation, Symbolism</p> <p>B. Critical Essays</p> <p>1. Judith Butler – “Subjects of Sex/Gender/Desire” (From Gender Trouble)</p> <p>2. Gayatri Spivak – “Can the Subaltern Speak?”</p> <p>3. Juliet Mitchell – “Femininity, Narrative and Psychoanalysis” (From Modern Criticism and Theory: A Reader)</p>	15
III	<p>Reader Response, Marxism and New Historicism</p> <p>A. Terms and Concepts Phenomenology, Implied Reader, Affective Stylistics, Interpretative Communities, Base and Superstructure, Ideology, Hegemony, Political Unconscious, Circulation, Context, Culture, History and Narrative</p> <p>B. Critical Essays</p> <p>1. Stanley Fish - “Interpreting the Variorum”(From Modern Criticism and Theory: A Reader)</p> <p>2. Fredric Jameson- “The Politics of Theory: Ideological Positions in the Postmodernism Debate” (From Modern Criticism and Theory: A Reader)</p> <p>3. Stephen Greenblatt – “Resonance and Wonder” (From Learning to Curse)</p>	15
IV	<p>Postcolonialism, Ecocriticism and Technocriticism</p> <p>A. Terms and Concepts Colonialism, Orientalism, Hybridity, Subaltern, Anthropocentrism and Ecocentrism, Pastoralism, Ecofeminism, Scientific Progress, Technoethics, Afrofuturism, Science Fiction (Space Opera, Cyberpunk and Biopunk)</p> <p>B. Critical Essays</p> <p>1. Bill Ashcroft, Gareth Griffith and Helen Tiffins - “Cutting the Ground” (From The Empire Writes Back)</p> <p>2. Cheryll Glotfelty - “Literary Studies in an age of Environmental Crisis” (From The Ecocriticism Reader)</p>	

<p>3. Haraway, Donna. - "A Cyborg Manifesto". Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in Simians, Cyborgs and Women: The Reinvention of Nature (New York: Routledge, 1991), pp.149-181.</p>	
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 3. Baldick, Chris. The Oxford Dictionary of Literary Terms. Oxford: OUP, 2001.
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Deccan Education Society's

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(AUTONOMOUS)



Affiliated to

UNIVERSITY OF MUMBAI

Syllabus for
Program: Master of Arts
Course: **English in Use and Usage**
with effect from
Academic Year 2022-2023

Course Code	Course Title	Credits	Lectures /Week						
KUAENG 22204	Paper VIII	6	4						
<p>About the Course:</p> <p>English in Use and Usage is a course intended to support the learner of English as a foreign or second language to explore the idea of pragmatics, sociolinguistics, varieties of English and the history English in India. The recent approaches to the study of language are highly interdisciplinary. Its sub-fields such as Pragmatics and sociolinguistics focus on different aspects of speech, interaction and variation in language, both according to the use and user. Theories of how language functions in a context contribute to a better understanding of the usage of language. Moreover, an understanding of the factors that cause variation in language as well as the parameters of appropriacy is essential in appreciating the field, mode and speech community specific, use of language. The History and the continued use of English in India as well as the development of Indian variety of English makes a case for a comprehensive study of use and usage of English in this context. With this backdrop, the course is designed.</p>									
<p>Course Objectives:</p> <ul style="list-style-type: none"> ● To develop a sociolinguistic perspective in studying English language ● To enable students to study the meaning of language in its interactional context. ● To develop a critical understanding of native and non-native varieties of English ● To map the appropriacy of English use in varied contexts with a historical perspective of English in India. 									
<p>Learning Outcomes:</p> <p>After successful completion of this course, students would be able to</p> <ol style="list-style-type: none"> 1. Demonstrate an understanding of English language with a sociolinguistic perspective 2. Understand how the meaning of language is shaped in its interactional context. 3. Show a critical understanding of the native and non-native varieties of English 4. Be able appropriate the English use in varied contexts with a historical perspective of English in India. 									
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 10%;">Unit</th> <th style="width: 70%;">Topics</th> <th style="width: 20%;">No of Lectures</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">I</td> <td>Pragmatics Introduction, Pragmatics and Nature of Language, Difference between Semantics and Pragmatics Implicature, Presupposition, Speech Act Theory, Cooperative Principles Politeness Principles, Reference</td> <td style="text-align: center;">15</td> </tr> </tbody> </table>				Unit	Topics	No of Lectures	I	Pragmatics Introduction, Pragmatics and Nature of Language, Difference between Semantics and Pragmatics Implicature, Presupposition, Speech Act Theory, Cooperative Principles Politeness Principles, Reference	15
Unit	Topics	No of Lectures							
I	Pragmatics Introduction, Pragmatics and Nature of Language, Difference between Semantics and Pragmatics Implicature, Presupposition, Speech Act Theory, Cooperative Principles Politeness Principles, Reference	15							

II	Sociolinguistics Regional and Social Dialects, Pidgins and Creoles, Codes, Speech Communities, Genre, Registers: Types, Features and Markers Style: On the scale of formality	15
III	Varieties of English Dialects of English Standard English and Non Standard English Native and Non-Native Varieties of English Process of Standardization English-Based Pidgins and Creoles The notion of international/global/world English	15
IV	English in India History of English in India: Rise and Growth of English Language in Pre-Independence India, Status and development of English Language in Post-Colonial Period, English Language Politics in India, Role of English in Indian Multilingualism, Current Status of English in India, English in Indian Literature and Media Indianisation of English, Features and Structures of English in India.	15

Recommended Reading:

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7. Cheshire, Jenny, ed. *English around the World: Sociolinguistic Perspectives*. Cambridge University Press, 1991.
8. Kachru, Braj B. *The Indianization of English: the English Language in India*. Oxford University Press, 1983.
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- English. Cambridge University Press, 2011.
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3. Anderson, Catherine. Essentials of Linguistics. (OER) Open Textbook Library.
4. Arends, Jacques, Pieter Muysken and Norval Smith (eds). Pidgins and Creoles: An Introduction. John Benjamin Publishing Company, 1994.
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Web Resources:

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3. Costa, D. (2019). *The Indian English: A National Model*. <https://files.eric.ed.gov/fulltext/EJ1244241.pdf>

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https://www.researchgate.net/publication/259569575_Developments_in_the_linguistic_description_of_Indian_English_State_of_the_art

5. <https://www.linguisticsociety.org/resource/sociolinguistics>

6. <https://www.hawaii.edu/satocenter/langnet/definitions/index.html>

7. <https://www.thoughtco.com/language-variety-sociolinguistics-1691100>

8. <https://www.britannica.com/science/pragmatics>

9. *Cambridge Textbooks in Linguistics*. www.cambridge.org

Evaluation Scheme for First Year (UG) under AUTONOMY

I. Internal Evaluation for Theory Courses – 40 Marks

Topics for Internal Assessment

1. A study of speech acts in a selected text (Play, passages from novel/short story/T.V commercials/film)

2. Analytical study of adjacency pairs (with specific reference to phatic communication) in day to day conversation (samples)

3. Observation and violation of cooperative principles in a selected text

4. Study of face and politeness strategies (Play, passages from novel/short story/T.V commercials/film)

