



**JAI HIND COLLEGE  
BASANTSING INSTITUTE OF SCIENCE  
&  
J.T.LALVANI COLLEGE OF COMMERCE  
(AUTONOMOUS)**

"A" Road, Churchgate, Mumbai - 400 020, India.

**Affiliated to  
University of Mumbai**

Program : B.A.

Proposed Courses : Department of English Paper IV: Literature of the Elizabethan and Jacobean Periods, Paper V: Literary Theory Criticism - I, Paper VI: Popular Culture - I, Paper VII: The Romantic Revival, Paper VIII: Twentieth Century British Literature – I, and Paper IX: Drama and Theatre – I (Indian and European Drama)

**Credit Based Semester and Grading System (CBCS) with effect from the academic year 2018-19**

*T.Y.B.A. English Syllabus*

Academic year 2018-2019

<b>Semester V</b>			
<b>Course Code</b>	<b>Course Title</b>	<b>Credits</b>	<b>Lectures /Week</b>
AENG501	Literature of the Elizabethan and Jacobean Periods	4 Credits	4 Lectures per week
AENG502	Literary Theory and Criticism - I	4 Credits	4 Lectures per week
AENG503	Popular Culture - I	4 Credits	3 Lectures per week
AENG504	The Romantic Revival	4 Credits	4 Lectures per week
AENG505	Twentieth Century British Literature - I	4 Credits	4 Lectures per week
AENG506	Drama and Theatre – I (Indian and European Drama)	4 Credits	3 Lectures per week

## Semester V – Theory

<b>Course:</b> <b>AENG501</b>	Literature of the Elizabethan and Jacobean Periods ( <b>Credits : 04</b> <b>Lectures/Week: 04</b> )	
	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To introduce the students to English Literature of the 16<sup>th</sup> and 17<sup>th</sup> centuries.</li> <li>• To show them how background influences shaped the writer’s thinking.</li> <li>• To introduce them to the techniques of literary masters who dominated the scene.</li> <li>• To familiarize the students with the different writing styles that each age adopted.</li> </ul> <p><b>Outcomes:</b>          The Course gives the students a comprehensive view of the dominant literary genres from the Elizabethan, Jacobean and Caroline Eras.</p>	
<b>Unit I</b>	<p><b>Background</b>  <b>Important Concepts &amp; Terms:</b></p> <p>A. The Elizabethan Age (1550-1600)</p> <ol style="list-style-type: none"> <li>1. The Renaissance and Humanism</li> <li>2. The Reformation</li> <li>3. Sonnet Sequence</li> <li>4. Epic (Spenser and Milton)</li> <li>5. Pastoral</li> <li>6. University Wits</li> </ol> <p>B. The Jacobean and Caroline Period (1601- 1650)</p> <ol style="list-style-type: none"> <li>1. Metaphysical Conceit</li> <li>2. Comedy of Humours</li> <li>3. Revenge Tragedy</li> <li>4. Literature under the Protectorate</li> <li>5. Jacobean Drama (Masques, Domestic Tragedies and City Comedies)</li> </ol>	<b>20 L</b>
<b>Unit II</b>	<p><b>Play</b>          William Shakespeare: <i>Othello</i>  <b>OR</b>          William Shakespeare: <i>The Tempest</i></p>	<b>20 L</b>
<b>Unit III</b>	<p><b>A. Elizabethan Period:</b></p> <ol style="list-style-type: none"> <li>1. Sir Philip Sidney from <b>Astrophel and Stella</b> sonnet sequence.          Sonnet 1 – “Loving in truth, and fain in verse my love to show.”          Sonnet 31- “With how sad steps, oh Moon, thou climb'st the skies”</li> <li>2. Edmund Spenser:             <ol style="list-style-type: none"> <li>a) from <b>The Faerie Queene</b> Book I Canto I- Cave of Error- Line 14 “But, full of fire and greedy hardiment” to Line 26. “That detestable sight him much amazed”</li> <li>b) April Eclogue from <b>Shepherde’s Calendar</b></li> </ol> </li> </ol>	<b>20 L</b>

3. William Shakespeare: from **The Sonnets**

- a) Sonnet 18 –“Shall I compare thee to a summer's day?”
- b) Sonnet 116 - “Let me not to the marriage of true minds”
- c) Sonnet 130 –“My mistress' eyes are nothing like the sun”

**B. Jacobean Period:**

1. John Donne:

- a) “The Sun Rising”
- b) Holy Sonnet XIV - “Batter My Heart, Three-Person'd God”
- c) “To His Mistress Going to Bed”
- d) “The Flea”

2. George Herbert:

- a) “The Collar”
- b) “Easter Wings”
- c) “Mortification”
- d) Affliction (1)

3. Andrew Marvell:

- a) “To His Coy Mistress”
- b) “Garden”
- c) “The Coronet”
- d) “A Dialogue Between the Soul and Body”

**C. Poetry from the Cromwellian Era**

- 1. John Milton – **Paradise Lost** Book I; and Book IX (Lines 791 to 838 (From “Greedily she engorged without restraint,” to “From nectar drink of Gods.”))

**References:**

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- 3. Ford. Boris Ed. (1990). *The New Pelican Guide To English Literature: The Age Of Shakespeare Vol. 2 , From Donne To Marvell Vol. 3*. Penguin Publications.
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- 5. King, Bruce. (1983). *Seventeenth Century English Literature*. London: Macmillan.
- 6. Leggatt, Alexander. (1988). *English Drama: Shakespeare To The Restoration 1590-1660*. Longman Literature In English Series.
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### Semester V – Theory

<b>Course:</b> <b>AENG502</b>	<b>Literary Theory and Criticism – I (Credits : 04 Lectures/Week: 04)</b>	
	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To introduce the learners of literature to the basics of literary criticism</li> <li>• To sensitize them to critical approaches and literary theories</li> <li>• To impart the technique of close reading of literary texts</li> <li>• To enable the learners to analyze, interpret, explicate and evaluate literary texts</li> <li>• To familiarize the learners with the tenets of practical criticism</li> </ul> <p><b>Outcomes:</b> The learners of literature would be introduced to the basics of literary criticism, critical approaches and literary theories. They would be able to analyze, interpret, explicate and evaluate literary texts</p>	
<b>Unit I</b>	<p><b>Critical Terms</b></p> <ol style="list-style-type: none"> <li>1. Mimesis</li> <li>2. Catharsis</li> <li>3. Classicism</li> <li>4. Romanticism</li> <li>5. Symbol</li> <li>6. Myth</li> <li>7. Archetype</li> </ol>	<b>15 L</b>
<b>Unit II</b>	<p><b>Nature and Function of Literature and Criticism</b></p> <p>A. Literature</p> <ol style="list-style-type: none"> <li>1. Classical Notion: Literature as Imitation: Plato-Aristotle</li> <li>2. Literature and Imagination (the Romantic views: Wordsworth, Coleridge, Shelley)</li> <li>3. Modern Views: T.S. Eliot and Virginia Woolf</li> <li>4. Function of Literature (aesthetic, moral and cognitive functions)</li> </ol> <p>B. Functions of Criticism: Explication, Analysis, Evaluation, Interpretation, and Theorizing</p>	<b>15 L</b>
<b>Unit III</b>	<p><b>Critical Approaches</b></p> <ol style="list-style-type: none"> <li>1. Psychoanalytical Approach</li> <li>2. Marxist Approach</li> <li>3. Feminist Approach</li> <li>4. Anglo-American Formalism (New Criticism)</li> <li>5. Russian Formalism</li> </ol>	<b>15 L</b>
<b>Unit IV</b>	<p><b>Prosody and Scansion</b></p> <p>Identifying the Base meter, rhyme scheme and types of rhyme, metrical peculiarities (variations and special cases) and stanza forms</p>	<b>15 L</b>

**References:**

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2. Abrams, M. H. (2007). *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press.
3. Baldick, Chris (2001). *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press.
4. Blackstone, Bernard (1974). *Practical English Prosody*. Mumbai: Orient Longman.
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6. Daiches, David (1984). *Critical Approaches to Literature*. London: Longman.
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## Semester V – Theory

<b>Course:</b> <b>AENG503</b>	<b>Popular Culture - I (Credits : 4 Lectures/Week: 03)</b>	
	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To understand the nature and politics of popular culture</li> <li>• To examine the major theories of Popular Culture and equip students with tools to analyze selected cultural texts</li> <li>• To foster a critical understanding of the role and influence of media in contemporary society</li> </ul> <p><b>Outcomes:</b>  The paper provides students with a comprehensive knowledge of the history of Popular Culture and its engagement with gender and a study of various genres of popular culture.</p>	
<b>Unit I</b>	<p><b>Definition and History</b></p> <ol style="list-style-type: none"> <li>1. Definition of Popular Culture, Distinction between high, folk, mass and popular culture</li> <li>2. Academic justification for the study of Popular Culture, Developments in Literary Theory and Questioning of canon, the shift from Literary to Cultural Studies</li> <li>3. Elitist suspicion of Popular Culture – Arnold, Leavis and Mass Culture theorists</li> </ol>	<b>11 L</b>
<b>Unit II</b>	<p><b>Gender and Popular Culture</b></p> <ol style="list-style-type: none"> <li>1. Gendered understanding of popular culture – Feminism, Masculinities, and Queer Theory – An Overview of important thinkers</li> <li>2. Gender and Mainstream Cinema – Laura Mulvey and critique - Jackie Stacey et al; Application on examples of popular Indian and English films</li> <li>3. Gender and Popular Fiction – Romance Novels (Janice Radway); Chick Lit (Tania Modleski); Popular Gothic Fiction (Tania Modleski)</li> <li>4. Gender and Soap Operas – Tania Modleski</li> <li>5. Representations and subversions of masculinity and femininity in Popular Culture</li> </ol>	<b>11 L</b>
<b>Unit III</b>	<p><b>Decoding Advertisements</b></p> <ol style="list-style-type: none"> <li>1. Signifier/signified/sign/denotation/connotation-Saussure’s model as used by Barthes</li> <li>2. The Semiotics of advertising – Structuralist and Poststructuralist – Roland Barthes, Foucault, Said</li> <li>3. Understanding advertising and the Theory of Interpellation</li> <li>4. Deconstructing/Decoding Advertisements of Products and Services to unearth connotations that carry social and cultural</li> </ol>	<b>11 L</b>



	relevance.	
<b>Unit IV</b>	<b>Genre Based: Semiotics and Narratology</b> <ol style="list-style-type: none"> <li>1. Children's Literature</li> <li>2. Fantasy</li> <li>3. Detective and Spy fiction</li> <li>4. Sci-fi</li> <li>5. Graphic Novel</li> <li>6. Comic Books and Comic Strips</li> <li>7. Manga</li> </ol>	<b>12 L</b>

**References:**

1. Collins, Jim. (2010) *How Literary Culture Became Popular Culture*. New York: Duke University Press.
  2. Kaptan.S and Subramanian.V. (2001). *Women in Advertising*. Jaipur: Book Enclave.
  3. Modleski, Tania. (1990). *Loving with a Vengeance*. New York: Routledge
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- The Following Articles:
- i. "The Cult You" by Kalle Lasn
  - ii. "Advertising's Fifteen Basic Appeals" by Jib Fowles
  - iii. "How Advertising Informs to Our Benefit" by John E. Calfee
  - iv. "Sex, Lies, and Advertising" by Gloria Steinem.



## Semester V – Theory

<b>Course:</b> AENG504	<b>The Romantic Revival (Credits : 04 Lectures/Week: 04)</b>	
	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To introduce to students major ideas in the literature and culture of the Romantic era</li> <li>• To help students understand the texts in the context of prevailing socio-cultural condition, and their historical and political significance</li> <li>• To help students apply a variety of critical, theoretical and historical approaches to prescribed literary texts</li> </ul> <p><b>Outcomes:</b> The course introduces students the literature of the Romantic Age, giving them an overview of the social and political context of the time and familiarizing them with the famous literary genres of the Age.</p>	
<b>Unit I</b>	<p><b>Background</b></p> <ol style="list-style-type: none"> <li>1. Romanticism as a reaction to Neo-classicism</li> <li>2. Influence of French Revolution on Romanticism</li> <li>3. The Gothic Revival</li> <li>4. Medievalism</li> <li>5. Pantheism</li> <li>6. Bildungsgeschichte – Development of an individual from infancy to maturity</li> </ol>	<b>20 L</b>
<b>Unit II</b>	<p><b>Novel</b></p> <ol style="list-style-type: none"> <li>1. Mary Shelley - <i>Frankenstein</i> OR</li> <li>2. Jane Austen – <i>Pride and Prejudice</i></li> </ol>	<b>20 L</b>
<b>Unit III</b>	<p><b>Poetry</b></p> <ol style="list-style-type: none"> <li>1. William Blake – “The Chimney Sweeper” and “The Nurse’s Song” – versions from both <i>Songs of Innocence</i> and <i>Songs of Experience</i></li> <li>2. William Wordsworth – “Tintern Abbey” and “Intimations of Immortality from Recollections of Early Childhood”</li> <li>3. Samuel T. Coleridge – “Dejection – An Ode” and “Kubla Khan”</li> <li>4. John Keats – “Ode to Autumn” and “La Belle Dame Sans Merci”</li> <li>5. P.B. Shelley – “Ozymandias”</li> <li>6. Lord Byron – “Darkness”</li> </ol>	<b>20 L</b>
<p><b>References:</b></p> <ol style="list-style-type: none"> <li>1. Ford, Boris. (Ed.) (1982). <i>A Pelican Guide to English Literature From Blake To Byron</i>, Vol.5. Penguin.</li> <li>2. Daiches, David. (1975). <i>A Critical History of English Literature</i>, Vol. IV. <i>The Romantics</i></li> </ol>		

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## Semester V – Theory

<b>Course:</b> <b>AENG505</b>	<b>Twentieth Century British Literature - I (Credits : 04 Lectures/Week: 04)</b>	
	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To familiarize the learners with the twentieth century literary movements</li> <li>• To introduce them to modernist and post modernist literary texts</li> </ul> <p><b>Outcomes:</b> The course traces the development of new styles and trends in British Literature in the 20<sup>th</sup> Century. It also explores various literary movements and theoretical approaches.</p>	
<b>Unit I</b>	<p><b>Background</b></p> <ol style="list-style-type: none"> <li>1. Modernism</li> <li>2. Imagism</li> <li>3. Symbolism</li> <li>4. Impact of developments of Psychology on British novels</li> <li>5. Impact of the First World War on British poetry</li> <li>6. Theatre of the Absurd</li> </ol>	<b>20 L</b>
<b>Unit II</b>	<p><b>Poetry</b></p> <ol style="list-style-type: none"> <li>1. T. S. Eliot: 'Prelude', 'Journey of the Magi', 'Hollow Men'</li> <li>2. W. B. Yeats: 'Sailing to Byzantium', 'Byzantium', 'The Second Coming', 'A Prayer for My Daughter'</li> <li>3. Wilfred Owen: 'Futility', 'Dulce et decorum est.', 'Strange Meeting', 'Arms and the Boy'</li> <li>4. W.H. Auden: 'The Unknown Citizen', 'Musée des beaux arts', 'The Shield of Achilles'</li> </ol>	<b>20 L</b>
<b>Unit III</b>	<p><b>Play</b></p> <ol style="list-style-type: none"> <li>1. George Bernard Shaw: <i>Candida</i></li> <li style="text-align: center;">OR</li> <li>2. Samuel Beckett : <i>Waiting for Godot</i></li> </ol>	<b>20 L</b>
<p><b>References:</b></p> <ol style="list-style-type: none"> <li>1. Berst, Charles A. (1973). <i>Bernard Shaw and the Art of Drama</i>. Urbana: University of Illinois Press.</li> <li>2. Billington, Michael (2007). <i>State of the Nation: British Theatre Since 1945</i>. London: Faber and Faber. Print.</li> <li>3. Bloom, Harold (ed.) (1987). <i>George Bernard Shaw's Saint Joan: Modern Critical Interpretations</i>. New York: Chelsea House Publishers. Print.</li> <li>4. Bradbury, Malcolm (1993). <i>The Modern British Novel</i>. London: Secker and Warburg. Print.</li> <li>5. Bradbury, Malcolm (1988). <i>The Penguin Book of Modern British Short Stories</i>. London: Penguin (UK). Print.</li> <li>6. Chinitz, David (2009). <i>A Companion to T.S. Eliot (Volume 62 of the Blackwell Companions</i></li> </ol>		

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  24. Lee-Brown, Patrick (2003). *The Modernist Period: 1900 – 1945*. London: Evans. Print.
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  26. Smith, Stan (ed.) (2004). *The Cambridge Companion to W.H. Auden*. Cambridge, New York, Madrid, Cape Town and Melbourne: Cambridge University Press. Print.
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  28. Unterecker, John (1959). *A Reader's Guide to William Butler Yeats*. London and New York: Thames and Hudson. Print.
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## Semester V – Theory

<b>Course:</b> AENG506	<b>Drama and Theatre – I (Indian and European Drama) (Credits : 4 Lectures/Week: 03)</b>	
	<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• To acquaint the learners of literature with various types of drama</li> <li>• To sensitize them to the techniques and types of theatre</li> <li>• To introduce them to drama as a performing art</li> <li>• To enhance their understanding of the elements of theatre</li> <li>• To enable the learners to critically watch a play, write a review and to put up a play</li> </ul> <p><b>Outcomes:</b> This course will acquaint students with the elements and types of theatre, as well as provide an understanding of texts in Indian and European Drama</p>	
<b>Unit I</b>	<b>Terms and Elements of Theatre</b> Script, acting, rehearsal, costumes, types of stages, Sanskrit theatre, Greek Theatre, Modern Theatre	<b>15 L</b>
<b>Unit II</b>	<b>Indian Drama</b> 1. Mahesh Dattani: <i>Dance Like a Man</i>  <b>Or</b> 2. Girish Karnad: <i>Nagamandala</i>	<b>15 L</b>
<b>Unit III</b>	<b>European Drama</b> 1. Euripedes: <i>Medea</i>  <b>Or</b> 2. Anton Chekhov: <i>The Seagull</i>	<b>15 L</b>
<p><b>References:</b></p> <ol style="list-style-type: none"> <li>1. Bennett, Susan (1990). <i>Theatre Audiences: A Theory of Production and Reception</i>. London: Routledge.</li> <li>2. Bratton, J. S. (2003). <i>New Readings in Theatre History: Theatre and Performance Theory</i>. Cambridge: Cambridge University Press.</li> <li>3. Brockett, Oscar (2007). <i>The Essential Theatre</i>. New York: Wadsworth Publishing.</li> <li>4. Frank, Marcie (2007). <i>Gender, Theatre, and the Origins of Criticism: From Dryden to Manley</i>. Cambridge: Cambridge University Press.</li> <li>5. Fuchs, Elinor, and UnaChaudhuri (2002). <i>Land/Scape/Theater: Theater--Theory/Text/Performance</i>. Ann Arbor: University of Michigan Press.</li> </ol>		

6. Kobialka, Michal (1999). *Of Borders and Thresholds: Theatre History, Practice, and Theory*. Minneapolis: University of Minnesota Press.
7. Malekin, Peter, and Ralph Yarrow (1997). *Consciousness, Literature, and Theatre: Theory and Beyond*. New York: St. Martin's.
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9. Nicoll, Allardyce (1962). *The Theatre and Dramatic Theory*. London: Harrap.
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## Evaluation Scheme

### [A] Evaluation scheme for Theory courses

#### I. Semester End Examination (SEE)- 100 Marks

