



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

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

**Affiliated to  
University of Mumbai**

Program: BA

Proposed Courses: English

Semester VI

**Credit Based Semester and Grading System (CBGS) with effect from  
the academic year 2020-21**

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

Academic year 2020 - 2021

<b>Semester VI</b>			
<b>Course Code</b>	<b>Course Title</b>	<b>Credits</b>	<b>Lectures /Week</b>
AENG601	Restoration and Neoclassical Period	05	04
AENG602	Literary Theory and Criticism – II	05	04
AENG603	Popular Culture – II	4.5	03
AENG604	Introduction to Film and Literature	05	04
AENG605	Twentieth Century British Literature - II	05	04
AENG606	Drama and Theatre – II	4.5	03



<b>Course Code</b>  <b>AENG601</b>	<p style="text-align: center;"><b>Course Title</b></p> <p style="text-align: center;"><b><u>Restoration and Neo Classical Period</u></b></p> <p style="text-align: center;"><b><u>Paper IV</u></b></p>	<b>05 Credits</b>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>● To introduce the students to English Literature of the seventeenth and eighteenth centuries</li> <li>● To show them how background influences shaped the writer’s thinking</li> <li>● To introduce them to literary masters who dominated the scene</li> <li>● To familiarize the students with the different writing styles that each age adopted</li> </ul>	
<b>Course description</b>	<b>The Course gives the students a comprehensive view of the dominant literary genres from the Restoration and Neoclassical age.</b>	
	<p style="text-align: center;"><b>THEORY</b></p> <p style="text-align: center;"><b>Semester VI</b></p>	<b>(60 lectures)</b>
<b>Sub Unit</b>	<b>Unit – I: Background (CA1)</b>	<b>20 L</b>
	<ul style="list-style-type: none"> <li>a) The Restoration Period <ul style="list-style-type: none"> <li>i. Characteristics of the Restoration Period (Major events of the age and their impact on literature)</li> <li>ii. Restoration Poetry (Mock Epic and Satire)</li> <li>iii. Restoration Drama (CA1)– Comedy of Manners and Heroic Tragedy</li> <li>iv. Diary Writing</li> </ul> </li> <li>b) The Neo-Classical Period <ul style="list-style-type: none"> <li>i. Age of Satire</li> <li>ii. Age of Enlightenment (CA1)</li> <li>iii. Rise of the Periodical Essay</li> <li>iv. Pre-Romanticism</li> </ul> </li> </ul>	
	<b>Unit – II: Play</b>	<b>20 L</b>
	<i>The Way of the World</i> by William Congreve  <b>OR</b>  <i>She Stoops To Conquer</i> by Oliver Goldsmith	
	<b>Unit - III: Poetry (CA 2)</b>	<b>20 L</b>
	Oliver Goldsmith: “An Elegy on the Death of a Mad Dog”	

	<p>John Dryden: “Alexander’s Feast”</p> <p>Alexander Pope: Epistles to Several Persons: Epistle II: “To a Lady on the Characters of Women”</p> <p>Jonathan Swift: “A Beautiful Nymph Going to Bed”, “A Satirical Elegy on the Death of a Late Famous General”</p>	
<p><b>References:</b></p>	<ol style="list-style-type: none"> <li>1. Alpers, Paul E. (1967). <i>Elizabethan Poetry: Modern Essays In Criticism</i>. Oxford: Oxford University Press.</li> <li>2. Baugh, Albert C. (1967). <i>A Literary History Of England, The Restoration And Eighteenth Century (1660-1789)</i>, 2nd Edition. London: Routledge And K. Paul.</li> <li>3. Clifford, James L. Ed. (1959). <i>Eighteenth Century English Literature: Modern Essays In Criticism</i> Oxford: Oxford University Press.</li> <li>4. Daiches, David. (1960). <i>A Critical History Of English Literature</i> London: Secker and Warburg.</li> <li>5. Ford, Boris Ed. (1993). <i>The New Pelican Guide To English Literature</i>. Penguin. London: Penguin Publications.</li> <li>6. --<i>The Age Of Shakespeare Vol. 2</i>. Penguin. London: Penguin Publications.</li> <li>7. --<i>From Donne To Marvell Vol. 3</i>. Penguin. London: Penguin Publications.</li> <li>8. Gibbons, Brian. (2014). “Introduction”. <i>The Way of the World</i> by William Congreve. London &amp; New York: Bloomsbury.</li> <li>9. Greenblatt, Stephen and M.H. Abrams. Eds. (2006) <i>The Norton Anthology of English Literature: Eighth Edition, Vol. 1</i>. New York: W.W. Norton and Company</li> <li>10. Jack, Ian. (1978) <i>Augustan Satire: Intention and Idiom in English Poetry 1660-1750</i>. Oxford: Oxford University Press.</li> <li>11. Keast, William B. (1971). <i>Seventeenth Century English Poetry: Modern Essays In Criticism</i>. Oxford: Oxford University Press.</li> <li>12. King, Bruce. (1983). <i>Seventeenth Century English Literature</i>. London: Macmillan.</li> <li>13. Leggatt, Alexander. (1988). <i>English Drama: Shakespeare To The Restoration 1590-1660</i>. Longman Literature In English Series. New York: Routledge.</li> <li>14. Lonsdale, Roger. (1993). <i>The Penguin History of English Literature: Dryden To Johnson. Vol.4</i>. London &amp; New York: Penguin.</li> <li>15. Luibering, J.E. (2010). <i>English Literature from the Restoration Through the Romantic Period</i>. New York: Britannica Educational Publishing.</li> </ol>	

	<p>16. Parry, Graham. (1989). <i>The Seventeenth Century: The Intellectual And Cultural Context Of English Literature. 1603-1700</i>. Longman Literature In English Series. New York: Routledge.</p> <p>17. Perfitt, George. (1992). <i>English Poetry of the Seventeenth Century</i>. Longman Literature In English Series. New York: Routledge.</p> <p>18. Pooley, Roger.(1992). <i>English Prose of the Seventeenth Century</i> Longman Literature In English Series. London: Longman Group Limited.</p> <p>19. Probyn, Clive T. (1987). <i>English Fiction of the Eighteenth Century 1700-1789</i>. Longman Literature In English Series. London and New York::Longman, 1987.</p> <p>20. Ricks, Christopher. (1993) <i>The Penguin History of English Literature Vol.3</i>. London: Penguin.</p> <p>21. Roston, Murray. (1983). <i>Sixteenth Century English Literature</i> London: Macmillan.</p> <p>22. Rollins, Hyder E. and Herschel Baker. (1966). <i>The Renaissance in England: New Dramatic Prose and Verse of the Sixteenth Century</i>. Boston:D.C. Heath.</p> <p>23. Sambrook, James. (1986). <i>The Eighteenth Century: The Intellectual And Cultural Context Of English Literature 1700-1789</i>. London: Longman Literature In English Series.</p> <p>24. Sherburn, George and Donald F. Bond. (2003). <i>A Literary History of England: Volume III, The Restoration and Eighteenth Century</i>, 2nd Edition.Great Britain: Routledge and K. Paul.</p> <p>25. Sutherland, James. (1975). <i>A Preface To Eighteenth Century Poetry</i>. Oxford: Oxford University Press.</p> <p>26. Willey, Basil. (1934). <i>The Seventeenth Century Background</i>. London: Chatto and Windus.</p>	
<p><b>Assessment Pattern -</b></p>	<p>CA: (40 marks)</p> <p>CA1 (20 marks) MCQ based on Unit 1- A and B (as indicated)</p> <p>CA2 (20 marks) critical assignment based on Unit 3</p> <p>SEE: (60 marks)</p> <p>Q.1 Essay type question: 1 out of 2 on Unit 1 - A and B (20 marks)</p> <p>Q.2 Essay type question: 1 out of 2 on Unit 2 (20 marks)</p> <p>Q.3 Essay type question: 1 out of 2 on Unit 3 (20 marks)</p>	

<b>Course Code</b>  <b>AENG602</b>	<p style="text-align: center;"><b>Course Title</b></p> <p style="text-align: center;"><b><u>Literary Theory and Criticism – II</u></b></p> <p style="text-align: center;"><b><u>Paper V</u></b></p>	<b>05 Credits</b>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>● To introduce the learners to important critical terms</li> <li>● To make them aware of the nature and function of literature and criticism</li> <li>● To impart the technique of close reading of literary texts</li> <li>● To enable them to understand various literary theories and critical approaches</li> <li>● To familiarize the learners with the tenets of practical criticism</li> </ul>	
<b>Course description</b>	This course will enable students to use important critical terms effectively, develop a technique of close reading and be familiar with the tenets of practical criticism	
	<p style="text-align: center;"><b>THEORY</b></p> <p style="text-align: center;"><b>Semester VI</b></p>	<b>(60 lectures)</b>
<b>1.</b>	<b>Unit – I: Critical Terms (CA-1)</b>	<b>15 L</b>
	<ol style="list-style-type: none"> <li>1. Negative Capability</li> <li>2. Fancy and Imagination</li> <li>3. Objective Correlative</li> <li>4. Collective Unconscious</li> <li>5. Defamiliarization</li> <li>6. Ideology</li> <li>7. Hegemony</li> </ol>	
<b>2.</b>	<b>Unit – II: Critical Approaches to Criticism</b>	<b>15 L</b>
	<ol style="list-style-type: none"> <li>1. Structuralism</li> <li>2. Poststructuralism</li> <li>3. Postcolonial Criticism</li> </ol>	
<b>3.</b>	<b>Unit – III: Twentieth Century Critical Essays</b> <ol style="list-style-type: none"> <li>1. T.S. Eliot – “Metaphysical Poets”</li> <li>2. Sigmund Freud – “Creative Writer and Day-Dreaming”</li> <li>3. Maud Bodkin – “Archetypes in <i>The Ancient Mariner</i>”</li> </ol>	<b>15 L</b>

4.	<b>Unit – IV: Practical Criticism (CA2)</b>	<b>15 L</b>
	<p>Critical Appreciation of an unseen poem: A short poem of about 20 lines will be set for appreciation. The title of the poem will not be given. The unit will test the students' responsiveness to the poem and their linguistic ability in analysing the poem. Students are expected to mobilize the techniques of close reading and their understanding of literary devices like imagery, metaphor and other poetic devices while learning this unit.</p>	
	<p><b>References</b></p> <ol style="list-style-type: none"> <li>1. Abrams, M. H. (2007). <i>A Glossary of Literary Terms</i>. (8th Edition) New Delhi: Akash Press. Print.</li> <li>2. Academy of Ideas. (2016, January 9). Introduction to Carl Jung – The Psyche, Archetypes and the Collective Unconscious. YouTube.com. URL: <a href="https://www.youtube.com/watch?v=j0KzUS0b_uc&amp;feature=youtu.be">https://www.youtube.com/watch?v=j0KzUS0b_uc&amp;feature=youtu.be</a></li> <li>3. Adams, Hazard (1971). <i>Critical Theory Since Plato</i>. New York: Brace Jovanovich. Print.</li> <li>4. Baldick, Chris (2001). <i>The Oxford Dictionary of Literary Terms</i>. Oxford: Oxford University Press. Print.</li> <li>5. Blackstone, Bernard (1974). <i>Practical English Prosody</i>. Mumbai: Orient Longman. Print.</li> <li>6. Bloom, Harold (1971). <i>The Visionary Company</i>. Cornell: Cornell University Press. Print.</li> <li>7. Daiches, David (1984). <i>Critical Approaches to Literature</i>. London: Longman. Print.</li> <li>8. Danziger, Marties K, and Johnson, Stacy W. (1961) <i>An Introduction to Literary Criticism</i>. London: D. C. Heath. Print.</li> <li>9. Dutton, Richard (1984). <i>Introduction to Literary Criticism</i>. London: Longman. Print.</li> <li>10. Eagleton, Terry (1983). <i>Literary Theory</i>. London: Basil Blackwell. Print.</li> <li>11. Guerin, Wilfred et al (1999). <i>A Handbook of Critical Approaches to Literature</i>. Oxford: Oxford University Press. Print.</li> <li>12. Hebron, Stephen. (2014, May 15). John Keats and ‘negative capability’. Retrieved from URL: <a href="https://www.bl.uk/romantics-and-victorians/articles/john-keats-and-negative-capability">https://www.bl.uk/romantics-and-victorians/articles/john-keats-and-negative-capability</a></li> <li>13. Jefferson, Anne &amp; David, Roby (Eds.). (1982). <i>Modern Literary Theory: A Comparative Introduction</i>. London: Batsford Academic Educational. Print.</li> <li>14. Lodge, David (Ed.). (1998). <i>20<sup>th</sup> Century Literary Criticism</i>. Edinburgh: Longman. Print.</li> </ol>	

	<p>15. Murfin, Ross and Ray, Supriya M (2003). <i>The Bedford Glossary of Critical and Literary Terms</i>. Boston: Bedford/St. Martin's. Print.</p> <p>16. Nagarajan, M. S. (2006). <i>English Literary Criticism and Theory: An Introductory History</i>. Hyderabad: Orient Black Swan. Print.</p> <p>17. Natoli, Joseph, (Ed.). (1987). <i>Tracing Literary Theory</i>. Chicago: University of Illinois Press. Print.</p> <p>18. Ramamurthi, Lalitha (2006). <i>An Introduction to Literary Theory</i>. Chennai: University of Madras. Print.</p> <p>19. Scott, Wilbur (1984). <i>Five Approaches to Literary Criticism</i>. London: Longman. Print.</p> <p>20. Selden, Raman and Peter Widdowson (1993). <i>A Reader's Guide to Contemporary Literary Theory(3rd Edition)</i>. Lexington: University of Kentucky Press. Print.</p> <p>21. Selden, Raman (1985). <i>A Reader's Guide to Contemporary Literary Theory</i>. London: Harvester Press, Brighton. Print.</p> <p>22. Tyson, Lois (1999). <i>Critical Theory Today: A User-Friendly Guide</i>. New York &amp; Long: Garland Publishing. Print.</p> <p>23. Walder, Dennis. (Ed.). (1999). <i>Literature in the Modern World: Critical Essays and Documents</i>. (2<sup>nd</sup> Edition). Oxford: Oxford University Press. Print.</p> <p>24. Wolfreys, Julian. (Ed.). (2003). <i>Introducing Literary Theories: A Guide and Glossary</i>. Edinburgh: Edinburgh University Press. Print.</p>	
<p><b>Assessment Pattern -</b></p>	<p>CA: (40 marks)</p> <p>CA1 (20 marks) MCQ based on Unit 1 as indicated</p> <p>CA2 (20 marks) Assignment on Unit 4</p> <p>SEE: (60 marks)</p> <p>Q.1 Essay type question one out of two: Unit 1 (15 marks)</p> <p>Q.2 Essay type question one out of two: Unit 2 (15 marks)</p> <p>Q.3 Essay type question one out of two: Unit 3 (15 marks)</p> <p>Q.4 Critical appreciation of an unseen poem: Unit 4 (15 marks)</p>	



<b>Course Code</b> AENG603	<b>Course Title</b> <b><u>Popular Culture II</u></b> <b><u>Paper VI</u></b>	<b>4.5 Credits</b>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>● To provide students a comprehensive understanding of a wide range of texts in Popular Culture</li> <li>● To acquaint the students with the dynamics of Popular Culture in Globalized India</li> <li>● To provide a theoretical framework with Marxist and Postmodern perspectives of the media</li> </ul>	
<b>Course description</b>	<b>The paper provides students with a comprehensive knowledge of Postmodernism, Marxism, Globalization in current contexts</b>	
	<b>THEORY</b> <b>Semester VI</b>	<b>(45 lectures)</b>
<b>Sub Unit</b>	<b>Unit – I: Postmodernism in Popular Culture</b>	<b>11 L</b>
1.	Theorists: Jean François Lyotard, Jean Baudrillard, Frederick Jameson	
2.	Subversion in Postmodern texts	
	<b>Unit – II: Marxist Perspectives on Media (CA-1)</b>	<b>12 L</b>
1.	Concepts: Base, Superstructure, Ideology, Hegemony, Alienation, Reification, The Culture Industry, Mechanical Reproduction (CA1)	
2.	Classical Marxism	
3.	The Frankfurt School	
4.	Gramsci and Althusser	
5.	Noam Chomsky and the Propaganda Model	
6.	Applications in advertising, the news media and music	

	<p><b>Unit – III: Digital Media and Impact on Culture (CA-2)</b> (This unit is a blend of conceptual understanding and application of it)</p> <ol style="list-style-type: none"> <li>1. Technology and change in communication culture</li> <li>2. WhatsApp (Fake News and Propagation of Dominant Ideologies)</li> <li>3. Social Networking – Facebook and Twitter</li> <li>4. Techno-culture, Blogs, Cyberspace and Memes</li> <li>5. Virtual Reality and Games</li> <li>6. Interactive Fiction</li> <li>7. Digital Humanities</li> <li>8. Fanfiction, Micro-fiction and Social Media</li> </ol> <p>Essays for reference:</p> <ul style="list-style-type: none"> <li>● “Digital Culture” by Andy Lavender</li> <li>● “The Ungovernability of Digital Hate Culture” by Bharath Ganesh</li> <li>● “The History of Humanities Computing” by Susan Hockey</li> <li>● “Introduction” from <i>Twitterature</i> by Alexander Aciman and Emmett Rensin</li> <li>● “Conjectures on World Literature” (‘Distant Reading’) by Franco Moretti</li> </ul>	11 L
	<p><b>Unit – IV: Globalization and Engagement with Popular Culture</b></p>	11 L
<ol style="list-style-type: none"> <li>1.</li> <li>2.</li> </ol>	<p>Globalization and Indian Popular Culture Critical Analysis of Popular Indian films, television shows, comics and their negotiations with notions of Nation, Gender, Class and Urban-Rural identities</p>	
<p><b>References:</b></p>	<ol style="list-style-type: none"> <li>1. Al Jazeera English. (2017, March 2). Noam Chomsky – The 5 Filters of the Mass Media Machine. YouTube.com. URL: <a href="https://www.youtube.com/watch?v=34LGPIXvU5M&amp;feature=youtu.be">https://www.youtube.com/watch?v=34LGPIXvU5M&amp;feature=youtu.be</a></li> <li>2. Anonymous. (n.d.). Propaganda Model. Retrieved from URL: <a href="https://www.communicationtheory.org/propaganda-model/">https://www.communicationtheory.org/propaganda-model/</a></li> <li>3. Appadurai, A. (1997). <i>Modernity at Large: Cultural Dimensions of Globalisation</i>. Delhi: Oxford University Press</li> <li>4. Ashley, Bob (1977). <i>Reading Popular Narrative: A Source Book</i>. Leicester: Leicester University Press. Print.</li> <li>5. BBC Radio 4. (2015, January 19). Karl Marx on Alienation. YouTube.com. URL: <a href="https://www.youtube.com/watch?v=PZ4VzhIuKCQ">https://www.youtube.com/watch?v=PZ4VzhIuKCQ</a></li> </ol>	

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<p><b>Assessment</b></p> <p><b>Pattern</b></p>	<p>CA (40 marks)</p> <p>CA1: 20 marks test on Unit 2</p> <p>CA2: 20 marks assignment on Unit 3</p> <p>SEE (60 marks)</p> <p>Q.1 Attempt any one out of two: Unit 1 (15 marks)</p> <p>Q.2 Attempt any one out of two: Unit 2 (15 marks)</p> <p>Q.3 Attempt any one out of two: Unit 3 (15 marks)</p> <p>Q. 4 Attempt any one out of two: Unit 4 (15 marks)</p>	

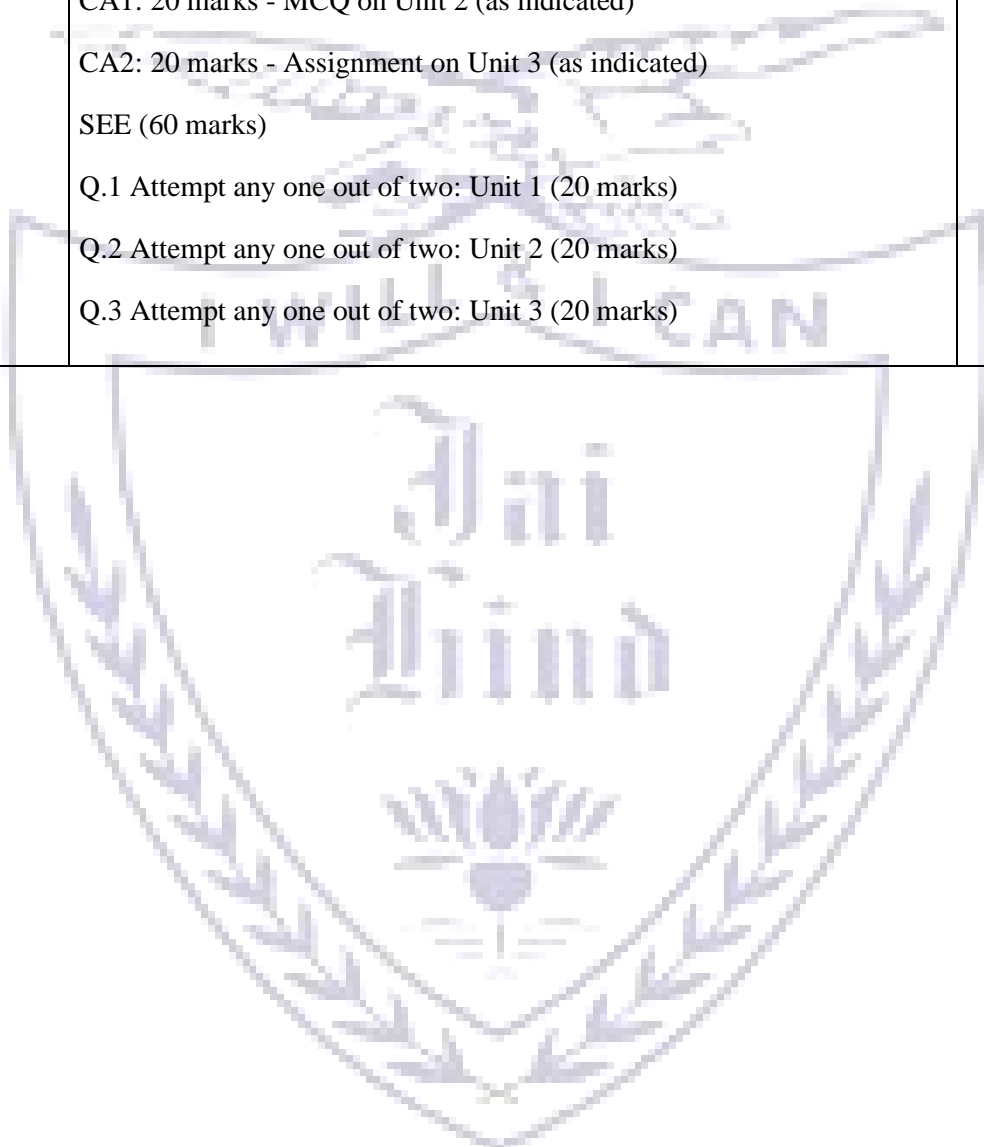
<b>AENG604</b>	<b>Course Title</b> <b><u>Introduction to Film and Literature</u></b> <b><u>Paper VII</u></b>	<b>5 Credits</b>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>● To introduce the relationship between film and literature to the students</li> <li>● To acquire film literacy through a working knowledge of basic film terminology, prominent film movements and critical approaches</li> <li>● To establish a clear understanding of differences between narratives in films and literature through viewing of film adaptations of literary texts</li> <li>● To achieve competence to use critical skills acquired during the semester to analyze a cinematic adaptation of a text not discussed in class</li> </ul>	
<b>Course Description</b>	<b>The course introduces students to the fundamentals of cinema in relation to literature with a specific focus on film language, film movements and adaptations.</b>	
	<b>THEORY</b> <b>Semester VI</b>	<b>(60 lectures)</b>
<b>Sub Unit</b>	<b>Unit – I: The Language of Cinema</b>	<b>15 L</b>
	<ul style="list-style-type: none"> <li>a) Cinematography- Types of Shots, Angle of Shots, Camera Movement, Depth of Field</li> <li>b) Miseen scène- Setting, Props, Costume, Lighting and Colour, Frame Composition, Staging and Blocking</li> <li>c) Editing- Continuity Editing, shot/reverse-shot editing, eye-line match, cross cutting, jump cut, parallel editing, use of Montage</li> <li>d) Sound- Diegetic and Non-diegetic Sound</li> </ul>	
	<b>Unit – II: Origin and Evolution of Cinema (CA1)</b>	<b>20 L</b>
	<p>a) Beginnings: Films by Lumiere brothers, Georges Méliès, Edwin Porter, D.W.Griffith</p> <p>Selected clips from films by the above directors-</p> <ul style="list-style-type: none"> <li>● Arrival of a Train at a Station (1895)</li> <li>● A Trip to the Moon (1902)</li> <li>● The Great Train Robbery (1903)</li> <li>● The Birth of a Nation (1915)</li> </ul> <p>b) Film Movements and Trends</p>	

	<ul style="list-style-type: none"> <li>- Italian Neorealism(CA1)</li> <li>- German Expressionism (CA1)</li> <li>- French New wave</li> <li>- Parallel Cinema in India - 1970s and 1980s</li> </ul>	
	<p><b>Unit – III: Adapting Shakespearean Drama on Screen (CA-2)</b></p>	<p><b>25 L</b></p>
	<ul style="list-style-type: none"> <li>a) Aspects of adapting plays into films - fidelity to the source, film adaptations as cinematic interpretation and analogy</li> <li>b) Cross cultural responses to Shakespearean plays</li> <li>c) Detailed analysis of any one Shakespearean text adapted cinematically</li> </ul> <p>Play: <i>Macbeth</i> by William Shakespeare  Film Adaptations: <i>Macbeth</i> (1948) Orson Welles  <i>Throne of Blood</i> (1957) Akira Kurosawa  <i>Maqbool</i> (2004) Vishal Bharadwaj</p> <p><u>OR</u></p> <p>Play: <i>Romeo and Juliet</i> by William Shakespeare  Film Adaptations: <i>Romeo and Juliet</i> (1968) Franco Zeffirelli  <i>Romeo + Juliet</i> (1996) Baz Luhrman  <i>Goliyon Ki Raasleela Ram-Leela</i> (2013) Sanjay Leela Bhansali</p> <p><u>OR</u></p> <p>Play: <i>Hamlet</i> by William Shakespeare  Film Adaptations: <i>Hamlet</i> (1990) Franco Zeffirelli  <i>Lion King</i> (1994) Rob Minkoff and Roger Allers  <i>Haider</i> (2014) Vishal Bharadwaj</p> <p><u>CA 2:</u></p> <ul style="list-style-type: none"> <li>- Critical analysis (written assignment/presentation) of any cinematic text (non-prescribed) on the basis of Gendered/Racial/Marxist/Postcolonial/Psychoanalytical approach.</li> </ul>	



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	<p>19. Wexman, Virginia Wright. (2006). <i>A History of Film</i>. Sixth ed. London: Pearson .</p> <p>20. Zatin, Phyllis. (2005). <i>The Theatrical Translation and Film Adaptation. A Practitioner 's View</i>. Clevedon: Multilingual Matters Ltd.</p>	
<b>Assessment Pattern</b>	<p>CA (40 marks)</p> <p>CA1: 20 marks - MCQ on Unit 2 (as indicated)</p> <p>CA2: 20 marks - Assignment on Unit 3 (as indicated)</p> <p>SEE (60 marks)</p> <p>Q.1 Attempt any one out of two: Unit 1 (20 marks)</p> <p>Q.2 Attempt any one out of two: Unit 2 (20 marks)</p> <p>Q.3 Attempt any one out of two: Unit 3 (20 marks)</p>	



<b>Course Code</b> AENG605	<b>Course Title</b> <u>20<sup>th</sup> Century British Literature II</u> <u>Paper VIII</u>	<b>05 Credits</b>
<b>Learning Objectives</b>	<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 postmodernist literary texts</li> </ul>	
<b>Course description</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.	
	<b>THEORY</b> <b>Semester VI</b>	<b>(60 lectures)</b>
	<b>Unit – I: Background (CA 1)</b>	<b>20 L</b>
	<ol style="list-style-type: none"> <li>1. Surrealism</li> <li>2. Postmodernism</li> <li>3. Postcolonial Theory and Literature</li> <li>4. Existentialism</li> <li>5. Feminist consciousness in 20<sup>th</sup> C. British Literature</li> </ol>	
	<b>Unit – II: Novel</b>	<b>20 L</b>
	a) Joseph Conrad: <i>Heart of Darkness</i>  <b>OR</b>  b) George Orwell: <i>1984</i>	
	<b>Unit – III: Short Stories (CA-2)</b>	<b>20 L</b>
	<ol style="list-style-type: none"> <li>1. James Joyce: “Araby”</li> <li>2. D.H.Lawrence: “The Rocking Horse Winner”</li> <li>3. Jean Rhys: “Illusion”</li> <li>4. Angela Carter: “The Werewolf”</li> <li>5. Roald Dahl – “Lamb to the Slaughter”</li> </ol>	
	<b>References</b>	
	<ol style="list-style-type: none"> <li>1. Aho, Kevin. (2014). <i>Existentialism: An Introduction</i>. Cambridge and Malden: Polity. Print.</li> <li>2. Arendt, Hannah (1976). <i>The Origins of Totalitarianism</i>. Orlando, Austin, New York, San Diego and London: Harcourt. Print.</li> <li>3. Balakian, Anna. (1986). <i>Surrealism: The Road to the</i></li> </ol>	

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<p><b>Assessment Pattern</b></p>	<p>CA (40 marks)</p> <p>CA1: 20 marks test on Unit 1</p> <p>CA2: 20 marks assignment on Unit 3</p> <p>SEE (60 marks)</p> <p>Q.1 Attempt any one out of two: Unit 1 (20 marks)</p> <p>Q.2 Attempt any one out of two: Unit 2 (20 marks)</p> <p>Q.3 Attempt any one out of two: Unit 3 (20 marks)</p>	

<b>Course Code</b> AENG606	<b>Course Title</b> <b><u>Drama and Theatre - II</u></b> <b>Western Drama and One-act Plays</b> <b>Paper IX</b>	<b>4.5 Credits</b>
<b>Learning Objectives</b>	<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>	
<b>Course description</b>	This course will acquaint students with the various types of drama, as well as provide an understanding of texts in American Drama and one-act plays.	
	<b>THEORY</b> Semester VI	<b>(45 lectures)</b>
	<b>Unit – I: Types of Drama – Western</b>	<b>15 L</b>
	<ol style="list-style-type: none"> <li>1. Problem Play</li> <li>2. Expressionism</li> <li>3. Angry Young Men Theatre</li> <li>4. African American Drama</li> <li>5. One-Act Play</li> <li>6. Poetic Drama</li> </ol>	
	<b>Unit – II: American Drama (CA-1)</b>	<b>15 L</b>
	Tennessee Williams: <i>The Glass Menagerie</i> <b>Or</b> Arthur Miller: <i>All My Sons</i>	
	<b>Unit – III: One Act Plays (CA2)</b>	<b>15 L</b>
	Mary Burrill: <i>They That Sit in Darkness</i> Percival Wilde: <i>The Sequel</i>	



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<b>Assessment Pattern</b>	<p>CA (40 marks)</p> <p>CA1: 20 marks test on Unit 2</p> <p>CA2: 20 marks assignment on Unit 3</p> <p>SEE (60 marks)</p> <p>Q.1 Attempt any one out of three (the third option would have short notes - 2 out of 3): Unit 1 (20 marks)</p> <p>Q.2 (Essay type) Attempt any one out of two: Unit 2 (20 marks)</p> <p>Q.3 (Essay type) Attempt any one out of two: Unit 3 (20 marks)</p>	
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