



**SOPHIA COLLEGE FOR WOMEN  
(AUTONOMOUS)**

Affiliated to  
**University of Mumbai**

**Programme: B.A. ENGLISH  
Programme Code: SBAENG**

T.Y.B.A.

2018-19

(Choice Based Credit System with effect from the year 2018-19)

**Programme Outline: TYBA (SEMESTER V)**

Course Code	Unit No	Name of the Unit	Credits
UAENG501		ELIZABETHAN AND JACOBEAN PERIODS	4
	1	Important concepts and terms	
	2	William Shakespeare	
	3	Selected Verse from the Elizabethan and Jacobean periods	
UAENG502		LITERARY THEORY AND CRITICISM	4
	1	Classical views on literature	
	2	Romantic views on literature	
	3	Russian Formalism and New Criticism	
	4	Practical criticism (scansion)	
UAENG503		POPULAR CULTURE - I	3.5
	1	Introduction to Popular Culture	
	2	Marxist Perspectives on Popular Culture	
	3	Structuralist Perspectives on Popular Culture	
	4	Post Structuralist Perspectives on Popular Culture	
UAENG504		THE ROMANTIC REVIVAL (1798-1832)	4
	1	Background	
	2	Poetry	
	3	Drama	
UAENG505		20TH CENTURY BRITISH LITERATURE - I	4
	1	Background topics	
	2	Drama	
	3	Poetry	
UAENG506		LITERATURE AND GENDER - I	3.5
	1	Schools of Feminism	
	2	Short-Stories	
	3	Novel	

**Programme Outline: TYBA (SEMESTER VI)**

Course Code	Unit No	Name of the Unit	Credits
UAENG601		RESTORATION AND NEO-CLASSICAL PERIODS	4
	1	Background and important concepts	
	2	Oliver Goldsmith	
	3	Selected Verse from the Puritan Era, the Restoration Period and the 18th Century	
UAENG602		LITERARY CRITICISM AND CRITICISM	4
	1	Psychoanalytical and archetypal criticism	
	2	Marxist literary criticism	
	3	Feminist literary criticism	
	4	Postcolonial criticism	
UAENG603		POPULAR CULTURE -II	3.5
	1	Feminist Perspectives on Popular Culture	
	2	Postmodernism and Popular Culture	
	3	Cyberculture Studies	
	4	Popular Culture and India	
UAENG604		THE VICTORIAN AGE (1837 -1901)	4
	1	Background	
	2	Poetry	
	3	Novel	
UAENG605		20TH CENTURY BRITISH LITERATURE - II	4
	1	Background topics	
	2	Novel	
	3	Short stories	
UAENG606		LITERATURE AND GENDER - II	3.5
	1	Schools of Feminism	
	2	Poetry	
	3	Drama	

**Preamble:** The syllabus of the Department of English covers a wide range of literary, cultural and theoretical texts from various time periods and cultures. Students are exposed to a wide range of texts from various periods of English literature (from the Renaissance to the 21st century), Indian literature in English and American literature. Students are encouraged to question the boundaries of what constitutes literature. The syllabus incorporates diverse areas of study such as children’s literature, popular fiction, visual arts, cyberculture studies, film studies, fan fiction, disability studies, food studies, climate studies, and performance studies. Students are trained to critically analyse the prescribed texts and their relationship with the cultural contexts in which they are produced and consumed. Ample space is given to texts - literary, visual, cinematic - produced by members of socially marginalised groups.

Students are encouraged to participate in class discussions and to engage creatively with the syllabus. They are given an opportunity to work both independently and in teams. Emphasis is placed on collaborative, research-based peer learning. The Department of English has organised a wide range of events such as national and international seminars and conferences, film screenings, stage productions, writing and theatre workshops to complement the classroom-based learning process.

The programme equips students with skills such as critical thinking, writing, editing, creative writing and independent thinking and prepares them for careers in fields like academia, publishing, journalism, law, media, management, civil services, social work, human resources etc.

### **PROGRAMME OBJECTIVES**

<b>PO 1</b>	to enable them to view the connections between the histories of literary traditions across cultures
<b>PO 2</b>	to enable students to create linkages between socio-historical contexts and literary texts
<b>PO 3</b>	to train students to develop skills for a critical and analytical understanding of texts
<b>PO 4</b>	to enhance students’ responsiveness to literature, and to sharpen their awareness of the literary use of language
<b>PO 5</b>	to introduce students to literary and cultural theories
<b>PO 6</b>	to help students understand the intersectional nature of contemporary literary and cultural theory
<b>PO 7</b>	to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in texts

### **PROGRAMME SPECIFIC OUTCOMES**

Learners will be able to

<b>PSO 1</b>	understand the link between texts and the cultural contexts in which they are produced and consumed
--------------	---

<b>PSO 2</b>	apply theory to a range of texts
<b>PSO 3</b>	understand the interdisciplinary nature of contemporary academic studies
<b>PSO 4</b>	understand the intersectional nature of contemporary literary and cultural theory
<b>PSO 5</b>	interrogate the construction of the canon
<b>PSO 6</b>	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

## **SEMESTER V**

NAME OF THE COURSE	ELIZABETHAN AND JACOBEAN PERIODS	
CLASS	TYBA	
COURSE CODE	UAENG501	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

### **COURSE OBJECTIVES**

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

### **COURSE LEARNING OUTCOMES:**

Learners will be able to:

CLO 1.	understand their own geo-spatial context and situatedness
CLO 2.	critically examine the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
CLO 3.	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

UNIT 1	IMPORTANT CONCEPTS AND TERMS
1.1	The Elizabethan Age (1550-1603) i) Renaissance, Humanism and Reformation. ii) Elizabethan Poetry – Sonnets and Pastoral iii) Elizabethan Drama iv) University Wits
1.2	The Jacobean Period (1603-1650) i) Characteristics of the Jacobean Period (Major influences and its impact on literature) ii) Metaphysical Poetry iii) Jacobean Drama- (Revenge Tragedy and Comedy)
UNIT 2	WILLIAM SHAKESPEARE
2.1	Hamlet
UNIT 3	SELECTED VERSE FROM THE ELIZABETHAN AND JACOBEOAN PERIODS
3.1	Elizabethan Period: a. Sir Philip Sidney from Astrophel and Stella sonnet sequence. Sonnet 37 “My mouth doth water and my breast doth swell”. Sonnet 39 “Come Sleep! O Sleep, the certain knot of peace”. b. Edmund Spenser: from The Shepherdes Calender “April Eclogue”. “November Eclogue”. c. William Shakespeare: Sonnet 116 “Let me not to the marriage of true minds” Sonnet 138 “When my love swears that she is made of truth”
3.2	Jacobean Period: a. John Donne: “A Valediction Forbidding Mourning” Holy Sonnet 10 –“Death Be Not Proud” b. George Herbert: “The Pulley” “Love” c. Andrew Marvell: “The Coronet” “On a Drop of Dew”

## REFERENCES:

1. Albert, Edward. *History of English Literature*, Harrap, 1971
2. Baugh, Albert C. *A Literary History of England, The Restoration and Eighteenth Century (1660-1789)*, 2nd Edition, London, Routledge and Kegan Paul 1967
3. Blessington, Francis C. *Paradise Lost and the Classical Epic*. Vol. 2. Routledge, 2019.
4. Clifford, James L. Editor *Eighteenth Century English Literature: Modern Essays in Criticism* OUP, 1959
5. Collier, Jeremy. *Short View of the Immorality and Profaneness of the English Stage*, London: Routledge, 1996
6. Craig, Hardin. (Ed) *A History of English Literature Series. Literature of the Restoration and the Eighteenth Century 1660-1798*. Vol III. Macmillan, 1969
7. Dobree, Bonamy. *Restoration Comedy*, Franklin Classics, 2018
8. Dobree, Bonamy. *Restoration Tragedy*, Booksway, 2014
9. Farr, Jason S. *Novel Bodies: Disability and Sexuality in Eighteenth-Century British Literature*. Rutgers University Press, 2019.
10. Fincher, Max. *Queering Gothic in the Romantic Age*. Palgrave, 2007
11. Fisk, Deborah Payne (Editor), *The Cambridge Companion to English Restoration Theatre*, Cambridge, 2000
12. Ford, Boris. Ed. *The Pelican Guide to English Literature: From Blake to Byron*, Vol.5, Penguin, 1982
13. Ford, Boris. Ed. *The Pelican Guide to English Literature: From Dryden to Johnson*, Vol.4, Penguin, 1982
14. Grantley, Darryll. "The Social Geography of London in Restoration Comedy". *Kent Academic Repository*, 2007
15. Hammond, Paul. *The Making of Restoration Poetry*. Boydell & Brewer Ltd, 2006

## **ASSESSMENT DETAILS**

### **Internal Assessment: 25 marks**

Students will be asked to submit assignments, prepare presentations and take class tests

## Semester End Examination: 75 marks

Duration: 2.5 hours

- Q.1 Essay on Unit 1 (1 out of 2) (15 marks)
- Q.2 Essay on Unit 2 (1 out of 2) (15 marks)
- Q.3 Essay on Unit 3 A (1 out of 2) (15 marks)
- Q.4 Essay on Unit 3 B (1 out of 2) (15 marks)
- Q.5 Short notes on Units 2 and 3 (2 out of 4) (15 marks)

NAME OF THE COURSE	LITERARY THEORY AND CRITICISM	
CLASS	TYBA	
COURSE CODE	UAENG502	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

### COURSE OBJECTIVES

CO 1.	To introduce the learners to important critical terms.
CO 2.	To make them aware of the nature and function of literature and criticism.
CO 3.	To impart the technique of close reading of literary texts to students.
CO 4.	To enable them to understand various literary theories and critical approaches.
CO 5.	To familiarise learners with the principles of practical criticism.



## COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	analyse the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
CLO 2.	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

UNIT 1	CLASSICAL VIEWS ON LITERATURE
1.1	Plato, Aristotle, Longinus, Horace
UNIT 2	ROMANTIC VIEWS ON LITERATURE
2.1	William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley
UNIT 3	RUSSIAN FORMALISM AND NEW CRITICISM
3.1	Russian Formalism: Victor Shklovsky, Boris Eichenbaum, Roman Jakobson, Jan Mukařovský
3.2	New Criticism: John Crowe Ransom, William K. Wimsatt, Monroe Beardsley, Cleanth Brooks
UNIT 4	PRACTICAL CRITICISM (SCANSION) Two short passages of poetry (6 to 10 lines each) will be set for scansion. Students should scan the poem, identify the base metre (iamb, trochee), variations (pyrrhic, spondee, anapaest, dactyl, cretic, amphibrach, etc.), rhyme scheme, stanza forms if any, and the metrical peculiarities such as end-stopped lines, run-on lines, elision, caesura and other basic concepts of versification.

## REFERENCES:

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

2. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. Oxford: OUP, 1971
3. Ashcroft, Bill et al. (ed.) *The Post-Colonial Studies Reader*. London: Routledge, 1995.
4. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: OUP, 2001.
5. Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1984.
6. Bodkin, Maud. *Archetypal Patterns in Poetry*. London: Oxford University Press, 1934.
7. Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. MA: Harvard University Press, 1995.
8. Daiches, David. *Critical Approaches to Literature*. London: Longman, 1984.
9. Drew, Elizabeth. *Understanding Poetry*. New York: Norton, 1959.
10. Dutton, Richard. *Introduction to Literary Criticism*. London: Longman, 1984.
11. Eagleton, Terry. *Literary Theory*. London: Basil Blackwell, 1983.
12. Enid, Hamer. *The Metres of English Poetry*. Booksway, 2014
13. Garrard, Greg. *Ecocriticism*. New York: Routledge, 2012.
14. Garrard, Greg, ed. *The Oxford Handbook of Ecocriticism*. New York: OUP, 2014.
15. Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford: OUP, 1999.
16. Enright, D.J. and Chickera, E. *English Critical Texts*. Delhi: Oxford University Press, 1962.
17. Fowler, Roger (ed.) (rev.) *A Dictionary of Modern Critical Terms*. London: Routledge & Kegan Paul, 1987.
18. Frye, Northrop. "The Archetypes of Literature." *The Norton Anthology: Theory and Criticism*. Ed. Vincent B. Leitch. New York: Norton, 2001.
19. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
20. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.

## ASSESSMENT DETAILS

### Internal Assessment: 25 marks

- Essay-type answers on topics from the syllabus
- Test on Unit 4.

### Semester End Examination: 75 marks

Duration: 2.5 hours

Q.1	Essay on Unit 1 (1 out of 2)	(20 marks)
Q.2	Essay on Unit 2 (1 out of 2)	(20 marks)
Q.3	Essay on Unit 3 (1 out of 2)	(20 marks)
Q.4	Scansion (2 passages)	(15 marks)

**COURSE**

NAME OF THE COURSE	POPULAR CULTURE-I	
CLASS	TYBA	
COURSE CODE	UAENG503	
NUMBER OF CREDITS	3.5	
NUMBER OF LECTURES PER WEEK	3	
TOTAL NUMBER OF LECTURES PER SEMESTER	45	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

**OBJECTIVES**

CO 1.	to understand the nature and politics of Popular Culture.
CO 2.	to explore the interplay between Culture and Popular Culture and their influence over each other.
CO 3.	to expand existing critical thinking to enable textual analysis
CO 4.	to understand different perspectives on politics and control.

**COURSE LEARNING OUTCOMES:**

Learners will be able to:

CLO 1.	to understand the nature and politics of Popular Culture.
CLO 2.	to explore the interplay between Culture and Popular Culture and their influence over each other.
CLO 3.	to expand existing critical thinking to enable textual analysis
CLO 4.	to understand different perspectives on politics and control.

UNIT 1	Introduction to Popular Culture
1.1	Culture and the Concept of the Popular : (Selections from Storey's Cultural Theory and Popular Culture, Nayar's An Introduction to Cultural Studies)
1.2	Culture and Civilization : ( Selections from Storey's Cultural Theory and Popular Culture, excerpts from Arnold's Culture and Anarchy, excerpts from Leavis' Mass Civilisation and Minority Culture)
1.3	High Culture vs Low Culture Debate : ( Selections from John Storey's Inventing Popular Culture and Strinati's An Introduction to the Theories of Popular Culture)
1.4	Cultural Studies and Popular Culture : (Selections from Storey's Cultural Theory and Popular Culture, Nayar's An Introduction to Cultural Studies)

UNIT 2	Marxist Perspectives on Popular Culture
2.1	Culturalism- Raymond Williams, Stuart Hall, Paddy Whannel : ( Selections from Williams' <i>Marxism and Literature</i> , Stuart Hall's "Encoding/Decoding")
2.2	Frankfurt School- Adorno, Horkheimer, Marcuse: ( Selections from Adorno's <i>The Culture Industry: Selected Essays on Mass Culture</i> , selections from Adorno and Horkheimer's <i>The Dialectic of Enlightenment: Philosophical Perspectives</i> , selections from Marcuse's <i>One Dimensional Man</i> )
2.3	Criticism of Frankfurt School- Walter Benjamin : ( Selections from Benjamin's <i>Illuminations</i> )
2.4	Key terms and concepts- Hegemony, Ideology, Alienation, Commodity fetishism : ( Hegemony- Selections from Gramsci's <i>Prison Notebooks</i> , Althusser's "Ideology and Ideological State Apparatuses", Selections from works of Karl Marx)
UNIT 3	Structuralist Perspectives on Popular Culture
3.1	Semiotics- C. S Pierce, Ferdinand de Saussure : (Selections from Saussure's <i>Course in General Semantics</i> and Barry's <i>Beginning Theory</i> )
3.2	Structuralism- Vladimir Propp, Roland Barthes : (Selections from Propp's <i>Morphology of a Folktale</i> , Selections from Barthes' <i>Mythologies</i> )
UNIT 4	Post Structuralist Perspectives on Popular Culture

4.1	Roland Barthes : (Selections from Barthes's <i>S/Z</i> and "Death of the Author")
4.2	Michel Foucault : (Selections from <i>Madness and Civilization</i> and <i>Discipline and Punish</i> )
4.3	Jacques Derrida : (Excerpts from "Structure, Sign and Play in the Discourse of the Human Sciences")

## REFERENCES:

1. Appadurai, Arjun, and Carol A. Breckenridge. "Public Modernity in India." *Consuming Modernity*. Ed. Carol A. Breckenridge. Delhi: Oxford UP, 1995. 1-17. Print.
2. \_\_\_\_\_. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis, MN: U of Minnesota, 1996. Print.
3. Arnold, Matthew. *Culture and Anarchy*. N.p.: n.p., 1869. Print.
4. Barrett, Michèle. "Feminism and the Definition of Cultural Politics." *Feminism, Culture, and Politics*. Ed. Rosalind Brunt and Caroline Rowan. London: Lawrence and Wishart, 1982. 37-58. Print.
5. Barthes, Roland. *Mythologies*. Trans. Annette Lavers. Hertfordshire: Paladin, 1973. Print. (Essays Novels and Children: page 50, The Face of Garbo: page 56, Striptease: page 84, Accessed on the internet: 16th May, 2016)
6. Bartky, S. "Foucault, Femininity, and the Modernization of Patriarchal Power." *Feminism and Foucault: Reflections on Resistance*. Ed. I. Diamond and L. Quinby. Boston: Northeastern UP, 1988. 61-86. Print.
7. Berger, John. *Ways of Seeing*. London: British Broadcasting Corporation and Penguin, 2008. Print. (Chapter 7, Accessed on the internet: 5th May, 2016)
8. Butler, Judith. *Gender trouble: feminism and the subversion of identity*. New York: Routledge, 1990. Print.
9. Chatterji, Shoma A., *Subject: Cinema Object: Woman: A Study of the Portrayal of Women in Indian Cinema*. Calcutta: Parumita Publications, 1998.
10. Cook, Pam. "Masculinity in Crisis?" *Screen* 23.3-4 (1982): 39-46. Web.
11. Durham, Meenakshi Gigi., and Douglas Kellner. *Media and Cultural Studies: Keywords*. Malden, MA: Blackwell, 2001. Print.
12. Dwyer, Rachel. *All You Want Is Money, All You Need Is Love: Sexuality and Romance in Modern India*. London: Cassell, 2000. Print.
13. Dwyer, R. "Bombay Ishtyle." *Fashion Cultures: Theories, Explorations, and Analysis*. Ed. S. Bruzzi and G. P. Church. New York: Routledge, 2000. 178-90. Print.
14. Ellis, John. *Visible Fictions: Cinema, Television, Video*. London: Routledge, 1992. Print.
15. Fiske, J. "Active Audiences," and "Pleasure and Play." *Television Culture*. London and NY: Methuen, 1987. N. pag. Print.
16. Fiske, John. *Understanding Popular Culture*. Boston: Unwin Hyman, 1989. Print.
17. Foucault, Michel as cited in Barrett, Michèle. *The Politics of Truth: From Marx to Foucault*. Stanford, CA: Stanford UP, 1991. Print.
18. Gamman, Lorraine, and Margaret Marshment. *The Female Gaze: Women as Viewers of Popular Culture*. London: Women's, 1988. Print.
19. Ganham, Nicholas, and Raymond Williams. "Pierre Bourdieu and the Sociology of Culture: An Introduction." *Media, Culture and Society* 2.3 (n.d.): 215. Print.
20. Gehlawat, Ajay. *Reframing Bollywood: Theories of Popular Hindi Cinema*. N.p.: Sage Publications, 2010. Print.
21. Gledhill, Christine., "Pleasurable Negotiations." *Female Spectators: Looking at Film and Television*. Ed. D. E.

Pribram. London: Verso, 1988. 64-89. Print.

22. Gledhill, Christine., Recent Developments in Feminist Criticism in Film Theory and Criticism, Introductory Readings. Eds: Leo Braudy and Marshall Cohen, New York and Oxford: Oxford University Press, 1999

23. Gledhill, Christine. *Stardom: Industry of Desire*. London: Routledge, 1991. Print.

24. Hall, Stuart. "Encoding/Decoding." *The Cultural Studies Reader*. Ed. S. During. London and NY: Routledge, 1993. N. pag. Print.

25. Kaarsholm, Preben, ed. *City Flicks City Flicks: Indian Cinema and the Urban Experience*. Calcutta, New Delhi: Seagull, 2004. Print.

26. Kaplan, E. Ann. *Looking for the Other: Feminism, Film, and the Imperial Gaze*. New York: Routledge, 1997. Web.

27. Kasbekar, A. "Hidden Pleasures: Negotiating the Myth of the Female Ideal in Popular Hindi Cinema." *Pleasure and the Nation: The History, Politics, and Consumption of Public Culture in India*. Ed. C. Penney and R. Dwyer. New Delhi: Oxford UP, 2001. 286-308. Print.

28. Kavoori, Anandam P., and AswinPunathambekar. *Global Bollywood*. New Delhi: Oxford UP, 2009. Print.

29. Kuhn, A. "Women's Genres." *Screen* 25.1 (1984): 18-29. Web.

30. Mathur, Vrinda. "Women in Indian Cinema: Fictional Constructs." *Films and Feminism: Essays in Indian Cinema*. Ed. Jasbir Jain and SudhaRai. Jaipur and New Delhi: Rawat Publications, 2002. N. pag. Print.

31. McGuigan, Jim. *Cultural Populism*. London: Routledge, 1992. Print.

32. Modleski, Tania. *Loving with a Vengeance: Mass-produced Fantasies for Women*. Hamden, CT: Archon, 1982. N. pag. Print.

33. Mulvey, Laura. "Visual Pleasure and Narrative Cinema." 1975. *Visual Culture: The Reader*. Ed. Jessica Evans and Stuart Hall. London: SAGE Publications in Association with the Open U, 1999. 381-89. Print.

34. Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1998. Print.

35. Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva, 2008. Print.

36. Philip, Michelle. *Reel VS Real: The Portrayal of Women in Mainstream Bollywood Cinema*. Mumbai. 2014. Print.

37. Philip, Michelle. *Re-possessing the Female Gaze: The Woman as Active Spectator of Mainstream Bollywood Cinema*. Mumbai. 2014. Print.

38. Philip, Michelle. *The Indian Woman's Search for Identity Vis a Vis Mainstream Bollywood Cinema*. 2014. Print.

39. Philip, Michelle. *The Treatment of Women in Reel VS Real Life as Influenced by Mainstream Bollywood Cinema*. 2014. Print.

40. Philip, Michelle. *Peddling Fantasies: The Role of Bollywood Cinema in Coping with Reality with Reference to MadhurBhandarkar's Film, Fashion*. 2015. Print.

41. Pinto, Jerry. *The Greatest Show on Earth: Writings on Bollywood*. New Delhi: Penguin, 2011. Print.

42. Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Delhi: Oxford UP, 1998. Print.

43. Radway, Janice. *Reading the Romance: Women, Patriarchy, and Popular Literature*. London: Verso, 1987. N. pag. Print.

44. Saltzman, Joe. "Sob Sisters: The Image of the Female Journalist in Popular Culture." *Image of the Journalist in Pop Culture* (2003): n. pag. Web. 5 Mar. 2017.

45. Smelik, Anneke. *And the mirror cracked: feminist cinema and film theory*. New York: St. Martin's Press, 1998. Print.

46. Stacey, Jackie. *Star Gazing: Hollywood Cinema and Female Spectatorship*. London: Routledge, 1994. Print.

47. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Sixth ed. N.p.: Dorling Kindersley, 2014. Print. Indian Reprint

48. Vasudevan, Ravi. *Making Meaning in Indian Cinema*. New Delhi: Oxford UP, 2000. Print.

49. Vasudevan, R. "Cinema in Urban Space." Seminar, No. 525.N.p., n.d. Web. 23 Feb. 2004.
50. Viridi, Jyotika. *The Cinematic ImagiNation: Indian Popular Films as Social History*. New Brunswick, NJ: Rutgers UP, 2003. Print.
51. White, Patricia. *Film Studies: Critical Approaches*. Ed. John Hill and Pamela Church. Gibson. Oxford: Oxford UP, 2000. Print.
52. Willis, Paul. *Common Culture*. Buckingham: Open UP, 1990. 3. Print.
53. Wolf, Naomi. *The Beauty Myth: How Images of Beauty Are Used against Women*. London: Vintage, 1991. Print.

## ASSESSMENT DETAILS

### Question Paper Pattern:

Semester End Examination: 75 marks

Semester V: Popular Culture-I

Duration: 2.5 hours

- |   |            |
|---|------------|
| Q.1 Essay on Unit 1 (1 out of 2)                    | (15 marks) |
| Q.2 Essay on Unit 2 (1 out of 2)                    | (15 marks) |
| Q.3 Essay on Unit 3 (1 out of 2)                    | (15 marks) |
| Q.4 Essay on Unit 4 (1 out of 2)                    | (15 marks) |
| Q.5 Short Notes on Units 1, 2, 3 and 4 (2 out of 4) | (15 marks) |

Internal Assessment: 25 marks

Project papers to be submitted on texts from the following genres using the critical perspectives discussed during the semester.

- Folk Tales/Fairytales/Animal fables
- Detective Fiction/Crime Fiction/Thriller/Suspense
- Comics- Tarzan, Wonderwoman, Peanuts (Marvel/Shultz)

NAME OF THE COURSE	19 TH CENTURY ENGLISH LITERATURE (THE ROMANTIC REVIVAL (1798-1832)
CLASS	TYBA
COURSE CODE	UAENG504
NUMBER OF CREDITS	4

NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

## COURSE OBJECTIVES

CO 1.	To introduce students to the literature and culture of the Romantic era.
CO 2.	To help students understand the texts in the context of prevailing socio-cultural Conditions
CO 3.	To highlight representative texts and genres of the respective periods

CO 4.	To enable students to apply theoretical approaches to prescribed literary texts
-------	---

## COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	understand the link between texts and the cultural contexts in which they are produced and consumed
CLO 2.	understand the development of the tradition of English literature and view the connections between the histories of literary traditions across cultures
CLO 3.	apply theory to a range of texts and understand the interdisciplinary nature of contemporary academic studies
CLO 4.	understand the intersectional nature of contemporary literary and cultural theory
CLO 5.	apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
CLO 6.	interrogate the construction of the canon

UNIT 1	BACKGROUND
1.1	Romanticism: the historical and social context of Romanticism (French revolution), Romanticism as a reaction to Neo-Classicism, the influence of the German idealists and Rousseau on the Romantics, Romantic imagination
1.2	features of Romantic literature
1.3	Romantic prose: The gothic novel and political treatises
UNIT 2	POETRY
2.1	William Blake: “The Divine Image” from Songs of Innocence “The Human Abstract” from Songs of Experience



2.2	William Wordsworth: “Lines Written in Early Spring” “Lucy Gray”
2.3	Samuel Taylor Coleridge: “Kubla Khan”
2.4	Lord Byron: “Darkness”
2.5	P.B. Shelley: “Ozymandias”
2.6	John Keats: “On First Looking into Chapman’s Homer” “Ode to Psyche”
UNIT 3	NOVEL
3.1	Jane Austen: Emma

#### REFERENCES:

1. *The Romantics*, edited by Shobhana Bhattacharji, Doaba Publications, 2001.
2. Bewell, Alan. *Romanticism and Colonial Disease*. Johns Hopkins University Press, 1999.
3. Bowra C.M. *The Romantic Imagination*. Oxford UP, 1961.
4. Breashears, Caroline. *Eighteenth Century Women’s Writing and the ‘Scandalous Memoir’*. Palgrave Macmillan, 2016.
5. *The Cambridge Companion to British Romanticism*, edited by Stuart Curran, Cambridge UP, 1993.
6. Chander, Manu Samriti. *Brown Romantics: Poetry and Nationalism in the Global Nineteenth Century*. Bucknell University Press, 2017
7. DeLamotte, Eugenia C. *Perils of the Night: A Feminist Study of Nineteenth-Century Gothic*. Oxford UP, 1990.
8. Franklin, Michael J. *Romantic Representations of British India*. Routledge, 2006.
9. Fincher, Max. *Queering Gothic in the Romantic Age: The Penetrating Eye*. Palgrave Macmillan. 2007.
10. *Romanticism and Colonialism: Writing and Empire, 1780-1830* edited by Tim Fulford and Peter. J. Kitson, Cambridge UP, 1998.
11. Garnai, Amy. *Revolutionary Imaginings in the 1790s: Charlotte Smith, Mary Robinson, Elizabeth Inchbald*. Palgrave Macmillan, 2009.
12. *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. University of Georgia Press. 1996.
13. *The Cambridge Companion to Gothic Fiction* edited by Jerrold E. Hogle, Cambridge UP, 2002.
14. Khair, Tabish. *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*. Palgrave Macmillan, 2009.
15. Labbe, Jacqueline. M. *Writing Romanticism: Charlotte Smith and William Wordsworth, 1784-180*.

Palgrave Macmillan, 2011.

**ASSESSMENT DETAILS**

**Internal Assessment: 25 marks**

Students will be asked to submit assignments and take class tests.

## Semester End Examination: 75 marks

Duration: 2.5 hours

Q.1 Q.1 Essay on Unit 1 (1 out of 2)

OR

Short notes on Unit 1 (2 out of 4) (15 marks)

Q.2 Essay on Unit 2 (1 out of 2) (15 marks)

Q.3 Essay on Unit 3 (1 out of 2) (15 marks)

Q.4 Short notes on Unit 2 (2 out of 4) (15 marks)

Q.5 Short notes on Unit 3 (2 out of 4) (15 marks)

NAME OF THE COURSE	20TH CENTURY BRITISH LITERATURE - I	
CLASS	TYBA	
COURSE CODE	UAENG505	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

## COURSE OBJECTIVES

CO 1.	To expose students to literary genres, trends, and literary movements of Britain in the 20th Century.
CO 2.	To enable students to create linkages between social and historical contexts and literary texts.
CO 3.	To train students to develop skills for a critical and analytical understanding of the text.

## COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	achieve a comprehensive understanding of literary genres, trends and movements in 20 <sup>th</sup> Century British Literature.
CLO 2.	understand the valuable co–relation between the socio-cultural ,economical and historical contexts; behind the literary production.
CLO 3.	acquire the discipline to become reflective and imaginative thinkers through a close, critical and analytical reading of the prescribed texts.

UNIT 1	BACKGROUND CONCEPTS
1.1	<ol style="list-style-type: none"><li>1. Modernism</li><li>2. Imagism</li><li>3. Symbolism</li><li>4. War Poetry</li><li>5. Movement Poets</li><li>6. Trends in 20th Century Drama - a. Poetic drama, b. Social realism in drama, c. Theatre of the Absurd, d. Theatre of Cruelty, e. Brecht’s influence on 20th century drama, f. Kitchen sink drama.</li></ol>
UNIT 2	DRAMA
2.1	JOHN OSBORNE: <i>Look Back in Anger</i> (1956)  OR BERNARD SHAW: <i>Saint Joan</i> (1923)
UNIT 3	POETRY
3.1	<ol style="list-style-type: none"><li>1. T.S. Eliot: “The Hippopotamus”, “Portrait of a Lady”</li><li>2. W.B. Yeats: “The Second Coming”, “A Prayer for My Daughter”</li><li>3. W.H. Auden: “The Shield of Achilles”, “In Memory of W.B. Yeats”</li><li>4. Wilfred Owen: “Insensibility”, “Strange Meeting”</li></ol>

## REFERENCES:

1. Abrams, M.H. *A Glossary of Literary Terms*. 1978. Madras: Macmillan, 1988, Print.
2. Bayley, John. *An Elegy for Iris*. New York: St. Martin's Press, 1999. Print.
3. Berst, Charles A. *Bernard Shaw and the Art of Drama*. Urbana: University of Illinois Press, 1973. Print.
4. Billington, Michael. *State of the Nation: British Theatre Since 1945*. London: Faber and Faber, 2007. Print.
6. Bloom, Harold (ed.). *George Bernard Shaw's Saint Joan: Modern Critical Interpretations*. New York: Chelsea House Publishers, 1987. Print.
7. Bove, Cheryl K. *Understanding Iris Murdoch*. Columbia (South Carolina): University of South Carolina Press, 1993. Print.
8. Burton, Richard. *Iris Murdoch. Writers and their Work*. Essex: Longman Group Ltd., 1976 Print.
9. Bradbury, Malcolm. *The Modern British Novel*. London: Secker and Warburg, 1993. Print.
10. Bradbury, Malcolm. *The Penguin Book of Modern British Short Stories*. London: Penguin (UK), 1988. Print.
11. Byatt, A.S. *Degrees of Freedom: The Novels of Iris Murdoch*. London: Chatto and Windus, 1975. Print.
12. Chinitz, David. *A Companion to T.S. Eliot (Volume 62 of the Blackwell Companions to Literature and Culture)*. Chicago: John Wiley and Sons, 2009. Print.
13. Connor, Steven. *The English Novel in History: 1950 – 1995*. London and New York: Routledge, 1996. Print.
14. Conradi, Peter J. *Iris Murdoch: The Saint and The Artist*. London : Macmillan, 1986 Print.
15. Cowell, Raymond (ed.). *Critics on Yeats*. New Delhi: Universal Book Stall, 1992. Print.
16. Crompton, Louis. *Shaw the Dramatist: A Study of the Intellectual Background of the Major Plays*. London: George Allen & Unwin Ltd, 1971. Print.
17. Das, Santanu (ed.). *The Cambridge Companion to the Poetry of the First World War*. New York: Cambridge University Press, 2013. Print.
18. Dawson, Ashley. *The Routledge Concise History of Twentieth Century British Literature*. London and New York: Routledge (Taylor and Francis Group), 2013. Print.
19. Deer, Patrick. *Culture in Camouflage: War, Empire and Modern British Literature*. London: Oxford University Press, 2009. Print.
20. Drabble, Margaret (ed.). *The Oxford Companion to English Literature*. Oxford: Oxford University Press, 1996. Print.
21. Draper, R.P. *An Introduction to twentieth-century poetry in English*. New York: Macmillan Press Ltd, 1999. Print.
22. Featherstone, Simon. *War Poetry: An Introductory Reader*. London and New York: Routledge, 1995. Print.
23. Forsberg, Niklas. *Language Lost and Found: On Iris Murdoch and the Limits of Philosophical Discourse*. New York, London, New Delhi and Sydney: Bloomsbury, 2013. Print.
24. France, Anatole. *The Life of Joan of Arc Whitefish*. Kessinger Publishing, 2005. Print.
25. Gale Research and Cengage Learning. *A Study Guide for George Orwell's 1984*. Farmington Hills: Gale Research and Cengage Learning, 2015. Print.
26. Gibbs, A.M. *Man and Superman and Saint Joan: A Casebook*. London: Macmillan Education Ltd., 1992. Print.
27. Griffith, Gareth. *Socialism and Superior Brains: The political thought of Bernard Shaw*. London:

- Routledge, 1993. Print.
28. Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950 – 2000*. Cambridge, New York and Cape Town: Cambridge University Press, 2002. Print.
  29. Heilpern, John. *John Osborne: A Patriot for Us*. London: Chatto & Windus, 2006. Print.
  30. Hensher, Philip (ed.). *The Penguin Book of the British Short Story Vols I*. UK. Penguin Random House, 2017. Print
  31. Hugo, Leon. *Bernard Shaw: Playwright and Preacher*. Great Britain: Methuen & Company Ltd, 1971. Print.
  32. Innes, Christopher. *Modern British Drama: 1890-1990*. Cambridge: University Press, 1992. Print.
  33. Janik, Vicki K., Del Ivan Janik and Emmanuel Sampath Nelson. *Modern British Women Writers: An A-Z Guide*. Westport, Connecticut and London: Greenwood Press, 2002. Print.
  34. Kendall, Tim (ed.). *Poetry of the First World War: An Anthology*. Oxford: Oxford University Press, 2013. Print.
  35. Kermode, Frank and John Hollander. *The Oxford Anthology of English Literature Volume Six: Modern British Literature*. London: Oxford University Press, 1973. Print.
  36. Khogeer, AfafJamil(ed.). *The Integration of the Self: Women in the Fiction of Iris Murdoch and Margaret Drabble*. New York: University Press of America, 2005. Print.
  37. Lee-Brown, Patrick. *The Modernist Period: 1900 – 1945*. London: Evans, 2003. Print.
  38. Lewis, Peter. *George Orwell: The Road to 1984*. London: Heinemann, 1981. Print.
  39. Luprecht, Mark (ed.). *Iris Murdoch Connected: Critical Essays on Her Fiction and Philosophy* Knoxville: The University of Tennessee Press, 2014. Print.
  40. Morgan, Margery M. *The Shavian Playground: All Exploration of the Art of George Bernard Shaw*. London: Methuen & Co Ltd, 1972. Print.
  41. Murdoch, Iris. *The Black Prince*. New York: Penguin, 1973. Print.
  42. Nelson, Gerald. *Changes of the Heart: A Study of the Poetry of W.H. Auden*. Berkeley and Los Angeles: University of California Press, 1969. Print.
  43. Orwell, George. *The Complete Novels*. London: Penguin, 2000. Print.
  44. Osborne, John. *Look Back in Anger (3rd ed.)*. London: Faber and Faber, 1983. Print.
  45. Shaw, George Bernard. *Saint Joan*. Toronto: Penguin Books Canada, 2003. Print.
  46. Sierz, Aleks. *John Osborne's Look Back in Anger: Modern Theatre Guides*. London and New York: Continuum, 2008. Print.
  47. Smith, Stan (ed.). *The Cambridge Companion to W.H. Auden*. Cambridge, New York, Madrid, Cape Town and Melbourne: Cambridge University Press, 2004. Print.
  48. Steinhoff, William R. *George Orwell and the Origins of 1984*. Ann Arbor: University of Michigan Press, 1976. Print.
  49. Stevenson, Randall. *A Reader's Guide to the Twentieth-Century Novel in Britain*. Lexington: The University Press of Kentucky, 1993. Print.
  50. Tyson, Brian. *The Story of Shaw's Saint Joan*. Montreal: McGill Queen's University Press, 1982. Print.
  51. Unterecker, John. *A Reader's Guide to William Butler Yeats*. London and New York: Thames and Hudson, 1959. Print.
  52. Unterecker, John (ed.). *Yeats: A Collection of Critical Essays*. Eaglewood Cliffs, New Jersey: Prentice-Hall Inc., 1963. Print.
  53. Wandor, Michelene. *Post-War British Drama: Looking Back in Gender*. London: Routledge,

2001. Print.

54. Walter, Matthew George. *The Penguin Book of First World War Poetry*. London: Penguin, 2006.

Print.

55. Warner, Marina. *Joan of Arc: The Image of Female Heroism*. New York: A. Knopf, 1981. Print.

56. Williamson, George. *A Reader's Guide to T.S. Eliot: A Poem-by-Poem Analysis*. New York: Syracuse University Press, 1953. Print.

57. Wilson, Colin. *The Angry Years: The Rise and Fall of Angry Young Men*. New York: Pavilion Books, 2014. Print.

## ASSESSMENT DETAILS

### Internal Assessment: 25 marks

Students will be asked to write essay-type answers or appear for tests on texts from within and outside the syllabus.

### Semester End Examination: 75 marks

#### Duration: 2.5 hours

- Q.1 Essay on Unit 1 (1 out of 2) (15 marks)
- Q.2 Essay on Unit 2 (1 out of 2) (15 marks)
- Q.3 Essay on Unit 3 (1 out of 2) (15 marks)
- Q.4 Essay on Unit 4 (1 out of 2) (15 marks)
- Q.5 Short notes on all units (2 out of 4) (15 marks)

NAME OF THE COURSE	LITERATURE AND GENDER - I	
CLASS	TYBA	
COURSE CODE	UAENG506	
NUMBER OF CREDITS	3.5	
NUMBER OF LECTURES PER WEEK	3	
TOTAL NUMBER OF LECTURES PER SEMESTER	45	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

## **COURSE OBJECTIVES**



CO 1.	To introduce students to the politics of gender identity
CO 2.	To enable students to analyze gender
CO 3.	To empower students to scrutinize gendering in literature
CO 4.	To appreciate popular culture and diverse gender and sexual identities
CO 5.	To discern masculinities and femininities

**COURSE LEARNING OUTCOMES:**

Learners will be able to:

CLO 1.	understand the link between texts and the cultural contexts in which they are produced and consumed
CLO 2.	understand the development of the tradition of English literature
CLO 3.	view the connections between the histories of literary traditions across cultures
CLO 4.	apply theory to a range of texts
CLO 5.	understand the intersectional nature of contemporary literary and cultural theory
CLO 6.	understand the interdisciplinary nature of contemporary literary and cultural theory
CLO 7.	apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
CLO 8.	interrogate the construction of the canon

UNIT 1	<b>Schools of Feminism</b>
1.1	<b>Schools of Feminism:</b> Liberal, Marxist and Psychoanalytical Feminisms

1.2	<b>Concepts:</b> Sex, Gender, Patriarchy, Masculinities Studies
-----	---

UNIT 2	<b>Short-Stories</b>
2.1	Anne Petry: “Like a Winding Sheet”
2.2	Katherine Mansfield: “The Fly”
2.3	Dorothy Parker: “The Waltz”
2.4	Nathaniel Hawthorne: “The Birthmark”
2.5	Vishwapriya Iyengar: “The Library Girl”
2.6	Ismat Chughtai: “Lihaaf”
UNIT 3	<b>Novel</b>
3.1	<i>Khaled Hosseini: A Thousand Splendid Suns</i>

#### REFERENCES:

1. Singh Navsharan and Maitrayee Mukhopadhyay. 2007. *Gender Justice, Citizenship Development*. Zubaan.
2. Rai Shirin. 2008. *The Gender Politics of Development*. New Delhi: Zubaan.
3. Kapadia Karin. 2003. *The Violence of Development*. New Delhi : Zubaan.
4. Tsikata Dzodzi and Pamela Golah. 2010. *Land Tenure, Gender, and Globalisation*. New Delhi. Zubaan
5. Maithreyi Krishna Raj *Women Studies in India – Some Perspectives* (Bombay: Popular Prakasham, 1986).
6. Barbara Sinclair Deckard: *The Women’s Movement*, (New York: Harper & Row, 1983)
7. Ella Rule (Ed): *Marxism and the Emancipation of Women* (Great Britain Harpal Brar, 2000).
8. Reina Lewis, Sara Mills (Ed.), *Feminist Postcolonial Theory – A Reader* Edinburgh University Press, Edinburgh, 2003.
9. Hasan Zoya (ed) 1994) *Forging Identities: Gender Communities and State*, New Delhi, Kali for Women.
10. Kapur Ratna (ed) (1996) *Feminist Terrains in Legal Domains*, New Delhi, Kali for Women.
11. Menon, Nivedita (2004), *Recovering Subversion: Feminist Politics Beyond the Law*, New Delhi, Permanent Black.
12. Sangari K. *Politics of Diversity: Religious Communities and Multiple Patriarchies*, EPW 23 Dec, 1995
13. Daly, Mary. 1973. *Beyond God the Father: Toward a Philosophy of Women’s Liberation*. (Boston: Beacon Press)
14. ----- 1978. *Gyn/Ecology: The Metaethics of Radical Feminism*. (Boston: Beacon Press)
15. de Beauvoir, Simone. 1986. *The Second Sex*. (first pub. 1949) tr. H.M. Parshley (Harmondsworth: Penguin)

16. Elshtain, Jean Bethke. 1981. *Public Man, Private Woman*. (Princeton: Princeton University Press)
17. Engels, Friedrich. 1972. *The Origin of the Family, Private Property and the State*. (first published 1884). (New York: International Publishers)
18. Firestone, Shulamith. 1970. *The Dialectic of Sex*. (New York: Bantam Books)
19. Flax, Jane. 1981. "Do Feminists Need Marxism?" in *Building Feminist Theory: Essays from "Quest, A Feminist Quarterly"*. pp.174-85.(New York: Longman)
20. Foreman, Ann. 1977. *Femininity as Alienation: women and the Family in Marxism and Psychoanalysis*. (London: Pluto Press)
21. French, Marilyn. 1985. *Beyond Power: On Women, Men and Morals* (New York: Summit Books)
22. Friedan, Betty. 1974. *The Feminist Mystique*. (New York: Dell)
23. ----- . 1981. *The Second Stage*. (New York: Summit Books)
24. Heilbrun, Carolyn. 1973. *Toward the Promise of Androgyny*. (New York: Alfred A. Knopf)
25. Jaggard, Alison. 1983. *Feminist Politics and Human Nature*. (Totowa, N.J.: Rowman and Allanheld)
26. Kumar, Radha. 1993. *The History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India, 1800-1990* (New Delhi.: Kali for Women)
27. Mill, John Stuart. 1982. *The Subjection of Women*. (first pub. 1869) (London: J.M. Dent)
28. Millet, Kate. 1990. *Sexual Politics*. (first pub. 1970) (New York: Simon & Schuster)
29. O'Hanlon, Rosalind. 1994. *A Comparison between Men and Women: Tarabai Shinde and the Critique of Gender Relations in Colonial India*. (Madras: OUP)
30. Piercy, Marge. 1976. *Woman on the Edge of Time*. (New York: Fawcett Crest Books)
31. Rich, Adrienne. 1979. *Of Woman Born: Motherhood as Experience and Institution*. (New York: W.W. Norton)
32. Richards, Janet Radcliffe. 1983. *The Sceptical Feminist: A Philosophical Enquiry* (Harmondsworth: Penguin)
33. Rowbotham, Sheila. 1972. *Women, Resistance and Revolution*. (Harmondsworth: Penguin)
34. Ruth, Sheila. 1980. *Issues in Feminism* (Boston: Houghton Mifflin Company)
35. Sangari & Vaid (eds.) 1997. *Recasting Women: Essays in Colonial History*. (first pub. 1989). (New Delhi. Kali for Women)
36. Schmitt, Richard. 1987. *Introduction to Marx and Engels*. (Boulder, Colorado: Westview Press)
37. Schneir, Miriam (ed.) 1995. *The Vintage Book of Feminism: the Essential Writings of the Contemporary Women's Movement*. (New York: Vintage Books)
38. Shaw, Marion (ed.). 1995. *Man Does, Woman Is: An Anthology of Work and Gender*. (London: Faber & Faber)
39. Stimpson, Catharine R. 1989. *Where the Meanings Are: Feminism and Cultural Spaces*. (New York: Routledge)
40. Tong, Rosemarie. 1989. *Feminist Thought: A Comprehensive Introduction*. (Boulder, Colorado: Westview Press)
41. Warhol, Robyn and Diane Price Herndl.(eds.) 1991. *Feminisms: An Anthology of Literary Theory and Criticism*. (N.J.: Rutgers University Press)
42. Wollstonecraft, Mary. 1982. *A Vindication of the Rights of Women*. (first pub. 1792) (London: J.M. Dent)

**Question paper pattern:**

Semester End Examination: (75 marks)

Semester VI : Literature and Gender II

Duration: 2.5 hours Marks: 75

Q.1 Essay on Unit 1 (1 out of 2) (15 marks)

Or

Short Notes on Concepts (2 out of 3)

Q.2 Essay on Unit 2 (1 out of 2) (15 marks)

Q.3 Essay on Unit 3 (1 out of 2) (15 marks)

Q.4 Short notes on Unit 2 (2 out of 4) (15 marks)

Q.5 Short notes on Unit 3 (2 out of 4) (15 marks)

Internal Assessment: (25 marks)

Project: analysis from a feminist/gendered perspective of one of about 12 listed canonical plays from outside the syllabus.

**SEMESTER VI**

NAME OF THE COURSE	RESTORATION AND NEOCLASSICAL PERIODS	
CLASS	TYBA	
COURSE CODE	UAENG601	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION

TOTAL MARKS	25	75
PASSING MARKS	10	30

### COURSE OBJECTIVES

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

### COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	understand their own geo-spatial context and situatedness
CLO 2.	critically examine the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
CLO 3.	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

UNIT 1	BACKGROUND AND IMPORTANT CONCEPTS
1.1	The Restoration Period (1660-1700) i) Characteristics of Restoration Period (Major events of the age and their impact on literature) ii) Restoration Poetry- (Epic, Mock epic, Satire) iii) Restoration Drama- Comedy of Manners, Heroic Tragedy iv) Diary Writing
1.2	Neo-Classical Period (1700-1798) i) Neo-Classical/Augustan ii) Age of Satire iii) Rise of the Periodical Essay and the Novel

UNIT 2	OLIVER GOLDSMITH
--------	------------------

2.1	She Stoops to Conquer
UNIT 3	SELECTED VERSE FROM THE PURITAN ERA, THE RESTORATION PERIOD AND THE 18TH CENTURY
3.1	John Milton: from Paradise Lost Book I (105-124) 105- And shook his throne. What though the field he lost? 124- Sole reigning holds the tyranny of Heaven. (242-270) 242- Is this the region, this the soil, the clime 270- Regained in Heaven, or what more lost in Hell? (315-356) 315- Of Hell resounded: ‘Princes, Potentates. 356- Forthwith, from every squadron and each band.
3.2	Alexander Pope: The Rape of the Lock- Canto II Lines 1-54 (1) Not with more Glories, in th’ Etherial Plain, (54) Th’ impending Woe sate heavy on his Breast
3.3	John Dryden: “The Fire of London”

## REFERENCES

1. Albert, Edward. *History of English Literature*, Harrap, 1971
2. Baugh, Albert C. *A Literary History of England, The Restoration and Eighteenth Century (1660-1789)*, 2nd Edition, London, Routledge and Kegan Paul 1967
3. Blessington, Francis C. *Paradise Lost and the Classical Epic*. Vol. 2. Routledge, 2019.
4. Clifford, James L. Editor *Eighteenth Century English Literature: Modern Essays in Criticism* OUP, 1959
5. Collier, Jeremy. *Short View of the Immorality and Profaneness of the English Stage*, London: Routledge, 1996
6. Craig, Hardin. (Ed) *A History of English Literature Series. Literature of the Restoration and the Eighteenth Century 1660-1798*. Vol III. Macmillan, 1969
7. Dobree, Bonamy. *Restoration Comedy*, Franklin Classics, 2018
8. Dobree, Bonamy. *Restoration Tragedy*, Booksway, 2014
9. Farr, Jason S. *Novel Bodies: Disability and Sexuality in Eighteenth-Century British Literature*. Rutgers University Press, 2019.
10. Fincher, Max. *Queering Gothic in the Romantic Age*. Palgrave, 2007
11. Fisk, Deborah Payne (Editor), *The Cambridge Companion to English Restoration Theatre*, Cambridge, 2000
12. Ford, Boris. Ed. *The Pelican Guide to English Literature: From Blake to Byron*, Vol.5, Penguin, 1982
13. Ford, Boris. Ed. *The Pelican Guide to English Literature: From Dryden to Johnson*, Vol.4, Penguin, 1982
14. Grantley, Darryll. “The Social Geography of London in Restoration Comedy”. *Kent Academic Repository*, 2007
15. Hammond, Paul. *The Making of Restoration Poetry*. Boydell & Brewer Ltd, 2006

**ASSESSMENT DETAILS:**

**Internal Assessment (25 marks)**

Students will be asked to submit assignments and take class tests.

**Semester End Examination – External Assessment (75 marks)**

Duration: 2.5 hours

- |      |  |            |
|------|--|------------|
| Q.6  | Essay on Unit 1 (1 out of 2)                 | (15 marks) |
| Q.7  | Essay on Unit 2 (1 out of 2)                 | (15 marks) |
| Q.8  | Essay on Unit 3 A (1 out of 2)               | (15 marks) |
| Q.9  | Essay on Unit 3 B (1 out of 2)               | (15 marks) |
| Q.10 | Short notes on Units 2 and 3<br>(2 out of 4) | (15 marks) |

NAME OF THE COURSE	LITERARY THEORY AND CRITICISM	
CLASS	TYBA	
COURSE CODE	UAENG602	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

### COURSE OBJECTIVES

CO 1.	To introduce the learners to important critical terms.
CO 2.	To make them aware of the nature and function of literature and criticism.
CO 3.	To impart the technique of close reading of literary texts to students.
CO 4.	To enable them to understand various literary theories and critical approaches.
CO 5.	To familiarise learners with the principles of practical criticism.

### COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	analyse the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
CLO 2.	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus



UNIT I	PSYCHOANALYTICAL AND ARCHETYPAL CRITICISM
1.1	Sigmund Freud, Carl Jung, Jacques Lacan, Northrop Frye
UNIT 2	MARXIST LITERARY CRITICISM
2.1	Bertolt Brecht, György Lukács, Raymond Williams
UNIT 3	FEMINIST LITERARY CRITICISM
3.1	Virginia Woolf, Simone de Beauvoir, Elaine Showalter, Kate Millett
UNIT 4	POSTCOLONIAL CRITICISM
4.1	Benedict Anderson, Edward Said, Gayatri Chakravorty Spivak, Chinua Achebe
UNIT 5	PRACTICAL CRITICISM (Critical appreciation of an unseen poem)  A short poem of about 20 lines will be set for appreciation. The title of the poem will 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.

## REFERENCES

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
2. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. Oxford: OUP, 1971
3. Ashcroft, Bill et al. (ed.) *The Post-Colonial Studies Reader*. London: Routledge, 1995.
4. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: OUP, 2001.
5. Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1984.
6. Bodkin, Maud. *Archetypal Patterns in Poetry*. London: Oxford University Press, 1934.
7. Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. MA: Harvard University Press, 1995.
8. Daiches, David. *Critical Approaches to Literature*. London: Longman, 1984.
9. Drew, Elizabeth. *Understanding Poetry*. New York: Norton, 1959.
10. Dutton, Richard. *Introduction to Literary Criticism*. London: Longman, 1984.
11. Eagleton, Terry. *Literary Theory*. London: Basil Blackwell, 1983.
12. Enid, Hamer. *The Metres of English Poetry*. Booksway, 2014

13. Garrard, Greg. *Ecocriticism*. New York: Routledge, 2012.
14. Garrard, Greg, ed. *The Oxford Handbook of Ecocriticism*. New York: OUP, 2014.
15. Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford: OUP, 1999.
16. Enright, D.J. and Chickera, E. *English Critical Texts*. Delhi: Oxford University Press, 1962.
17. Fowler, Roger (ed.) (rev.) *A Dictionary of Modern Critical Terms*. London: Routledge & Kegan Paul, 1987.
18. Frye, Northrop. "The Archetypes of Literature." *The Norton Anthology: Theory and Criticism*. Ed. Vincent B. Leitch. New York: Norton, 2001.
19. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
20. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
21. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
22. Lodge, David, with Nigel Wood. *Modern Criticism and Theory: A Reader*. 2nd Ed. London: Longman, 1988.
23. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad, Orient BlackSwan, 2006.
24. Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
25. Richards, I. A. *Practical Criticism*. London: Kegan Paul, 1930.
26. Said, Edward. *Orientalism*. New York: Pantheon, 1978.
27. Schreiber, S. M. *Introduction to Literary Criticism*. Oxford: Pergamon Press, 1965.
28. Selden, Raman and Widdowson, Peter. *A Reader's Guide to Contemporary Literary Theory*. 3rd ed. Lexington: University of Kentucky Press, 1993.
29. Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. London: Harvester Press, 1985.
30. Scott, Wilbur. *Five Approaches to Literary Criticism*. London: Longman, 1984.
31. Wellek, Rene and Austin, Warren. *Theory of Literature*. London: Jonathan Cape, 1955.
32. Wolfreys, Julian. (ed.) *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003

### ASSESSMENT DETAILS:

#### Internal Assessment (25 marks)

- Essay-type answers on topics from the syllabus
- Test on Unit 5

#### Semester End Examination – External Assessment (75 marks)

##### Duration: 2.5 hours

- |  |            |
|--|------------|
| Q.1 Essay on Unit 1 (1 out of 2)       | (20 marks) |
| Q.2 Essay on Unit 2 (1 out of 2)       | (20 marks) |
| Q.3 Essay on Unit 3 (1 out of 2)       | (20 marks) |
| Q.4 Critical appreciation of two poems | (15 marks) |

NAME OF THE COURSE	POPULAR CULTURE-II
CLASS	TYBA
COURSE CODE	UAENG603
NUMBER OF CREDITS	3.5

NUMBER OF LECTURES PER WEEK	3	
TOTAL NUMBER OF LECTURES PER SEMESTER	45	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

### COURSE OBJECTIVES

CO 1.	to understand the nature and politics of Popular Culture.
CO 2.	to explore the interplay between Culture and Popular Culture and their influence over each other.
CO 3.	to expand existing critical thinking to enable textual analysis
CO 4.	to understand different perspectives on politics and control.

### COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	introduced to literary theories and critical approaches
CLO 2.	able to apply literary theories to texts
CLO 3.	introduced to important critical terms, and literary tropes and devices
CLO 4.	able to apply the technique of close reading and principles of practical criticism to literary texts
CLO 5.	able to recognise and creatively respond to the literary use of language in texts, especially poetry

UNIT 1	Feminist Perspectives on Popular Culture
--------	--

1.1	<i>Laura Mulvey : ( Selections from Mulvey's Visual Pleasure and Narrative Cinema)</i>
1.2	<i>Tania Modleski : (Selections from Modleski's Loving with a Vengeance: Mass produced Fantasies for Women)</i>
1.3	<i>Janice Radway : ( Selections from Radway's Reading the Romance)</i>
UNIT 2	Postmodernism and Popular Culture
2.1	<i>Jean- Francois Lyotard : (Selections from The Postmodern Condition)</i>
2.2	<i>Jean Baudrillard : (Selections from Poster's Jean Baudrillard: Selected Writings)</i>
UNIT 3	Cyberculture Studies

3.1	<i>Defining Cyber Culture- Donna Haraway : ( Selections from Haraway's The Cyborg Manifesto, Castells' The Rise of Network Society)</i>
3.2	<i>Social Networking Sites</i>
UNIT 4	Popular Culture and India
4.1	Food : (Arjun Appadurai's "How to Make a National Cuisine: Cookbooks in Contemporary India")
4.2	Indian Cinema : ( Tejaswini Niranjana's "Integrating Whose Nation? Tourists and Terrorists in 'Roja'")
4.3	India in other Popular Global Imaginary : (Selections from Gokulsing's <i>Popular Culture In A Globalised India</i> and Kasbekar's <i>Pop Culture India!</i> )

#### REFERENCES:

1. Appadurai, Arjun, and Carol A. Breckenridge."Public Modernity in India." *Consuming Modernity*.Ed. Carol A. Breckenridge. Delhi: Oxford UP, 1995. 1-17. Print.
2. \_\_\_\_\_. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis, MN: U of Minnesota, 1996. Print.

3. Arnold, Matthew. *Culture and Anarchy*. N.p.: n.p., 1869. Print.
4. Barrett, Michèle. "Feminism and the Definition of Cultural Politics." *Feminism, Culture, and Politics*. Ed. Rosalind Brunt and Caroline Rowan. London: Lawrence and Wishart, 1982. 37-58. Print.
5. Barthes, Roland. *Mythologies*. Trans. Annette Lavers. Hertfordshire: Paladin, 1973. Print. (Essays Novels and Children: page 50, The Face of Garbo: page 56, Striptease: page 84, Accessed on the internet: 16th May, 2016)
6. Bartky, S. "Foucault, Femininity, and the Modernization of Patriarchal Power." *Feminism and Foucault: Reflections on Resistance*. Ed. I. Diamond and L. Quinby. Boston: Northeastern UP, 1988. 61-86. Print.
7. Berger, John. *Ways of Seeing*. London: British Broadcasting Corporation and Penguin, 2008. Print. (Chapter 7, Accessed on the internet: 5th May, 2016)
8. Butler, Judith. *Gender trouble: feminism and the subversion of identity*. New York: Routledge, 1990. Print.
9. Chatterji, Shoma A., *Subject: Cinema Object: Woman: A Study of the Portrayal of Women in Indian Cinema*. Calcutta: Parumita Publications, 1998.
10. Cook, Pam. "Masculinity in Crisis?" *Screen* 23.3-4 (1982): 39-46. Web.
11. Durham, Meenakshi Gigi., and Douglas Kellner. *Media and Cultural Studies: Keywords*. Malden, MA: Blackwell, 2001. Print.
12. Dwyer, Rachel. *All You Want Is Money, All You Need Is Love: Sexuality and Romance in Modern India*. London: Cassell, 2000. Print.
13. Dwyer, R. "Bombay Ishtyle." *Fashion Cultures: Theories, Explorations, and Analysis*. Ed. S. Bruzzi and G. P. Church. New York: Routledge, 2000. 178-90. Print.
14. Ellis, John. *Visible Fictions: Cinema, Television, Video*. London: Routledge, 1992. Print.
15. Fiske, J. "Active Audiences," and "Pleasure and Play." *Television Culture*. London and NY: Methuen, 1987. N. pag. Print.
16. Fiske, John. *Understanding Popular Culture*. Boston: Unwin Hyman, 1989. Print.
17. Foucault, Michel as cited in Barrett, Michèle. *The Politics of Truth: From Marx to Foucault*. Stanford, CA: Stanford UP, 1991. Print.
18. Gamman, Lorraine, and Margaret Marshment. *The Female Gaze: Women as Viewers of Popular Culture*. London: Women's, 1988. Print.
19. Ganham, Nicholas, and Raymond Williams. "Pierre Bourdieu and the Sociology of Culture: An Introduction." *Media, Culture and Society* 2.3 (n.d.): 215. Print.
20. Gehlawat, Ajay. *Reframing Bollywood: Theories of Popular Hindi Cinema*. N.p.: Sage Publications, 2010. Print.
21. Gledhill, Christine., "Pleasurable Negotiations." *Female Spectators: Looking at Film and Television*. Ed. D. E. Pribram. London: Verso, 1988. 64-89. Print.
22. Gledhill, Christine., Recent Developments in Feminist Criticism in Film Theory and Criticism, Introductory Readings. Eds: Leo Braudy and Marshall Cohen, New York and Oxford: Oxford University Press, 1999
23. Gledhill, Christine. *Stardom: Industry of Desire*. London: Routledge, 1991. Print.
24. Hall, Stuart. "Encoding/Decoding." *The Cultural Studies Reader*. Ed. S. During. London and NY: Routledge, 1993. N. pag. Print.
25. Kaarsholm, Preben, ed. *City Flicks City Flicks: Indian Cinema and the Urban Experience*. Calcutta, New Delhi: Seagull, 2004. Print.
26. Kaplan, E. Ann. *Looking for the Other: Feminism, Film, and the Imperial Gaze*. New York: Routledge, 1997. Web.
27. Kasbekar, A. "Hidden Pleasures: Negotiating the Myth of the Female Ideal in Popular Hindi Cinema." *Pleasure and the Nation: The History, Politics, and Consumption of Public Culture in India*. Ed. C. Penney and R. Dwyer. New Delhi: Oxford UP, 2001. 286-308. Print.
28. Kavoori, Anandam P., and Aswin Punathambekar. *Global Bollywood*. New Delhi: Oxford UP, 2009. Print.
29. Kuhn, A. "Women's Genres." *Screen* 25.1 (1984): 18-29. Web.
30. Mathur, Vrinda. "Women in Indian Cinema: Fictional Constructs." *Films and Feminism: Essays in Indian*

- Cinema*. Ed. Jasbir Jain and Sudha Rai. Jaipur and New Delhi: Rawat Publications, 2002. N. pag. Print.
31. McGuigan, Jim. *Cultural Populism*. London: Routledge, 1992. Print.
  32. Modleski, Tania. *Loving with a Vengeance: Mass-produced Fantasies for Women*. Hamden, CT: Archon, 1982. N. pag. Print.
  33. Mulvey, Laura. "Visual Pleasure and Narrative Cinema." 1975. *Visual Culture: The Reader*. Ed. Jessica Evans and Stuart Hall. London: SAGE Publications in Association with the Open U, 1999. 381-89. Print.
  34. Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1998. Print.
  35. Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva, 2008. Print.
  36. Philip, Michelle. *Reel VS Real: The Portrayal of Women in Mainstream Bollywood Cinema*. Mumbai. 2014. Print.
  37. Philip, Michelle. *Re-possessing the Female Gaze: The Woman as Active Spectator of Mainstream Bollywood Cinema*. Mumbai. 2014. Print.
  38. Philip, Michelle. *The Indian Woman's Search for Identity Vis a Vis Mainstream Bollywood Cinema*. 2014. Print.
  39. Philip, Michelle. *The Treatment of Women in Reel VS Real Life as Influenced by Mainstream Bollywood Cinema*. 2014. Print.
  40. Philip, Michelle. *Peddling Fantasies: The Role of Bollywood Cinema in Coping with Reality with Reference to Madhur Bhandarkar's Film, Fashion*. 2015. Print.
  41. Pinto, Jerry. *The Greatest Show on Earth: Writings on Bollywood*. New Delhi: Penguin, 2011. Print.
  42. Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Delhi: Oxford UP, 1998. Print.
  43. Radway, Janice. *Reading the Romance: Women, Patriarchy, and Popular Literature*. London: Verso, 1987. N. pag. Print.
  44. Saltzman, Joe. "Sob Sisters: The Image of the Female Journalist in Popular Culture." *Image of the Journalist in Pop Culture* (2003): n. pag. Web. 5 Mar. 2017.
  45. Smelik, Anneke. *And the mirror cracked: feminist cinema and film theory*. New York: St. Martin's Press, 1998. Print.
  46. Stacey, Jackie. *Star Gazing: Hollywood Cinema and Female Spectatorship*. London: Routledge, 1994. Print.
  47. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Sixth ed. N.p.: Dorling Kindersley, 2014. Print. Indian Reprint
  48. Vasudevan, Ravi. *Making Meaning in Indian Cinema*. New Delhi: Oxford UP, 2000. Print.
  49. Vasudevan, R. "Cinema in Urban Space." Seminar, No. 525. N.p., n.d. Web. 23 Feb. 2004.
  50. Viridi, Jyotika. *The Cinematic Imagination: Indian Popular Films as Social History*. New Brunswick, NJ: Rutgers UP, 2003. Print.
  51. White, Patricia. *Film Studies: Critical Approaches*. Ed. John Hill and Pamela Church. Gibson. Oxford: Oxford UP, 2000. Print.
  52. Willis, Paul. *Common Culture*. Buckingham: Open UP, 1990. 3. Print.
  53. Wolf, Naomi. *The Beauty Myth: How Images of Beauty Are Used against Women*. London: Vintage, 1991. Print.

## ASSESSMENT DETAILS

### Question Paper Pattern:

Semester End Examination: 75 marks

Semester VI: Popular Culture-II

Duration: 2.5 hours

Q.1 Essay on Unit 1 (1 out of 2) (15 marks)

Q.2 Essay on Unit 2 (1 out of 2) (15 marks)

Q.3 Essay on Unit 3 (1 out of 2) (15 marks)

Q.4 Essay on Unit 4 (1 out of 2) (15 marks)

Q.5 Short Notes on Units 1, 2, 3 and 4 (2 out of 4) (15 marks)

Internal Assessment: 25 marks

Project papers to be submitted on texts from the following genres using the critical perspectives discussed during the semester.

- Music/Music Videos/Pop Art/Dance/Reality Shows on Television

COURSE	19 TH CENTURY ENGLISH LITERATURE (THE VICTORIAN AGE (1837 -1901))	
CLASS	TYBA	
COURSE CODE	UAENG604	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

### COURSE OBJECTIVES

CO 1.	To introduce students to the literature and culture of the Victorian era
CO 2.	To help students understand the texts in the context of prevailing socio-cultural Conditions
CO 3.	To highlight representative texts and genres of the respective periods
CO 4.	To enable students to apply theoretical approaches to prescribed literary texts



## COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	understand the link between texts and the cultural contexts in which they are produced and consumed
CLO 2.	understand the development of the tradition of English literature and view the connections between the histories of literary traditions across cultures
CLO 3.	apply theory to a range of texts and understand the interdisciplinary nature of contemporary academic studies
CLO 4.	understand the intersectional nature of contemporary literary and cultural theory
CLO 5.	apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
CLO 6.	interrogate the construction of the canon

UNIT 1	BACKGROUND
1.1	Socio-political context Industrialisation growth of scientific temper  Aestheticism Pre-Raphaelitism The Oxford Movement

UNIT 2	POETRY
2.1	Alfred Tennyson: From In Memoriam Lyric 7: "Dark house, by which once more I stand" Lyric 54: "Oh, yet we trust that somehow good"
2.2	Robert Browning: "Porphyria's Lover" "Fra Lippo Lippi"
2.3	Elizabeth Barrett Browning: From Sonnets from the Portuguese Sonnet 21: "Say over again, and yet once over again"

2.4	Matthew Arnold: “The Forsaken Merman”
2.5	Dante Gabrielle Rossetti: “The Cloud Confines”
2.6	Thomas Hardy: “Channel Firing” “Dead Man Walking”
UNIT 3	NOVEL
3.1	Charles Dickens: <i>David Copperfield</i>

#### REFERENCES:

1. Acton, William. *Selections from “Prostitution, Considered in Its Moral, Social, and Sanitary Aspects, in London and Other Large Cities and Garrison Towns, with Proposals for the Mitigation and Prevention of Its Attendant Evils”*. Andesite Press. 2017.
2. Adams, James Eli. *A History of Victorian Literature*. Wiley-Blackwell, 2009.
3. Armstrong, I., *Victorian Poetry, Poetics and, Politics*. London: Routledge, 1993.
4. Arnold, Matthew. *Culture and Anarchy*. Oxford University Press, 2006.
5. Barr, Pat. *The Memsahibs: In Praise of the Women of Victorian India*. Faber and Faber.1989.
6. Boos, Florence s., Brant and Clare. Saunders, Max(ed). *Selections from Memoirs of Victorian Working-Class Women*. Palgrave Studies in Life Writing. 2018.
7. Boris Ford, (ed.) *A Pelican Guide to English Literature from Dickens to Hardy*, Vol. 6, Penguin, 1982.
8. Bartlinger. Patrick, *Victorian Literature and Postcolonial Studies*, Edinburgh University Press, 2009.
9. Bristow, Joseph. *The Cambridge Companion to Victorian Poetry* Cambridge. Cambridge University Press, 2000.
10. Bronte Charlotte. *Jane Eyre*. Norton Critical Edition. 2016.
11. Browning Robert. *Selected Poems: Robert Browning*. Penguin Classics. 2000.
12. Bush, Douglas: *Introduction, Tennyson: Selected Poetry*, New York, 1951.
13. Carter Mia, Harlow Barbara (Ed), *Archives of the Empire Volume I*. Duke University Press. 2003.
14. Deirdre, David. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 2005.

#### **ASSESSMENT DETAILS**

**Internal Assessment: 25 marks**

Students will be given essay-type questions, short notes and objective questions on topics from/outside the syllabus.

## Semester End Examination: 75 marks

Duration: 2.5 hours

Q.1 Essay on Unit 1 (1 out of 2)

OR

Short notes on Unit 1 (2 out of 4) (15 marks)

Q.2 Essay on Unit 2 (1 out of 2) (15 marks)

Q.3 Essay on Unit 3 (1 out of 2) (15 marks)

Q.4 Short notes on Unit 2 (2 out of 4) (15 marks)

Q.5 Short notes on Unit 3 (2 out of 4) (15 marks)

NAME OF THE COURSE	20TH CENTURY BRITISH LITERATURE - II	
CLASS	TYBA	
COURSE CODE	UAENG605	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

## COURSE OBJECTIVES

CO 1.	To expose students to literary genres, trends, and literary movements of Britain in the 20th Century.
CO 2.	To enable students to create linkages between social and historical contexts and literary texts.
CO 3.	To train students to develop skills for a critical and analytical understanding of the text.

## COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	achieve a comprehensive understanding of literary genres, trends and movements in 20 <sup>th</sup> Century British Literature.
CLO 2.	understand the valuable co–relation between the socio-cultural ,economical and historical contexts; behind the literary production.
CLO 3.	acquire the discipline to become reflective and imaginative thinkers through a close, critical and analytical reading of the prescribed texts.

UNIT I	BACKGROUND CONCEPTS
1.1	<ol style="list-style-type: none"> <li>1. Modernism</li> <li>2. Imagism</li> <li>3. Symbolism</li> <li>4. War Poetry</li> <li>5. Movement Poets</li> <li>6. Trends in 20th Century Drama - a. Poetic drama, b. Social realism in drama, c. Theatre of the Absurd, d. Theatre of Cruelty, e. Brecht’s influence on 20th century drama, f. Kitchen sink drama.</li> </ol>
UNIT 2	DRAMA
2.1	JOHN OSBORNE: <i>Look Back in Anger</i> (1956) OR BERNARD SHAW: <i>Saint Joan</i> (1923)
UNIT 3	POETRY
3.1	<ol style="list-style-type: none"> <li>1. T.S. Eliot: “The Hippopotamus”, “Portrait of a Lady”</li> <li>2. W.B. Yeats: “The Second Coming”, “A Prayer for My Daughter”</li> <li>3. W.H. Auden: “The Shield of Achilles”, “In Memory of W.B. Yeats”</li> <li>4. Wilfred Owen: “Insensibility”, “Strange Meeting”</li> </ol>

REFERENCES:

1. Abrams, M.H. *A Glossary of Literary Terms*. 1978. Madras: Macmillan, 1988, Print.
2. Bayley, John. *An Elegy for Iris*. New York: St. Martins's Press, 1999. Print.
3. Berst, Charles A. *Bernard Shaw and the Art of Drama*. Urbana: University of Illinois Press, 1973. Print.
4. Billington, Michael. *State of the Nation: British Theatre Since 1945*. London: Faber and Faber. 2007. Print.

5. Bloom, Harold (ed.). *George Bernard Shaw's Saint Joan: Modern Critical Interpretations*. New York: Chelsea House Publishers, 1987. Print.
6. Bove, Cheryl K. *Understanding Iris Murdoch*. Columbia (South Carolina): University of South Carolina Press, 1993. Print.
7. Burton, Richard. *Iris Murdoch. Writers and their Work*. Essex: Longman Group Ltd., 1976 Print.
8. Bradbury, Malcolm. *The Modern British Novel*. London: Secker and Warburg, 1993. Print.
10. Bradbury, Malcolm. *The Penguin Book of Modern British Short Stories*. London: Penguin (UK), 1988. Print.
11. Byatt, A.S. *Degrees of Freedom: The Novels of Iris Murdoch*. London: Chatto and Windus, 1975. Print.
12. Chinitz, David. *A Companion to T.S. Eliot (Volume 62 of the Blackwell Companions to Literature and Culture)*. Chicago: John Wiley and Sons, 2009. Print.
13. Connor, Steven. *The English Novel in History: 1950 – 1995*. London and New York: Routledge, 1996. Print.
14. Conradi, Peter J. *Iris Murdoch: The Saint and The Artist*. London : Macmillan, 1986 Print.
15. Cowell, Raymond (ed.). *Critics on Yeats*. New Delhi: Universal Book Stall, 1992. Print.
16. Crompton, Louis. *Shaw the Dramatist: A Study of the Intellectual Background of the Major Plays*. London: George Allen & Unwin Ltd, 1971. Print.
17. Das, Santanu (ed.). *The Cambridge Companion to the Poetry of the First World War*. New York: Cambridge University Press, 2013. Print.
18. Dawson, Ashley. *The Routledge Concise History of Twentieth Century British Literature*. London and New York: Routledge (Taylor and Francis Group), 2013. Print.
19. Deer, Patrick. *Culture in Camouflage: War, Empire and Modern British Literature*. London: Oxford University Press, 2009. Print.
20. Drabble, Margaret (ed.). *The Oxford Companion to English Literature*. Oxford: Oxford University Press, 1996. Print.
21. Draper, R.P. *An Introduction to twentieth-century poetry in English*. New York: Macmillan Press Ltd, 1999. Print.
22. Featherstone, Simon. *War Poetry: An Introductory Reader*. London and New York: Routledge, 1995. Print.
23. Forsberg, Niklas. *Language Lost and Found: On Iris Murdoch and the Limits of Philosophical Discourse*. New York, London, New Delhi and Sydney: Bloomsbury, 2013. Print.
24. France, Anatole. *The Life of Joan of Arc Whitefish*. Kessinger Publishing, 2005. Print.
25. Gale Research and Cengage Learning. *A Study Guide for George Orwell's 1984*. Farmington Hills: Gale Research and Cengage Learning, 2015. Print.
26. Gibbs, A.M. *Man and Superman and Saint Joan: A Casebook*. London: Macmillan Education Ltd., 1992. Print.
27. Griffith, Gareth. *Socialism and Superior Brains: The political thought of Bernard Shaw*. London: Routledge, 1993. Print.
28. Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950 – 2000*.

- Cambridge, New York and Cape Town: Cambridge University Press, 2002. Print.
29. Heilpern, John. *John Osborne: A Patriot for Us*. London: Chatto & Windus, 2006. Print.
  30. Hensher, Philip (ed.). *The Penguin Book of the British Short Story Vols I*. UK. Penguin Random House, 2017. Print
  31. Hugo, Leon. *Bernard Shaw: Playwright and Preacher*. Great Britain: Methuen & Company Ltd, 1971. Print.
  32. Innes, Christopher. *Modern British Drama: 1890-1990*. Cambridge: University Press, 1992. Print.
  33. Janik, Vicki K., Del Ivan Janik and Emmanuel Sampath Nelson. *Modern British Women Writers: An A-Z Guide*. Westport, Connecticut and London: Greenwood Press, 2002. Print.
  34. Kendall, Tim (ed.). *Poetry of the First World War: An Anthology*. Oxford: Oxford University Press, 2013. Print.
  35. Kermode, Frank and John Hollander. *The Oxford Anthology of English Literature Volume Six: Modern British Literature*. London: Oxford University Press, 1973. Print.
  36. Khogeer, AfafJamil(ed.). *The Integration of the Self: Women in the Fiction of Iris Murdoch and Margaret Drabble*. New York: University Press of America, 2005. Print.
  37. Lee-Brown, Patrick. *The Modernist Period: 1900 – 1945*. London: Evans, 2003. Print.
  38. Lewis, Peter. *George Orwell: The Road to 1984*. London: Heinemann, 1981. Print.
  39. Luprecht, Mark (ed.). *Iris Murdoch Connected: Critical Essays on Her Fiction and Philosophy* Knoxville: The University of Tennessee Press, 2014. Print.
  40. Morgan, Margery M. *The Shavian Playground: All Exploration of the Art of George Bernard Shaw*. London: Methuen & Co Ltd, 1972. Print.
  41. Murdoch, Iris. *The Black Prince*. New York: Penguin, 1973. Print.
  42. Nelson, Gerald. *Changes of the Heart: A Study of the Poetry of W.H. Auden*. Berkeley and Los Angeles: University of California Press, 1969. Print.
  43. Orwell, George. *The Complete Novels*. London: Penguin, 2000. Print.
  44. Osborne, John. *Look Back in Anger (3rd ed.)*. London: Faber and Faber, 1983. Print.
  45. Shaw, George Bernard. *Saint Joan*. Toronto: Penguin Books Canada, 2003. Print.
  46. Sierz, Aleks. *John Osborne's Look Back in Anger: Modern Theatre Guides*. London and New York: Continuum, 2008. Print.
  47. Smith, Stan (ed.). *The Cambridge Companion to W.H. Auden*. Cambridge, New York, Madrid, Cape Town and Melbourne: Cambridge University Press, 2004. Print.
  48. Steinhoff, William R. *George Orwell and the Origins of 1984*. Ann Arbor: University of Michigan Press, 1976. Print.
  49. Stevenson, Randall. *A Reader's Guide to the Twentieth-Century Novel in Britain*. Lexington: The University Press of Kentucky, 1993. Print.
  50. Tyson, Brian. *The Story of Shaw's Saint Joan*. Montreal: McGill Queen's University Press, 1982. Print.
  51. Unterecker, John. *A Reader's Guide to William Butler Yeats*. London and New York: Thames and Hudson, 1959. Print.
  52. Unterecker, John (ed.). *Yeats: A Collection of Critical Essays*. Eaglewood Cliffs, New Jersey:

Prentice-Hall Inc., 1963. Print.

53. Wandor, Michelene. *Post-War British Drama: Looking Back in Gender*. London: Routledge, 2001. Print.

54. Walter, Matthew George. *The Penguin Book of First World War Poetry*. London: Penguin, 2006. Print.

55. Warner, Marina. *Joan of Arc: The Image of Female Heroism*. New York: A. Knopf, 1981. Print.

56. Williamson, George. *A Reader's Guide to T.S. Eliot: A Poem-by-Poem Analysis*. New York: Syracuse University Press, 1953. Print.

57. Wilson, Colin. *The Angry Years: The Rise and Fall of Angry Young Men*. New York: Pavilion Books, 2014. Print.

## ASSESSMENT DETAILS

### Question Paper Pattern:

#### Internal Assessment: 25 marks

Students will be asked to write essay-type answers or appear for tests on texts from within and outside the syllabus.

#### Semester End Examination: 75 marks

#### Duration: 2.5 hours

- |     |                                       |            |
|-----|---------------------------------------|------------|
| Q.1 | Essay on Unit 1 (1 out of 2)          | (15 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2)          | (15 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2)          | (15 marks) |
| Q.4 | Essay on Unit 4 (1 out of 2)          | (15 marks) |
| Q.5 | Short notes on all units (2 out of 4) | (15 marks) |

NAME OF THE COURSE	LITERATURE AND GENDER – II	
CLASS	TYBA	
COURSE CODE	UAENG606	
NUMBER OF CREDITS	3.5	
NUMBER OF LECTURES PER WEEK	3	
TOTAL NUMBER OF LECTURES PER SEMESTER	45	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75

PASSING MARKS	10	30
---------------	----	----

### **COURSE OBJECTIVES**

CO 1.	To introduce students to the politics of gender identity
CO 2.	To enable students to analyze gender
CO 3.	To empower students to scrutinize gendering in literature
CO 4.	To appreciate popular culture and diverse gender and sexual identities
CO 5.	To discern masculinities and femininities

### **COURSE LEARNING OUTCOMES:**

Learners will be able to:

CLO 1.	understand the link between texts and the cultural contexts in which they are produced and consumed
CLO 2.	understand the development of the tradition of English literature
CLO 3.	view the connections between the histories of literary traditions across cultures
CLO 4.	apply theory to a range of texts
CLO 5.	understand the intersectional nature of contemporary literary and cultural theory
CLO 6.	understand the interdisciplinary nature of contemporary literary and cultural theory
CLO 7.	apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
CLO 8.	interrogate the construction of the canon

<b>UNIT 1</b>	<b>Schools of Feminism</b>
1.1	<b>Schools of Feminism: Socialist, Radical and Postmodern Feminisms</b>



1.2	<b>Concepts:</b> Queer Theory, Black Feminism, Dalit Feminism
UNIT 2	<b>Poetry</b>
2.1	Carol Ann Duffy: “Little Red Cap”
2.2	Walt Whitman: “We Two, How Long We were Fool’d”
2.3	Amrita Pritam: “I Will Meet You Yet Again”
2.4	Audre Lorde: “Coal”
2.5	Langston Hughes: “Young Sailor” and “Café: 3 A. M.”
2.6	Emily Dickinson: “She Rose to His Requirement”
2.7	Kamala Das: “The Stone Age”
UNIT 3	<b>Drama</b>
3.1	<i>Mahesh Dattani: Tara</i>

#### REFERENCES:

1. Singh Navsharan and Maitrayee Mukhopadhyay. 2007. *Gender Justice, Citizenship Development*. Zubaan.
2. Rai Shirin. 2008. *The Gender Politics of Development*. New Delhi: Zubaan.
3. Kapadia Karin. 2003. *The Violence of Development*. New Delhi : Zubaan.
4. Tsikata Dzodzi and Pamela Golah. 2010. *Land Tenure, Gender, and Globalisation*. New Delhi. Zubaan
5. Maithreyi Krishna Raj *Women Studies in India – Some Perspectives* (Bombay: Popular Prakasham, 1986).
6. Barbara Sinclair Deckard: *The Women’s Movement*, (New York: Harper & Row, 1983)
7. Ella Rule (Ed): *Marxism and the Emancipation of Women* (Great Britain Harpal Brar, 2000).
8. Reina Lewis, Sara Mills (Ed.), *Feminist Postcolonial Theory – A Reader* Edinburgh University Press, Edinburgh, 2003.
9. Hasan Zoya (ed) 1994) *Forging Identities: Gender Communities and State*, New Delhi, Kali for Women.
10. Kapur Ratna (ed) (1996) *Feminist Terrains in Legal Domains*, New Delhi, Kali for Women.

11. Menon, Nivedita (2004), *Recovering Subversion: Feminist Politics Beyond the Law*, New Delhi, Permanent Black.
12. Sangari K. *Politics of Diversity: Religious Communities and Multiple Patriarchies*, EPW 23 Dec, 1995
  - a. *Patriarchies*, EPW 23 Dec, 1995
13. Daly, Mary. 1973. *Beyond God the Father: Toward a Philosophy of Women's Liberation*. (Boston: Beacon Press)
14. ----- 1978. *Gyn/Ecology: The Metaethics of Radical Feminism*. (Boston: Beacon Press)
15. de Beauvoir, Simone. 1986. *The Second Sex*. (first pub. 1949) tr. H.M. Parshley (Harmondsworth: Penguin)
16. Elshtain, Jean Bethke. 1981. *Public Man, Private Woman*. (Princeton: Princeton University Press)
17. Engels, Friedrich. 1972. *The Origin of the Family, Private Property and the State*. (first published 1884). (New York: International Publishers)
18. Firestone, Shulamith. 1970. *The Dialectic of Sex*. (New York: Bantam Books)
19. Flax, Jane. 1981. "Do Feminists Need Marxism?" in *Building Feminist Theory: Essays from "Quest, A Feminist Quarterly"*. pp.174-85. (New York: Longman)
20. Foreman, Ann. 1977. *Femininity as Alienation: women and the Family in Marxism and Psychoanalysis*. (London: Pluto Press)
21. French, Marilyn. 1985. *Beyond Power: On Women, Men and Morals* (New York: Summit Books)
22. Friedan, Betty. 1974. *The Feminist Mystique*. (New York: Dell)
23. ----- 1981. *The Second Stage*. (New York: Summit Books)
24. Heilbrun, Carolyn. 1973. *Toward the Promise of Androgyny*. (New York: Alfred A. Knopf)
25. Jaggar, Alison. 1983. *Feminist Politics and Human Nature*. (Totowa, N.J.: Rowman and Allanheld)
26. Kumar, Radha. 1993. *The History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India, 1800-1990* (New Delhi.: Kali for Women)
27. Mill, John Stuart. 1982. *The Subjection of Women*. (first pub. 1869) (London: J.M. Dent)
28. Millet, Kate. 1990. *Sexual Politics*. (first pub. 1970) (New York: Simon & Schuster)
29. O'Hanlon, Rosalind. 1994. *A Comparison between Men and Women: Tarabai Shinde and the Critique of Gender Relations in Colonial India*. (Madras: OUP)
30. Piercy, Marge. 1976. *Woman on the Edge of Time*. (New York: Fawcett Crest Books)
31. Rich, Adrienne. 1979. *Of Woman Born: Motherhood as Experience and Institution*. (New York: W.W. Norton)
32. Richards, Janet Radcliffe. 1983. *The Sceptical Feminist: A Philosophical Enquiry* (Harmondsworth: Penguin)
33. Rowbotham, Sheila. 1972. *Women, Resistance and Revolution*. (Harmondsworth: Penguin)
34. Ruth, Sheila. 1980. *Issues in Feminism* (Boston: Houghton Mifflin Company)
35. Sangari & Vaid (eds.) 1997. *Recasting Women: Essays in Colonial History*. (first pub. 1989). (New Delhi. Kali for Women)
36. Schmitt, Richard. 1987. *Introduction to Marx and Engels*. (Boulder, Colorado: Westview Press)
37. Schneir, Miriam (ed.) 1995. *The Vintage Book of Feminism: the Essential Writings of the Contemporary Women's Movement*. (New York: Vintage Books)
38. Shaw, Marion (ed.). 1995. *Man Does, Woman Is: An Anthology of Work and Gender*. (London: Faber & Faber)
39. Stimpson, Catharine R. 1989. *Where the Meanings Are: Feminism and Cultural Spaces*. (New York: Routledge)
40. Tong, Rosemarie. 1989. *Feminist Thought: A Comprehensive Introduction*. (Boulder, Colorado: Westview Press)
41. Warhol, Robyn and Diane Price Herndl.(eds.) 1991. *Feminisms: An Anthology of Literary Theory and Criticism*. (N.J.: Rutgers University Press)
42. Wollstonecraft, Mary. 1982. *A Vindication of the Rights of Women*. (first pub. 1792) (London: J.M. Dent)

**Question paper pattern:**

Semester End Examination: (75 marks)

Semester VI : Literature and Gender II

Duration: 2.5 hours Marks: 75

Q.1 Essay on Unit 1 (1 out of 2) (15 marks)

Or

Short Notes on Concepts (2 out of 3)

Q.2 Essay on Unit 2 (1 out of 2) (15 marks)

Q.3 Essay on Unit 3 (1 out of 2) (15 marks)

Q.4 Short notes on Unit 2 (2 out of 4) (15 marks)

Q.5 Short notes on Unit 3 (2 out of 4) (15 marks)

Internal Assessment: (25 marks)

Project: analysis from a feminist/gendered perspective of one of about 12 listed canonical plays from outside the syllabus.

