



## Hindi Vidya Prachar Samiti's

Ramniranjan Jhunjunwala College of Arts,

Science & Commerce (Autonomous College)

Affiliated to UNIVERSITY OF MUMBAI

Syllabus for the T.Y.B.A

(CBCS)

**Refer to page no: 03 highlighting component**

2018-2019

2019-2020

2020-2021

2021-2022

**of Research Project**

Program: B.A ENGLISH

Papers IV-IX

Program Code: RJAUENG

**DISTRIBUTION OF TOPICS AND CREDITS****TYBA English- Syllabus Semester V**

<b>Course code</b>	<b>Nomenclature</b>	<b>Credits</b>	<b>Topics</b>
RJAUENG501	16th to 18th Century English Literature I	4	1. Important Concepts and Terms 2. Play 3. Selected Verse from the Elizabethan and Jacobean periods
RJAUENG502	Literary Criticism I	4	1. Critical Terms 2. Nature and Function of Literature OR Critical Essays 3. Nature and function of Literary Criticism 4. Practical Criticism: Scansion
RJAUENG503	Grammar and Art of Writing I	3.5	1. Phonetics and Morphology 2. Grammar: Words and Phrases 3. Art of Writing
RJAUENG504	19th Century English Literature I (The Romantic Revival (1798-1832)	4	1. Concepts 2 Poetry: Selected Verse from the Romantic Period 3. Novel or Essays
RJAUENG505	20th Century British Literature I	4	1. Background 2. Drama 3. Poetry
RJAUENG506	Drama and Theatre I	3.5	1. Literary Terms 2. Play 3. Play

**TYBA English- Syllabus Semester VI**

<b>Course code</b>	<b>Nomenclature</b>	<b>Credits</b>	<b>Topics</b>
RJAUENG601	16th to 18th Century English Literature II	4	1. Important Concepts and Terms 2. Play 3. Selected Verse from the Puritan Era, the Restoration Period and the 18th Century
RJAUENG602	Literary Criticism II	4	1. Literary Movements 2. Critical Theory 3. Critical Approaches 4. Practical Criticism
RJAUENG603	Grammar and Art of Writing II	3.5	1. Grammar 2. Art of Writing 3. Types/ Domains of Writing
RJAUENG604	19th Century English Literature II (The Victorian Age (1837-1901))	4	1. Concepts 2 Poetry: Selected Verse from the Victorian Period 3. Novel or Essays
RJAUENG605	20th Century British Literature II	4	1. Background 2. Novel 3. Short stories
RJAUENG606	Drama and Theatre II	3.5	1. Literary Terms 2. Play 3. Play

**T.Y.B.A. English Syllabus Semester V & VI**

T.Y.B.A.	Semester V & VI
<p>Paper I</p> <p>16th to 18th Century English Literature I &amp; II</p> <p>Course Codes:                      RJAUENG501                      &amp;                      RJAUENG601</p>	<p>Course Outcomes:</p> <ol style="list-style-type: none"> <li>1. To introduce students to English Literature of the 16th, 17th and 18th centuries.</li> <li>2. To show them how background influences shaped the writer's thinking.</li> <li>3. To present them to the literary masters who dominated the scene</li> <li>4. To familiarize students with different writing styles that each age adopted</li> </ol> <p>Learning outcomes:</p> <ul style="list-style-type: none"> <li>➤ Students are able to understand the distinctive features of English literature of the 16th, 17th and 18th centuries.</li> <li>➤ Students are able to comprehend how background influences shaped the writer's thinking.</li> <li>➤ Students are able to recognize and appreciate the literary masters who dominated the scene.</li> <li>➤ Students are able to grasp the different writing styles that each age adopted.</li> </ul>

**T.Y.B.A. English Syllabus Semester V & VI**

	<b>SEMESTER V</b>	<b>L</b>	<b>Cr</b>
	<b>UNIT I</b>	20	
	<b>IMPORTANT CONCEPTS AND TERMS</b>		
1	A. The Elizabethan Age (1550-1603) i. Renaissance, Humanism and Reformation. ii. Elizabethan Poetry - Sonnets, Epic and Pastoral Elizabethan Drama		
	B. 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)		
	<b>UNIT II</b>	20	
	<b>PLAY</b>		
1	Christopher Marlowe: Doctor Faustus OR William Shakespeare: The Tempest		
	<b>UNIT III</b>	20	
	<b>SELECTED VERSE FROM THE ELIZABETHAN AND JACOBEAN PERIODS</b>		
1	A. Elizabethan Period: a. I) Sir Thomas Wyatt- "Whoso List to Hunt". II) Henry Howard, Earl of Surrey- "My Lute, Awake". b. Sir Philip Sidney: "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". 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"		

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	<p>B. Jacobean Period:</p> <p>a. John Donne: "A Valediction Forbidding Mourning". Holy Sonnet 10- "Death Be Not Proud".</p> <p>b. George Herbert: "The Pulley" "Love"</p> <p>d. Andrew Marvell: "The Coronet" "To His Coy Mistress"</p>		
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**T.Y.B.A. English Syllabus Semester V & VI**

<b>SEMESTER VI</b>		<b>L</b>	<b>Cr</b>
<b>Paper-I: 16th to 18th Century English Literature II Paper Code: RJAUENG601</b>		<b>60</b>	<b>4</b>
<b>UNIT I</b>		<b>20</b>	
<b>IMPORTANT CONCEPTS AND TERMS</b>			
<b>1</b>	A. 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. Diaries and Personal Prose		
	B. Neo-Classical Period (1700-1798) i. Characteristics of 18th Century (Major events of the age and their impact on literature) ii. Rise of Novel in 18th Century iii. Rise of the Periodical Essay and the Novel		
<b>UNIT II</b>		<b>20</b>	
<b>PLAY</b>			
<b>1</b>	John Dryden: <i>All for Love</i> OR Oliver Goldsmith: <i>She Stoops to Conquer</i>		
<b>UNIT III</b>		<b>20</b>	
<b>SELECTED VERSE FROM THE PURITAN ERA, THE RESTORATION PERIOD &amp; THE 18TH CENTURY</b>			
<b>1</b>	a. 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.  b. Alexander Pope: The Rape of the Lock.		

**References**

1. Alpers, Paul E. Elizabethan Poetry: Modern Essays in Criticism (OUP: 1967)
2. Daiches, David. A Critical History of English Literature (Secker and Warburg: London, 1960)
3. Ford, Boris Ed. The New Pelican Guide to English Literature: The Age of Shakespeare Vol. 2 (Penguin, 1993)  
From Donne to Marvell Vol. 3 (Penguin, 1990)
4. Keast, William B. Seventeenth Century English Poetry: Modern Essays in Criticism (OUP: 1971)
5. King, Bruce. Seventeenth Century English Literature (Macmillan: 1983).
6. Leggatt, Alexander. English Drama: Shakespeare to The Restoration 1590-1660 (Longman: Literature in English Series, 1988)
7. Perfitt, George. English Poetry of the Seventeenth Century (Longman: Literature in English Series, 1992)
8. Parry, Graham. The Seventeenth Century: The Intellectual and Cultural Context of English Literature. 1603-1700 (Longman: Literature in English Series, 1989)
9. Pooley, Roger. English Prose of the Seventeenth Century (Longman: Literature in English Series, 1992)
10. Ricks, Christopher. The Penguin History of English Literature Vol.3. (Penguin, 1993)
11. Roston, Murray. Sixteenth Century English Literature (Macmillan, 1983)  
Eighteenth Century (1660-1789), 2nd Edition, (London, Routledge and Kegan Paul, 1967)
13. Clifford, James L. Ed. Eighteenth Century English Literature: Modern Essays in Criticism (OUP, 1959)
14. Craig, Hardin. Ed. A History of English Literature Series. Literature of the
15. Ford, Boris. Ed. The Pelican Guide To English Literature: From Dryden to Johnson, Vol.4, (Penguin, 1982) & From Blake to Byron, Vol.5, (Penguin, 1982)
16. Jack, Ian. Augustan Satire: Intention and Idiom in English Poetry 1660-1750 (OUP, 1978)
17. Roger. The Penguin History of English Literature: Dryden to
18. Probyn, Clive T. English Fiction of The Eighteenth Century 1700-1789 (Longman Literature in English Series, 1987)
19. Novak, Maximilian E. Eighteenth Century English Literature, (Macmillan, 1983)
20. Sambrook, James. The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789. (Longman Literature in English Series, 1986)
21. Sutherland, James. A Preface to Eighteenth Century Poetry, (OUP, 1975)



T.Y.B.A.	Semester V
<p>Paper II</p> <p>Literary Criticism I &amp; II</p> <p>Course Codes: RJAUENG502 &amp; RJAUENG602</p>	<p>Course Outcomes:</p> <ol style="list-style-type: none"><li>1) To introduce the learners to important critical terms</li><li>2) To make them aware of the nature and function of literature and criticism</li><li>3) To impart the technique of close reading of literary texts</li><li>4) To enable them to understand various literary theories and critical approaches</li><li>5) To familiarize the learners with the tenets of practical criticism</li></ol> <p>Learning outcomes:</p> <p>After completion of the course, students are expected to be able to:</p> <ul style="list-style-type: none"><li>➤ use some important critical terms</li><li>➤ become aware the nature and function of literature and criticism</li><li>➤ impart the technique of close reading of literary texts</li><li>➤ understand the various literary theories and critical approaches</li><li>➤ be familiar with the tenets of practical criticism</li></ul>

<b>SEMESTER V</b>		<b>L</b>	<b>Cr</b>	
<b>Paper-II: Literary Criticism I</b>		<b>Paper Code: RJAUENG502</b>	<b>60</b>	<b>4</b>
<b>UNIT I</b>		<b>15</b>		
<b>CRITICAL TERMS</b>				
<b>1</b>	(i) Simile, (ii) Imagery, (iii) Symbol, (iv) Paradox, (v) Ambiguity, (vi) Myth			
<b>UNIT II</b>		<b>15</b>		
<b>NATURE AND FUNCTION OF LITERATURE/ CRITICAL ESSAYS</b>				
<b>1</b>	<p>Nature and Function of Literature</p> <p>i. Literature as Imitation (Plato-Aristotle debate)</p> <p>ii. Literature and Imagination (the Romantic Idea of the Imagination)</p> <p>iii. Literature as an expression of the writer's personality</p> <p>iv. Function of Literature (aesthetic, moral and cognitive functions)</p> <p style="text-align: center;">OR</p> <p>Critical Essays:</p> <p>A. Sigmund Freud's "Creative Writing and Daydreaming"</p> <p>B. Matthew Arnold's "The Study of Poetry"</p>			
<b>UNIT III</b>		<b>15</b>		
<b>NATURE AND FUNCTION OF LITERARY CRITICISM</b>				
<b>1</b>	<p>i. Nature of Literary Criticism</p> <p>ii. Functions of Literary Criticism (Explication, Analysis, Interpretation, Evaluation, Theorizing)</p> <p>iii. A survey of the Role of a Critic</p>			
<b>UNIT IV</b>		<b>15</b>		
<b>PRACTICAL CRITICISM: SCANSION</b>				

**T.Y.B.A. English Syllabus Semester V & VI**

1	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.		
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<b>SEMESTER VI</b>		<b>L</b>	<b>Cr</b>
<b>Paper-II: Literary Criticism II</b>		<b>60</b>	<b>4</b>
<b>Paper Code: RJAUENG602</b>			
<b>UNIT I</b>		<b>15</b>	
<b>LITERARY MOVEMENTS</b>			
<b>1</b>	i. Classicism, ii. Romanticism, iii. Realism, iv. Naturalism, v. Symbolism, vi. Aestheticism		
<b>UNIT II</b>		<b>15</b>	
<b>CRITICAL THEORY</b>			
<b>1</b>	A. William Wordsworth's The Preface to Lyrical Ballads B. I. A. Richards' Four Kinds of Meaning		
<b>UNIT III</b>		<b>15</b>	
<b>CRITICAL APPROACHES</b>			
<b>1</b>	i. Marxist Criticism ii. Feminist Criticism iii. Postcolonial Criticism iv. Eco Criticism v. New Criticism vi. Psychoanalytic Criticism		
<b>UNIT IV</b>		<b>15</b>	
<b>PRACTICAL CRITICISM</b>			
<b>1</b>	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. Enid, Hamer. *The Metres of English Poetry*. Booksway, 2014 Garrard, Greg. *Ecocriticism*. New York: Routledge, 2012.
12. Garrard, Greg, ed. *The Oxford Handbook of Ecocriticism*. New York: OUP, 2014.
13. Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford: OUP, 1999.
14. Ernst De Chickera D J Enright, *English Critical Texts: Sixteenth to Twentieth Century*, Oxford University Press; 1st Edition edition (December 1, 1962), Oxford (1997)
15. Enright, D.J. and Chickera, E. *English Critical Texts*. Delhi: Oxford University Press, 1962.
16. Fowler, Roger (ed.) (rev.) *A Dictionary of Modern Critical Terms*. London: Routledge & Kegan Paul, 1987.
17. Frye, Northrop. "The Archetypes of Literature." *The Norton Anthology: Theory and Criticism*. Ed. Vincent B. Leitch. New York: Norton, 2001.
18. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
19. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
20. Jump, John (ed.) *Critical Idiom Series*. Methuen.
21. Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
22. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
23. Lodge, David, with Nigel Wood. *Modern Criticism and Theory: A Reader*. 2nd Ed. London: Longman, 1988.
24. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History* Hyderabad, Orient Black Swan, 2006.
25. Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
26. Richards, I. A. *Practical Criticism*. London: Kegan Paul, 1930.
27. Said, Edward. *Orientalism*. New York: Pantheon, 1978.
28. Schreiber, S. M. *Introduction to Literary Criticism*. Oxford: Pergamon Press, 1965. 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.

**T.Y.B.A. English Syllabus Semester V & VI**

T.Y.B.A.	Semester V
<p>Paper III</p> <p>Grammar and the Art of Writing I &amp; II</p> <p>Course Codes: RJAUENG503 &amp; RJAUENG603</p>	<p>Course Outcomes 1.1 :</p> <ol style="list-style-type: none"> <li>1. To develop amongst learners an insight into the process of word formation and transformation</li> <li>2. To develop amongst them an insight into the sounds, stress patterns and intonations in the English language to improve their speaking skills</li> <li>3. To develop among them an insight into the structure of the English language and to provide knowledge of the rules of grammar</li> <li>4. To help them learn grammatical analysis and description and the skills of sentence transformation</li> <li>5. To introduce the mechanics of writing for effective writing for various domains</li> </ol> <p>Learning outcomes:</p> <p>After completion of the course, students are expected to be able to:</p> <ul style="list-style-type: none"> <li>➤ Gain a basic understanding of phonetics, morphology and word transformation</li> <li>Have improved speaking skills.</li> <li>➤ Have developed adequate knowledge of the rules of grammar, grammatical analysis and sentence transformation.</li> <li>Write effectively in various domains.</li> </ul>

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<b>SEMESTER V</b>		<b>L</b>	<b>Cr</b>	
<b>Paper-III: Grammar and the Art of Writing I</b>		<b>Paper Code: RJAUENG503</b>	<b>45</b>	<b>3.5</b>
<b>UNIT I</b>		<b>15</b>		
<b>PHONETICS AND MORPHOLOGY</b>				
<b>1</b>	<b>Phonology</b> i. English Vowels and Consonants ii. Diphthongs iii. Transcription and stress marking			
<b>2</b>	<b>Morphology</b> i. Morph, Allomorph and Vowel Mutation ii. Free and Bound Morphemes iii. Root and stem iv. Inflection and Derivation v. Morphological Analysis			
<b>UNIT II</b>		<b>15</b>		
<b>GRAMMAR: WORDS AND PHRASES</b>				
<b>1</b>	Open word classes: nouns, adjectives, verbs, adverbs			
<b>2</b>	Closed word classes: pronouns, determiners, operator verbs, prepositions, conjunctions, enumerators, interjections			
<b>3</b>	Noun Phrase, Genitive Phrase, Prepositional Phrase, Adjective Phrase and Adverb Phrase			
<b>4</b>	Verb Phrase			
<b>UNIT III</b>		<b>15</b>		
<b>ART OF WRITING</b>				
<b>1</b>	Discourse Analysis:			

**T.Y.B.A. English Syllabus Semester V & VI**

	<ul style="list-style-type: none"><li>i. Tenor</li><li>ii. Mode</li><li>iii. Domain</li></ul> Domain and language change – journalism, advertising and literature, scientific and technical writing		
2	<b>Mechanics of Writing</b> <ul style="list-style-type: none"><li>i. Understanding paragraph divisions and topic sentences of paragraphs</li></ul>		
3	<b>Writing for Print Media</b> <ul style="list-style-type: none"><li>i. Print – News Report</li></ul>		



<b>SEMESTER VI (THEORY)</b>		<b>L</b>	<b>Cr</b>	
<b>Paper-III: Grammar and the Art of Writing II</b>		<b>Paper Code: RJAUENG603</b>	<b>45</b>	<b>3.5</b>
<b>UNIT I</b>		<b>15</b>		
<b>GRAMMAR</b>				
<b>1</b>	<b>Clauses:</b> <ul style="list-style-type: none"> <li>i. Clause elements and subject –verb concord</li> <li>ii. Basic clause patterns</li> <li>iii. Types of clauses : finite – non-finite (tensed – tenseless), independent – dependent (Main – Subordinated)</li> <li>iv. Kinds of subordinate clause : Noun clause, Prepositional Clause , Relative clause , Adverb Clause, Comparative Clause</li> <li>v. Co-ordinated Clauses</li> </ul>			
<b>2</b>	<b>Sentences:</b> <ul style="list-style-type: none"> <li>i. Basic and Derived structures</li> </ul> <p>Following rules to be studied – Fronting, Inversion, Passive reconsideration, Subject Raising, Substitution of PP for Indirect Object, Tag Questions, Postponement of the post-modifier, Cleft Sentence, Existential Sentence and Extraposition.</p>			

<b>UNIT II</b>		15	
<b>ART OF WRITING</b>			
1	<b>Mechanics of Writing</b> <ul style="list-style-type: none"> <li>i. Characteristics of typical writing and typical speech</li> <li>ii. Cohesion and Coherence</li> <li>iii. Correct use of Articles, Prepositions, Adverbs, Adjectives</li> <li>iv. Common Errors – Grammatical, Syntactical, Lexical, Punctuation, Logical</li> <li>v. Writing a Thesis Statement</li> </ul>		
2	<b>Rhetorical Structures</b> <ul style="list-style-type: none"> <li>i. Classification, Comparison – Contrast, Cause – Effect, Chronological and Spatial Ordering, Order of Importance, Statement and Elaboration, Restatement, Exemplification, Listing</li> <li>ii. Understanding connotations, Using bias-free language, Avoiding jargon and archaic/ outdated language, Eliminating repetition and redundancy, Content Analysis, and Rhetorical Devices</li> </ul>		
<b>UNIT III</b>		15	
<b>TYPES/ DOMAINS OF WRITING</b>			
1	Argumentative/ reflective writing		
2	Analytical writing		
3	Creative / Figurative writing		
4	Advertisement /Body Copy writing		

## References

### Prescribed Text:

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

### Additional Reading:

1. Quirk, R. and Greenbaum. S. A University Grammar of English, Longman, 1973
2. Rajimwale, Sharad. Elements of General Linguistics, Vol. I, New Delhi: Rama Brothers
3. Varshney, Dr. R.L. An Introductory Text Book of Linguistics and Phonetics, New Delhi: Prakash Book Depot
4. Payne, Lucile Vaughan. The Lively Art of Writing. New York: Mentor, 1969
5. Kleiser, Grenville. The Art of Writing. New Delhi: A P H, 2011
6. Trimble, John R. Writing with Style, Conversations on the Art of Writing. New Jersey: Prentice Hall, 1975
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9. Leech, Geoffrey and Svartvik, Jan. A Communicative Grammar of English. New York: Routledge, 1975
10. Singh Sukhdev and Singh Balbir. Grammar of the Modern English Language: A Resource Book. New Delhi: Cambridge University Press India Pvt. Ltd., 2012
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12. Sethi, J. and Dhamija, P.V. A Course in Phonetics and Spoken English. New Delhi: Prentice-Hall of India Private Ltd., 2006
13. Jones, Daniel. Everyman's English Pronunciation Dictionary The English Language Books Society, ELBS
14. Gimson, A. C. An Introduction to the Pronunciation of English. ELBS
15. Rahman, Tariq. A General Introduction to Linguistics. Orient Blackswan
16. Crystal, David. The Cambridge Encyclopedia of Language. Cambridge University Press
17. Crystal, David. A Little Book of Language. Orient Blackswan.
18. Sreedharan, V. How to Write Correct English. New Delhi: Goodwill Publishing House
19. Lowe, Michelle and Graham, Ben. Language and Power: A Resource Book for Students. Orient Longman, 1998
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21. Mohan, Krishna and Raman, Meenakshi. Advanced Communicative English: A Comprehensive Course for Undergraduate Learners. New Delhi: Tata McGraw Hill Education Private Limited, 2010
22. Gurman, Pamela J. Strategies for Successful Writing: Written
23. Communication in the Modern World. Pearson Custom Publishing.
24. AA Course in English Phonetics for English EFL Students available in pdf format at [file:///C:/ADMIN/Desktop/A\\_Course\\_in\\_English\\_Phonetics%20\(1\).pdf](file:///C:/ADMIN/Desktop/A_Course_in_English_Phonetics%20(1).pdf)

T.Y.B.A.	Semester V
<p>Paper IV: 19th Century English Literature- I &amp; II (The Romantic Revival-1798-1832 &amp; The Victorian Age-1837-1901)</p> <p><b>Paper Codes:</b>  RJAUENG504  &amp;  RJAUENG604</p>	<p>Course Outcomes:</p> <ol style="list-style-type: none"> <li>1. To introduce to students the major trends and ideas in the literature and culture of the Romantic and Victorian Eras</li> <li>2. To help students understand the texts in the context of prevailing socio-cultural conditions &amp; their historical, political location</li> <li>3. To impress upon students the characteristically rebellious/ radical nature of British Romanticism and the stupendous range of changes in the socio-political conditions of Early (1837-1851), Middle (1851-1870) and Late (1870-1901) Victorian Era</li> <li>4. To familiarize and highlight major representative texts, genres, thematic concerns and select key concepts/terms pertaining to the respective periods</li> <li>5. To help students apply a variety of critical, historical, and theoretical approaches to prescribed literary texts</li> <li>6. To sensitize students to diverse sensibilities and humanitarian concerns through literature of the nineteenth century</li> </ol> <p>Learning outcomes:</p> <p>After completion of the course, students are expected to be able:</p> <ul style="list-style-type: none"> <li>➤ To view literary works in their dynamic interface with the background</li> <li>➤ To understand the literature of the 19th century as a complex outcome of artistic, intellectual and socio-political cross-currents</li> <li>➤ To appreciate poetry as mirroring private personality, protest and subsequently, public concerns</li> <li>➤ To view the development of the Victorian Novel as informed by Victorian morality as well as by larger democratic processes</li> <li>➤ To contextualize the impulses behind the significant emergence of women writing in the 19th century</li> </ul>

<b>SEMESTER V (THEORY)</b>		<b>L</b>	<b>Cr</b>
<b>Paper-IV: 19th Century English Literature I (The Romantic Revival (1798-1832))</b>	<b>Paper Code: RJAUENG504</b>	60	4
<b>UNIT I</b>		20	
<b>CONCEPTS</b>			
1	Features of Romanticism		
2	Influence of Rousseau and French Revolution		
3	Romantic Novel		
4	Romantic Prose		
5	Romantic Poetry		
6	Rise of women writers in the period		
<b>UNIT II</b>		20	
<b>POETRY: SELECTED VERSE FROM THE ROMANTIC PERIOD</b>			
1	William Blake: 'The Divine Image' from Songs of Innocence 'The Human Abstract' from Songs of Experience		
2	William Wordsworth: 'Lines Written in Early Spring' 'Lucy Gray'		
3	Samuel Taylor Coleridge : 'Kubla Khan'		
4	John Keats: 'La Belle Dame sans Merci' 'Ode to Autumn'		
<b>UNIT III</b>		20	
<b>NOVEL OR ESSAYS</b>			
1	A. Novel: Mary Shelley: 'Frankenstein'		

	OR		
	<p>B. Essays:</p> <p>I. Charles Lamb: From Essays of Elia 'Christ's Hospital Five and Thirty Years Ago' 'The Dream Children: A Reverie' 'Detached Thoughts on Books and Reading'</p> <p>II. William Hazlitt: From Table-Talk: Essays on Men and Manners 'On the Pleasure of Painting' - Essay 1 'Why Distant Objects Please' 'On Going on a Journey'</p>		

<b>SEMESTER V (THEORY)</b>		<b>L</b>	<b>Cr</b>
<b>Paper-IV: 19th Century English Literature I (The Victorian Age (1837 -1901))</b>	<b>Paper Code: RJAUENG604</b>	60	4
<b>UNIT I</b>		20	
<b>CONCEPTS</b>			
1	Effects of Industrial Revolution on Victorian Society and Literature		
2	Victorian Novel		
3	Victorian Poetry		
4	Victorian Prose		
5	Utilitarianism		
6	Aestheticism		
7	Pre-Raphaelite Movement		
8	The Oxford Movement		
<b>UNIT II</b>		20	
<b>POETRY: SELECTED VERSE FROM THE ROMANTIC PERIOD</b>			
1	Alfred Tennyson: 'Ulyssis' 'The Lotus Eaters'		
2	Robert Browning: 'Porphyria's Lover' 'Fra Lippo Lippi'		
3	Elizabeth Barrett Browning: <i>Sonnets from the Portuguese</i> : 'Sonnet 21': 'Say over again, and yet once over again' 'Sonnet 43': 'How Do I Love Thee?'		
4	Thomas Hardy: 'Dead Man Walking' 'Channel Firing'		

<b>UNIT III</b>		20	
<b>NOVEL OR ESSAYS</b>			
1	A. Novel: William Makepeace Thackeray: <i>Vanity Fair</i> OR B. Essays: John Newman: From <i>The Idea of a University</i> Discourse V 'Knowledge its Own End' John Ruskin: From <i>Sesame and Lilies</i> 'Of Kings' Treasuries' 'From the Queens' Gardens'		



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T.Y.B.A.	Semester V
Paper V 20th Century British Literature I & II	<p>Course Outcomes:</p> <ol style="list-style-type: none"><li>1. To expose students to literary genres, trends, and literary movements of Britain in the 20th Century.</li><li>2. To enable students to create linkages between social and historical contexts and literary texts .</li><li>3. To train students to develop skills for a critical and analytical understanding of the text.</li></ol> <p>Learning outcomes:</p> <p>After completion of the course, students are expected to be able to:</p> <ul style="list-style-type: none"><li>➤ Students will be equipped with comprehensive understanding of literary genres, trends and movements in 20th Century British Literature; thereby, enabling them to understand the valuable co –relation between the socio-cultural, economicaland historical contexts; behind the literary production.</li><li>➤ Students will acquire the discipline to become reflective and imaginative thinkers through a close, critical and analytical reading of the prescribed texts.</li></ul>

**T.Y.B.A. English Syllabus Semester V & VI**

<b>SEMESTER V (THEORY)</b>		<b>L</b>	<b>Cr</b>
<b>Paper-V: 20th Century British Literature I</b>	<b>Paper Code: RJAUENG505</b>	60	4
<b>UNIT I</b>		20	
<b>BACKGROUND</b>			
1	Modernism		
2	Imagism		
3	Symbolism		
4	War Poetry		
5	Angry Young Men Theatre		
6	Social Realism and its impact on English Drama		
<b>UNIT II</b>		20	
<b>DRAMA</b>			
1	A. JOHN OSBORNE: <i>Look Back in Anger</i> (1956) OR B. BERNARD SHAW: <i>Pygmalion</i>		
<b>UNIT III</b>		20	
<b>POETRIES</b>			
1	T.S. ELIOT: i) 'The Lovesong of J Alfred Prufrock' ii) 'Portrait of a Lady'		
1	W. B. YEATS: i) 'The Second Coming' ii) 'Sailing to Byzantium'		
1	W.H. AUDEN: i) 'The Shield of Achilles' ii) 'In Memory of W.B. Yeats'		
1	WILFRED OWEN: i) 'Insensibility' ii) 'Strange Meeting'		

<b>SEMESTER VI</b>		<b>L</b>	<b>Cr</b>
<b>Paper-V: 20th Century British Literature II</b>		<b>60</b>	<b>4</b>
<b>Paper Code: RJAUENG605</b>			
<b>UNIT I</b>		<b>20</b>	
<b>BACKGROUND</b>			
1	Feminism in Modern Literature		
2	Psychological Novel		
3	The rise of Science Fiction		
4	Post World War II Novel		
5	Imperialism and Post colonialism in Modern British Fiction		
6	Existentialism and Modern British Literature		
<b>UNIT II</b>		<b>20</b>	
<b>NOVEL</b>			
1	A. GEORGE ORWELL: <i>Animal Farm</i> (1945) OR B. IRIS MURDOCH: <i>The Black Prince</i> (1973)		
<b>UNIT III</b>		<b>20</b>	
<b>SHORT STORIES</b>			
1	JAMES JOYCE: <i>Araby</i>		
2	ROALD DAHL: <i>Lamb to the Slaughter</i>		
3	GRAHAM GREENE: <i>The Invisible Japanese Gentleman</i>		
4	ANGELA CARTER: <i>The Courtship of Mr. Lyon</i>		



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T.Y.B.A.	Semester VI
RJAUENG606 Paper VI Drama and Theatre I	<p>Course Outcomes:</p> <ol style="list-style-type: none"><li>1. To acquaint the learners of literature with various types of drama.</li><li>2. To sensitize them to the techniques and types of theatre.</li><li>3. To identify and discuss the theoretical and practical elements of drama.</li><li>4. To introduce them to drama as a performing art.</li><li>5. To enhance their understanding of the elements of theatre.</li><li>6. To enable the learners to critically watch a play, write a review and to put up a play.</li></ol> <p>Learning outcomes:</p> <p>After completion of the course, students are expected to be able to:</p> <ul style="list-style-type: none"><li>➤ Analyse the social and artistic movements that have shaped theatre and drama.</li><li>➤ Apply discipline-specific skills to the creation of drama.</li><li>➤ Analyze the difference between the concepts of drama and theatre.</li><li>➤ Demonstrate knowledge of the history of drama and theatre as a literature and performing art.</li></ul>

## T.Y.B.A. English Syllabus Semester V &amp; VI

SEMESTER V		L	Cr
<b>Paper-VI: Drama and Theatre I</b>		45	3.5
Paper Code: RJAUENG506			
<b>UNIT I</b>		15	
<b>LITERARY TERMS</b>			
1	Script		
2	Types of stages		
3	Rehearsal		
4	Make-up and Costume		
5	Sanskrit Theatre		
6	Greek Tragedy		
7	Poetic Drama		
<b>UNIT II</b>		15	
<b>PLAY</b>			
	A. Tendulkar Vijay: <i>The Vultures</i> OR B. Karnad Girish: <i>Nagamandala</i>		
<b>UNIT III</b>		15	
<b>PLAY</b>			
	A. Aristophanes: <i>Lysistrata</i> OR B. Eliot T.S.: <i>The Cocktail Party</i>		

SEMESTER VI		L	Cr
Paper-VI: Drama and Theatre II		45	3.5
Paper Code: RJAUENG606			
<b>UNIT I</b>		15	
<b>LITERARY TERMS</b>			
1	Problem Play		
2	Expressionism in Drama		
3	Black Comedy		
4	African American drama		
5	Kitchen Sink Drama		
6	Epic Theatre		
<b>UNIT II</b>		15	
<b>PLAY</b>			
	A. O'Neill Eugene: <i>Ah, Wilderness!</i> OR B. Ibsen Henrik: <i>An Enemy of the People</i>		
<b>UNIT III</b>		20	
<b>PLAY</b>			
	A. Albee Edward: <i>The Zoo Story</i> OR B. Chekhov Anton: <i>The Proposal</i>		

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