



**RayatShikshanSanstha's
SadguruGadageMaharaj College, Karad**

**Accredited by NAAC with 'A+' Grade
(An Autonomous College)**

**NEW SYLLABUS for
Master of Arts (M.A. in English)**

Under Faculty of Humanities

**Level 6
SEM III and IV (M.A. Part – II)
English**

(Curriculum to be implemented from June, 2024 onwards)

4. NATURE OF QUESTION PAPER AND SCHEME OF MARKING:

Instruction for Internal Evaluation

Sem. 3: Home Assignment – 20 Marks

Sem. 4: Oral/Seminar – 20 Marks

Question Paper Pattern for M.A. Part II

(Common for all courses unless specified as below)

Note: Total marks – 80

1. All Questions are compulsory.
2. Figures to the right indicate full marks
- Q. 1. Answer in one word/phrase/sentence (Ten items to be set): 10
- Q. 2. Answer any two (out of three) in about 600 words each 30
(Two questions will be set on General Topics and One on a text)
- Q. 3. Answer any two (out of three) in about 600 words each. 30
(All the questions will be set on prescribed texts – not covered in Q. 2)
- Q. 4. Write short notes on (any two – out of three: in about 200 words each) 10

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Question Paper Pattern for Critical Theories II and III

Note: Total marks – 80

1. All Questions are compulsory.
2. Figures to the right indicate full marks
- Q. 1. Answer in one word/phrase/sentence (Ten items to be set): 10
- Q. 2. Answer any two (out of three) in about 600 words each 30
(Three questions will be set on prescribed texts)
- Q. 3. Answer any two (out of three) in about 600 words each. 30
(All the questions will be set on prescribed texts – not covered in Q. 2)
- Q. 4. Write short notes on (any two – out of three: in about 200 words each) 10

Understanding Shakespeare

Time: 2 hours Total marks – 40

Note: 1. All Questions are compulsory.

2. Figures to the right indicate full marks

- Q. 1. Answer any two (out of three) in about 600 words each: 30
- Q. 2. Write short notes on (any two – out of three: in about 200 words each) 10

SYLLABUS

M. A. Semester III

A) THEORY PAPERS:

Course Name: Drama in English up to 19th century

Type: Major Mandatory

Course Code:

Course Credits: 4

Marks: Semester End: 80; Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand and interpret drama as a genre of literature.
2. They will analyze and compare plays from different periods of time and from different countries.
3. They will examine and evaluate various trends in drama.

Unit 1: General Topic: Sanskrit Drama (Hours - 15, Credit - 1)

Text: Kalidasa's *The Fatal Ring* (Shakuntalam, tr. William Jones)

Unit 2: General Topic: Greek Drama (Hours - 15, Credit - 1)

Text: Euripides's *Electra*

Unit 3: General Topic: Elizabethan Drama (Hours - 15, Credit - 1)

Text: William Shakespeare's *Hamlet*

Unit 4: General Topic: Realism in Drama (Hours - 15, Credit - 1)

Text: Anton Chekhov's *The Cherry Orchard*

Prescribed texts:

Kālidāsa. Sacontalā, or, The fatal ring, tr. [by sir W. Jones]. Repr. United Kingdom, n.p, 1870.

Sophocles. *Electra*. OUP. 2001 (Tr. by Anne Carson)

Shakespeare, William and Bloom, Harold, *Hamlet*. The Annotated Shakespeare Series. United Kingdom, Yale University Press, 2003.

Chekhov, Anton. *The Cherry Orchard: A Comedy in Four Acts*. United Kingdom, Bloomsbury Publishing, 2016. (Tr. by Michael Frayn)

Reference Books:

Leech, Clifford, *Tragedy* (Critical Idiom Series: Methuen)

Kitto, H.D.F. *Greek Tragedy: A Literary Study*. London: University Paperbacks, 1950.

Fyfe, Hamilton W., *Aristotle's Art of Poetry: A Greek View of Poetry and Drama*, London OUP, 1957

Varadpande, Manohar Laxman. *History of Indian Theatre: Classical Theatre*. Volume 3 of History of Indian Theatre, Abhinav Publications, 1987.

Keith, A.B. *The Sanskrit Drama its Origin, Development, Theory and Practice*. London: OUP, 1959.

Mirashi, Vasudev Vishnu. *Kalidasa: Date, Life and Works*. Bombay: Popular, 1969.

Eliot, T. S.. *Essays on Elizabethan Drama*. New York: Harvest Book. 1932.

Schelling, Felix Emmanuel. *Elizabethan Drama, 1558-1642: A History of the Drama in England from the Accession of Queen Elizabeth to the Closing of the Theaters*. Read Books, 2008

Boulton, Marjorie: *The Anatomy of Drama*. Ludhiana: Kalyani Publishers, 1979.

Raymond Williams. *Drama: From Ibsen to Brecht*. London: University Press, 1987.

Raymond Williams. *Drama: From Ibsen to Eliot*. Chatto and Windus, 1952.

Esslin, Martin: *An Anatomy of Drama*. London: Temple Smith 1976

Kitto, H.D.F.: *Form and Meaning in Drama*. (London: Methuen).

Styan, J. L.: *Modern Drama in Theory and Practice*. Volume 1, Realism and Naturalism. Cambridge: CUP, 1982.

Rai, R.N. *Theory of Drama*, Classical Publication, Delhi.

Maeterlinck Maurice, *The Modern Drama*, Oriental Publication, Delhi.

Nicoll Allordyce, *British Drama: - Dorba House*, Delhi.

Gokhale, Shanta. *The Playwright at the Centre*.

Swann, Darius L., Farley P. Richmond, Phillip B. Zarrilli. *Indian Theatre: Traditionsof Performance*. India, Motilal Banarsidass, 1993.

Course Name: Critical Theories I

Type: Major Mandatory

Course Code: MM-ENGC25

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Learning Outcomes:

1. Students will understand the thoughts of the prescribed critical and literary theorists from Indian and Western tradition.
2. Students will comprehend the historical development of critical and literary thought.
3. Students will develop critical insights to look at literature produced in various ages across the globe.

Unit 1:

(Hours - 15, Credit - 1)

- a) Plato- From Phaedrus (370 B. C. E.) *
- b) Horace – Ars Poetica (10 B.C. E.)*

Unit 2: (Hours - 15, Credit - 1)

- a) Longinus - From ‘On Sublimity’*
- b) Kuntak -From ‘The Vital Force of Literary Language’ **

Unit 3 (Hours - 15, Credit - 1)

- a) Mary Wollstonecraft - From ‘Vindication of the Rights of women’ *
- b) S. T. Coleridge – From ‘Biographia Literaria’ *

Unit 4 (Hours - 15, Credit - 1)

- a) William K. Wimsatt Jr. and Monroe C. Beardsley – The Intentional Fallacy *
- b) Tzveten Todorov – Structural Analysis of Narrative *

*(From *The Norton Anthology of Theory and Criticism*, Ed. Leitch)

** (From *The Rasa Reader* by Sheldon Pullock)

Prescribed Texts from:

Leitch, V. B. (Ed.). *The Norton Anthology of Theory and Criticism*. Second Edition. N. York: W. W. Norton & Co. 2010.

Sheldon Pollock (Tr. and Ed.) *A Rasa Reader: Classical Indian Aesthetics*. United States, Columbia University Press, 2016.

Reference Books:

Rajan, P. K. *Indian Literary Criticism in English: Critics, Texts, Issues*. India, Rawat Publications, 2004.

- Rajan, P. K., Daniel, Swapna. *Indian Poetics and Modern Texts: Essays in Criticism*. S. Chand, 1998
- Barry, Peter : *Beginning Theory: An Introduction to Literary & Cultural Theories*, Second Edition. Manchester, Manchester University Press, 2004.
- Bennett, Andrew and Royle, Nicholas. *An Introduction to Literature, Criticism and Theory*. 5th Edition. Routledge. 2016
- Bronner, Stephen Eric. *Critical Theory: A Very Short Introduction*. 1st Edition. Oxford University Press; 2011.
- Brooker, Peter, Ed. *Modernism/ Postmodernism*. New York: Longman, 1992
- Chandran, Mini, and V.S., Sreenath. *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*. India, Bloomsbury Publishing, 2021.
- Connor, Steven. *The Cambridge Companion to Postmodernism* (Cambridge: Cambridge University Press, 2004.
- Cuddon, J. A., *Dictionary of Literary Terms and Literary Theory*, Wiley, 2013
- Culler, Jonathan. *Literary Theory: A Very Short Introduction* (Oxford: Oxford University Press, 2011)
- Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. India, Orient Longman, 1995.
- Eagleton Terry. *Literary Theory: An Introduction* 3rd Edition. University Of Minnesota Press, 2008.
- Felluga, Dino. *Critical Theory: The Key Concepts*. Routledge, 2015.
- Goulimari, Pelagia. *Literary Criticism and Theory: From Plato to Postcolonialism*, London & New York: Routledge, 2014.
- Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 2005)
- Hans Bertens, *Literary Theory: The Basics*. London & New York: Routledge, 2017.
- Jaawre, Aniket. *Simplifications: An Introduction to Structuralism and Post-structuralism*, Orient Blackswan, 2001.
- Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory* . London: Edward Arnold, 1992.
- Lodge, David. Ed. *20th Century Literary Criticism – Reader*, Routledge; 2016.
- Lodge, David and Wood, Nigel. Ed. *Modern Criticism and Theory: A Reader*(Second edition). New Delhi: Pearson, 1988.
- Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
- Newton, K. M. *Twentieth-Century Literary Theory*. Macmillan Education. 1997
- Rice and Waugh Ed. *Modern Literary Theory: A Reader*. 4th Edition 2001. Hodder Arnold.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.
- Selden, Widdowson and Brooker. Eds. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.

Course Name: Critical Theories I

Type: Major Mandatory

Course Code: MM-ENGC25

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Learning Outcomes:

1. Students will understand the thoughts of the prescribed critical and literary theorists from Indian and Western tradition.
2. Students will comprehend the historical development of critical and literary thought.
3. Students will develop critical insights to look at literature produced in various ages across the globe.

Unit 1: (Hours - 15, Credit - 1)

- a) Plato- From Phaedrus (370 B. C. E.) *
- b) Horace – Ars Poetica (10 B.C. E.)*

Unit 2: (Hours - 15, Credit - 1)

- a) Longinus - From ‘On Sublimity’*
- b) Kuntak -From ‘The Vital Force of Literary Language’ **

Unit 3 (Hours - 15, Credit - 1)

- a) Mary Wollstonecraft - From ‘Vindication of the Rights of women’ *
- b) S. T. Coleridge – From ‘Biographia Literaria’ *

Unit 4 (Hours - 15, Credit - 1)

- a) William K. Wimsatt Jr. and Monroe C. Beardsley – The Intentional Fallacy *
- b) Tzveten Todorov – Structural Analysis of Narrative *

*(From *The Norton Anthology of Theory and Criticism*, Ed. Leitch)

** (From *The Rasa Reader* by Sheldon Pullock)

Prescribed Texts from:

Leitch, V. B. (Ed.). *The Norton Anthology of Theory and Criticism*. Second Edition. N. York: W. W. Norton & Co. 2010.

Sheldon Pollock (Tr. and Ed.) *A Rasa Reader: Classical Indian Aesthetics*. United States, Columbia University Press, 2016.

Reference Books:

Rajan, P. K. *Indian Literary Criticism in English: Critics, Texts, Issues*. India, Rawat Publications, 2004.

- Rajan, P. K., Daniel, Swapna. *Indian Poetics and Modern Texts: Essays in Criticism*. S.Chand, 1998
- Barry, Peter : *Beginning Theory: An Introduction to Literary & Cultural Theories*, Second Edition. Manchester, Manchester University Press, 2004.
- Bennett, Andrew and Royle, Nicholas. *An Introduction to Literature, Criticism and Theory*. 5th Edition. Routledge. 2016
- Bronner, Stephen Eric. *Critical Theory: A Very Short Introduction*. 1st Edition. Oxford University Press; 2011.
- Brooker, Peter, Ed. *Modernism/ Postmodernism*. New York: Longman, 1992
- Chandran, Mini, and V.S., Sreenath. *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*. India, Bloomsbury Publishing, 2021.
- Connor, Steven. *The Cambridge Companion to Postmodernism* (Cambridge: Cambridge University Press, 2004.
- Cuddon, J. A., *Dictionary of Literary Terms and Literary Theory*, Wiley, 2013
- Culler, Jonathan. *Literary Theory: A Very Short Introduction* (Oxford: Oxford University Press, 2011)
- Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. India, Orient Longman, 1995.
- Eagleton Terry. *Literary Theory: An Introduction* 3rd Edition. University Of Minnesota Press, 2008.
- Felluga, Dino. *Critical Theory: The Key Concepts*. Routledge, 2015.
- Goulimari, Pelagia. *Literary Criticism and Theory: From Plato to Postcolonialism*, London & New York: Routledge, 2014.
- Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 2005)
- Hans Bertens, *Literary Theory: The Basics*. London & New York: Routledge, 2017.
- Jaawre, Aniket. *Simplifications: An Introduction to Structuralism and Post-structuralism*, Orient Blackswan, 2001.
- Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory* . London: Edward Arnold, 1992.
- Lodge, David. Ed. *20th Century Literary Criticism – Reader*, Routledge; 2016.
- Lodge, David and Wood, Nigel. Ed. *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.
- Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
- Newton, K. M. *Twentieth-Century Literary Theory*. Macmillan Education. 1997
- Rice and Waugh Ed. *Modern Literary Theory: A Reader*. 4th Edition 2001. Hodder Arnold.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*, New Delhi:

Pearson, 2006.
Selden, Widdowson and Brooker. Eds. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.

Course Name: Australian and Canadian Literature

Type: Major Mandatory-Electives

Course Code:

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will comprehend contemporary works of Australian and Canadian Literatures.
2. Students will be acquainted with various thematic concerns of the selected writers.

Unit 1: Major Trends in Australian Drama (Hours - 15, Credit - 1)

David Williamson - *Jugglers Three*.

Unit 2: Major Trends in Canadian Fiction (Hours - 15, Credit - 1)

Douglas Coupland: *Generation X: Tales for an Accelerated Culture*

Unit 3: Major Trends in Canadian Short stories (Hours - 15, Credit - 1)

Selected Stories from *Too Much Happiness* by
Alice Munro

i) Dimensions

ii) Free Radicals

iii) Some Women

Unit 4: Major Trends in Australian and Canadian Poetry (Hours - 15, Credit - 1)

Australian Poetry: Following Poems from *Penguin Book of Australian Verse* by
Harry Heseltine:

A. D. Hope: "Australia", "The Death of the Bird" "Imperial Adam"

Judith Wright: "Bullocky", "Woman to Man" "The Harp and the King"

Canadian Poetry: Following Poems from *15 Canadian Poets* by Gary Geddes:

P. K. Page: 'The Stenographers', 'The Landlady', 'Cook's Mountains'

Margaret Atwood: 'The Islands', 'The Death of Young Son By Drowning',
'The Immigrants'

Books for Reference:

Andrews Berry, *The Oxford Guide to Australian Literature*, OUP,
Melbourne, 1981

Charles Edward, *Alice Munro*, Salem Press, 2013

Elizabethan Waterson, *A Short History of Canadian Literature*. Methuen

- Ontario, 1973
- Harold Bloom, *Bloom's Modern Critical Views: Alice Munro*, InfoBase Publishing, USA, May
- Keith, W. J. *Canadian Literature in English* Longman, London and New York, 1985.
- Kinck, Carl F (ed), *Literary History of Canada Vol. 1 to 3*, Toronto press, Canada, 1976.
- Kramer, Leonie. *The Oxford History of Australian Literature*, OUP, Melbourne, 1981.
- Lynch, Gordon, *After Religion: Generation X and the Search for Meaning*. London: Darton, Longman and Todd, 2002
- New, W.H. *A History of Canadian Literature*, Macmillan, London, 1989.
- Tate, Andrew. *Douglas Coupland*. Manchester: Manchester University Press, 2007
- Toye, William (ed.), *The Oxford Companion to Canadian Literature*, Toronto, OUP, 1983.
- Webby, Elizabeth. *The Cambridge Companion to Australian Literature*, Cambridge University press, 2000

Course Name: Shakespearean Comedy (only for students of PG Centres and Distance Learners)

Type: Major Mandatory

Course Code: MAU0325MML503I4

Course Credits: 2

Marks: Semester End: 40 Internal Assessment: 10 Total Marks: 50

Course Outcomes:

1. Students will understand the characteristic features of Shakespearean Comedy.
2. They will be able to interpret Shakespearean Comedy.

Unit 1. *As You Like It*

(Hours - 15, Credit - 1)

Unit 2. *Much Ado About Nothing*

(Hours - 15, Credit - 1)

Reference Books:

- Bradbury, Malcolm, and David Palmer, eds. *Shakespearean Comedy*. Edward Arnold, 1972.
- Charney, Maurice, ed. *Shakespearean Comedy*. New Literary Forum, 1980.
- Cordner, Michael, Peter Holland, and John Kerrigan, eds. *English Comedy*. CUP, 1994.
- Evans, Bertrand. *Shakespeare's Comedies*. OUP, 1960.
- de Grazia, Margreta and Stanley Wells, eds. *The Cambridge Companion to*

- Shakespeare*. CUP, 2003.
- Evans, Bertrand. *Shakespeare's Comedies*. OUP, 1960.
- Gay, Penny. *The Cambridge Introduction to Shakespearean Comedy*. CUP, 2008.
- Herrick, Marvin T. *Comic Theory in the Sixteenth Century*. U of Illinois P, 1964.
- Lauter, Paul, ed. *Theories of Comedy*. Doubleday, 1964.
- Miola, Robert S. *Shakespeare and Classical Comedy*. Clarendon Press, 1994.
- Salingar, Leo. *Shakespeare and the Traditions of Comedy*. CUP, 1974
- Smith, Emma. *The Cambridge Introduction to Shakespeare*. CUP, 2007.
- Wells, Stanley and Sarah Stanton, eds. *The Cambridge Companion to Shakespeare on Stage*. CUP, 2002.

Course Name: African and Caribbean Literature

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I2

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

2. Students will understand the representative texts from African and Caribbean Literatures.

3. Students will be acquainted with various thematic concerns of the selected writers.

Unit 1: Major Trends in Postcolonial Caribbean Novel (Hours - 15, Credit - 1)

V. S. Naipaul: *Guerrillas*

Unit 2: Major Trends in African Drama (Hours - 15, Credit - 1)

Wole Soyinka, *The Road*

Unit 3: Major Trends in African Short Stories (Hours - 15, Credit - 1)

Selected stories from *Things Around Your Neck* by Chimamanda

Nogichi Adichi:

i) The Thing Around Your Neck

ii) The American Embassy

iii) The Headstrong Historian

Unit 4: Major Trends in African and Caribbean Poetry (Hours - 15, Credit - 1)

African Poetry: (Selected Poets from *Heinemann Book of African Poetry in English*, edited by Adewale and Maja-Pearce)

Dennis Brutus: 'Nightsong: City', 'Roben Island Sequence'

Kofi Awoonor: 'Songs of Sorrow', 'The Weaver Bird'

J. P. Clark: 'Abiku', 'Death of a Lady'

Caribbean Poetry: (Selected Poets from *Heinemann Book of Caribbean Poetry in English* edited by Stewart Brown and Ian McDonald)

Jan Carew 'The Dreamtime Lives Again', 'Tiho, The Carib'
Pamela Mordecai: 'Easy Life', 'Last Lines'
Edward Kamau Brathwaite: 'Miss Own', 'Xango',

Books for Reference:

- Abrahams Lionel (ed.) *South African Writing Today*, Harmondsworth, Penguin Books 1967.
- Bharucha, Nilufer, *World Literature- Contemporary Postcolonial and Post-Imperial Literatures*, Prestige Publication. New Delhi, 2007.
- Cook David, *African literature: A Critical View*, Longman, 1977.
- Dhawan R. K. (ed.). *Commonwealth Fiction*, Classical publishing company, New Delhi, 1988.
- Feder, Lillian. *Naipaul's Truth: The Making of a writer*. New Delhi: Indialog, 2001.
- King Bruce, *West Indian Literature*, Macmillan Press Ltd. 1979.
- Mpative– Hangson Msiska, *Wole Soyinka, Writers and their Work Series*, Northcote House Pub. , U. K. 1998.
- Rao, Champa, *Postcolonial Situation in the Novels of V. S. Naipaul*. Delhi: Atlantic Publishers, 2004
- Trevor James, *English Literature From The Third World*, Beirut, Longman, York Press, 1986.
- Walsh William, *Commonwealth Literature*, OUP Delhi, 1981.

Course Name: Research Project

Type: Major Mandatory- Research Project

Course Code:

Course Credits: 4

Marks: Project: 60 Viva-Voce: 40 Total Marks: 100

Course Outcomes:

1. Students will learn and practice locating a research problem or research gap on the basis of a review of the relevant research literature
2. Students will learn and practice review writing skills
3. Students will learn and practice writing bibliographic information and references
4. Students will learn and practice research methodology and sampling techniques
5. Students will learn and practice report writing

Research Project Dissertation of about 50 pages (around 20000 words) with Times New

Roman font size 12 and 1.5 spacing (Plagiarism Check Mandatory).

SYLLABUS
M. A. Semester IV

Course Name: Drama in English: Modern & Postmodern

Type: Major Mandatory

Course Code: MAU0325MML503J1

Course Credits: 4

Marks: Semester End: 80; Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand trends in 20th century and contemporary drama in relation to the social context.
2. They will analyse and compare drama from various regions and languages.

Unit 1: General Topic: Rejection of Realism in Drama (Hours - 15, Credit - 1)

Text: Luigi Pirandello's *Henry IV*

Unit 2: General Topic: The Epic Theatre (Hours - 15, Credit - 1)

Text: Bertolt Brecht's *Threepenny Opera*

Unit 3: General Topic: The Theatre of the Absurd (Hours - 15, Credit - 1)

Text: Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*

Unit 4: General Topic: Modern Indian Drama (Hours - 15, Credit - 1)

Text: Shanta Gokhale's *Avinash*

Prescribed texts:

- Brecht, Bertolt. *Threepenny Opera* United States, Bloomsbury Publishing. 2022.
- Pirandello, Luigi. *Pirandello's Henry IV*. United States, Grove Atlantic, 2011. (Tr. by Tom Stoppard)
- Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. New York: Grove press. 1967.
- Gokhale, Shanta. 'Avinash'. *City Plays*. Calcutta: Seagull Books. 2004.

Reference Books:

- Raymond Williams. *Drama: From Ibsen to Brecht*. London: University Press, 1987.
- Kurt Weill (Ed.): *The Threepenny Opera*. United Kingdom, Cambridge University Press, 1990.
- Bassanese, F. A. *Understanding Luigi Pirandello*. Univ of South Carolina Press, 1997. Harold Bloom. *Luigi Pirandello* (Bloom's major dramatists). Philadelphia. Chelsea House Publishers. 2003.

- Travis Bogard and W.T. Oliver.(Ed). *Modern Drama*. London: OUP, 1965.
- Styan, J. L. *The Dark Comedy: The Development of Modern Comic Tragedy*. Cambridge:CUP, 1962
- Brustein, Robert., *The Theatre of Revolt*. New York: NYU, 1991.
- Styan J. L., *Modern Drama in Theory and Practice*. Cambridge: CUP, 1982.
- Styan J. L. *Elements of Drama*. Cambridge: CUP, 1960.
- M. Bennett, *Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter*. Palgrave Macmillan US, 2011
- Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury Academic, 2015
- Deshpande, Govind P. *Modern Indian drama: An Anthology* Sahitya Akademi, 2000
- M. K. Naik, Shankar Mokashi-Punekar, *Perspectives on Indian Drama in English*, Oxford University Press, 1977
- Barret H. Clark. *A Study of Modern Drama*. New York: NYUP, 1925.
- Lal, Ananda. *The Oxford Companion to Indian Theatre*. OUP. 2004

Course Name: Critical Theories II

Type: Major Mandatory

Course Code: MAU0325MML503J3

Course Credits: 4

Marks: Semester End: 80; Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand the thoughts of the prescribed critical and literary theorists from different traditions.
2. Students will analyse and compare various schools of critical and literary theories.
3. Students will develop critical insights to look at literature produced in various ages across the globe.

Unit 1: Introduction to Poststructuralism, Deconstruction, Psychoanalysis, Reader response theory (Hours - 15, Credit - 1)

Unit 2: (Hours - 15, Credit - 1)

- a) Jacques Derrida – Specters of Marx
- b) Roland Barthes- The Death of the Author

Unit 3: (Hours - 15, Credit - 1)

- Wolfgang Iser – Interaction between Text and Reader
- Harold Bloom – The Anxiety of Influence

Unit 4:**(Hours - 15, Credit - 1)**

a) Jacques Lacan – The Mirror Stage as Formative of the Function of I as revealed in Psychoanalytic Experiment

b) Laura Mulvey – Visual Pleasure and Narrative Cinema

(All Essays are prescribed from *Norton Anthology of Theory and Criticism*, Ed. Leitch)

Prescribed Texts from:

Leitch, V. B. (Ed.). *The Norton Anthology of Theory and Criticism*. Second Edition. N. York: W. W. Norton & Co. 2010.

Reference Books:

Barry, Peter : *Beginning Theory: An Introduction to Literary & Cultural Theories*, Second Edition. Manchester, Manchester University Press, 2004.

Brooker, Peter, Ed. *Modernism/ Postmodernism*. New York: Longman, 1992

Connor, Steven. *The Cambridge Companion to Postmodernism* (Cambridge: Cambridge University Press, 2004.

Cuddon.J. A., *Dictionary of Literary Terms and Literary Theory*, Wiley, 2013

Culler, Jonathan. *Literary Theory: A Very Short Introduction* (Oxford: Oxford University Press, 2011)

Eagleton, Terry. *After Theory*. UK: Penguin, 2004.

Felluga, Dino. *Critical Theory: The Key Concepts*. Routledge, 2015.

Goulimari, Pelagia. *Literary Criticism and Theory: From Plato to Postcolonialism*, London & New York: Routledge, 2014.

Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 2005)

Hans Bertens, *Literary Theory: The Basics*. London & New York: Routledge, 2017.

Jaawre, Aniket. *Simplifications: An Introduction to Structuralism and Post-structuralism*, Orient Blackswan, 2001.

Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. London: Edward Arnold, 1992.

Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.

Rice and Waugh Ed. *Modern Literary Theory: A Reader*. 4th Edition 2001. Hodder Arnold.

Selden, Widdowson and Brooker. Eds. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.

Postcolonial Women Writers (N-ENGE26)
From June 2023
Subject Code:
(Credits 04)

Preamble

The purpose of teaching this paper is to introduce postcolonial Australian, African, Caribbean, Canadian and Indian women writers. It insists on the study of the diverse socio-cultural issues.

Course Outcomes:

CO1.Outline African, Caribbean, Canadian and Indian literature

CO2.Examine the writings of the postcolonial women writers.

CO3.Relate human values and literature

CO4.Plan writing and presentation

Expected Skills Impartation (Through theory and practical)

1. Appreciation

2. Analysis

3. Illustration

		Periods	Cos
Module I	Module I i. Postcolonial Australian Novel ii. Doris Pilkington Garimara, <i>Follow the Rabbit Proof Fence</i> (1996)	15	CO1 CO2 CO3
Module II	Module II i. Postcolonial African Short stories ii. Selected stories from <i>Jump and Other Stories</i> by Nadine Gordimer (1992) a) Jump b) My Father Leaves Home c) A Journey	15	CO1 CO2 CO3
Module III	Module III i. Postcolonial Poetry ii. Following Poems from <i>Heinemann Book of Caribbean Poetry in English</i> Selected By Stewart Brown and Ian McDonald: a) Pamela Mordecai: 'Easy Life', 'Last Lines' b) Mahadai Das: 'Horses', 'The Leaf in his Ear' iii. Following Poems from <i>15 Canadian Poets</i> edited by Gary Geddes a) Margaret Avison: 'Birth Day', 'Snow' b) P.K. Page : 'The Land Lady' , 'Stories of Snow' iv. Following Poems from <i>Indian Poetry in English</i>	15	CO1 CO2 CO3

	edited by Makarand Paranjape a) Meena Alexander – ‘Dream Poem’, ‘Natural Difficulties’ b) Imtiaz Dharkar : ‘Purdah – I’ ‘Another Woman’		
Module IV	Module IV i. Postcolonial Indian Drama ii. Dina Mehta’s <i>Getting Away With Murder</i> , from Lakshmi C. S. <i>Body Blows: Women, Violence, and Survival: Three Plays</i> , Seagull Books, Calcutta, 2000.	15	CO1 CO2 CO3
Practical PPP on women characters in any text other than prescribed texts			CO4
Reference Books/ Suggested Reading: <ol style="list-style-type: none"> 1. Bhatta, Krishna S. <i>Indian English Drama: A Critical Study</i>. Oriental University Press, 1987. 2. Cook, Nathalie. <i>Margaret Atwood: A Critical Companion</i>. Greenwood, 2004. 3. Das Chaturvedi Ravi, Tapati Gupta, <i>Contemporary Indian Theatre</i>, Rawat Publications, Jaipur, 2017. 4. Ettin. Vogel Andrew. <i>Betrayals of the Body Politic: The Literary Commitments of Nadine Gordimer</i>. Virginia University Press, 1993. 5. Iyer, Sharda Natesan. <i>Musings on Indian Writing in English: Drama</i>, Sarup & Sons, 6. King, Bruce. <i>Modern Indian Poetry in English</i>. Oxford University Press, 2005. 7. Michele Grossman (Ed.) <i>Blacklines: Contemporary Critical Writing by Indigenous</i> 8. Nayar, Pramod. <i>Modern Indian Poetry in English: Critical Studies</i>. Creative Books, 2000. 9. Nettleback, Amanda. “Presenting Aboriginal Women’s Life Narratives.” <i>New Literatures Review</i> -34, 1997. 10. Pamela Mordecai and Mervyn Morris, eds. <i>Jamaica Woman: An Anthology of Poems</i>. (Exeter, NH: Heinemann Educational Books, Inc., 1982) 11. Rickard, John. <i>Australia: A Cultural History</i>. Longman, London, 1988. 12. Smith, Rowland. <i>Critical Essays on Nadine Gordimer</i>. G.K. Hall & Co. US, 1990. 13. Tandon, Neeru. <i>Perspectives and Challenges in Indian English Drama</i>. Atlantic Publishers, 2006. 14. Wheeler, Belinda. <i>A Companion to Australian Aboriginal Literature</i>. Camden House, 2013. 			



Rayat Shikshan Sanstha's
Sadguru Gadage Maharaj College, Karad

(Autonomous)

Choice Based Credit System

M.A. Part - II SEMESTER - IV

Optional / Elective

Special Author: Amitav Ghosh

From June 2024

Subject Code:

(Credits 04)

Preamble

The purpose of teaching this paper is to introduce special author Amitav Ghosh and study his major literary contribution.

Course Outcomes:

CO1. Recognize the impact of the writing of Amitav Ghosh

CO2. Analyze the literary work by Amitav Ghosh

CO3. Discover the human values in the literary work by Amitav Ghosh

CO4. Examine the contribution of Amitav Ghosh

Expected Skills Impartation (Through theory and practical)

1. Literary appreciation
2. Analysis
3. Writing and presentation

		Periods	Cos
Module I	Module I i. General Topic – History and Narrative ii. Text - <i>The Shadow Lines</i>	15	CO1 CO2 CO3
Module II	Module II i. General Topic – Narrative Techniques ii. Text – <i>The Calcutta Chromosome</i>	15	CO1 CO2 CO3
Module III	Module III i. General Topic - Colonial and Postcolonial Discourse ii. Text – <i>Imam and the Indian</i>	15	CO1 CO2 CO3
Module IV	Module IV i. General Topic – Myth and Ecological Concerns ii. Text – <i>The Hungry Tide</i>	15	CO1 CO2 CO3
Practical	PPP on colonial and postcolonial discourse with special reference to Amitav Ghosh's novels		CO4

Books for Reference

1. Bose, Brinda. *AmitavGhosh: Critical Perspectives*, Pencraft International, 2003.
2. Choudhury, Bibhash. *AmitavGhosh: Critical Essays*, PHI Learning Pvt. Ltd. Delhi, 2015.
3. ChowdharyArvind (ed.) *AmitavGhosh'sThe Shadow Lines: Critical Essays*,Atalantic Publishers, Delhi, 2008.
4. Dirks, Nicholas B. (Ed.) *Colonialism and Culture*. Ann Arbor: University of
5. Hawley, John, C. *AmitavGhosh: An Introduction*. Delhi: Foundation Books, 2005.
6. Hawlwy John C., *AmitavGhosh*, Foundation Books Pvt. Ltd. New Delhi, 2005.
7. Khair, Tabish. *AmitavGhosh, A Critical Companion*, Permanent Black, 2003.
Michigan Press, 1992.
8. Mondal, Anshuman A. *AmitavGhosh*. Manchester: Manchester University Press,2007.
9. Sankaran, Chitra.(ed.) *History, narrative, and testimony in AmitavGhosh's Fiction.:* StateUniversity of New York Press, Albany, 2012.

Course Name: Research Project

Type: Major Mandatory- Research Project

Course Code: Course Credits: 6

Marks: Project: 100; Viva-Voce: 50 Total Marks: 150

Course Outcomes:

1. Students will learn to locate a research problem related to their elective courses on the basis of a review of the relevant research literature
2. Students will learn and practice review writing skills, and references
3. Students will learn and practice using different critical lenses to study their research problems
4. Students will learn and practice research methodology for data collection, data analysis and data presentation
5. Students will learn and practice report writing.

Research Project Dissertation of about 80 pages (around 32000 words) with Times New Roman font size 12 and 1.5 spacing (Plagiarism Check Mandatory)
