

As Per NEP 2020

University of Mumbai



Syllabus for Major Vertical – 1 & 4 (Scheme III)

Name of the Programme – B.A. (English)		
Faulty of Humanities		
Board of Studies in English		
U.G. Second Year Programme	Exit Degree	U.G. Diploma in English
Semester	III & IV	
From the Academic Year	2025-26	

University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars
1	Title of program O: _____	B.A. (English)
2	Exit Degree	U.G. Diploma in English
3	Scheme of Examination R: _____	NEP 40% Internal 60% External, Semester End Examination Individual Passing in Internal and External Examination
4	Standards of Passing R: _____	40%
5	Credit Structure R. HLU-530C (III) R. HLU-530D (III)	Attached herewith
6	Semesters	Sem. III & IV
7	Program Academic Level	5.00
8	Pattern	Semester
9	Status	New
10	To be implemented from Academic Year	2025-26

Sign of BOS
Chairperson
Dr. Sachin
Labade
Board of Studies
in English

Sign of the
Offg.
Associate
Dean
Dr. Suchitra
Naik
Faculty of
Humanities

Sign of the
Offg.
Associate
Dean
Dr. Manisha
Karne
Faculty of
Humanities

Sign of the
Dean
Prof. Dr. Anil
Singh
Faculty of
Humanities

Under Graduate Diploma in English

Credit Structure (Sem. III & IV)

Scheme III (M1-M2-M3)

	R. HLU-530C (III)									
Level	Semester	Major (M1)	Major (M2)	Major (M3)	OE	VSC, SEC (VSEC)	AEC, VEC, IKS	OJT, FP, CEP, CC,RP	Cum. Cr. / Sem.	Degree/ Cum. Cr.
5.0	III	Introduction to Literatures in English -Drama – I (4) Introduction to Literatures in English -Drama – II (2)	4	---	4	SEC: English For Competitive Exams (2)	AEC (2)	CC:2 CEP/FP: Field Project in English (2)	22	UG Diploma 88
	R. HLU-530D (III)									
	IV	Introduction to Literatures in English -Novel – I (4) Introduction to Literatures in English -Novel – II (2)	4	---	4	VSC: Critical Reading of Texts I (2)	AEC (2)	CC:2 FP/ CEP: CEP in English) (2)	22	
	Cum Cr.	20	16	08	10	6+6	8+4+2	4+4	88	
Exit option; Award of UG Diploma in Major and Minor with 80-88 credits and an additional 4 credits core NSQF course/ Internship OR Continue with Major and Minor										

[Abbreviation - OE – Open Electives, VSC – Vocation Skill Course, SEC – Skill Enhancement Course, (VSEC), AEC – Ability Enhancement Course, VEC – Value Education Course, IKS – Indian Knowledge System, OJT – on Job Training, FP – Field Project, CEP – Community Engagement Project, CC – Co-Curricular, RP – Research Project]

Sem. - III

Vertical – 1 Major

**Syllabus
B.A. (English)
(Sem.- III)**

**Title of Paper: Introduction to Literatures in English -Drama – I
(M1-M2-M3 Pattern)**

Sr. No.	Heading	Particulars
1.	Description of the course	Preamble: Drama is a performing art that has played a major role in the study of human civilization and culture. It has evolved into different genres over the ages, influenced by cultural, scientific and technological advancements all across the world. This course introduces some of the forms of drama through the works of well-known playwrights, both Indian and Western plays.
2.	Vertical	Major (Mandatory)
3	Type	Theory
4	Credits	04 (1 credit = 15 hours for theory in a semester)
5	Hours allotted	60 Hours
6	Marks allotted	100 Marks
7	Course Objectives: <ol style="list-style-type: none"> To introduce learners to drama as a literary form and a performing art To acquaint learners with types of drama through the study of plays in India To familiarize learners with types of drama through the study of plays from the West To enhance their understanding of drama as a commentary on various aspects of human life To enable learners to read/watch a play and write a review on it 	
8.	Course Outcomes: After the completion of the course, the learners are expected to be able to: <ol style="list-style-type: none"> Understand drama as a literary form and a performing art Critique Indian drama from ancient to modern times Evaluate drama from the West Analyse the drama form as a commentary on various aspects of human life Read/ watch a play and write a review on it 	
9.	Modules	
	Module 1 <ol style="list-style-type: none"> <ol style="list-style-type: none"> Definition of tragedy Greek Theatre and Concepts from Aristotle's <i>Poetics</i>, such as The Three Unities, Hamartia, Catharsis, Plot (Main Plot and Sub Plot, Exposition, Complication, Resolution), Character, and Setting. Important playwrights - Aeschylus, Sophocles, and Euripides Roman/ Senecan Tragedy Concepts from Natyashastra and the Indian dramatic tradition: Origin of Drama (natyotpatti), abhinaya, structure of the play, Construction of the Theatre, Rasa, 	15 lectures

	<p>Bhava. Important playwrights - Kalidasa, Bhavabhuti, Visakhadatta, Sudraka.</p> <p>3. Definition and Characteristics of Comedy. Greek Comedy; Shakespearean Comedy; Comedy of Humour; Comedy of Manners; Sentimental Comedy</p> <p>4. Definition and Characteristics of Problem Play/Drama of Ideas/Social Play Important playwrights – Henrik Ibsen, George Bernard Shaw</p>
	<p>Module 2: Tragedy (15 lectures)</p> <p>Bhasa: <i>Urubhanga (The Shattered Thighs)</i> OR Sophocles: <i>Oedipus Rex</i></p>
	<p>Module 3: Comedy (15 lectures)</p> <p>William Shakespeare: <i>A Midsummer Night's Dream</i> OR Oscar Wilde: <i>The Importance of Being Earnest</i></p>
	<p>Module 4: Problem Plays (15 lectures)</p> <p>Vijay Tendulkar: <i>Kamala</i> OR Henrik Ibsen: <i>A Doll's House</i></p>
10.	Text Books: As prescribed in the modules
11.	<p>Reference Books:</p> <ol style="list-style-type: none"> 1. Abrams, M.H. <i>A Glossary of Literary Terms</i>. 1978. Madras: Macmillan, 1988. Print. 2. Bharatamuni. <i>The Natyasastra</i>. Translated by Manmoham Ghosh, The Royal Asiatic Society of Bengal, 1959. 3. Bhat, G. K. <i>Tragedy and Sanskrit Drama</i>. Popular Prakashan, 1974 4. Birch, Dinah, ed.. <i>The Oxford Companion to English Literature</i>. Oxford UP, 2009. 5. Boulton, Marjorie. <i>The Anatomy of Drama</i>. Routledge, 2015. 6. Brandon, James R. <i>Theatre in Southeast Asia</i>. Harvard UP, 2009. 7. Brooks, Cleanth and Heilman, Robert B. <i>Understanding Drama</i>. Creative Media Partners, 2018. 8. Adiseshiah, Siân and LePage, Louise (ed.) <i>Twenty-First Century Drama: What Happens Now</i>. London: Palgrave, 2016. Print. 9. Billington, Michael. <i>State of the Nation: British Theatre Since 1945</i>. London: Faber, 2007. Print. 10. Innes, Christopher. <i>Modern British Drama: 1890-1990</i>. Cambridge: University Press, 1992. Print 11. Karnad, Girish; Sircar, Badal; Tendulkar, Vijay. <i>Three Modern Indian Plays: Tughlaq; Evam Indrajit; Silence The Court Is In Session</i>. Oxford University Press: New Delhi, 2023. Print. 12. Kermode, Frank and John Hollander. <i>The Oxford Anthology of English Literature Volume Six: Modern British Literature</i>. London: Oxford University Press, 1973. Print. 13. Lee-Brown, Patrick. <i>The Modernist Period: 1900 – 1945</i>. London: Evans, 2003.

	Print. 14. Shepherd-Barr, Kirsten. <i>Modern Drama: A Very Short Introduction</i> . Oxford UP, 2016. 15. Styan, J. L. <i>Elements of Drama</i> . Cambridge UP, 2001. 16. Styan, J. L. <i>Modern Drama in Theory and Practice</i> . Cambridge UP, 1980.	
12.	Internal Continuous Assessment: 40%	Semester End Examination: 60%
	Individual Passing in Internal and External Examination: 40%	
13.	Internal Continuous Assessment: 40 marks <ul style="list-style-type: none"> Attendance and classroom participation: 10 marks Class test: 10 marks Written Assignment: 20 marks Suggestions for Continuous Assessment: <ul style="list-style-type: none"> Play-reading an extract from a Dalit play like Datta Bhagat's <i>Routes and Escape Routes</i> Monologue/ Dialogue enacting (e.g., the dialogue between Kamala and Sarita in the play <i>Kamala</i>, or the tense conversation between Jyoti and her father in <i>Kanyadaan</i>). Play-enacting of important scenes from plays, other than the ones mentioned in the syllabus. Drafting a script for a play on a Realistic/ Expressionistic theme. Critical analysis/ appreciation of other plays by the playwrights mentioned in the syllabus. Watching stage performances followed by writing a review of the play. Transcribing a short story or an extract from a novel into a short play Translating an extract of a folk play Imagining directing a play and writing about the casting choices, set design, and interpretation of key themes Rewriting an older play in a contemporary setting Writing an alternate ending to any of the plays in the syllabus 	
15.	Format of Question Paper for the Semester End examination (Total Marks: 60) <p>Q.1: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 1) 15 Marks OR (b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 1)</p> <p>Q.2: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 2) 15 Marks OR (b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 2)</p> <p>Q.3: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 3) 15 Marks OR (b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 3)</p> <p>Q.4: (a) Short Notes, 3 out of 5 (in 150-200 words each) (Module 4) 15 Marks OR (b) Long Answer Question, 1 out of 2 (in 500-600 words) (Module 4)</p>	

**Syllabus
B.A. (English)
(Sem.- III)**

**Title of Paper: Introduction to Literatures in English -Drama – II
(M1-M2-M3 Pattern)**

Sr. No.	Heading	Particulars
1	Description of the course:	This course complements the major/mandatory course on drama in introducing and familiarizing students with the types of drama in Indian and Western contexts. Prescribed texts in the modules enable students to understand, appreciate and analyze the thematic and technical aspects of major playwrights and their representative plays.
2	Vertical:	Major (Mandatory)
3	Type:	Theory
4	Credit:	2 credits (1 credit = 15 Hours for Theory in a semester)
5	Hours Allotted:	30 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: The prime objectives of the course are to: <ol style="list-style-type: none"> 1. Introduce students to the types of drama in English including major works in translation 2. Provide a historical and cultural background to major dramatic movements and their socio-political contexts in drama 3. Explore key themes, techniques and dramatic aspects in prescribed texts and enable students to appreciate and analyze elements and characteristics of drama through understanding representative playwrights and their plays 	
8	Course Outcomes: Students will be able to: <ol style="list-style-type: none"> 1. Understand different types of drama and its influence on literature as a whole 2. Identify key themes and techniques used in different historical periods and regions through prescribed texts 3. Discuss dramatic forms and characters unique to the dramatic period and critically engage with both original and translated dramatists and their contributions to the development and growth of drama within the broader tradition of theatre 	
9	Modules: - <ul style="list-style-type: none"> • Types of Comedy: Romantic Comedy, Satire or Satirical Comedy, Farce • Types of Tragedy: Revenge Tragedy, Heroic Drama, • Modern Indian Theatre: Tagore's Contribution to Theatre, Parsi Theatre, IPTA, Folk Theatre, Contemporary Theatre • Modern European and American Theatre: Theatre of Absurd, Theatre of Cruelty, 	

	Poor Theatre, Off-Broadway Theatre and Black Theatre
	Module 2: (Renaissance Drama) (15 Lectures)
	<ul style="list-style-type: none"> Ben Jonson: <i>Volpone or The Fox</i> OR Thomas Middleton and William Rowley: <i>The Changeling</i>
10	Text Books: None/Nil
11	Reference Books: <ol style="list-style-type: none"> Aristotle. <i>Poetics</i>. Translated by Malcolm Heath, Penguin Classics, 1996. Ahuja, Chaman. <i>Contemporary Theatre of India</i>. National Book Trust, India, 2012. Bentley, Eric. <i>The Life of the Drama</i>. Applause, 2000. Bentley, Eric. <i>The Theory of the Modern Stage</i>. Penguin, 1992. Brockett, Oscar G., and Franklin J. Hildy. <i>History of the Theatre</i>. 10th ed., Pearson, 2007. Carlson, Marvin. <i>Theories of the Theatre: A Historical and Critical Survey</i>. Cornell UP, 1993. Cohn, Ruby. <i>Samuel Beckett: The Comic Gamut</i>. Rutgers UP, 1962. Esslin, Martin. <i>The Theatre of the Absurd</i>. Bloomsbury, 2001. Fischer-Lichte, Erika. <i>The Transformative Power of Performance: A New Aesthetics</i>. Routledge, 2008. Gussow, Mel. <i>Conversations with Stoppard</i>. Grove Press, 1995. Jonson, Ben. <i>Volpone</i>. Peacock Classics Innes, Christopher. <i>Modern British Drama: The Twentieth Century</i>. Cambridge UP, 2002. Krasner, David. <i>A Companion to Twentieth-Century American Drama</i>. Wiley-Blackwell, 2005. Middleton, Thomas and William Rowley. <i>The Changeling</i> https://emed.folger.edu/sites/default/files/folger_encodings/pdf/EMED-Change-reg-3.pdf Nicoll, Allardyce. <i>British Drama</i>. Barnes & Noble, 1973. Nicoll, Allardyce. <i>World Drama: From Aeschylus to Anouilh</i>. Harcourt, 1976. Rangacharya, Adya. <i>The Natyasastra</i>. Munshiram Manoharlal Publishers Pvt Ltd, New Delhi, 2014 Styan, J. L. <i>Modern Drama in Theory and Practice</i>. Cambridge UP, 1981. Styan, J. L. <i>The Elements of Drama</i>. Cambridge UP, 1960. Vatsayayan, Kapila. <i>Bharata: The Natyasastra</i>. 2001. Williams, Raymond. <i>Drama from Ibsen to Brecht</i>. Penguin, 1973. Worthen, W. B. <i>Modern Drama and the Rhetoric of Theater</i>. UC Press, 1992. Talwar, Urmil and Bandana Chakraborty eds. <i>Contemporary Indian Drama: Astride Two Traditions</i>. Rawat Publications, New Delhi, 2005. https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000451PA/P001527/M016630/ET/1466142739P1M3TEXT.pdf

12	Internal Continuous Assessment: 40%	External, Semester End Examination: 60%
	Individual Passing in Internal and External Examination: 40%	
13	Continuous Evaluation through: <ul style="list-style-type: none"> • Attendance and Classroom Participation: 05 Marks • Written Assignment: 10 Marks • Presentation: 05 Marks <p>Assignment and Presentation topics may be selected from the topics that are not covered in Semester End examination</p> <p>Suggestions for Continuous Internal Evaluation</p> <p>The assignment may be in the form of</p> <ul style="list-style-type: none"> • Analysis of dramatic movements • Thematic Analysis of landmark and popular plays • Character Analysis of Popular Plays • The setting of important plays • Symbols, mythological, cultural and socio-political references from popular plays <p>Presentation may be in the form of</p> <ul style="list-style-type: none"> • Mono acting of a Scene or Character from any popular play • Individual / Group Dramatic enacting of play • Dramatic Reading of important scenes from plays 	
14	Format of Question Paper for the Semester End Examination (Total Marks: 30)	
	<p>Question 1: a) Short notes (3 out of 5) (Module 1) 15 marks</p> <p style="text-align: center;">OR</p> <p>b) Essay Type Question (1 out of 2) (Module 1) 15 marks</p> <p>Question 2: a) Short notes (3 out of 5) (Module 2) 15 marks</p> <p style="text-align: center;">OR</p> <p>b) Essay Type Question (1 out of 2) (Module 2) 15 marks</p>	

Vertical - 4

SEC

**Syllabus
B. A. (English)
(Sem.- III)**

**Title of Paper: English for Competitive Exams
(M1-M2-M3 Pattern)**

Sr. No.	Heading	Particulars
1	Description of the course:	<p>In the 21st century, the imperative for learners to fortify their English language skills is paramount, especially when gearing up for competitive exams. English serves as the global language, facilitating communication across diverse cultures and borders. Proficiency in English is not merely a prerequisite for success in competitive exams but also a gateway to enhanced career opportunities in a globalized job market. Many competitive exams, whether for academic admissions or employment assessments, emphasize English language proficiency as a crucial criterion. Moreover, as technological advancements continue to shape our world, English has become the dominant language on the internet and in the realm of technology, making it essential for individuals to navigate the digital landscape.</p> <p>Beyond practical considerations, a strong command of English enhances critical thinking, communication skills, and the ability to analyse information that is often evaluated in competitive exams. The importance of English proficiency extends beyond exams; it is integral to academic excellence, global collaboration and effective participation in international discussion.</p> <p>Ultimately, as learners prepare for the challenges of the 21st century, the reinforcement of English language skills emerges as a foundational and transformational endeavour that opens doors to a myriad of opportunities on a global scale.</p> <p>This course is designed for aspirants appearing in competitive exams such as IBPS, UPSC, MPSC, and others where English proficiency is a crucial evaluation criterion. Whether one is a beginner looking to build a strong foundation or an advanced learner aiming for mastery, this course caters to diverse proficiency levels.</p>
2	Vertical:	SEC
3	Type:	Theory
4	Credit:	2 credits (1 credit = 15 Hours for Theory in a semester)

5	Hours Allotted:	30 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: <ol style="list-style-type: none"> 1. To identify and analyse the basic structure of sentences, phrases and clauses. 2. To improve learners' spelling and contextual vocabulary skills. 3. To provide a comprehensive understanding of English grammar concepts. 4. To enable learners to comprehend the composition and components of essay writing, paragraph writing and translation. 	
8	Course Outcomes: The learners will be able to: <ol style="list-style-type: none"> 1. Understand sentences, phrases and clauses to identify their components. 2. Demonstrate improved spelling accuracy and contextual vocabulary application. 3. Compose and construct grammatically accurate sentences in various contexts. 4. Comprehend the composition of essay writing, paragraph writing and translation. 	
9	Modules: -	
	Module 1:	(15 Lectures)
	<u>A: Introduction to Basics of English</u>	
	<ol style="list-style-type: none"> 1. Sentence and its Components (parts of speech) 2. Phrase improvement 3. Types of Clauses 4. Active and Passive Voice 5. Direct and Indirect Speech 6. Tenses 7. Types of sentences 8. Punctuation Marks 9. Sentence/Paragraph sequencing 	
	<u>B: Vocabulary and Word Usage</u>	
	<ol style="list-style-type: none"> 1. Synonyms and Antonyms, Homonyms, homophones (focus on spelling) 2. Idioms & Phrases 3. One word substitution 4. Word Association 	

	Module 2: <u>Comprehension and Composition</u> (15 Lectures)	
	1. Reading Comprehension 2. Information Transfer 3. Paragraph Writing 4. Precis Writing 5. Translating passage 6. Essay Writing	
10	Text Books: NA	
11	Reference Books: <ol style="list-style-type: none"> 1. Baldick, Chris. <i>The Oxford Dictionary of Literary Terms</i>. Oxford UP, 2009. 2. Gupta, S. C. <i>English Grammar and Composition</i>. Arihant Publications, 2014. 3. —. <i>General English for All Competitive Examinations</i>. Arihant Publications, 2025. 4. Joseph, Mathew. <i>Fine Tune Your English</i>. Orient Blackswan Pvt. Ltd., 2010. 5. Sindhu, C. D., Prem Nath, and Kapil Kapoor. <i>Comprehensive English Grammar and Composition</i>. Khosla Publishing House, 2004. 6. Sinha, Kumar Sanjay. <i>The King's Grammar</i>. Blackie ELT Books, 2008. 7. Thomson, A. J., and A. V. Martinet. <i>A Practical English Grammar</i>. Oxford UP, 1986. 8. Wren, P. C., and H. Martin. <i>High School English Grammar & Composition</i>. S. Chand & Company, 2007. 	
12	Internal Continuous Assessment: 40%	External, Semester End Examination: 60%
	Individual Passing in Internal and External Examination: 40%	
13	Continuous Evaluation through: Internal 20 Marks <ol style="list-style-type: none"> 1. Assignment/Class Test 15 Marks (Topics not covered in the semester-end examination should be covered in the internal assessment) 2. Class Attendance and Participation 5 Marks 	

14

Format of Question Paper: (Total Marks 30) (Time 1 Hour)

Q.1. A) Objective-type questions (any 15 out of 20) (Module 1) 15 Marks

Q. 2. A) Comprehension of passage (Module 2) 07 Marks

B) Precis writing (Module 2) 08 Marks

or

C) Essay Writing (Module 2) 08 Marks