

Sem. - IV

Vertical – 1 Major

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

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

Sr. No.	Heading	Particulars
1	Description the course :	This course explores the evolution of the novel from its origins to modernist innovations. Students will study key elements of narrative—plot, character, setting, and point of view—alongside various genre types, including epistolary, picaresque, and stream-of-consciousness. Through critical readings of classic texts, the course integrates elements of the novel with historical context to deepen analytical and interpretive skills.
2	Vertical :	Major
3	Type :	Theory
4	Credit:	4 credits (1 credit = 15 Hours for Theory in a semester)
5	Hours Allotted :	60 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: By the end of this course, learners will be able to: <ol style="list-style-type: none"> 1. To introduce students to the fundamental elements and narrative structures of the novel as a literary form. 2. To examine the evolution of the novel through representative texts from the 18th century to the modern period. 3. To explore various genres and narrative techniques, including different points of view and structural models such as A. J. Greimas' actantial model and Norman Friedman's narrative modes. 4. To cultivate critical thinking and analytical skills through close reading of major texts, placing them in their historical, cultural, and literary contexts. 	
8	Course Outcomes: After the successful completion of the course, the learners will be able to: <ol style="list-style-type: none"> 1. Identify and explain key elements of the novel, such as plot, character, setting, narration, and structure, and apply them to analyze novels. 2. Demonstrate understanding of the historical development of the novel, with the ability to distinguish between major types and periods such as the epistolary, picaresque, gothic, Victorian, and modern novels. 3. Critically assess narrative techniques and theoretical concepts, including the distinctions between narrative voices, points of view, and character models. 4. Produce informed and coherent critical responses to literary texts, reflecting awareness of genre, structure, and thematic complexity. 	

9	<p>Modules: -</p>
	<p>Module 1: Elements of Novel and Genre Specifications (15 Lectures)</p>
	<p>Section A: Elements of Novel:</p> <ul style="list-style-type: none"> • Novel (Definition), Plot, Setting • Characters (Round and Flat V/S A. J. Greimas' Actantial Model) • First Person and Third Person Narration vs. Distance and Point of View in fiction (Editorial Omniscience, 'I' as a witness, 'I' as the protagonist by Norman Friedman), (Distance and Point of View by Wyne Booth) <p>Section B: Types of Novels:</p> <ul style="list-style-type: none"> • Epistolary Novel • Picaresque Novel • Gothic Fiction • Allegorical Novel • Stream of Consciousness
	<p>Module 2: Beginning of the Novel (15 Lectures)</p>
	<p><i>Gulliver's Travels</i> by Jonathan Swift Or <i>The Life and Opinions of Tristram Shandy</i> by Laurence Stern</p>
	<p>Module 3: Victorian Novel (15 Lectures)</p>
	<p><i>Jane Eyre</i> by Charlotte Bronte Or <i>David Copperfield</i> by Charles Dickens</p>
	<p>Module 4: Modern Novel (15 Lectures)</p>
	<p><i>Animal Farm</i> by George Orwell Or <i>To the Lighthouse</i> by Virginia Woolf</p>
10	<p>Text Books</p> <ol style="list-style-type: none"> 1. Swift, Jonathan. <i>Gulliver's Travels</i>. Edited by Robert DeMaria Jr., Penguin Classics, 2003. 2. Sterne, Laurence. <i>The Life and Opinions of Tristram Shandy, Gentleman</i>. Edited by Ian Campbell Ross, Oxford University Press, 2009. 3. Brontë, Charlotte. <i>Jane Eyre</i>. Edited by Margaret Smith, Oxford University Press, 2008. 4. Dickens, Charles. <i>David Copperfield</i>. Edited by Nina Burgis, Oxford University Press, 2008. 5. Orwell, George. <i>Animal Farm</i>. New American Library, 1996. 6. Woolf, Virginia. <i>To the Lighthouse</i>. Edited by Mark Hussey, Oxford University Press, 2006.

11	<p>Reference Books:</p> <ol style="list-style-type: none"> 1. Bakhtin, Mikhail. <i>The Dialogic Imagination: Four Essays</i>. Translated by Caryl Emerson and Michael Holquist, University of Texas Press, 1981. 2. Bloom, Harold, editor. <i>Bloom's Modern Critical Interpretations: Animal Farm</i>. Chelsea House, 2009. 3. Booth, Wayne C. "Distance and Point of View in Fiction." <i>The Theory of the Novel</i>, edited by Philip Stevick, Free Press, 1967. 4. Eagleton, Terry. <i>The English Novel: An Introduction</i>. Wiley-Blackwell, 2005. 5. Forster, E. M. <i>Aspects of the Novel</i>. Harcourt, 1927. 6. Friedman, Norman. "Point of View in Fiction: The Development of a Critical Concept." <i>The Theory of the Novel</i>, edited by Philip Stevick, Free Press, 1967. 7. Greimas, Algirdas Julien. "Actants, Actors, and Figures." <i>On Meaning: Selected Writings in Semiotic Theory</i>, translated by Paul J. Perron and Frank H. Collins, University of Minnesota Press, 1987, pp. 106–20. <i>Theory and History of Literature</i>, vol. 38. 8. Lubbock, Percy. <i>The Craft of Fiction</i>. Jonathan Cape, 1921. 9. Lukács, Georg. <i>The Historical Novel</i>. Merlin Press, 1962. 10. Mullan, John. <i>How Novels Work</i>. Oxford UP, 2006. 11. Said, Edward W. <i>Orientalism</i>. Pantheon Books, 1978. 12. Watt, Ian. <i>The Rise of the Novel: Studies in Defoe, Richardson, and Fielding</i>. University of California Press, 1957. 13. Woolf, Virginia. "Modern Fiction." <i>The Common Reader</i>, Hogarth Press, 1925.
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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: 10 Marks • Presentation/Class Test: 10 Marks • Assignment: 20 Marks 	

14	Format of Question Paper for the Semester End Examination (Total Marks: 60)
	Question 1 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 1) 15 Marks <p style="text-align: center;">Or</p> (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 1) 15 Marks Question 2 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 2) 15 Marks <p style="text-align: center;">Or</p> (b) Long answer question: Any one out of two (In 500 to 600 words) (Module 2) 15 Marks

Question 3 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 3)
15 Marks

Or

(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 3)
15 Marks

Question 4 (a) Short Notes: Three out of Five (In 150 to 200 words each) (Module 4)
15 Marks

Or

(b) Long answer question: Any one out of two (In 500 to 600 words) (Module 4)
15 Marks

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

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

Sr. No.	Heading	Particulars
1	Description the course:	The course explores the historical and cultural origins of the novel as a literary genre, examining its evolution and diverse manifestations across British, American, and Indian traditions. Through critical analysis and comparative study, learners will engage with key texts to develop a comprehensive understanding.
2	Vertical:	Major
3	Type:	Theory
4	Credit:	2 credits
5	Hours Allotted:	30 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: <ol style="list-style-type: none"> 1. To acquaint learners with the origin and evolution of the novel as a literary form, highlighting the contributions of prominent writers across cultures. 1. 2.To examine diverse narrative techniques, including structure, point of view, and stylistic devices, used in novels. 2. 3.To analyze and critique recurring themes such as identity, colonialism, class, gender, and modernity in selected texts. 3. To cultivate advanced critical reading and analytical writing skills through engaged literary study. 	
8	Course Outcomes: After the completion of the course the Learners will be able: <ol style="list-style-type: none"> 1. Be able to describe and analyze the development of the Novel since the 18th Century 2. Be able to explain or describe various elements and narrative techniques in the Novel. 3. Be able to describe and distinguish different types of Novels 4. To map the growth of the novel and demonstrate an understanding of the Contemporary trends in the Novel. 	

	<p>Module 1 (15 Lectures)</p> <p>Origin and Development of Novel</p> <ul style="list-style-type: none"> • Rise of English Novel • Victorian Age Novel • Romantic Age Novel • Early Indian English Novel • Colonial and Post-colonial Novel • Contemporary Indian Novel <p>Module 2 (15 Lectures)</p> <p>Any one of the following novels:</p> <ul style="list-style-type: none"> • <i>Robinson Crusoe</i> by Daniel Defoe • <i>Dracula</i> by Bram Stoker • <i>The Guide</i> by R. K. Narayan • <i>Chotu: A Tale of Partition and Love</i> by Varud Gupta and Ayushi Rastogi
10	Text Books: NA
11	<p>Reference Books:</p> <ol style="list-style-type: none"> 1. Bakhtin, Mikhail. <i>The Dialogic Imagination: Four Essays</i>. Edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist, University of Texas Press, 1981. 2. Barthes, Roland. "The Death of the Author." <i>Aspen</i>, no. 5–6, 1967. 3. Bauman, Zygmunt. <i>Liquid Modernity</i>. Polity Press, 2000. 4. Boym, Svetlana. <i>The Future of Nostalgia</i>. Basic Books, 2001. 5. Casanova, Pascale. <i>The World Republic of Letters</i>. Translated by Malcolm DeBevoise, Harvard UP, 2004. 6. Hutcheon, Linda. <i>A Poetics of Postmodernism: History, Theory, Fiction</i>. Routledge, 1988. 7. Jameson, Fredric. <i>Postmodernism, or, the Cultural Logic of Late Capitalism</i>. Duke UP, 1991. 8. Kettle, Arnold. <i>An Introduction to the English Novel</i>. Vol. 1, Hutchinson, 1974. 9. Legouis, Emile. <i>A Short History of English Literature</i>. Oxford UP, 1998. 10. Lodge, David. <i>The Art of Fiction</i>. Secker & Warburg, 1992. 11. Moretti, Franco. <i>Graphs, Maps, Trees: Abstract Models for a Literary History</i>. Verso, 2005. 12. Mundra, J. N., and S. C. Mundra. <i>A History of English Literature</i>. Prakash Book Depot, 1997. 13. Naik, M. K. <i>A History of Indian English Literature</i>. Sahitya Akademi, 1982. 14. Probyn, Clive T. <i>English Fiction of the Eighteenth Century</i>. Addison-Wesley Longman, 1987. 15. Schilling, Erik. <i>Theorizing Literature: Literary Theory in Contemporary Novels—and Their Analysis</i>. Palgrave Macmillan, 2024. 16. Schugar, Jordan, Chris Penny, and Hannah Glatt. <i>The Digital Storytelling Handbook</i>. The Pennsylvania Alliance for Design of Open Textbooks (PA-ADOPT), 2024. 17. Waugh, Patricia. <i>Metafiction: The Theory and Practice of Self-Conscious Fiction</i>.

	Methuen, 1984.	
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 • Presentation: 05 Marks • Class Test: 10 Marks 	
14	Format of Question Paper for the Semester End Examination (Total Marks: 30) Q.1. Short Notes (2 out of 4) on Module 1 and 2 10 Marks Q. 2. Essay Type (1 out of 2) on Module 1 10 Marks Q. 3. Essay Type (1 out of 2) on Module 2 10 Marks	

Vertical - 4

VSC

Syllabus
B. A. (English)
(Sem.- IV)

Title of Paper: Critical Reading of Texts I
(M1-M2-M3 Pattern)

Sr. No.	Heading	Particulars
1	Description the course:	<p>The <i>Critical Reading of Texts I</i> course is designed to equip learners with essential analytical skills for interpreting and evaluating a diverse range of literary and non-literary texts. Through close reading, critical engagement, and theoretical analysis, learners will develop the ability to discern underlying themes, rhetorical strategies, and ideological frameworks that shape textual meaning.</p> <p>This course introduces foundational concepts in textual interpretation, enabling learners to navigate various genres, including fiction, poetry, essays, and visual narratives. It emphasizes critical thinking, comparative analysis, and the ability to construct well-reasoned arguments based on textual evidence.</p> <p>By the end of the course, learners will be proficient in applying critical reading strategies, developing independent interpretations, and articulating sophisticated textual analyses in both written and oral discourse. This course serves as a foundational component for advanced literary studies and research, preparing students for further academic inquiry and professional applications in fields requiring strong analytical and interpretative skills.</p>
2	Vertical:	VSC
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 <i>Critical Reading of Texts</i> course aims to: <ol style="list-style-type: none"> 1. Develop Analytical Skills – Equip learners with the ability to critically interpret and evaluate diverse texts across genres. 2. Enhance Close Reading Techniques – Foster attention to detail in textual analysis, focusing on language, structure, and rhetorical strategies. 3. Encourage Independent Interpretation – Enable learners to formulate original insights and arguments based on textual evidence. 	

8	<p>Course Outcomes:</p> <p>Upon successful completion of the <i>Critical Reading of Texts</i> course, learners will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate Advanced Analytical Skills – Critically engage with and interpret literary and non-literary texts using appropriate theoretical frameworks. 2. Apply Close Reading Techniques – Identify and evaluate key literary elements, rhetorical strategies, and structural features in texts. 3. Examine Texts in Context – Assess the influence of historical, social, and ideological factors on textual meaning. 														
9	<table border="1" data-bbox="203 432 1455 2051"> <tr> <td colspan="2" data-bbox="203 432 1015 506"> <p align="center">Title of Paper: Critical Reading of Texts I</p> </td></tr> <tr> <td data-bbox="203 506 1015 548"> <p>2 Credits</p> </td><td data-bbox="1015 506 1455 548"> <p align="right">50 Marks</p> </td></tr> <tr> <td colspan="2" data-bbox="203 548 1015 1241"> <p>Module 1: Foundations of Critical Reading:</p> <ol style="list-style-type: none"> 1. Introduction to Critical Reading <ul style="list-style-type: none"> • Definition and importance of critical reading • Difference between reading for comprehension and critical analysis • Active vs. passive reading strategies 2. Techniques of Close Reading <ul style="list-style-type: none"> • Identifying key themes, motifs, and symbols • Analyzing tone, diction, and syntax • Understanding narrative perspective and voice 3. 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	Section B: Understanding Prose –Techniques of Interpretation: Covers the critical reading of fiction, essays, and other non-fictional prose. (8 Lectures) <ol style="list-style-type: none"> Fundamentals of Prose Analysis <ul style="list-style-type: none"> Understanding different types of prose: Fiction, Non-fiction, Essays, Memoirs Key elements: Narrative structure, tone, diction, and style Close Reading Techniques for Fiction <ul style="list-style-type: none"> Plot development, characterization, setting, and themes Narrative techniques: First-person, third-person, unreliable narrators Analyzing Essays and Non-Fiction Prose <ul style="list-style-type: none"> Rhetorical strategies: Argumentation, persuasion, exposition Identifying authorial intent and bias Understanding Genre and Form Contextual Reading and Interpreting Prose 	
10	Text Books: NA	
11	Reference Books: <ol style="list-style-type: none"> Abrams, M. H. <i>A Glossary of Literary Terms</i>. 11th ed., Cengage, 2015. Barry, Peter. <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>. 4th ed., Manchester UP, 2017. Bloom, Harold, editor. <i>The Best Poems of the English Language: From Chaucer Through Frost</i>. HarperCollins, 2004. Booth, Wayne C. <i>The Rhetoric of Fiction</i>. 2nd ed., U of Chicago P, 1983. Chatman, Seymour. <i>Story and Discourse: Narrative Structure in Fiction and Film</i>. Cornell UP, 1978. Culler, Jonathan. <i>Literary Theory: A Very Short Introduction</i>. Oxford UP, 2011. Eagleton, Terry. <i>How to Read Literature</i>. Yale UP, 2013. Forster, E. M. <i>Aspects of the Novel</i>. Harcourt, 1927. Genette, Gérard. <i>Narrative Discourse: An Essay in Method</i>. Translated by Jane E. Lewin, Cornell UP, 1980. Lodge, David. <i>The Art of Fiction</i>. Vintage, 1992. Rimmon-Kenan, Shlomith. <i>Narrative Fiction: Contemporary Poetics</i>. 2nd ed., Routledge, 2002. Tyson, Lois. <i>Critical Theory Today: A User-Friendly Guide</i>. 3rd ed., Routledge, 2015. Vendler, Helen. <i>Poems, Poets, Poetry: An Introduction and Anthology</i>. 4th ed., Bedford/St. Martin's, 2017. Bose and Sterling, <i>Elements of English Rhetoric and Prosody</i> Sarkar, Jaydip, <i>Handbook of Rhetoric and Prosody</i>, Orient Blackswan, 2018 	
12	Internal Continuous Assessment: 40% Continuous Evaluation (20 Marks)	External, Semester End Examination: 60% (30 Marks)
	Individual Passing in Internal and External Examination: 40%	
13	Continuous Evaluation through: <ol style="list-style-type: none"> Attendance and Classroom Participation – 10 Marks <ul style="list-style-type: none"> Active involvement in discussions, responsiveness, and participation in classroom activities. Class Test or Assignment – 10 Marks (Students can choose either option) <ul style="list-style-type: none"> Class Test: A written assessment 	Sample Areas for Short Notes: <ul style="list-style-type: none"> Critical Reading vs. Comprehension – Distinction and Significance Close Reading Techniques – Identifying themes, motifs, and symbols Role of Rhetorical Devices in Textual Analysis – Metaphor, irony, allusion, and persuasion Poetic Devices and Their Functions –

	<p>evaluating comprehension, analytical skills, and interpretation of texts.</p> <ul style="list-style-type: none"> • Assignment: A structured academic task, such as an essay, critical analysis, or research-based submission. <p style="text-align: center;">OR</p> <p>3. Creative and Analytical Engagement (10 Marks)</p> <ul style="list-style-type: none"> • Quizzes to assess conceptual clarity and textual understanding. • Class presentations on assigned topics, demonstrating critical insights. • Poetry recitation with analysis, focusing on interpretation and delivery. • Creative writing exercises, including short fiction, poetry, or reflective pieces. • Additional assignments fostering independent literary exploration. 	<p>Meter, rhyme, sound patterns</p> <ul style="list-style-type: none"> • Narrative Techniques in Prose – First-person, third-person, unreliable narrator <p>Q.2. Essay-Type Question (1 out of 2) – Based on Module 1 (10 Marks)</p> <p>Sample Questions:</p> <p>Discuss the importance of close reading in literary analysis. Illustrate your answer with examples from different genres.</p> <ul style="list-style-type: none"> • How does the use of figurative language enhance the depth and meaning of a literary text? Analyze with reference to key rhetorical devices. • Examine the role of active vs. passive reading strategies in interpreting texts. How does an active reader engage with a literary work differently? • “A text is shaped not just by its content, but by the voices it includes and excludes.” Discuss with examples. <p>Q.3. Essay-Type Question (1 out of 2) – Based on Module 2 (10 Marks)</p> <p>Sample Questions:</p> <ul style="list-style-type: none"> • Analyze the function of poetic structure in shaping meaning. Discuss with reference to at least two poetic forms. • Compare and contrast the use of imagery and symbolism in poetry and prose. Support your analysis with examples. • How does narrative voice influence the reader’s understanding of a prose text? Discuss with reference to specific works. • Context shapes meaning in both poetry and prose. Critically examine this statement with reference to historical and social contexts in literature.
14	<p>Format of Question Paper for the Semester End Examination (Total Marks: 30)</p> <p>Q.1. Short Notes (2 out of 4) on Module 1 and 2 10 Marks</p> <p>Q.2. Essay Type (1 out of 2) on Module 1 10 Marks</p> <p>Q.3. Essay Type (1 out of 2) on Module 2 10 Marks</p>	
	<p>Evaluation Criteria:</p> <ul style="list-style-type: none"> • Clarity and coherence of argument (<i>Logical structuring, clarity of thought</i>) • Engagement with literary and rhetorical techniques (<i>Use of key concepts, terminology</i>) • Contextual understanding (<i>Ability to connect texts to historical, social, and theoretical frameworks</i>) • Language and Presentation (<i>Grammar, style, and articulation of ideas</i>) 	

Letter Grades and Grade Points:

Semester GPA/ Programme CGPA Semester/ Programme	% of Marks	Alpha-Sign/ Letter Grade Result	Grading Point
9.00 - 10.00	90.0 - 100	O (Outstanding)	10
8.00 - < 9.00	80.0 - < 90.0	A+ (Excellent)	9
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)	8
6.00 - < 7.00	60.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)	6
5.00 - < 5.50	50.0 - < 55.0	C (Average)	5
4.00 - < 5.00	40.0 - < 50.0	P (Pass)	4
Below 4.00	Below 40.0	F (Fail)	0
Ab (Absent)	-	Ab (Absent)	0

**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**