



**Hindi Vidya Prachar Samiti's**  
**Ramniranjan Jhunjunwala College**  
**of Arts, Science & Commerce**  
***(Empowered Autonomous College)***

**Affiliated to**  
**the**  
**UNIVERSITY OF MUMBAI**

**Syllabus for the F.Y.B.A**  
**Program: B.A ENGLISH**  
**Program Code: RJENG**  
**National Education Policy (NEP 2020)**  
**Level 4.5**  
**(CBCS 2023-24)**

## Preamble

Literature, the timeless vessel of human expression, serves as a bridge transcending the boundaries of time, weaving a tapestry that connects our past, present, and the yet-to-be. It's the echo of voices long silenced, resonating through the corridors of history, offering us a profound communion with the minds that shaped our world.

In the intricate dance between ink and parchment, storytelling emerges as a powerful instrument of human connection. It transcends mere narration; it is therapy for the soul, a confessional booth where our deepest thoughts find solace, an enchanting realm of entertainment, and a reservoir of knowledge that stands as a testament to the collective wisdom of civilizations.

The question arises: Why do we immerse ourselves in this boundless sea of narratives? The answer lies in the multifaceted nature of literature. Through it, we unravel the threads of histories we didn't live, customs that paved the way for our existence, and the diverse voices of characters that stretch beyond the limits of reality—men, women, children, mythical creatures, and extraterrestrial beings. It is a symphony of perspectives that ignites the flames of imagination, casting a spotlight on the limitless possibilities of the human mind.

The act of reading is a journey beyond the confines of the literal, a mental expedition that compels us to envision faraway places and immersive experiences. In this process, our minds engage in gestalt thinking, piecing together fragments of description to construct vibrant landscapes and vivid scenarios. It is an exercise in intellectual agility, a dance with creativity that goes beyond the passive consumption of information.

Moreover, literature enables us to forge connections with characters, both real and fictional, who navigate the tumultuous waters of experiences akin to our own. In these narratives, we find reflections of our struggles, joys, and aspirations. We stand beside characters who weather storms we are currently enduring, or we march alongside those undertaking journeys we aspire to embark upon. Conversely, literature also serves as a cautionary beacon, allowing us to witness the consequences of choices we might wish to avoid.

In essence, literature is the compass that guides us through the labyrinth of time, a mirror reflecting the kaleidoscope of the human experience. It invites us to think beyond the conventional, fostering a space where the realms of reality and imagination converge. As we delve into the pages of stories, we not only learn about the world but also about ourselves, discovering the universality of human emotion and the enduring power of the written word.

This paper introduces literature to the learners through exposure to all major genres of literature viz. Novel, Drama, Poetry and Short Story. The paper also equips the student to better understand the distinct subgenres that exists under each genre. This paper exposes students to writings from countries like England, America other than India, thus unveiling the cultural contexts of these nations.

## **PROGRAMME OUTCOMES (POs) FOR B.A ENGLISH**

The following are the Program- Outcomes

- Developing profound knowledge and coherent understanding of their chosen disciplinary and interdisciplinary areas of study within a broad multidisciplinary context.
- Demonstrating the ability to extrapolate learned concepts to real-life situations, applying acquired competencies in new and unfamiliar contexts.
- Applying analytical thought to assess policies, practices, evidence, arguments, claims, and beliefs critically.
- Expressing thoughts and ideas effectively in both written and oral forms and communicating with others using appropriate media.
- Developing a keen sense of observation, inquiry, and the ability to ask relevant and appropriate questions.
- Developing leadership qualities in terms of organizational thinking and setting strategic directions.
- Acquiring multicultural knowledge and fostering a global perspective
- Honing new technological and digital skills

## **PROGRAMME SPECIFIC OUTCOMES ( PSOs) FOR B.A ENGLISH**

The program-specific outcomes of English are as follows:

- PSO1** To develop core competency in the discipline of English Literature.
- PSO2** To Investigate a range of reading strategies aimed at fostering comprehension and establishing pertinent, meaningful connections with the text.
- PSO3.** To cultivate critical engagement by deciphering information and recognizing underlying patterns through the analysis of literary texts.
- PSO4.** To articulate critical ideas effectively, both in spoken discourse and in writing.
- PSO5.** To foster a comprehensive understanding of British history and culture to enhance proficiency in the English language.
- PSO6.** To assist students in interpreting texts, paying adequate attention to ambiguity, complexity, and aesthetic value.
- PSO7.** To equip students with the ability to identify the defining characteristics of poetry, fiction, and drama, enabling the development of diverse strategies for creating original prose and poetic works.
- PSO8.** To encourage students to evaluate genres of writing within historical and cultural contexts, enabling them to write proficiently in appropriate modes and genres for diverse purposes.
- PSO9.** To guide students in identifying research topics, employing suitable methods, and selecting ethical sources for research endeavors.
- PSO10.** To facilitate students in effectively expressing and exchanging ideas through diverse modes of communication.

**Semester II**

College	Major/Minor /VSC/OEC /SEC IKS	Department	Year	Semester	Paper No	Paper Code	Paper Name	Credits
RJ	MAJ	ENG	1	2	1	RJMAJENG121	Introduction to Literature: Poetry & Nonfiction	3
RJ	MAJ	ENG	1	2	2	RJMAJENG122	Drama and Theatre I	3
RJ	MIN	ENG	1	2	1	RJMINENG121	Introduction to Literature: Poetry & Nonfiction	3
RJ	MIN	ENG	1	2	2	RJMINENG122	Drama and Theatre I	3
RJ	OEC	ENG	1	2	1	RJOECENG121	Interview Skills	2
RJ	AEC	ENG	1	2	1	RJAECENG121	Communication Skills	2

## DSC Major-II & Minor II

### Learning Objective and Course Outcome

FYBA	
<p data-bbox="380 405 586 436"><b>SEMESTER II</b></p> <p data-bbox="342 459 623 491"><b>Major II &amp; Minor II</b></p> <p data-bbox="188 514 672 546"><b>Title of the Course:</b> Drama &amp; Theatre II</p> <p data-bbox="188 569 777 600"><b>Course Code:</b> RJMAJENG122 &amp; RJMINENG122</p> <p data-bbox="188 623 326 655"><b>Credits:</b> 03</p> <p data-bbox="188 678 345 709"><b>Duration:</b> 45</p>	<p data-bbox="805 405 1045 436"><b>Learning Objective</b></p> <ul data-bbox="854 443 1438 657" style="list-style-type: none"><li data-bbox="854 443 1438 506">● To introduce them to drama as a performing art.</li><li data-bbox="854 512 1438 575">● To sensitize them to the techniques and types of theatre</li><li data-bbox="854 581 1438 657">● To identify and discuss the theoretical and practical elements of drama.</li></ul> <p data-bbox="805 695 1016 726"><b>Course Outcome</b></p> <ul data-bbox="854 741 1438 989" style="list-style-type: none"><li data-bbox="854 741 1438 825">● Analyze the social and artistic movements that have shaped theatre and drama.</li><li data-bbox="854 831 1438 915">● Apply discipline-specific skills to the creation of drama.</li><li data-bbox="854 921 1438 989">● Analyze the difference between the concepts of drama and theatre.</li></ul>

SEMESTER II			L	C R
<b>Major II &amp; Minor II Name: Drama and Theatre II</b>	<b>Paper Code: RJMAJENG122 RJMINENG122</b>	<b>Course Outcome</b>		<b>3</b>
<b>Unit I: Literary Terms</b> Tragedy Comedy, Melodrama Problem play		<ul style="list-style-type: none"> <li>● Develop acquaintance with the nature and function of drama.</li> <li>● Develop a deep understanding of the different types of drama and their implications for literature and society.</li> <li>● Sensitization to the history of drama and theatre as a literature and performing art.</li> </ul>	<b>15</b>	
<b>Unit II: Play</b> William Congreve: <i>The Way of the World</i>		<ul style="list-style-type: none"> <li>● Gain a comprehensive understanding of the theoretical foundations and functions of drama.</li> <li>● Analyze and compare various dramatic techniques, identifying their strengths and weaknesses.</li> <li>● Develop critical thinking skills to evaluate the functioning and effectiveness of drama.</li> </ul>	<b>15</b>	
<b>Unit III: Play</b> George Bernard Shaw: Pygmalion		<ul style="list-style-type: none"> <li>● Understand the complex nature of drama as a performing art.</li> <li>● Apply interdisciplinary perspectives to understanding of a play</li> <li>● Critically watch a play, write a review and to put up a play.</li> </ul>	<b>15</b>	

## F.Y.B.A Semester II English Syllabus

<b>SEMESTER II</b>			
<b>Major II &amp; Minor II</b> <b>Paper Name: Drama and Theatre</b> <b>Paper Code: RJMAJENG122 &amp; RJMINENG122</b> <b>Credits:3</b>			
<b>Unit</b>	<b>Course Outcome</b>	<b>PSO Addressed</b>	<b>BLOOMS LEVEL</b>
<b>I</b>	<ul style="list-style-type: none"> <li>● Develop acquaintance with the nature and function of drama.</li> <li>● Develop a deep understanding of the literary terms related to drama and their implications for literature and society.</li> <li>● Sensitization to the history of drama and theatre as a literature and performing art.</li> </ul>	<b>1,2,3,4</b>	<b>1,2,3,4</b>
<b>II</b>	<ul style="list-style-type: none"> <li>● Gain a comprehensive understanding of the theoretical foundations and functions of drama.</li> <li>● Analyze and compare various dramatic techniques, identifying their strengths and weaknesses.</li> <li>● Develop critical thinking skills to evaluate the functioning and effectiveness of drama.</li> </ul>	<b>2,3,4,5</b>	<b>1,2,3,4</b>
<b>III</b>	<ul style="list-style-type: none"> <li>● Understand the complex nature of drama as a performing art.</li> <li>● Apply interdisciplinary perspectives to understanding of a play</li> <li>● Critically watch a play, write a review and to put up a play.</li> </ul>	<b>2,3,4,6</b>	<b>1,2,3,4</b>

## References

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2. Osnes, Beth (editor). *Acting: An International Encyclopedia*. Santa Barbara; Denver, Colorado: ABC-CLIO, 2001.
3. Bratton, J. S. *New Readings in Theatre History: Theatre and Performance Theory*. Cambridge: Cambridge University Press, 2003.
4. Brockett, Oscar. *The Essential Theatre*. New York: Wadsworth Publishing, 2007.
5. Brustein, Robert. *The Theatre of Revolt: An Approach to Modern Drama*. New York: Atlantic Monthly Press, 1965.
6. Clark, Darest H. *A Study of Modern Drama*. Philadelphia: Century Books-Bindery, 1982.
7. Frank, Marcie. *Gender, Theatre, and the Origins of Criticism: From Dryden to Manley*. Cambridge: Cambridge University Press, 2003.
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9. Gascoigne, Bamber. *Twentieth Century Drama*. London: Hutchinson, 1967.
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11. Law, Jonathan, et al. *The New Penguin Dictionary of the Theatre*. London: Penguin Books, 2001.
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22. Styan, J. L. *Modern Drama in Theory and Practice*. New York: Cambridge University Press, 1980.
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### **Scheme of Examination**

- The semester examination shall be of a 60:40 pattern.
- Semester End-60% and Internal Assessment-40%
- Semester end exam will be of 75 (Semester End 50 marks & CIA 25)
- Semester end exam shall cover the entire syllabus
- Internal Assessment (CIA) shall be of 25 marks
- Internal Assessment modes: Multiple-choice questions/projects/presentations/report writing/surveys/case studies/ open-book tests/book reviews/ field/exhibitions/poster presentations visits/internships etc.

### **Semester-End Assessment Pattern**

<b>Unit I</b>	<b>Concepts/Theory</b>	<b>Explanation</b>	<b>Analysis</b>	<b>50 marks</b>
<b>Unit II</b>	<b>Concepts/Theory</b>	<b>Explanation</b>	<b>Analysis</b>	
<b>Unit III</b>	<b>Concepts/Theory</b>	<b>Explanation</b>	<b>Analysis</b>	

### Assessment Pattern of

#### Project/ presentation//field visits/exhibitions/Survey/Case Studies/Open Book Test

Type of Assessment	Content	Presentation	Overall Conduct	Total Marks
Project	70%	15%	15%	<b>15/10</b>
Presentation	70%	15%	15%	<b>15/10</b>
Field Visit/Work	70%	15%	15%	<b>15/10</b>
Exhibition	70%	15%	15%	<b>15/10</b>
Survey	70%	15%	15%	<b>15/10</b>
Case Studies	70%	15%	15%	<b>15/10</b>
Open Book Test	85%	-----	15%	<b>15/10</b>

**Format of  
Project/Presentation/Su  
rvey**



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(AUTONOMOUS)  
GHATKOPAR (WEST), MUMBAI- 400 086

TITLE OF THE PROJECT:

PROJECT REPORT SUBMITTED  
BY

NAME:

CLASS:

DIV:

ROLL NO:

SUBJECT:

PAPER :

ACADEMIC YEAR:

<hr/> <b>MARKS OBTAINED</b>
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Signature of the Student

Signature of Teacher in Charge/HOD

Date

**Mapping of the courses based on employability/entrepreneurship/skill development**

Course name	Course Code	Unit No. And topics focusing on Employability / Entrepreneurship / Skill development
Major/Minor Drama and Theatre-II	RJMAJ/MINENG121	Unit 1: <b>Terms and Concepts</b> Critical Thinking Skills
Major/Minor Drama and Theatre-II	RJMAJ/MINENG122	Unit 2: <b>Play</b> Performance skills, Critical Thinking skills, Analytical skills Dialogue writing, Script writing or working in the capacity of Playwrights, Narrators and Actors.
Major/Minor Drama and Theatre-I	RJMAJ/MINENG122	<b>Unit 3: Play</b> Performance skills, Critical Thinking skills, Analytical skills Dialogue writing, Script writing or working in the capacity of Playwrights, Narrators and Actors.

**Mapping of the curriculum with relevance to local, regional, national, and global developmental needs**

<b>Course name</b>	<b>Course Code</b>	<b>Unit No. And topics</b>	<b>Relevance</b>
Major/Minor Drama and Theatre-I	RJMAJ/MINENG122	<b>Unit I: Terms and Concepts</b>	National, and Global
Major/Minor Drama and Theatre-I	RJMAJ/MINENG122	<b>Unit II: Play</b>	National, and Global
Major/Minor Drama and Theatre-I	RJMAJ/MINENG122	<b>Unit III: Play</b>	National, and Global

**Ethics, Gender, Human Values, Environment, Sustainable Development  
Goals and NEP 2020**

Course name	Course Code	Unit No. And topics	Cross Cutting Values
Major/Minor Drama and Theatre-II	RJMAJ/MINENG122	<b>Unit I: Terms and Concepts</b>	Professional Ethics, Gender, Human Values SDG-5, 10 &16 NEP-Conceptual understanding critical thinking
Major/Minor Drama and Theatre-II	RJMAJ/MINENG122	<b>Unit II: Play</b>	Professional Ethics, Gender, Human Values SDG-5, 10 &16 NEP-Conceptual understanding Critical thinking
Major/Minor Drama and Theatre-II	RJMAJ/MINENG122	<b>Unit III: Play</b>	Gender, Human Values SDG-1,5, 10 &16 NEP-Conceptual understanding Critical thinking