



Syllabus

Sixth Semester Courses in

BA

ENGLISH

(November 2025 onwards)

- **Core Courses:**
 - UAENG5504CR1: **Romantic and Victorian Literature**
 - UAENG5505CR1: **Postmodernism**
 - UAENG5506CR1: **Popular Culture: Critical Approaches**
 - UAENG5501VS1: **Visual Culture**
 - UAENG5502EL1: **Narratives of the City**
 - UAENG5501FP1: **Field Project**
- **Evaluation and Assessment Guidelines**

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APPROVED SYLLABUS



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ST. XAVIER'S COLLEGE
PRINCIPAL
ST. XAVIER'S COLLEGE
(AUTONOMOUS)
MUMBAI - 400 001.

BA in ENGLISH		
Course Title: Romantic and Victorian Literature		
Course Code: UAENG5504CR1		
Credits: 4 (Theory = 60 hr)		
<p>Course Description: This course encapsulates the paradigmatic shift in literary expression from the age of Enlightenment to the Romantic and Victorian periods in British literature. Traversing 19th-century Britain through poetry and prose, fiction and non-fiction, the course opens an expansive window on the philosophical, artistic and social dialogues shaped by the literature of this age.</p>		
No.	Course Objectives: This course aims	
1.	To interpret available knowledge on the distinct socio-cultural contexts that influenced Romantic and Victorian writing	
2.	To develop understanding of literary theories and concepts appropriate for 19th century British literature.	
3.	To apply suitable theoretical concepts to readings of Romantic and Victorian writing.	
4.	To examine modes of critical analysis beyond paraphrases and description.	
5.	To compare and contrast between different genres of British writing found in the 19 th century.	
6.	To critique a wide range of literary forms and philosophies from the age to hone students' wider academic and creative practice.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Understand the literary and historical contexts that shaped 19 th century British writing.	Remembering
2.	Evaluate key literary theories and concepts that serve as windows to the age and its writing.	Understanding
3.	Apply relevant theoretical and conceptual frameworks while studying Romantic and Victorian literary works.	Applying
4.	Analyse Romantic and Victorian writing through critical modes outside paraphrasing and description.	Analyzing
5.	Examine a range of genres and literary styles in the age through comparative study.	Evaluating
6.	Create literary works of their own after exposure to and in conjunction with class-readings.	Creating



UNIT I Romantic Poetry (15)

- 1.1. Contexts: Resistance to the Enlightenment; The French Revolution and Rousseauian ideas; Nature and the Romantic Sublime; The critique of the Industrial Revolution; Medievalism
(Key Theories: Romantic Criticism, Ecocriticism, Orientalism)
- 1.2. Nature, the Human World, and the Self: Poems by William Wordsworth, John Keats, and Percy Bysshe Shelley
- 1.3. In (re)imagined lands: Poems by Samuel Taylor Coleridge and Lord Byron

UNIT II Victorian Poetry (15)

- 2.1. Contexts: The Pre-Raphaelite Brotherhood, The New Woman, The Fin-de-siècle, the age of faith and doubt
(Key Theories: Cultural Studies, Gender Studies, Inter and Transmediality)
- 2.2. Engendered Expressions: Poems by Dante Gabriel Rossetti, Robert Browning, Alfred Lord Tennyson, Christina Rossetti, Elizabeth Barrett Browning, Charles Algernon Swinburne
- 2.3. Wrestling with faith: Poems by Mathew Arnold and Gerard Manley Hopkins

UNIT III Romantic and Gothic Narratives (15)

- 3.1. Charlotte Bronte's *Jane Eyre* or Emily Bronte's *Wuthering Heights*
(Psychological, psychoanalytic, feminist, marxist approaches/criticism)
- 3.2. The Gothic Novel – Horace Walpole, Ann Radcliffe, Mathew Lewis, Clara Reeve
- 3.3. The Romantic Novel – Jane Austen, Sir Walter Scott

UNIT IV Victorian Prose: Fiction and Non-fiction (15)

- 4.1. Charles Dickens' *Hard Times* or Thomas Hardy's *Tess of the d'Urbervilles: A Pure Woman*
(Marxist, Feminist approach)
Oscar Wilde's *The Importance of Being Earnest*
- 4.2. The Victorian Novel – George Eliot, William Makepeace Thackeray, Bronte sisters, Elizabeth Gaskell, Wilkie Collins, George Meredith
- 4.3. The Rise of short fiction, narratives of horror, detective fiction, Victorian Prose – Charles and Mary Lamb, John Ruskin, Walter Pater, Robert Louis Stevenson



References

1. Bate, J. (1991). *The song of the earth: A study of the poetry of John Keats*. HarperCollins.
2. Bloom, H. (2004). *Romantic poetry and prose*. Chelsea House.
3. Bloom, H. (2005). *Victorian novelists: A collection of critical essays*. Chelsea House.
4. Bode, C. (2003). *The emergence of the modern novel: Romanticism and the rise of the novel*. Routledge.
5. Brown, L. (2007). *The rise of the English novel: A critical history*. Wiley-Blackwell.
6. Buzard, J. (1993). *The beaten track: European tourism, literature, and the ways to culture, 1800–1918*. Oxford University Press.
7. Daiches, D. (1960). *A critical history of English literature* (Vol. 3). Secker & Warburg.
8. Duffy, C. (2005). *Romanticism and the rise of the novel*. Cambridge University Press.
9. Gilbert, S. M., & Gubar, S. (1979). *The madwoman in the attic: The woman writer and the nineteenth-century* Bloom, H. (2004). *Romantic poetry and prose*. Chelsea House.
10. Houghton, R. (1986). *The Victorian novel: A critical guide*. Macmillan.
11. Kettle, A. (1973). *An introduction to the English novel*. Penguin Books.
12. Kramnick, I. (2008). *The romantic novel: A history*. Columbia University Press.
13. McKeon, M. (2002). *The origins of the English novel, 1600–1740*. Johns Hopkins University Press.
14. Mullan, J. (2006). *The romantic novel: A critical introduction*. Palgrave Macmillan.
15. Pykett, L. (1994). *The "invention" of the Victorian novel: A study of the reception of fiction in the nineteenth century*. Routledge.
16. Sutherland, J. (2002). *The Oxford English literary history: Volume 5, 1824-1880: The Victorian period*. Oxford University Press.
17. Tompkins, J. (2003). *Romanticism and the novel: The case of Jane Austen*. University of Illinois Press.
18. Muir, K. (1972). *The Oxford book of Romantic poetry*. Oxford University Press.
19. O'Neill, M. (2012). *The Cambridge companion to Romantic poetry*. Cambridge University Press.
20. Wordsworth, W., & Coleridge, S. T. (2006). *Lyrical ballads* (E. J. Clery, Ed.). Penguin Classics. (Original work published 1798)
21. Gray, I. (1995). *The Cambridge companion to Victorian poetry*. Cambridge University Press.



Evaluation (Total marks per course – 100)

- I. Formative Assessment 'for' Learning (continuous internal assessment - CIA to improve learning).
CIA - 40 marks
CIA 1: Written test - 20 marks.
CIA 2: Test / Assignment / Video/Oral Presentations / Infographics / Quiz / as prescribed - 20 marks.
- II. Summative Assessment 'of' Learning (focus on outcomes, quantitative data for outcomes of instruction)
End Semester Examination - 60 marks
One question from each unit for 15 marks, with internal choice.
Total marks per question with choice 30 - 40 marks.

Distribution of Bloom's Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
*Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%



BA in ENGLISH		
Course Title: Postmodernism Course Code: UAENG5505CR1		
Credits: 4 (Theory = 60 hr)		
Course description: Postmodernism developed after the second world war. It is striking in its stylistic form with its fragmentation and use of paradox, irony, pastiche, self-reflexivity. The postmodern literary artists broke new ground in creating art and literature. This course is a bird's eye-view of postmodernism through literature and some visual art forms.		
No.	Course Objectives: This course aims	
1.	To promote the evaluation of the postmodernist framework vis-a-vis the novels, poems, drama.	
2.	To help examine the literary concepts related to postmodernism.	
3.	To foster the application of postmodernist concepts to other art forms.	
4.	To introduce the distinction between modernism and postmodernism.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Assess the use of historiography and other concepts of postmodernism.	Remembering
2.	Distinguish between modernism and postmodernism.	Understanding
3.	Evaluate other art forms using the framework of postmodernism.	Applying
4.	Analyze novels, poems and drama using the lens of postmodernism.	Analyzing



UNIT I Overview of Postmodernism (15)

- 1.1. Jean Baudrillard From *Simulations*
Jean Lyotard's " *Answering the question: What is Postmodernism?*

Patricia Waugh From *Postmodernism and Feminism*

Terry Eagleton From *The Illusions of Postmodernism*
- 1.2. Arun Prabha Mukherjee
Whose post-colonialism and whose postmodernism?
Postmodern concepts through literature: Metanarratives, Pastiche, Hybridity, Irony, Paradox, Intertextuality, Historic Metafiction, playfulness, self-reflexivity, dark humor, unreliable narrator, self-reflexivity, temporal distortion, hyperrealism, simulation

UNIT II Fragmented-Storytelling (15)

- 2.1. John Fowles *French Lieutenant's Woman*
or
Salman Rushdie's *Midnight's Children*

UNIT III Playful Perspectives (15)

- 3.1. Tom Stoppard's *Rosencrantz and Guildenstern are Dead*
or
Harold Pinter's *The Birthday Party* (Theatre of Menace)

UNIT IV Hybrid Poetic Narratives (15)

- 4.1. M. Nourbese Philip *Discourse on the Logic of Language*

Louise Gluck: *The Untrustworthy Speaker*



References

1. Hassan, I. (1987). *The postmodern turn: New perspectives on postmodernism and modernity*. Ohio State University Press.
2. Hutcheon, L. (1988). *A poetics of postmodernism: History, theory, fiction*. Routledge.
3. Lyotard, J.-F. (1984). *The postmodern condition: A report on knowledge* (G. Bennington & B. Massumi, Trans.). University of Minnesota Press.
4. McHale, B. (1987). *Postmodernist fiction*. Routledge.
5. Ryan, M.-L. (1991). *Possible worlds, artificial intelligence, and narrative theory*. Indiana University Press.
6. Wolfe, C. (1989). *Postmodernism and the politics of representation*. University of Minnesota Press.
7. Blasing, M. (1995). *The politics of postmodern poetry: A critical survey*. Palgrave Macmillan.
8. Waugh, P. (2013). *The Cambridge Companion to Postmodern Fiction*. Cambridge University Press.
9. Waugh, P. (1991). *Postmodernism: A reader*. Edward Arnold.

Evaluation (Total marks per course – 100)

- I. Formative Assessment ‘for’ Learning (continuous internal assessment - CIA to improve learning).
CIA - 40 marks
CIA 1: Written test - 20 marks.
CIA 2: Test / Assignment / Video/Oral Presentations / Infographics / Quiz / as prescribed - 20 marks.
- II. Summative Assessment ‘of’ Learning (focus on outcomes, quantitative data for outcomes of instruction)
End Semester Examination - 60 marks
One question from each unit for 15 marks, with internal choice. Total marks per question with choice 30 - 40 marks.

Distribution of Bloom’s Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
*Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%



BA in ENGLISH		
Course Title: Popular Culture: Critical Approaches Course Code: UAENG5506CR1		
Credits: 4 (Theory = 60 hr)		
Course Description: Popular Culture has been part of human existence from time-immemorial. With the influx of media, popular culture has assimilated with diverse media forms. Nevertheless, art forms that have been autochthonous remain at the heart of the popular culture discourse. This paper draws on varied strands of popular culture at the global and local levels.		
No.	Course Objectives: This course aims	
1.	To introduce the difference between various notions of cultures.	
2.	To facilitate the evaluation of the 'gendered gaze' and the underlying structures of popular genres.	
3.	To interpret the semiotics behind various signs and symbols.	
4.	To promote the analysis of popular symbols and signs through the postmodernist lens.	
5.	To explore popular culture present in regional spaces.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Distinguish between diverse aspects of culture	Analyzing
2.	Examine the concept of 'the gaze' and the structuralist approach to popular genres	Applying and Understanding
3.	Analyze the rationale behind the semiotics of various signs and symbols present in culture and society.	Analysing and Applying
4.	Evaluate popular genres in global and local spaces using critical approaches.	Analyzing



- UNIT I Introducing Popular Culture** **(15)**
- Nuances of Cultures**
- 1.1. **Nuances of Cultures**
Popular culture, High Culture vs Low Culture Debate, The Frankfurt School and Culture Industry, Counterculture, Subcultures
- 1.2. **The Gendered Gaze**
John Berger: *Ways of Seeing*,
Laura Mulvey: *Visual Pleasure and Narrative Cinema*
Nishtha Jain: *An Auto-ethnographic and a Postcolonial Feminist Gaze*
Popular culture, High Culture vs Low Culture, The Frankfurt School and Culture Industry, Counterculture, Subcultures
- UNIT II Semiotics & Structuralism** **(15)**
- 2.1. Roland B arthes' Semiotics and Selections from *Mythologies*
2.2. Structuralist approach to popular genres : Fairy Tales, Fantasy, Detective Fiction, Mystery, Thrillers, Science Fiction, Musicals, Reality Shows, Romances
- UNIT III Postmodernism and Contemporary Popular Culture** **(15)**
- 3.1. Postmodernism and Popular Culture
3.2. Pop Art, Pop Music, Architectural Style
3.3. Advertising, Cinema, OTT Platforms
- UNIT IV Popular Culture: Regional Moorings**
- 4.1. Sharmila Rege: Understanding Popular Culture: The Satyashodhak and Ganesh Melas in Maharashtra
4.2. Sharmila Rege: Conceptualising Popular Culture: Lavani and Powada in Maharashtra



References

1. Hebdige, D. (1979). Subculture: The meaning of style. *The Journal of Popular Culture*, 12(1), 30-44. https://doi.org/10.1111/j.0022-3840.1979.1201_30.x
2. Kellner, D. (1995). Media culture: Cultural studies, identity and politics between the modern and the postmodern. *Media, Culture & Society*, 17(2), 247-267. <https://doi.org/10.1177/016344395017002005>
3. McRobbie, A. (1994). Postmodernism and popular culture. *New Left Review*, 204, 75-90. <https://doi.org/10.1177/030631279407500304>
4. Storey, J. (2006). Cultural studies and the study of popular culture. *Cultural Studies*, 20(2), 151-167. <https://doi.org/10.1080/09502380500437176>
5. Turner, G. (2010). *Understanding celebrity*. Sage Publications. Fiske, J. (1989). *Understanding popular culture*. Routledge.
6. Grossberg, L., Wartella, E., & Whitney, D. C. (1998). *Media Making: Mass media in a popular culture*. Sage Publications.
7. Hall, S. (1997). *Representation: Cultural representations and signifying practices*. Sage Publications.
8. Rege, S. (2006). *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*. Zubaan.

Evaluation (Total marks per course – 100)

- I. Formative Assessment ‘for’ Learning (continuous internal assessment - CIA to improve learning).
CIA - 40 marks
CIA 1: Written test - 20 marks.
CIA 2: Test / Assignment / Video/Oral Presentations / Infographics / Quiz / as prescribed - 20 marks.
- II. Summative Assessment ‘of’ Learning (focus on outcomes, quantitative data for outcomes of instruction)
End Semester Examination - 60 marks
One question from each unit for 15 marks, with internal choice. Total marks per question with choice 30 - 40 marks.

Distribution of Bloom’s Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
*Percentage	0-5%	15-20%	20-30%	20-30%	10-20%	5-10%



BA in English		
Course Title: Visual Culture		
Course Code: UAENG5501VS1		
Credits: 2 (Theory = 30 hr)		
<p>Course Description: The "Visual Culture as Vocational Skill" course is designed to equip students with the skills and knowledge necessary to navigate and thrive in an increasingly visual world. Students will learn to analyze, create, and critically engage with visual content, preparing them for careers that demand strong visual literacy and communication skills.</p>		
No.	Course Objectives: This course aims	
1.	To develop insight into ways of seeing.	
2.	To facilitate the application of visual culture theories in real-world situations.	
3.	To enable the creation of projects that simulate professional environments, enhancing teamwork and communication skills.	
4.	To help examine the ethics of social photography and visual narratives in general	
5.	To develop a critique of relevant visual texts from different sources.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Apply visual culture theories and practices in real-world scenarios, including branding, advertising campaigns, and social media strategies.	Understanding and Applying
2.	Evaluate and collaborate on projects thus enhancing teamwork and communication skills.	Evaluating
3.	Examine how visual culture can promote social change and influence public discourse.	Applying
4.	Assess the ethical implications of visual representation, including issues of diversity, representation, and accessibility.	Evaluating
5.	Create sensitive and ethically relevant visual texts.	Creating



UNIT I Decoding Ethics in Visual Culture **(15)**

- 1.1. Jessica Evans and Stuart Hall: What is visual culture?
- 1.2. Mirzoeff, Nicholas: excerpt from “An Introduction to Visual Culture”
- 1.3. Pierre Bourdieu: The social definition of photography & Susan Sontag: On Photography
- 1.4. Walter Benjamin: The work of art in the age of mechanical reproduction
- 1.5. Michel Foucault: Panopticism

UNIT II Evaluating Intersectionality through Visual Culture **(15)**

- 2.1. Frantz Fanon: The fact of blackness
- 2.2. Mary Ann Doane: Dark continents: epistemologies of racial and sexual difference in psychoanalysis and the Cinema
- 2.3. Issues of Orientalism through Paintings of Jean Leon Gerome, Jean-Auguste-Dominique Ingres and Eugène Delacroix; visual representations of Intersectionality through Digital Media.

References

1. Barthes, R. (1977). *Image-Music-Text* (S. Heath, Trans.). Hill and Wang.
2. Chadwick, H. (2016). *Art and Social Change: A Critical Reader*. Routledge
3. Evans, J., & Hall, S. (Eds.). (1999). *Visual culture: The reader*. Sage Publications.
4. Foster, H. (1996). *The Return of the Real: Art and Theory in the 1990s*. MIT Press.
5. Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. Sage Publications.
6. Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York University Press.
7. Krauss, R. (1999). *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*.
8. Sturken, M., & Cartwright, L. (2018). *Practices of looking: An introduction to visual culture* (3rd ed.). Oxford University Press.
9. Mirzoeff, N. (1999). *An Introduction to Visual Culture*. Routledge.
10. Mitchell, W. J. T. (1986). *Iconology: Image, Text, Ideology*. University of Chicago Press.



11. Pugliese, J. (2014). *The Ethics of Visual Culture*. New York University Press.
12. Rose, G. (2016). *Visual Methodologies: An Introduction to Researching with Visual Materials* (4th ed.). Sage Publications.

Evaluation (Total marks per course – 50)

- I. Formative Assessment ‘for’ Learning (continuous internal assessment - CIA to improve learning).
CIA - 20 marks
Video Presentation/Written Assignment
- II. Summative Assessment ‘of’ Learning (focus on outcomes, quantitative data for outcomes of instruction)
End Semester Examination - 30 marks
One question from each unit for 15 marks, with internal choice. Total marks per question with choice 30 marks.

Distribution of Bloom’s Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
*Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%



BA in ENGLISH		
Course Title: Narratives of the City		
Course Code: UAENG5502EL1		
Credits: 4 (Theory = 60 hr)		
<p>Course description: Tales of the City is a fascinating course exploring the trajectory of the City. It primarily borrows from and relies on developmental economics to understand the factors governing the growth of a geographic territory into the city. Eventually the cultural canvas of the city with its populace and their way of life is analysed in the representative texts which include poetry, novels and visual texts. The scope extends from significant historical locales around the world in a particular city to utopian/ dystopian futures and the readings provide an insight into the multicultural universe that we inhabit and its relevance in interdisciplinary discourses.</p>		
No.	Course Objectives: This course aims	
1.	To introduce the history of cities and the narratives constructed around it.	
2.	To help examine contexts responsible for the creation of a city.	
3.	To develop an assessment of narratives which contribute towards the understanding of the city.	
4.	To foster an interdisciplinary approach with the primary focus on literary standpoints	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Understand the context of the creation of a particular city.	Remembering
2.	Trace trends in the progression of a particular geography into a cityscape.	Understanding
3.	Explore narratives from interdisciplinary perspectives.	Applying
4.	Critique the effect of the metropolis and the megapolis on human existence.	Analyzing
5.	Re-vision the concept of 'space'.	Evaluating
6.	Re-create cities through fiction.	Creating



UNIT I City Premises (15)

- 1.1. The Image of the City in Modern Literature - Burton Pike
- 1.2. The Metropolis and Mental Life - George Simmel
- 1.3. On Some Motifs in Baudelaire - Walter Benjamin
- 1.4. Walking in the City - Michel de Certeau

UNIT II The City in Cinema (15)

- 2.1. Taxi Driver, Dhobi Ghat/ Salaam Bombay, Roman Holiday, Midnight in Paris, Chungking Express, Metropolis, Blade Runner, City of God, Quo Vadis Aida, Grbavica.

UNIT III Fictionalising the Cityscape (15)

- 3.1. *Bombay Stories* - Manto
- 3.2. Almost Home- Githa Hariharan
- 3.3. Excerpts from *Invisible Cities* by Italo Calvino; translated by William Weaver; *Aya* by Marguerite Aboutet; illustrated by Clément Oubrierie Featured city: Yopougon (or “Yop City”), Ivory Coast; *After Dark* by Haruki Murakami, translated by Jay Rubin; *Roaming* by Jillian Tamaki and Mariko Tamaki; *The Quarantine Atlas: Mapping Global Life Under COVID-19* by Laura Bliss

UNIT IV The Poetic City (15)

- 4.1. London - William Blake, The Lights of New York - Sara Teasdale, Paris: A Poem - Hope Mirelees, Fleurs De Mal - Baudelaire, Second Generation New York - Langston Hughes, A Vision- Simon Armitage, The City Planners - Margaret Atwood, Polar Exploration - Stephen Spender, The Cities Inside Us - Alberto Rios, A Long Journey- Musaemura Zimunya



References

1. Clarke, David B. (1997). *The Cinematic City*. Routledge.
2. Frisby, D. (2007). *Cityscapes of Modernity*. Polity Press.
3. Kaarsholm, P. and Biswasa, M. (2007). *City Flicks: Indian Cinema and the Urban Experience*. Seagull.
4. Leach, N. (2002). *The Hieroglyphics of Space*. Routledge.
5. Le Gates, R. and Stout, F. (2011). *The City Reader*. (6th ed). Routledge. Mazumdar.
6. R. (2007). *Bombay Cinema: An Archive of the City*. Permanent Black.
7. Parker, S. (2015). *The Urban Theory and the Urban Experience: Encountering the City*. Routledge.

Evaluation (Total marks per course – 100)

- I. Formative Assessment ‘for’ Learning (continuous internal assessment - CIA to improve learning).
CIA - 40 marks
CIA 1: Written test - 20 marks.
CIA 2: Test / Assignment / Video/Oral Presentations / Infographics / Quiz / as prescribed - 20 marks.
- II. Summative Assessment ‘of’ Learning (focus on outcomes, quantitative data for outcomes of instruction)
End Semester Examination - 60 marks
One question from each unit for 15 marks, with internal choice. Total marks per question with choice 30 – 40 marks.

Distribution of Bloom’s Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
*Percentage	0-5%	15-20%	20-30%	20-30%	10-20%	5-10%





Syllabus
Sixth Semester Courses in
BA
ENGLISH
(November 2025 onwards)

- **Field Project**
UAENG5501FP1
- **Evaluation and Assessment Guidelines**



Shinde

BA in English		
Course Title: Field Project Course Code: UAENG5501FP1		
Credits: 2 (Theory = 60 hr)		
<p>Field Project Description: The Field Project offers the interplay between language, literature and local people. It opens the world of storytelling, folklore, local legends in regional languages which could be made available to the large world through English translations. Besides that it offers the opportunity to understand language variants, speech patterns and various registers in diverse communities. Further, it offers a platform for performance of various art forms: spoken word poetry, drama, broadcast media. Additionally, it creates a vista to engage in digital writing through social media forms.</p>		
No.	Course Objectives: This course aims	
1.	To help engage critically with the realism of subjects that literature mirrors.	
2.	To develop a critique of new fora and spaces using skills from literary analysis.	
3.	To promote the performance of drama and explore new forms of drama.	
4.	To facilitate critical examination of workings of spaces such as theatre, library, schools, colleges	
5.	To apply the knowledge of English in translation and interpretation of local/regional stories/folktales.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Apply analytical skills in new areas/work-spaces.	Applying
2.	Assess the experiential reality of existence vis-à-vis the literary narratives.	Evaluating and understanding
3.	Evaluate the intensity of performance in arthouses/commercial theatres.	Evaluating and understanding
4.	Analyse the skills of cultural documentation through translations and interpretations.	Analyzing
5.	Employ the actual operations carried out in libraries, schools, colleges	Applying and understanding





Syllabus
Sixth Semester Courses in
BA
ENGLISH
(June 2025 onwards)

- **Minor Course:**
UAENG5502MN1: Experimental Theatre

- Evaluation and Assessment Guidelines

APPROVED SYLLABUS



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MUMBAI - 400 001.

BA in English		
Course Title: Experimental Theatre Course Code: UAENG5502MN1		
Credits: 2 (Theory = 30 hr)		
Course Description: This course aims to introduce students to experimental types within the broader dramatic genre. With a multicultural focus, the course frames theatre as a dynamic space to share philosophies, configure social resistances and shape public opinion on contemporary issues.		
No.	Course Objectives: This course aims	
1	To facilitate the examination of various forms of experimental theatre.	
2	To help evaluate stylistic and formal ways in which experimental plays depart from conventional drama.	
3	To enable the analysis of innovative use of language through course readings and creative assessments.	
4	To develop a critique of theatre as a site for dialogue that is not only literal, but also philosophical, cross-cultural, and often intertextual.	
5	To hone skills that will help in evaluating different plays through comparative analysis.	
6	To develop skills to assess writing techniques that shape their own creative expression.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Examine experimental modes of writing within the dramatic form.	Understanding and Evaluating
2.	Analyse the stylistic and formal ways in which experimental plays depart from conventional plays.	Understanding and Evaluating
3.	Apply linguistic innovations imbibed in the course to their wider creative practice.	Applying
4.	Analyse drama as a space for intertextuality and exchange, of philosophies as well as cultural understandings.	Analyzing
5.	Evaluate plays through comparison and contrast.	Evaluating
6.	Create or perform dramatic works as observed in the course.	Creating



UNIT I Aspects of Experimental Theatre (15)

1.1. Avant Garde style, Breaking of the Fourth Wall, Non-Theatrical Spaces, devised theatre, Black box theatre (Alteration in traditional conventions of space, theme, movement, mood, tension, language, symbolism, conventional rules and other elements)

1.2. *Six Characters in Search of an Author* by Luigi Pirandello
OR
Mother Courage and her Children by Bertolt Brecht

UNIT II Playful Mediations (15)

2.1. Theatre of the absurd, African contributions to theatrical innovations (mnemonic, body language, rituals and audience participation), local performance cultures in postcolonial and resistance contexts

2.2. *The Bald Soprano* by Eugène Ionesco OR
The Dilemma of a Ghost Ama Ata Aidoo

References

1. Roose-Evans, J. (1989). *Experimental theatre from Stanislavsky to Peter Brook* (4th ed.). Routledge. Plett, Heinrich F. *Intertextuality*. De Gruyter, 1991.
2. Holdsworth, N., & Willcocks, G. (2016). *European theatre performance practice, 1900 to the present*. Routledge.
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Evaluation (Total marks per course – 50)

I. Formative Assessment 'for' Learning (continuous internal assessment - CIA to improve learning).

CIA - 20 marks

Video Presentation/Written Assignment

II. Summative Assessment 'of' Learning (focus on outcomes, quantitative data for outcomes of instruction)

End Semester Examination - 30 marks

One question from each unit for 15 marks, with internal choice. Total marks per question with choice 30 marks.

Distribution of Bloom's Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%

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