



SOPHIA COLLEGE

(AUTONOMOUS)

Affiliated to the University of Mumbai

Syllabus for Semesters V and VI

Programme: B. A.

Course: English

(Choice-Based Credit System with effect from the year 2021-22)

UNIVERSITY OF MUMBAI

SOPHIA COLLEGE (AUTONOMOUS)

SYLLABUS FOR T.Y.B.A. (ENGLISH)

Paper IV: INDIAN LITERATURE IN ENGLISH

SEMESTER V

Course Title: INDIAN LITERATURE IN ENGLISH
(INDIAN LITERATURE- I)

SEMESTER VI

Course Title: INDIAN LITERATURE IN ENGLISH
(INDIAN LITERATURE- II)

Total no. of lectures per semester: 60

No. of credits per semester: 3

Course: Indian Literature in English

Semester Five: Indian Literature in English (Indian Literature- I)

Objectives:

- to introduce students to the history and evolution of English studies in India
- to enable students to create linkages between socio-historical contexts and literary texts
- to expose students to literary movements, genres and trends in Indian writing in English
- to train students to develop skills for a critical and analytical understanding of texts
- to equip students to apply theoretical approaches, especially postcolonial theory, to prescribed literary texts
- to provide students a critical understanding of discourses on caste, gender and diaspora

Learning Outcomes:

Learners will be able to

- understand their own geo-spatial context and situatedness
- critically examine the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
- apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

Unit I: Introduction to English Studies in India

1. Thomas Babington Macaulay: “Minute on Indian Education”
2. A. Gauri Viswanathan: Selections from *Masks of Conquest: Literary Study and British Rule in India*
- OR
2. B. Rajeswari Sunder Rajan: “After ‘Orientalism’: Colonialism and English Literary Studies in India”
- OR
2. C. Shefali Chandra: Selections from *The Sexual Life of English: Languages of Caste and Desire in Colonial India*

Unit II: Perspectives on Caste

1. K. Satyanarayana and Susie Tharu: Selections from *The Exercise of Freedom: An Introduction to Dalit Writing*
2. A. Arundhati Roy: *The God of Small Things*
- OR
2. B. Bama: *Karukku*
- OR
2. C. Mulk Raj Anand: *Untouchable*

Unit III: Perspectives on Gender

1. A. V. Geetha: “God Made You Different, Nature Made Us Different”
- OR

1. B. Rohit K. Dasgupta
and Kaustav Bakshi: Selections from *Queer Studies: Texts, Contexts, Praxis*
2. A. Gita Hariharan: “The Remains of the Feast”
Gee Semmalar: “Resistance Rap”
- OR
2. B. Rahul Roy: Sections from *A Little Book on Men*

Unit IV: Perspectives on Diaspora

1. Vijay Mishra: Selections from *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*
2. A. Agha Shahid Ali: “Postcard from Kashmir”, “I Dream I Return to Tucson in the Monsoons”
Jhumpa Lahiri: “Unaccustomed Earth”
- OR
2. B. Dean Mahomed: “Advertisements in Brighton 1822-38”
Meena Alexander: “Atmospheric Embroidery”, “In Whitman’s Country”

Question paper pattern

Semester End Examination: 75 marks

Semester V: Indian Literature in English (Indian Literature- I)

Duration: 2.5 hours

- Q.1 Essay on Unit 1 (1 out of 2) (15 marks)
Q.2 Essay on Unit 2 (1 out of 2) (15 marks)
Q.3 Essay on Unit 3 (1 out of 2) (15 marks)
Q.4 Essay on Unit 4 (1 out of 2) (15 marks)
Q.5 Short notes on all units (2 out of 4) (15 marks)

Internal Assessment: 25 marks

Students will be asked to submit assignments, prepare presentations and take class tests on the following areas:

- Indian poetry in English and in translation
- feminist blogs and feminist publishing houses
- English- and regional-language publishing houses for children’s literature
- rewritings of fairy tales and/or myths

References:

1. Agha, Shahid Ali. *The Veiled Suite: The Collected Poems*. Penguin Books India, 2009.
2. Ahmad, Aijaz. *In theory: Classes, Nations, Literatures*. Verso, 1994.
3. Alexander, Meena. "In Whitman's Country." *The Virginia Quarterly Review* 81.2 (2005): 186-192.
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7. Anagol, Padma. *The Emergence of Feminism in India, 1850-1920*. Ashgate Publishing, Ltd., 2005.
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9. Bassnett, Susan, and Harish Trivedi, eds. *Postcolonial Translation: Theory and Practice*. Routledge, 2012.
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12. Chandra, Shefali. *The Sexual Life of English: Languages of Caste and Desire in Colonial India*. Durham: Duke University Press, 2012
13. Dāṅgaḷe, Arjuna, ed. *Poisoned bread: Translations from Modern Marathi Dalit literature*. University of Nevada Press, 1992.
14. Das, Sisir Kumar. *A History of Indian literature, 500-1399: From Courtly to the Popular*. Vol. 6. Sahitya Akademi, 2005.
15. Das, Sisir Kumar. *History of Indian Literature*. Sahitya Akademi, 2005.
16. Dasgupta, Rohit K and Kaustav Bakshi Ed. *Queer Studies: Texts, Contexts, Praxis*. Orient Blackswan, 2019
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22. Guha, Ranajit, ed. *Subaltern Studies VI: Writings on South Asian History*. Oxford University Press, 1989.
23. Guru, Gopal, and Sundar Sarukkai. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2018.
24. Hariharan, Githa. *The Art of Dying and Other Stories*. Penguin Books India, 1993.
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26. Iyer, Nalini, and Bonnie Zare. *Other Tongues: Rethinking the Language Debates in India*. Brill, 2009.
27. Joshi, Svati, ed. *Rethinking English: Essays in Literature, Language, History*. South Asia Books, 1991.
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29. Kothari, Rita, and Rupert Snell, eds. *Chutnefying English: The Phenomenon of Hinglish*. Penguin Books India, 2011.
30. Kumar, Amitava, ed. *Away: The Indian Writer as an Expatriate*. Routledge, 2013.
31. Lahiri, Jhumpa. *Unaccustomed Earth: Stories*. Vintage Canada, 2010.
32. Marathe, Sudhakar and Mohan G Ramanan Ed. *Provocations: Teaching of English Literature in India*, Sangam books, 1994.
33. Menon, Dilip. *Caste, Nationalism and Communism in South India*. Cambridge: Cambridge University Press, 1994.

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35. Merchant, Hoshang, ed. *Yaraana: Gay Writing from South Asia*. Penguin Books India, 2010.
36. Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Vol. 16. Routledge, 2007.
37. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000.
38. Naik, Madhukar Krishna. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.
39. Namjoshi, Suniti, and Susan Trangmar. *Feminist Fables*. Sheba Feminist Publishers, 1981.
40. Nandy, Ashis. *Intimate Enemy*. Oxford: Oxford University Press, 1989.
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61. Spivak, Gayatri. *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak*. Routledge, 2013.
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Online Sources:

1. Chakrabarty, Dipesh. "Minority Histories, Subaltern Pasts". *Economic and Political Weekly*. Vol.33, No. 9, 1998, 473-479. *JSTOR*, <https://www.jstor.org/stable/4406471?seq=1>. Accessed 12 May 2020.
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6. "Muse India", *Muse India: The Literary E-Journal*. www.museindia.com. Accessed 10 July 2020

Course: Indian Literature in English

Semester Six: Indian Literature in English (Indian Literature- II)

Objectives:

- to introduce students to the history and evolution of English studies in India
- to enable students to create linkages between socio-historical contexts and literary texts
- to expose students to literary movements, genres and trends in Indian writing in English
- to train students to develop skills for a critical and analytical understanding of texts
- to train students to apply contemporary theoretical approaches to the study of cultural texts
- to provide students a critical understanding of discourses on caste, gender and diaspora
- to introduce students to various sites of investigation like translation studies, film studies, and climate studies through Indian Literature in English

Learning Outcomes:

Learners will be able to

- understand their own geo-spatial context and situatedness
- critically examine the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
- apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

Unit I: Translation Studies

1. G J V Prasad: “Writing Translation: The Strange Case of the Indian English Novel”
 2. Sowmya Dechamma: “Scripting Language, Scripting Translation”
 3. A. Jacinta Kerketta: Selections from *Land of the Roots*
- OR
3. B. A. Revathi: Selections from *Our Lives, Our Words: Telling Aravani Lifestories*
- OR
3. C. Ambai: Selections from *A Red-necked Green Bird*

Unit II: Adaptations and Film Studies

1. Vivek Dhareshwar and Tejaswini Niranjana: “*Kaadalan* and the Politics of Resignification: Fashion, Violence and the Body”

S Shankar: *Kadhalan*

OR

2. Julia Hoydis: “*Hamlet* Revision: Bhardwaj’s *Haider* as Crossmapping and Contact Zone”

Nishat Haider: “Spectrality, Partition and Borders”

Vishal Bhardwaj: *Haider*

OR

3. Tejaswini Niranjana: “Integrating Whose Nation? Tourists and Terrorists in *Roja*”

Mani Ratnam: *Roja*

Unit III: Climate Studies

1. A. Dipesh Chakrabarty: “The Climate of History: Four Theses”

OR

1. B. Amitav Ghosh: Selections from *The Great Derangement: Climate Change and the Unthinkable*

2. Janice Pariat: “Diver Myths”

3. Tamsila Aoi: “Soul-bird”

4. A K Ramanujan: “A Flowering Tree: A Woman’s Tale”

5. A. Dheeraj Sarthak: *Sundarbans: Rising Water, Ebbing Life*

OR

5. B. Farida Pacha: *My Name is Salt*

Unit IV: Contemporary Directions in Indian Literature

1. Manjula Padmanabhan: *Harvest*

2. Vilas Sarang: Selections from *Collected Stories: The Women in Cages*

OR

3. A. Amruta Patil: *Kari*

OR

3. B. Appupen: *Moonward*

OR

3. C. Jerry Pinto,
Garima Gupta: *When Crows are White*

OR

3. D. Srividya Natarajan, S. Anand,
Durgabai Vyam, Subhash Vyam: *Bhimayana*

Question paper pattern

Semester End Examination: 75 marks

Semester VI: Indian Literature in English (Indian Literature- II)

Duration: 2.5 hours

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|-----|---------------------------------------|------------|
| Q.1 | Essay on Unit 1 (1 out of 2) | (15 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2) | (15 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2) | (15 marks) |
| Q.4 | Essay on Unit 4 (1 out of 2) | (15 marks) |
| Q.5 | Short notes on all units (2 out of 4) | (15 marks) |

Internal Assessment: 25 marks

Students will be asked to submit assignments and take class tests based on the following areas:

- travel writing
- historical fiction and non-fiction
- autobiographies and memoirs

References:

1. Ambai. *A Red-necked Bird*. G J V Prasad trans. Simon & Schuster, 2021.
2. Anupama, Chingangbam. "An Eco-Critical Approach: A Study of Selected North East Indian Poets." *The Criterion: An International Journal in English* 5.2 (2014): 59-67.
3. Appupen. *Moonward*. Blaft, 2009
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21. Juluri, Vamsee. *Bollywood Nation: India through its Cinema*. Penguin UK, 2013.
22. *Kadhalan*. Directed by S Shankar, ARS Films International, 1994
23. Karmakar, Goutam. "Revisiting the Ideological Stance of Naga People: An Interview with Easterine Kire." *South Asian Review* (2021): 1-7.
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25. Kerketta, Jacinta. *Land of the Roots*. Bharatiya Jnanpith, 2018.
26. Kire, Easterine. *When the River Sleeps*. Zubaan, 2014.
27. Lal, Vinay, and Ashis Nandy, eds. *Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Cinema*. New Delhi: Oxford University Press, 2006.
28. *My Name is Salt*. Directed by Farida Pacha, Leafbird productions, 2013
29. Natarajan, Srividya, S. Anand, Durgabai Vyam, Subhash Vyam. *Bhimayana: Experiences of Untouchability*. Navayana, 2011
30. Nayar, Pramod K. *The Indian Graphic Novel: Nation, History and Critique*. Routledge, 2016.
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UNIVERSITY OF MUMBAI

SOPHIA COLLEGE (AUTONOMOUS)

SYLLABUS FOR T.Y.B.A. (ENGLISH)

Paper V: AMERICAN LITERATURE

SEMESTER V

Course Title: AMERICAN LITERATURE – I

SEMESTER VI

Course Title: AMERICAN LITERATURE – II (1950 – 2020)

Total no. of lectures per semester: 60

No. of credits per semester: 3

Course: American Literature

Semester Five: American Literature - I

Objectives:

- to introduce students to the history and evolution of American literature
- to expose students to literary movements, genres and trends in American literature
- to enable students to create linkages between socio-historical contexts and literary texts
- to train students to develop skills for a critical and analytical understanding of texts
- to equip students to apply theoretical approaches to prescribed literary texts
- to provide students a critical understanding of discourses on race, indigenous identities, gender and diaspora

Learning Outcomes:

Learners will be able to

- analyse the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
- apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

Unit I: Contextualising American Literature

Slave Narratives, 19th century American Literature, the Lost Generation, the American Dream

Richard Ruland and Malcolm Bradbury: Excerpts from *Puritanism to Postmodernism: A History of American Literature*

Unit II: Perspectives on the Nation and its Construction

Jackson Lears: *Rebirth of a Nation: The Making of Modern America, 1877-1920*

Walt Whitman: Selections from *Leaves of Grass*

Langston Hughes: “I, Too”, “Democracy”, “Harlem”

Unit III: Perspectives on War and Masculinities

Joane Nagel: “Masculinity and Nationalism: Gender and Sexuality in the Making of Nations”

Ernest Hemingway: *The Sun Also Rises*

OR

F. Scott Fitzgerald: *The Great Gatsby*

Unit IV: Perspectives on the Harlem Renaissance

W. E. B DuBois:	Excerpts from “The Souls of Black Folk”
Zora Neale Hurston:	“How it Feels to Be Colored By Me”
Zora Neale Hurston:	“Spunk”
Cultural representations:	Aaron Douglas, Augusta Savage, Jacob Lawrence, Paul Robeson

Question Paper Pattern:

Semester End Examination: 75 marks

Semester V: American Literature - I

Duration: 2.5 hours

Q.1	Essay on Unit 1 (1 out of 2)	(15 marks)
Q.2	Essay on Unit 2 (1 out of 2)	(15 marks)
Q.3	Essay on Unit 3 (1 out of 2)	(15 marks)
Q.4	Essay on Unit 4 (1 out of 2)	(15 marks)
Q.5.	Short notes on all units (2 out of 4)	(15 marks)

Internal Assessment: 25 marks

Students will be asked to submit assignments on either visual or literary texts.

References:

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) Akash Press, 2007.
2. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1983.
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16. Rosenblatt, Roger. *Black Fiction*. Harvard University Press, 1974.
17. Stepanchev, Stephen. *American Poetry since 1945: A Critical Survey*. Harper and Row, 1965.
18. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Harvard University Press, 1980.
19. Voss, Arthur. *The American Short Story: A Critical Survey*. University of Oklahoma Press, 1980.

Course: American Literature

Semester Six: American Literature - II (1950 - 2020)

Objectives:

- to introduce students to the history and evolution of American literature
- to expose students to literary movements, genres and trends in American literature
- to enable students to create linkages between socio-historical contexts and literary texts
- to train students to develop skills for a critical and analytical understanding of texts
- to equip students to apply theoretical approaches to prescribed literary texts
- to provide students a critical understanding of discourses on race, indigenous identities, gender and diaspora

Learning Outcomes:

Learners will be able to

- analyse the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
- apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

Unit I: Perspectives on Alternate Sexualities

Gregory Stephenson: Selections from *The Daybreak Boys: Essays on the Literature of the Beat Generation*

Allen Ginsberg: “Howl”

OR

Jack Kerouac: Selections from “Mexico City Blues”

Unit II: Perspectives on the Racial Politics of Language and Representations

Toni Morrison: *Racing Justice, En-Gendering Power*

OR

bell hooks: Selections from *The Will to Change*

Toni Morrison: *Sula*

OR

Maya Angelou: *I Know Why the Caged Bird Sings*

OR

Audre Lorde: Selections from *The Collected Poems of Audre Lorde*

Unit III: Perspectives on Indigenous and Borderlands Writings

Roxanne Dunbar-Ortiz: Selections from *An Indigenous Peoples' History of the United States*

OR

Gloria Anzaldúa and AnaLouise Keating (ed.): *The Gloria Anzaldúa Reader*

Leslie Marmon Silko *Storyteller*

OR

Gloria Anzaldúa: Selections from *Borderlands/La Frontera: The New Mestiza*

Unit IV: Perspectives on Marginalised Voices

Nancy Isenberg: Selections from *White Trash: The 400-Year Untold History of Class in America*

OR

Peter I. Rose: Selections from *Mainstream and Margins Revisited: Sixty Years of Commentary on Minorities in America*

J.D Vance: *Hillbilly Elegy*

OR

Deborah Feldman: *Unorthodox: The Scandalous Rejection of My Hasidic Roots*

Question paper pattern

Semester End Examination: 75 marks

Semester VI: American Literature - II (1950-2020)

Duration: 2.5 hours

- | | | |
|-----|------------------------------|------------|
| Q.1 | Essay on Unit 1 (1 out of 2) | (15 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2) | (15 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2) | (15 marks) |

- Q.4 Essay on Unit 4 (1 out of 2) (15 marks)
 Q.5. Short notes on all units (2 out of 4) (15 marks)

Internal Assessment: 25 marks

Students will be asked to submit assignments on either visual or literary texts from this period of American Literature.

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UNIVERSITY OF MUMBAI

SOPHIA COLLEGE (AUTONOMOUS)

SYLLABUS FOR T.Y.B.A. (ENGLISH)

Paper VI: LITERARY CRITICISM: THEORY AND PRACTICE

SEMESTER V

Course Title: LITERARY CRITICISM: THEORY AND PRACTICE – I

SEMESTER VI

Course Title: LITERARY CRITICISM: THEORY AND PRACTICE – II

Total no. of lectures per semester: 60

No. of credits per year: 3

Course: Literary Criticism: Theory and Practice

Semester Five: Literary Criticism: Theory and Practice – I

Objectives:

- to introduce students to literary theories and critical approaches
- to enable students to apply literary theories to texts
- to introduce students to important critical terms, and literary tropes and devices
- to enable students to apply the technique of close reading and principles of practical criticism to literary texts
- to enhance students' responsiveness to literature, especially poetry, and to sharpen their awareness of the literary use of language

Learning Outcomes:

Learners will be

- introduced to literary theories and critical approaches
- able to apply literary theories to texts
- introduced to important critical terms, and literary tropes and devices
- able to apply the technique of close reading and principles of practical criticism to literary texts
- able to recognise and creatively respond to the literary use of language in texts, especially poetry

Unit I: Psychoanalysis

1. Sigmund Freud: Selections from *The Ego and the Id*
"Creative Writers and Day-Dreaming"
2. Juliet Mitchell: Selections from *Psychoanalysis and Feminism: Freud, Reich, Laing and Women*
3. A. William Shakespeare: *Hamlet*

OR

3. B. D. H Lawrence: "The Rocking-Horse Winner"
4. Carl Jung: Selections from *The Archetypes and The Collective Unconscious*
5. Jacques Lacan: Selections from *Écrits*
Seminar on "The Purloined Letter"

Unit II: New Criticism

W. K Wimsatt
and Monroe
Beardsley: "The Intentional Fallacy"
"The Affective Fallacy"

William Empson: Selections from *Seven Types of Ambiguity*

Cleanth Brooks: Selections from *The Well Wrought Urn: Studies in the Structure of Poetry*

Unit III: Critical Terms and Literary Devices

Students will be given a nuanced understanding of important critical terms and literary tropes and devices – imagery, metaphor, irony, paradox, symbol, etc. – and the ways in which these can be used in literature, especially poetry.

Unit IV: Practical criticism (critical appreciation of a previously unseen poem written between 1800 and 1920)

The focus will be on a close reading of the poem, analysing thematic, linguistic and literary features, and taking into consideration the stanzaic forms and other formal elements of the poem.

Question Paper Pattern:

Semester End Examination: 75 marks

Semester V: Literary Criticism: Theory and Practice – I

Duration: 2.5 hours

- | | | |
|------|---|------------|
| Q.1 | Essay on Unit 1 (1 out of 2) | (20 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2) | (20 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2) | |
| | (critical appreciation of an unseen poem) | (15 marks) |
| Q.4. | Short notes on Units 1, 2 and 3 | |
| | (2 out of 4) | (20 marks) |

Internal Assessment: (25 marks)

The Internal Assessment component will cover the following areas:

- application of theoretical approaches listed in the syllabus to literary texts
- critical appreciation of unseen poems

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16. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
17. Hamer, Enid. *The Metres of English Poetry*. Booksway, 2014.
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Course: Literary Criticism: Theory and Practice

Semester Six: Literary Criticism: Theory and Practice – II

Objectives:

- to introduce students to literary theories and critical approaches
- to enable students to apply literary theories to texts
- to introduce students to important critical terms, and literary tropes and devices
- to enable students to apply the technique of close reading and principles of practical criticism to literary texts
- to enhance students' responsiveness to literature, especially poetry, and to sharpen their awareness of the literary use of language

Learning Outcomes:

Learners will be

- introduced to literary theories and critical approaches
- able to apply literary theories to texts
- introduced to important critical terms, and literary tropes and devices
- able to apply the technique of close reading and principles of practical criticism to literary texts
- able to recognise and creatively respond to the literary use of language in texts, especially poetry

Unit I: Structuralism

Ferdinand de Saussure: Selections from *Course in General Linguistics*

Claude Lévi-Strauss: Selections from *The Elementary Structures of Kinship*

Unit II: Post-structuralism and Deconstruction:

Roland Barthes: Selections from *Mythologies*
"The Death of the Author"

Jacques Derrida: "Structure, Sign, and Play in the Discourse of the Human Sciences"

Michel Foucault: Selections from *Discipline and Punish: The Birth of the Prison*

Unit III: Practical Criticism (critical appreciation of a previously unseen poem written between 1920 and the present)

The focus once again will be on a close reading of the poem, analysing thematic, linguistic and literary features, commenting on unusual and experimental uses of language, employing filters of gender, class, race and caste in the analysis.

Unit IV: Practical Criticism (scansion)

Students will be introduced to the foundations of prosody and scansion. They will be familiarised with the base metre (iamb, trochee, anapaest, dactyl), metrical variations (pyrrhic, spondee, cretic, amphibrach, etc.), rhyme scheme, stanza forms, and metrical peculiarities such as end-stopped lines, run-on lines, elision, caesura and other basic concepts of versification.

Question Paper Pattern:

Semester End Examination: 75 marks

Semester VI: Literary Criticism: Theory and Practice – II

Duration: 2.5 hours

- Q.1 Essay on Unit 1 (1 out of 2) (20 marks)
Q.2 Essay on Unit 2 (1 out of 2) (20 marks)
Q.3 Essay on Unit 3 (1 out of 2)
(critical appreciation of an unseen poem) (15 marks)
Q.4. Scansion
(2 passages of about 6-8 lines each) (20 marks)

Internal Assessment: (25 marks)

The Internal Assessment component will cover the following areas:

- application of theoretical approaches listed in the syllabus to literary texts
- critical appreciation of unseen poems
- scansion

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UNIVERSITY OF MUMBAI

SOPHIA COLLEGE (AUTONOMOUS)

SYLLABUS FOR T.Y.B.A. (ENGLISH)

Paper VII: HISTORY OF ENGLISH LITERATURE

SEMESTER V

Course Title:

HISTORY OF ENGLISH LITERATURE – III

(LITERATURE OF THE RESTORATION AND THE EIGHTEENTH CENTURY)

SEMESTER VI

Course Title:

HISTORY OF ENGLISH LITERATURE – IV

(LITERATURE OF THE 20TH CENTURY)

Total no. of lectures per semester: 60

No. of credits per semester: 3

Course: History of English Literature

Semester Five: History of English Literature – III (Literature of the Restoration and the Eighteenth Century)

Objectives:

- to introduce students to the literature of the restoration period and eighteenth century
- to familiarise them with the characteristic features of the major genres of the period
- to enable them to critically analyse representative texts and art of the period
- to provide learners with an understanding of the development of the tradition of English literature
- to enable them to view the connections between the histories of literary traditions across cultures

Learning Outcomes:

Learners will be able to

- understand the link between texts and the cultural contexts in which they are produced and consumed
- understand the development of the tradition of English literature
- view the connections between the histories of literary traditions across cultures
- apply theory to a range of texts
- understand the interdisciplinary nature of contemporary academic studies
- understand the intersectional nature of contemporary literary and cultural theory
- apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
- interrogate the construction of the canon

Unit I: The Restoration: Context and Literary Trends

- restoration of the Stuarts, the Royal Society of London, the Great Fire of London
- restoration poetry (epic, mock-epic), restoration drama (comedy of manners, heroic tragedy), diary writing

Unit II: Poetry

John Milton: Selections from *Paradise Lost*

OR

John Dryden: Selections from *Absalom and Achitophel*

Unit III: The Eighteenth Century: Context and Literary Trends

- neo-classicism, age of enlightenment, the rise of the middle class, the popularity of coffee houses
- satire, periodical essay, novel, graveyard school of poetry

Unit IV: Fiction

Daniel Defoe: *Robinson Crusoe*

OR

Horace Walpole: *The Castle of Otranto*

OR

Mary Wollstonecraft: *Mary: A Fiction*

Fanny Burney: *Evelina*

Question Paper Pattern:

Semester End Examination: 75 marks

Semester V: History of English Literature – III (Literature of the Restoration and the Eighteenth Century)

Duration: 2.5 hours

- | | | |
|-----|---------------------------------------|------------|
| Q.1 | Essay on Unit 1 (1 out of 2) | (15 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2) | (15 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2) | (15 marks) |
| Q.4 | Essay on Unit 4 (1 out of 2) | (15 marks) |
| Q.5 | Short notes on all units (2 out of 4) | (15 marks) |

Internal Assessment: 25 marks

Students will be asked to submit assignments on the texts/areas indicated below:

- Restoration comedy
William Congreve: *The Way of the World*
William Wycherley: *The Country Wife*
- Alexander Pope: *The Rape of the Lock*
- the works of Aphra Behn
- the works of Lady Mary Wortley Montagu

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12. Ford, Boris. Ed. *The Pelican Guide to English Literature: From Blake to Byron*, Vol.5, Penguin, 1982
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Course: History of English Literature

Semester Six: History of English Literature – IV (Literature of the 20th Century)

Objectives:

- to expose students to literary and cultural texts, trends and movements of the 20th century
- to enable students to create linkages between social and historical contexts and literary texts
- to train students to develop skills for a critical and analytical understanding of texts
- to enable students to apply theoretical approaches to prescribed literary texts
- to provide learners with an understanding of the development of the tradition of English literature
- to enable them to view the connections between the histories of literary traditions across cultures

Learning Outcomes:

Learners will be able to

- understand the link between texts and the cultural contexts in which they are produced and consumed
- understand the development of the tradition of English literature
- view the connections between the histories of literary traditions across cultures
- apply theory to a range of texts
- understand the interdisciplinary nature of contemporary academic studies
- understand the intersectional nature of contemporary literary and cultural theory
- apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
- interrogate the construction of the canon

Unit I: Introduction to Modernism

Jeff Wallace: Selections from *Beginning Modernism*

Ezra Pound: Concepts from “A Few Don’ts by an Imagiste”

T. S. Eliot: Concepts from “Hamlet and His Problems”

T. Eliot: “The Love Song of J. Alfred Prufrock”

Ezra Pound: “In a Station of the Metro”, “L’Art”

W.B. Yeats “The Second Coming”, “Leda and the Swan”, “Easter, 1916”

OR

T. Eliot: “Rhapsody on a Windy Night”, “Portrait of a Lady”

Ezra Pound: “Hugh Selwyn Mauberley” (Parts I and II)

W.B. Yeats “Sailing to Byzantium”, “Byzantium”

Unit II: Perspectives on the Great War

Sharon Ouditt: Selections from *Fighting Forces, Writing Women: Identity and Ideology in the First World War*

Vincent Sherry: Selections from *The Cambridge Companion to the Literature of the First World War*

Enid Bagnold: *A Diary Without Dates*

OR

Louise Mack: *A Woman's Experiences in the Great War*

OR

W.H. Auden: "The Shield of Achilles"

Wilfred Owen: "Strange Meeting"

Siegfried Sassoon: "They"

May Sinclair: "Field Ambulance in Retreat"

Vera Brittain: "To My Brother"

Unit III: Perspectives on the Human Self

Sigmund Freud: Excerpts and concepts from *The Interpretation of Dreams*

R. J. Hollingdale: Excerpts and concepts from *A Nietzsche Reader*

Martin Esslin: Selections from *The Theatre of the Absurd*

Samuel Beckett: *Waiting for Godot*

OR

D.H. Lawrence: *Sons and Lovers*

OR

Dorothy Richardson: Selections from *Journey to Paradise*

Unit IV: Perspectives on Urban Geographies/ Urban Spaces

Charles Baudelaire: Concepts from "The Painter of Modern Life"

Walter Benjamin: Selections from *The Arcades Project*

Virginia Woolf: *Mrs Dalloway*

OR

James Joyce: Selections from *Dubliners*

Question Paper Pattern:

Semester End Examination: 75 marks

Semester VI: History of English Literature – IV (Literature of the 20th Century)

Duration: 2.5 hours

- | | | |
|-----|---|------------|
| Q.1 | Essay on Unit 1 (1 out of 2) | (15 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2) | (15 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2) | (15 marks) |
| Q.4 | Essay on Unit 4 (1 out of 2) | (15 marks) |
| Q.5 | Short notes on Units 1,2,3,4 (2 out of 4) | (15 marks) |

Internal Assessment: 25 marks

Students will be given essay-type questions on topics from the syllabus.

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UNIVERSITY OF MUMBAI

SOPHIA COLLEGE (AUTONOMOUS)

SYLLABUS FOR T.Y.B.A. (ENGLISH)

Paper VIII: HISTORY OF ENGLISH LITERATURE

SEMESTER V

Course Title: HISTORY OF ENGLISH LITERATURE – V
(ROMANTIC LITERATURE)

SEMESTER VI

Course Title: HISTORY OF ENGLISH LITERATURE – VI
(LITERATURE OF THE 20TH AND 21ST CENTURIES)

Total no. of lectures per semester: 60

No. of credits per semester: 3

Course: History of English Literature

Semester Five: History of English Literature – V (Romantic Literature)

Objectives:

- to expose students to literary movements, genres and trends in late 18th and early 19th century Britain
- to enable students to understand relationships between socio-historical contexts and literary texts
- to train students to develop skills for a critical and analytical understanding of texts
- to enable students to apply theoretical approaches to prescribed literary texts
- to provide learners with an understanding of the development of the tradition of English literature
- to enable them to view the connections between the histories of literary traditions across cultures

Learning Outcomes:

Learners will be able to

- understand the link between texts and the cultural contexts in which they are produced and consumed
- understand the development of the tradition of English literature
- view the connections between the histories of literary traditions across cultures
- apply theory to a range of texts
- understand the interdisciplinary nature of contemporary academic studies
- understand the intersectional nature of contemporary literary and cultural theory
- apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
- interrogate the construction of the canon

Unit I: Introduction to Romantic Literature: Context and Concepts

French Revolution, abolitionism, German idealism, the philosophies of Jean-Jacques Rousseau, William Godwin and Mary Wollstonecraft, romantic, romanticism, imagination, European romanticism, negative capability, egotistical sublime, gothic

Unit II: Perspectives on Nature

Cheryll Glotfelty and
Harold Fromm (eds.):

Selections from *The Ecocriticism Reader: Landmarks
in Literary Ecology*

Nicholas Roe:

Selections from *The Politics of Nature: Wordsworth and Some
Contemporaries*

Charlotte Smith:

Selected poems

William Wordsworth:

“Lines Composed a Few Miles above Tintern Abbey”

OR

“Ode: Intimations of Immortality from Recollections of Early
Childhood”

William Wordsworth: "Lucy Gray; or, Solitude"
Samuel Taylor Coleridge: "Dejection: an Ode"
John Keats: "Ode to a Nightingale"

Unit III: Romanticism and Colonialism

Nigel Leask: Selections from *Romanticism and Colonialism*

Samuel Taylor Coleridge: "Kubla Khan"
John Keats: "On First Looking into Chapman's Homer"
Percy Bysshe Shelley: "Ozymandias"
Percy Bysshe Shelley: "Lines to an Indian Air"
William Hazlitt: "The Indian Jugglers"

Unit IV: Gothic Literature

Max Fincher: Selections from *Queering Gothic in the Romantic Age: The Penetrating Eye*

Ruth Bienstock Anolik: Selections from *Demons of the Body and Mind: Essays on Disability in Gothic Literature*

Edmund Burke: Excerpts from *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*

Mary Shelley: *Frankenstein*

OR

Jane Austen: *Northanger Abbey*

OR

Ann Radcliffe: *The Mysteries of Udolpho*

Question Paper Pattern:

Semester End Examination: 75 marks

Semester V: History of English Literature – V (Romantic Literature)

Duration: 2.5 hours

Q.1 Essay on Unit 1 (1 out of 2) (15 marks)
Q.2 Essay on Unit 2 (1 out of 2) (15 marks)
Q.3 Essay on Unit 3 (1 out of 2) (15 marks)
Q.4 Essay on Unit 4 (1 out of 2) (15 marks)
Q.5 Short notes on all units (2 out of 4) (15 marks)

Internal Assessment: (25 marks)

Students will be asked to write essay-type answers or appear for quizzes on texts from within and outside the syllabus. Possible areas include:

- Romanticism and disease
- Opium and the romantic imagination
- Romantic women's poetry:
Selected works of Charlotte Smith, Mary Robinson, Felicia Dorothea Hemans, Anna Laetitia Barbauld
- Romantic fiction:
Mary Wollstonecraft: *Maria; or, The Wrongs of Woman*
Mary Hays: *Memoirs of Emma Courtney*
- Romantic art:
Selected works of J. M. W. Turner, John Constable and Samuel Palmer

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Course: History of English Literature

Semester Six: History of English Literature – VI (Literature of the 20th and 21st Centuries)

Objectives:

- to expose students to literary movements, cultural texts and trends of the 20th and 21st centuries
- to enable students to create linkages between social and historical contexts, and literary and cultural texts
- to train students to develop skills for a critical and analytical understanding of texts
- to enable students to apply theoretical approaches to prescribed texts
- to provide learners with an understanding of the development of the tradition of English literature
- to enable them to view the connections between the histories of literary traditions across cultures

Learning Outcomes:

Learners will be able to

- understand the link between texts and the cultural contexts in which they are produced and consumed
- understand the development of the tradition of English literature
- view the connections between the histories of literary traditions across cultures
- apply theory to a range of texts
- understand the interdisciplinary nature of contemporary academic studies
- understand the intersectional nature of contemporary literary and cultural theory
- apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
- interrogate the construction of the canon

Unit I: Theorising Postmodernism

Jean-François

Lyotard: “Answering the Question: What is Postmodernism?”

Jean Baudrillard: Selections from *Simulacra and Simulation*

Andy Warhol: Selected paintings

OR

Italo Calvino: “The Daughters of the Moon”

Unit II: Postmodern Fiction and Metafiction

Linda Hutcheon: Selections from *A Theory of Adaptation*

Patricia Waugh: Selections from *Metafiction: The Theory and Practice of Self-Conscious Fiction*

John Fowles: *The French Lieutenant's Woman*
Karel Reisz: *The French Lieutenant's Woman*

OR

Jean Rhys: *Wide Sargasso Sea*
John Duigan: *Wide Sargasso Sea*

Unit III: Fan Fiction

Karen Hellekson and
Kristina Busse (eds.): Selections from *The Fan Fiction Studies Reader*

Francesca Coppa: Selections from *The Fanfiction Reader: Folk Tales for the Digital Age*

Rukmini Pande: Selections from *Squee from the Margins: Fandom and Race*

Rebecca Wanzo "African American Acafandom and Other Strangers: New Genealogies of Fan Studies"

Fan fiction based on Louisa May Alcott's *Little Women*

OR

Fan fiction based on Gus Van Sant's *Goodwill Hunting*

OR

Fan fiction based on Sarah Waters's *Fingersmith*

Unit IV: Gender and Technology

Donna Haraway: "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century"

Jillian Weise "Common Cyborg"

Spike Jonze: *Her*

OR

Luc Besson: *Lucy*

Question Paper Pattern:

Semester End Examination: 75 marks

Semester VI: History of English Literature – VI (Literature of the 20th and 21st Centuries)

Duration: 2.5 hours

Q.1	Essay on Unit 1 (1 out of 2)	(15 marks)
Q.2	Essay on Unit 2 (1 out of 2)	(15 marks)
Q.3	Essay on Unit 3 (1 out of 2)	(15 marks)
Q.4	Essay on Unit 4 (1 out of 2)	(15 marks)
Q.5	Short notes on all units (2 out of 4)	(15 marks)

Internal Assessment: (25 marks)

Students will be asked to submit assignments on the following areas from this period of study:

- cinema
- visual art
- postmodern fiction
- fan fiction

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22. Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. Routledge, 2001.
23. Wong, Alice, editor. *Disability Visibility: First-Person Stories from the Twenty-First Century*. Vintage, 2020.

Note: Fan fiction for Unit III will be sourced from the following websites:

Archive of Our Own: <https://archiveofourown.org/>

FanFiction.Net: <https://www.fanfiction.net/>

UNIVERSITY OF MUMBAI

SOPHIA COLLEGE (AUTONOMOUS)

SYLLABUS FOR T.Y.B.A. (ENGLISH)

Paper IX: HISTORY OF ENGLISH LITERATURE AND
CONTEMPORARY TRENDS IN LITERARY AND CULTURAL THEORY

SEMESTER V

Course Title: HISTORY OF ENGLISH LITERATURE – VII
(VICTORIAN LITERATURE)

SEMESTER VI

Course Title: CONTEMPORARY TRENDS IN LITERARY AND CULTURAL
THEORY

Total no. of lectures per semester: 60

No. of credits per semester: 3

Course: History of English Literature

Semester Five: History of English Literature – VII (Victorian Literature)

Objectives:

- to expose students to literary movements, genres and trends of the Victorian age
- to enable students to understand relationships between socio-historical contexts and literary texts
- to train students to develop skills for a critical and analytical understanding of texts
- to enable students to apply theoretical approaches to prescribed literary texts
- to provide learners with an understanding of the development of the tradition of English literature
- to enable them to view the connections between the histories of literary traditions across cultures

Learning Outcomes:

Learners will be able to

- understand the link between texts and the cultural contexts in which they are produced and consumed
- understand the development of the tradition of English literature
- view the connections between the histories of literary traditions across cultures
- apply theory to a range of texts
- understand the interdisciplinary nature of contemporary academic studies
- understand the intersectional nature of contemporary literary and cultural theory
- apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
- interrogate the construction of the canon

Unit I: Perspectives on the Empire

Edward Said: “Narrative and Social Space” from *Culture and Imperialism*
Patrick Brantlinger: Selections from *Victorian Literature and Postcolonial Studies*
Éadaoin Agnew: Selections from *Imperial Women Writers in Victorian India: Representing Colonial Life, 1850-1910*

Alfred Tennyson: “The Defence of Lucknow”, “Ulysses”

OR

Rudyard Kipling: “The Man Who Would Be King”, “The Gate of the Hundred Sorrows”, “Our Lady of the Snows”

Unit II: Perspectives on Femininities and Masculinities

Philip Mallett: Selections from *The Victorian Novel and Masculinity*
Sandra M. Gilbert and Susan Gubar: Selections from *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*

Charlotte Bronte: *Jane Eyre*

OR

Robert Browning: “My Last Duchess”, “Porphyria’s Lover”

Christina Rossetti: “Goblin Market”

Unit III: Perspectives on Class and Class Conflict

Matthew Arnold: Selections from *Culture and Anarchy*

Florence S. Boos: Selections from *Memoirs of Victorian Working-Class Women: The Hard Way Up*

Charles Dickens: *Hard Times*

OR

Elizabeth Gaskell: *Mary Barton: A Tale of Manchester Life*

Unit IV: Perspectives on Disability, Diseases and Cures

Jennifer Esmail and

Christopher Keep: “Victorian Disability: Introduction”

Michel Foucault: Excerpts and concepts from *A History of Sexuality* (Volume I and II)

Thomas Hardy: “The Withered Arm”

OR

William Acton: Selections from *Prostitution, Considered in Its Moral, Social, and Sanitary Aspects, in London and Other Large Cities and Garrison Towns, with Proposals for the Mitigation and Prevention of Its Attendant Evils*

Question Paper Pattern:

Semester End Examination: 75 marks

Semester V: History of English Literature – VII (Victorian Literature)

Duration: 2.5 hours

Q.1	Essay on Unit 1 (1 out of 2)	(15 marks)
Q.2	Essay on Unit 2 (1 out of 2)	(15 marks)
Q.3	Essay on Unit 3 (1 out of 2)	(15 marks)
Q.4	Essay on Unit 4 (1 out of 2)	(15 marks)
Q.5	Short notes on all units (2 out of 4)	(15 marks)

Internal Assessment: (25 marks)

Students will be asked to write essay-type answers or appear for quizzes on texts from within and outside the syllabus. Possible areas include:

- women and travel writing in the Victorian era
- Victorian art
- Victorian fashion

- religion in Victorian literature
- sexualities in Victorian literature and culture

References:

1. Acton, William. *Selections from "Prostitution, Considered in Its Moral, Social, and Sanitary Aspects, in London and Other Large Cities and Garrison Towns, with Proposals for the Mitigation and Prevention of Its Attendant Evils"*. Andesite Press. 2017.
2. Adams, James Eli. *A History of Victorian Literature*. Wiley-Blackwell, 2009.
3. Armstrong, I., *Victorian Poetry, Poetics and, Politics*. London: Routledge, 1993.
4. Arnold, Matthew. *Culture and Anarchy*. Oxford University Press, 2006.
5. Barr, Pat. *The Memsahibs: In Praise of the Women of Victorian India*. Faber and Faber.1989.
6. Boos, Florence s., Brant and Clare. Saunders, Max(ed). *Selections from Memoirs of Victorian Working-Class Women*. Palgrave Studies in Life Writing. 2018.
7. Boris Ford, (ed.) *A Pelican Guide to English Literature from Dickens to Hardy*, Vol. 6, Penguin, 1982.
8. Bartlinger. Patrick, *Victorian Literature and Postcolonial Studies*, Edinburgh University Press, 2009.
9. Bristow, Joseph. *The Cambridge Companion to Victorian Poetry Cambridge*. Cambridge University Press, 2000.
10. Bronte Charlotte. *Jane Eyre*. Norton Critical Edition. 2016.
11. Browning Robert. *Selected Poems: Robert Browning*. Penguin Classics. 2000.
12. Bush, Douglas: *Introduction, Tennyson: Selected Poetry*, New York, 1951.
13. Carter Mia, Harlow Barbara (Ed), *Archives of the Empire Volume I*. Duke University Press. 2003.
14. Deirdre, David. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 2005.
15. Dickens, Charles. *Hard Times*. Norton Critical Editions. 2016.
16. Feldman, Paula R. *British Women Poets of the Romantic Era*. John Hopkins University Press. 1977.
17. Foucault, Michel. *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*. Vintage. 1980.
18. Foucault, Michell. *The Will to Knowledge, The History of Sexuality: Volume 1. The Use of Pleasure ,The History of Sexuality: Volume 2*. Penguin History. 1998.
19. Gaskell, Elizabeth. *A Tale of Manchester Life*. Penguin Classics. 1996.
20. G.K. Chesterton. *The Victorian Age in Literature*, Stratus Book Ltd., 2001.
21. Gubar, Sandra M. and Gilbert, Susan. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 1980.
22. Hardy, Thomas. *The Thomas Hardy Collection*. 2020.
23. Killham, John. *Critical Essays on the Poetry of Tennyson*. Routledge Chapman and Hall, London,1960.
24. Kipling Rudyard. *The Very Best of Rudyard Kipling*. Embassy Classics. 2017.
25. Laqueur, Thomas. *Making Sex: Body and Gender from the Greeks to Freud*. Harvard University Press. 1992.
26. Macmillan, Margaret. *Women of the Raj: The Mothers, Wives and Daughters of the British*. Thames and Hudson.1996.
27. Mallet, P. *The Victorian Novel and Masculinity*. Palgrave Macmillan. 2015.
28. Nord, Deborah E. *Walking the Victorian Streets: Women, Representation and City*. Cornell UP, 1995.
29. O’Gorman, Francis. *A Concise Companion to the Victorian Novel*. Blackwell Publishing Ltd., 2005.
30. Said, Edward W. *Culture and Imperialism*. Vintage Book, Random House Inc.,1993.
31. Sen, Indrani. *Memsahibs Writings: Colonial Narratives on Indian Women*. Orient Blackswan. 2010.
32. Tennyson, Lord Alfred. *Selected Poems: Tennyson*, Penguin, 2007.
33. Warwick, Alexandra, Martin Willis, *The Victorian Literature Handbook*, Continnum,2008.
34. Welsh, Alexander. *From Copyright to Copperfield - The Identity of Dickens*. Harvard University Press, 1987.
36. Wheeler, M., *English Fiction of the Victorian Period, 1830-90*, 2nd ed., Longman, 1994.
37. Whelan, Lara Baker. *Class, Culture and Suburban Anxieties in the Victorian Era*. Routledge, 2010.
38. Whelan, Maurice. *In the Company of William Hazlitt: Thoughts for the 21st Century*, Merlin Press, 2005.

Online Sources:

7. Esmail, Jennifer. Keep, Christopher. "Victorian Disability: Introduction". *Victorian Review*. Vol. 35, No. 2, Victorian Disability (Fall 2009), pp. 45-51. *JSTOR*, <https://www.jstor.org/stable/41038836?seq=1>. Accessed 15 July 2020.
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10. Pettinger, Alasdair. "Travel Writing". <https://www.oxfordbibliographies.com/view/document/obo-9780199846719/obo-9780199846719-0119.xml>. Accessed 7 October 2020.

Course: Contemporary Trends in Literary and Cultural Theory

Semester Six: Contemporary Trends in Literary and Cultural Theory

Objectives:

- to introduce students to global currents in literary and cultural theory
- to offer students an understanding of the intersectional nature of contemporary literary and cultural theory
- to introduce students to emerging areas in cultural theory, namely, disability and body studies, Indian Ocean studies, performance studies, food studies and ethnicity studies
- to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature

Learning Outcomes:

Learners will be able to

- understand the link between texts and the cultural contexts in which they are produced and consumed
- apply theory to a range of texts
- understand the interdisciplinary nature of contemporary academic studies
- understand the intersectional nature of contemporary literary and cultural theory
- apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
- interrogate the construction of the canon

Unit I: Disability Studies

- I. Nandini Ghosh: “Introduction: Interrogating Disability in India”
- II. A. James Staples: “Decolonising Disability Studies? Developing South Asia-Specific Approaches to Understanding Disability”
- OR
- II. B. Shilpaa Anand: “Rethinking Monsters: Teaching Disability Studies Through History and the Humanities”
- III. A. Anand Gandhi: *Ship of Theseus*
- OR
- III. B. Shonali Bose and Nilesh Maniyar: *Margarita with a Straw*

Unit II: Indian Ocean Studies

I.A. Shanti Moorthy
and Ashraf Jamal, ed.: Selections from *Indian Ocean Studies: Cultural, Social,
and Political Perspectives*

OR

I. B. Ashwini Tambe
and Harald Fischer-Tiné,
ed. Selections from *The Limits of British Colonial Control in
South Asia: Spaces of Disorder in the Indian Ocean Region*

II. A. Lindsey Collen: *Boy*

OR

II. B. Lindsey Collen: *The Rape of Sita*

Unit III: Performance Studies

I. A. Richard Schechner: Selections from *Performance Studies: An Introduction*
B. Marvin Carlson: Selections from *Performance: A Critical Introduction*

II. A. Erving Goffman: *Presentation of Self in Everyday Life*
B. Judith Butler: Selections from *Gender Trouble*

OR

III. A. Henry Bial, ed.: *The Performance Studies Reader*
B. Diana Taylor: Selections from *The Archive and the Repertoire*

Unit IV: Food Studies

I. A. Natalie Jovanovski: Selections from *Digesting Femininities: The Feminist Politics of
Contemporary Food Culture*

I. B. Krishnendu Ray
and Tulasi Sriinvas
(ed.): Selections from *Curried Cultures: Globalization, Food,
and South Asia*

II.
A. Sananda Roy: "What Do You Want for Dinner, Honey?: The Subversive Power
of Food" from *Food Culture Studies in India: Consumption,
Representation and Mediation*

B. Manju Kapur: "Chocolate"

OR

III.
A. Shruti Sareen: "Food, Love and the Self in Indian Women's Poetry in English"
from *Food Culture Studies in India: Consumption, Representation and Mediation*

B. Kamala Das and Eunice de Souza: Selected poems

OR

IV.
A. Sakshi Dogra "Food for Thought-Feeling: Studying Taste's Affective Function in Bulbul Sharma's *The Anger of Aubergines* from *Food Culture Studies in India: Consumption, Representation and Mediation*

B. Bulbul Sharma: "The Anger of Aubergines"

Question Paper Pattern:

Semester End Examination: 75 marks

Semester VI: Contemporary Trends in Literary and Cultural Theory

Duration: 2.5 hours

- | | | |
|------|---------------------------------------|------------|
| Q.1 | Essay on Unit 1 (1 out of 2) | (15 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2) | (15 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2) | (15 marks) |
| Q.4 | Essay on Unit 4 (1 out of 2) | (15 marks) |
| Q.5. | Short notes on all units (2 out of 4) | (15 marks) |

Internal Assessment: 25 marks

Students will be asked to submit assignments on texts/topics from the following areas:

- body studies
- ethnicity studies (with a focus on North-East India)
- performance studies
- food studies

References:

Unit I:

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2. Davis, Lennard J., ed. *The Disability Studies Reader*. Taylor & Francis, 2006.
3. Ghosh, Nandini. *Interrogating Disability in India*. Springer, 2016.
4. Goodley, Dan, Rebecca Lawthom, and Katherine Runswick Cole. "Posthuman Disability Studies." *Subjectivity* 7.4 (2014): 342-361.
5. Hall, Melinda. *The Bioethics of Enhancement: Transhumanism, Disability, and Biopolitics*. Lexington books, 2016.
6. Kundu, C. L., ed. *Status of Disability in India-2000*. New Delhi: Rehabilitation Council of India, 2000.
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10. Michalko, Rod, and Tanya Titchkosky, eds. *Rethinking Normalcy: A Disability Studies Reader*. Canadian Scholars' Press, 2009.
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13. *Ship of Theseus*. Directed by Anand Gandhi, UTV Motion Pictures, 2012
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Unit II:

1. Campbell, Gwyn, editor. *The Structure of Slavery in Indian Ocean Africa and Asia*. Frank Cass, 2004
2. Moorthy, Shanti, and Ashraf Jamal, editors. *Indian Ocean Studies: Cultural, Social, and Political Perspectives*. Routledge, 2010.
3. Macahdo, Pedro, et al., editors. *Textile Trades, Consumer Cultures, And The Material Worlds of The Indian Ocean: An Ocean Of Cloth*. Palgrave Macmillan, 2018.
4. Jackson, Ashley. *War and Empire in Mauritius and the Indian Ocean*. Palgrave, 2001.

Unit III:

1. Auslander, Philip. *Theory for Performance Studies: A Student's Guide*. Routledge, 2008.
2. Bial, Henry, editor. *The Performance Studies Reader*. Routledge, 2007.
3. Butler, Judith. *Bodies That Matter: On the Discursive Limits of "Sex"*. Routledge, 2014.
4. Butler, Judith. *Gender Trouble*. Routledge, 2002.
5. Carlson, Marvin. *Performance: A Critical Introduction*. Routledge, 2018.
6. Davis, Tracy C., editor. *The Cambridge Companion to Performance Studies*. Cambridge UP, 2008.
7. Goffman, Erving. *The Presentation of Self in Everyday Life*. University of Edinburgh Social Sciences Research Centre, 1956.

8. Huxley, Michael, and Noel Witts, editors. *The Twentieth-Century Performance Reader*. Routledge, 2002.
9. Koppers, Petra. *Disability Culture and Community Performance: Find a Strange and Twisted Shape*. Palgrave Macmillan, 2011.
10. Phelan, Peggy. *Unmarked: The Politics of Performance*. Routledge, 2005.
11. Schechner, Richard. *Performance Studies: An Introduction*. Routledge, 2013.
12. Schneider, Rebecca. *The Explicit Body in Performance*. Routledge, 2002.
13. Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke University Press, 2003.
14. Taylor, Diana, and Marcos Steuernagel, editors. *What is Performance Studies?*. Duke University Press, 2015.

Unit IV:

1. Bradley, Peri. *Food, Media and Contemporary Culture: The Edible Image*. Palgrave Macmillan. UK. 2016.
2. Corvo, Paolo. *Food Culture, Consumption and Society*. Palgrave Macmillan. 2015.
3. Counihan, Carole. Kaplan, Steven L. *Food and Gender: Identity and Power*. Taylor and Francis. 1998.
4. Counihan, Carole. Esterik, Penny Van. *Food and Culture: A Reader*. Taylor and Francis. Routledge. 2012.
5. Kohli, Devindra. (ed.). Das, Kamala. *Selected Poems*. Penguin Books India. 2014.
6. De Souza, Eunice. *A Necklace of Skulls: Collected Poems*. Penguin India. 2009.
7. Humble, Nicola. *The Literature of Food: An Introduction from 1830 to Present*. Bloomsbury Academic. 2000.
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9. Laudan, Rachel. *Cuisine and Empire: Cooking in World History*. University of California Press. 2013.
10. Lebesco, Kathleen. Naccarato, Peter. *The Bloomsbury Handbook of Food and Popular Culture*. Bloomsbury Academic. 2018.
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14. Ray, Krishnendu. Srinivas, Tulasi. *Curried Cultures: Globalization, Food, and South Asia*. University of California Press. 2012.
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16. Sole-Smith, Virginia. *The Eating Instinct: Food Culture, Body Image, and Guilt in America*. Henry Holt and Co. 2018.
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