



SOPHIA COLLEGE FOR WOMEN (AUTONOMOUS)

Affiliated to the University of Mumbai

Programme: Arts

English (Major)

Syllabus for the Academic Year 2024-2025
based on the National Education Policy 2020



SOPHIA COLLEGE (AUTONOMOUS)

DEPARTMENT OF ENGLISH

COURSE DETAILS FOR MAJOR:

	Semester III		Semester IV	
	Course 1	Course 2	Course 1	Course 2
TITLE	Introduction to Literary Theory - I	Renaissance Poetry	Introduction to Literary Theory - II	Shakespeare: Plays and Adaptations
TYPE OF COURSE DSC	Major	Major	Major	Major
CREDITS	4	4	4	4

Preamble:

The syllabus of the Department of English covers a wide range of literary, cultural and theoretical texts from various time periods and cultures. Students are exposed to a wide range of texts from various periods of English literature (from the Renaissance to the 21st century), Indian literature in English and American literature. Students are encouraged to question the boundaries of what constitutes literature. The syllabus incorporates diverse areas of study such as children's literature, popular fiction, visual arts, cyberculture studies, film studies, fan fiction, disability studies, food studies, climate studies, and performance studies. Students are trained to critically analyse the prescribed texts and their relationship with the cultural contexts in which they are produced and consumed. Ample space is given to texts - literary, visual, cinematic - produced by members of socially marginalised groups.

Students are encouraged to participate in class discussions and to engage creatively with the syllabus. They are given an opportunity to work both independently and in teams. Emphasis is placed on collaborative, research-based peer learning. The Department of English has organised a wide range of events such as national and international seminars and conferences, film screenings, stage productions, writing and theatre workshops to complement the classroom-based learning process.



SOPHIA COLLEGE (AUTONOMOUS)

The programme equips students with skills such as critical thinking, writing, editing, creative writing and independent thinking and prepares them for careers in fields like academia, publishing, journalism, law, media, management, civil services, social work, human resources etc.

PROGRAMME OBJECTIVES

PO 1	To enable them to view the connections between the histories of literary traditions across cultures
PO 2	To enable students to create linkages between socio-historical contexts and literary texts
PO 3	To train students to develop skills for a critical and analytical understanding of texts
PO 4	To enhance students' responsiveness to literature, and to sharpen their awareness of the literary use of language
PO 5	To introduce students to literary and cultural theories
PO 6	To help students understand the intersectional nature of contemporary literary and cultural theory
PO 7	To enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in texts

PROGRAMME SPECIFIC OUTCOMES

PSO 1	Learners will be able to understand the link between texts and the cultural contexts in which they are produced and consumed.
PSO 2	Learners will be able to apply theory to a range of texts.
PSO 3	Learners will be able to understand the interdisciplinary nature of contemporary academic studies.



SOPHIA COLLEGE (AUTONOMOUS)

PSO 4	Learners will be able to understand the intersectional nature of contemporary literary and cultural theory.
PSO 5	Learners will be able to interrogate the construction of the canon.
PSO 6	Learners will be able to apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus.

Programme: Humanities English Major	Semester – 3
Course Title: Introduction to Literary Theory - I	Course Code: AENG233MJ
<u>COURSE OBJECTIVES:</u> <ol style="list-style-type: none">1. The course aims to introduce students to theoretical perspectives on class and caste.2. The course aims to enable students to analyse the representations of class and caste in literature and film.3. The course aims to enable students to apply theory to a wide range of texts.4. The course aims to help students understand the intersectional nature of contemporary literary and cultural theory.5. The course aims to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature.	
<u>COURSE OUTCOMES:</u> The learner will be able to: <ol style="list-style-type: none">1. understand the link between texts and the cultural contexts in which they are produced and consumed2. apply theory to a range of texts3. understand the interdisciplinary nature of contemporary academic studies4. understand the intersectional nature of contemporary literary and cultural theory5. apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature6. interrogate the construction of the canon	



SOPHIA COLLEGE (AUTONOMOUS)

Lectures per week (1 Lecture is 60 minutes)		3	
Total number of Hours in a Semester		45	
Credits		3	
Evaluation System	Semester End Examination	2 Hours	50 marks
	Internal Assessment	--	50 marks

UNIT 1 Theoretical Perspectives on Class (1 Credit)	1.1	Karl Marx and Friedrich Engels: Selections from <i>The Communist Manifesto</i> and <i>Capital: A Critique of Political Economy</i>	15 hours
	1.2	Raymond Williams: Selections from <i>Marxism and Literature</i>	
	2.1	Bong Joon-ho: <i>Parasite</i>	
UNIT 2 Representations of Class in Film and Literature (1 Credit)	2.2	O. Henry: "The Gift of the Magi"	15 hours
	3.1	Anupama Rao: "Caste, Gender and Indian Feminism" from <i>Gender and Caste: Issues in Contemporary Indian Feminism</i>	



SOPHIA COLLEGE (AUTONOMOUS)

Theoretical Perspectives on Caste (1 Credit)	3.2	<i>Sharmila Rege: "Dalit Women Talk Differently—A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position"</i>	
UNIT 4 Representations of Caste in Literature (1Credit)	4.1	Mahasweta Devi: "Bayen"	15 hours
	4.2	Meena Kandasamy: Selections from <i>Ms Militancy</i> : "One-Eyed", "Once My Silence Held You Spellbound"	

ASSESSMENT DETAILS:

I. Internal Assessment (IA): 50 marks

II. Semester End Examination (SEE): 50 marks

REFERENCES:

1. Gramsci, Antonio. *Prison Notebooks*. Vol. 1, 2 and 3. Columbia University Press. 2011
2. Marx, Karl. Engels, Frederick. *Karl Marx, Frederick Engels: Collected Works*. International Publishers. 1985
3. Merrington, John. "Theory and practice in Gramsci's Marxism." *Socialist register 5 (1968)*.
4. Nayar, Pramod. *Literary Theory Today*. Asia Book Club. 2002
5. Parkash, Anand. *Marxism*. Worldview Publications. 2002
6. Pashukanis, Evgeny. *The general theory of law and Marxism*. Routledge, 2017.
7. Soundararajan, Thenmozhi, et al. "Sustaining solidarities: Dalit, Black & Muslim lives in an era of uncertainty." (2020).
8. Spivak, Gayatri, and Mahasweta Devi. "Imaginary maps." (2019).
9. Yengde, Suraj. "Global castes." *Rethinking Difference in India Through Racialization*. Routledge, 2022. 170-190.



SOPHIA COLLEGE (AUTONOMOUS)

10. Yengde, Suraj. *Caste matters*. Penguin Random House India Private Limited, 2019.



SOPHIA COLLEGE (AUTONOMOUS)

Programme: Humanities English Major	Semester – 3
Course Title: Renaissance Poetry	Course Code: AENG234MJ
<u>COURSE OBJECTIVES:</u> <ol style="list-style-type: none">1. The course aims to familiarise students with the characteristic features of renaissance poetry.2. The course aims to provide learners with an understanding of the development of the tradition of English literature.3. The course aims to enable students to view the connections between the histories of literary traditions across cultures.	
<u>COURSE OUTCOMES:</u> The learner will be able to: <ol style="list-style-type: none">1. understand the link between texts and the cultural contexts in which they are produced and consumed2. understand the development of the tradition of English literature3. view the connections between the histories of literary traditions across cultures4. apply theory to a range of texts5. understand the interdisciplinary nature of contemporary academic studies6. understand the intersectional nature of contemporary literary and cultural theory7. apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature8. interrogate the construction of the canon	
Lectures per week (1 Lecture is 60 minutes)	3
Total number of Hours in a Semester	45
Credits	3



SOPHIA COLLEGE (AUTONOMOUS)

Evaluation System	Semester End Examination	2 Hours	50 marks
	Internal Assessment	--	50 marks

UNIT 1 Introduction to Renaissance literature (1 Credit)	1.1	Douglas Bush: Selections from <i>Prefaces to Renaissance Literature</i> <i>or</i> Boris Ford: Selections from <i>The New Pelican Guide to English Literature</i> <i>or</i> Hyder Edward Rollins and Herschel Baker: Selections from <i>The Renaissance in England: Non-dramatic Prose and Verse of the Sixteenth Century</i>	15 hours
UNIT 2 Pastoral (1 Credit)	2.1	Edmund Spenser: Selections from <i>The Shepheardes Calender</i>	15 hours
	2.2	Todd A. Borlik: Selections from <i>Ecocriticism and Early Modern English Literature: Green Pastures</i>	
UNIT 3 Sonnets (1 Credit)	3.1	Sir Philip Sidney: Selections from <i>Astrophel and Stella</i>	15 hours
	3.2	Edmund Spenser: Selections from <i>Amoretti</i>	
	3.3	William Shakespeare: Selections from <i>Sonnets</i>	
	3.4	Arthur F. Marotti: “‘Love is Not Love’: Elizabethan Sonnet Sequences and the Social Order”	
UNIT 4	4.1	John Donne: “The Canonization” or “The Flea”	



SOPHIA COLLEGE (AUTONOMOUS)

Sonnets (1 Credit)	4.2	George Herbert: "The Collar" or "The Pulley"	15 hours
	4.3	Andrew Marvell: "To His Coy Mistress"	
	4.4	T S Eliot: Selections from <i>The Varieties of Metaphysical Poetry</i>	

ASSESSMENT DETAILS:

I. Internal Assessment (IA): 50 marks

II. Semester End Examination (SEE): 50 marks

REFERENCES:

1. Alpers, Paul. *What is pastoral?*. University of Chicago Press, 2011.
2. Burt, Stephen, and David Mikics. *The art of the sonnet*. Harvard University Press, 2010.
3. Chaudhuri, Sukanta. *Pastoral poetry of the English Renaissance: An anthology*. Manchester University Press, 2016.
4. Donne, John and A. J. Smith, ed. *John Donne: The Complete English Poems*. New York, NY: Penguin, 1986. ISBN: 0140422099.
5. Javitch, Daniel. *Poetry and courtliness in Renaissance England*. Vol. 1435. Princeton University Press, 2015.
6. MacFaul, Tom. *Poetry and Paternity in Renaissance England: Sidney, Spenser, Shakespeare, Donne and Jonson*. Cambridge University Press, 2010.
7. Marcum, Patricia Johnson. *The English Sonnet As A Renaissance Form: Development And Disintegration*. University of Illinois at Urbana-Champaign, 1973.
8. Marvell, Andrew, Frank Kermode, ed., and Keith Walker, ed. *Andrew Marvell*. New York, NY: Oxford University Press, 1994. ISBN: 0192822713.
9. Neely, Carol Thomas. "The Structure of English Renaissance Sonnet Sequences." *Elh* 45.3 (1978): 359-389.
10. Norbrook, David. *Poetry and politics in the English Renaissance*. Oxford University Press, USA, 2002.
11. Pater, Walter. *The Renaissance: studies in art and poetry*. Univ of California Press, 2023.
12. Rose, Mark. *Heroic Love: Studies in Sidney and Spenser*. Harvard University Press, 1968.
13. Sarkar, Malabika. "The magic of Shakespeare's sonnets." *Renaissance Studies* 12.2 (1998): 251-260.
14. Shakespeare, William and Stephen Booth, ed. *Shakespeare's Sonnets*. New Haven, CT: Yale University Press, 1977. ISBN: 0300019599.
15. Sidney, Philip. *An Apology for Poetry and Astrophel and Stella: Texts and Contexts*. Boston, MA: College Publishing, 2001. ISBN: 0967912113.



SOPHIA COLLEGE (AUTONOMOUS)

16. Spencer, Hayden. *English Literature: From Renaissance to Seventeenth Century*. Scientific e-Resources, 2018.
17. Spies, Marijke. *Rhetoric, Rhetoricians and Poets: Studies in Renaissance poetry and poetics*. Amsterdam University Press, 1999.
18. Weiss, Julian. "Renaissance poetry." *The Cambridge History of Spanish Literature* (2004): 159-77.



SOPHIA COLLEGE (AUTONOMOUS)

Programme: Humanities English Major	Semester – 4
Course Title: Introduction to Literary Theory - II	Course Code: AENG245MJ
<u>COURSE OBJECTIVES:</u> <ol style="list-style-type: none">1. The course aims to introduce students to theoretical perspectives on race and gender.2. The course aims to enable students to analyse the representations of race and gender in literature.3. The course aims to enable students to apply theory to a wide range of texts.4. The course aims to help students understand the intersectional nature of contemporary literary and cultural theory.5. The course aims to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature.	
<u>COURSE OUTCOMES:</u> The learner will be able to: <ol style="list-style-type: none">1. understand the link between texts and the cultural contexts in which they are produced and consumed2. apply theory to a range of texts3. understand the interdisciplinary nature of contemporary academic studies4. understand the intersectional nature of contemporary literary and cultural theory5. apply theory to examine issues of privilege and oppression in multiple areas of life as represented in6. literature7. interrogate the construction of the canon	
Lectures per week (1 Lecture is 60 minutes)	3
Total number of Hours in a Semester	45



SOPHIA COLLEGE (AUTONOMOUS)

Credits		3	
Evaluation System	Semester End Examination	2 Hours	50 marks
	Internal Assessment	--	50 marks
UNIT 1			
Theoretical Perspectives on Race (1 Credit)	1.1	Frantz Fanon: “The Black Man and Language” from <i>Black Skin, White Masks</i>	15 hours
	1.2	Trinh T. Minh-ha: “Commitment from the Mirror-Writing Box” from <i>Woman, Native, Other: Writing Postcoloniality and Feminism</i>	
UNIT 2			
Representations of Race in Literature (1 Credit)	2.1	Trinh T. Minh-ha: Forgetting Vietnam	15 hours
	2.2	Wole Soyinka: “Telephone Conversation”	
UNIT 3			
Theoretical Perspectives on Gender (1 Credit)	3.1	Chandra Talpade Mohanty: “‘Under Western Eyes’ Revisited: Feminist Solidarity through Anticapitalist Struggles”	15 hours
	3.2	Ruth Vanita: “Thinking Beyond Gender In India”	
	4.1	Suniti Namjoshi: Selections from <i>Feminist Fables</i>	



SOPHIA COLLEGE (AUTONOMOUS)

UNIT 4			
Representations of Gender in Literature (1 Credit)	4.2	Imtiaz Dharker: "Purdah I", "Minority"	15 hours

ASSESSMENT DETAILS:

I. Internal Assessment (IA): 50 marks

II. Semester End Examination (SEE): 50 marks

REFERENCES:

1. Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Penguin Books. 1990.
2. Baraka, Amiri. "I Will Not Resign!" *Selected Plays and Prose of Amiri Baraka/LeRoi Jones*. Morrow. 1979.
3. Barry, Peter. *Beginning Theory* (Fourth Edition). Viva Books. 2018.
4. Benhabib, Seyla and Judith Butler, Nancy Fraser. *Feminist Contentions: A Philosophical Exchange*. Routledge, 2020.
5. Estés, Clarissa Pinkola. *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*. Ballentine Books. 2001
6. Fuss, Diana. "Frantz Fanon and the politics of identification." *Postcolonialism: Critical Concepts Volume III* 24.3 (2023): 20-42.
7. hooks, bell. "Choosing the margin as a space of radical openness." *Women, Knowledge, and Reality*. Routledge, 2015. 48-55.
8. Mohanty Talpade, Chandra. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *boundary 2, On Humanism and the University I: The Discourse of Humanism*, Vol. 12, No. 3, Spring-Autumn, 1984, pp. 333-358.
9. Nandy, Ashis: "An Anti-Secularist Manifesto", *Gandhi's Significance for Today*, ed. John Hick. Palgrave Macmillan. 1989
10. Nayar, Pramod. *Literary Theory Today*. Asia Book Club. 2002.



SOPHIA COLLEGE (AUTONOMOUS)

Programme: Humanities English Major	Semester – 4
Course Title: Shakespeare: Plays and Adaptations	Course Code: AENG246MJ
<u>COURSE OBJECTIVES:</u> <ol style="list-style-type: none">1. The course aims to enable students to analyse the plays of Shakespeare as well as their adaptations on stage and screen.2. The course aims to provide learners with an understanding of the development of the tradition of English literature.3. The course aims to enable students to understand the link between texts and the cultural contexts in which they are produced and consumed.	
<u>COURSE OUTCOMES:</u> The learner will be able to: <ol style="list-style-type: none">1. analyse the plays of Shakespeare as well as their adaptations on stage and on screen2. understand the link between texts and the cultural contexts in which they are produced and consumed3. understand the development of the tradition of English literature4. apply theory to a range of texts5. understand the interdisciplinary nature of contemporary academic studies6. interrogate the construction of the canon	
Lectures per week (1 Lecture is 60 minutes)	3
Total number of Hours in a Semester	45
Credits	3



SOPHIA COLLEGE (AUTONOMOUS)

Evaluation System	Semester End Examination	2 Hours	50 marks
	Internal Assessment	--	50 marks

UNIT 1			
The Socio-Political Context of Shakespeare's Plays (1 Credit)	1.1	Boris Ford: Selections from <i>The New Pelican Guide to English Literature</i> or Stephen Greenblatt: Selections from <i>Renaissance Self-Fashioning: From More to Shakespeare</i>	15 hours
UNIT 2	2.1	Russell Jackson (ed.): <i>Selections from The Cambridge Companion to Shakespeare on Screen</i> or Poonam Trivedi and Paromita Chakravarti (eds.): <i>Selections from Shakespeare and Indian Cinemas: "Local Habitations"</i>	15 hours
UNIT 3	3.1	William Shakespeare: <i>A Midsummer Night's Dream</i> or William Shakespeare: <i>Titus Andronicus</i>	15 hours
UNIT 4	4.1	A. Sharat Katariya: <i>10ml LOVE</i> or <i>A Midsummer Night's Dream</i> by The Bridge Theatre	



SOPHIA COLLEGE (AUTONOMOUS)

Adaptations of Shakespeare's plays (1 Credit)	or B. Bornila Chatterjee: <i>The Hungry</i> or <i>Titus Andronicus</i> by Royal Shakespeare Company	15 hours
--	--	----------

ASSESSMENT DETAILS:

I. Internal Assessment (IA): 50 marks

II. Semester End Examination (SEE): 50 marks

REFERENCES:

1. Clark, Sandra. "Shakespeare and other Adaptations." *A Companion to Restoration Drama* (2001): 274-290.
2. Dobson, Michael. *The Making of the National Poet: Shakespeare, Adaptation and Authorship, 1660-1769: Shakespeare, Adaptation and Authorship, 1660-1769*. Clarendon Press, 1992.
3. Dobson, Michael. *The Making of the National Poet: Shakespeare, Adaptation and Authorship, 1660-1769: Shakespeare, Adaptation and Authorship, 1660-1769*. Clarendon Press, 1992.
4. Kidnie, Margaret Jane. *Shakespeare and the Problem of Adaptation*. Routledge, 2008.
5. Lanier, Douglas. "Recent Shakespeare adaptation and the mutations of cultural capital." *Shakespeare Studies* 38 (2010): 104-113.
6. Lanier, Douglas. "Shakespearean rhizomatics: Adaptation, ethics, value." *Shakespeare and the Ethics of Appropriation*. New York: Palgrave Macmillan US, 2014. 21-40.
7. Naikar, Ed Basavaraj. *Indian Response to Shakespeare*. Atlantic Publishers & Dist, 2002.
8. Panja, Shormishtha, and Babli Moitra Saraf, eds. *Performing Shakespeare in India: Exploring Indianness, Literatures and Cultures*. SAGE Publishing India, 2016.
9. Prasuna, S. "Indigenising Shakespeare: Adaptation of Shakespeare in Indian Cinema." *Revisiting Shakespeare: Unmasking the Bard in an Age of Pandemic*.
10. Sen, Suddhaseel. *Shakespeare in the World: Cross-Cultural Adaptation in Europe and Colonial India, 1850-1900*. Routledge, 2020.
11. Trivedi, Poonam, and Dennis Bartholomeusz, eds. *India's Shakespeare: translation, interpretation, and performance*. University of Delaware Press, 2005.