



SOPHIA COLLEGE FOR WOMEN (AUTONOMOUS)

Affiliated to the University of Mumbai

Programme: Arts

English (Minor)

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



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DEPARTMENT OF ENGLISH

COURSE DETAILS FOR MINOR:

	Semester III	Semester IV
TITLE	Popular Fiction: Science Fiction and Crime Fiction	Introduction to Disability Studies
TYPE OF COURSE DSC	Minor	Minor
CREDITS	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.



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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.
PSO 4	Learners will be able to understand the intersectional nature of contemporary literary and cultural theory.



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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: Popular Fiction: Science Fiction and Crime Fiction	Course Code: AENG233MN
<u>COURSE OBJECTIVES:</u> <ol style="list-style-type: none">1. The course aims to introduce students to the history and the development of popular fiction.2. The course aims to familiarise them with the different categories of popular fiction.3. The course aims to help students understand the intersectional nature of contemporary literary and cultural theory.4. 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	



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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 Science Fiction: History and Development of the Form (1 Credit)	1.1	Edward James and Farah Mendlesohn (eds.): <i>Selections from The Cambridge Companion to Science Fiction</i> OR Keith M. Johnston: <i>Selections from Science Fiction Film: A Critical Introduction</i>	15 hours
	2.1	Isaac Asimov: “First Law” OR Octavia Butler: “Bloodchild” OR Anil Menon: “Love in a Hot Climate”	15 hours
UNIT 3	3.1	Martin Priestman (ed.): <i>Selections from The Cambridge Companion to Crime Fiction</i> OR	15 hours



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Crime Fiction: History and Development of the Form (1 Credit)		Heather Worthington: Selections from <i>Key Concepts in Crime Fiction</i>	
UNIT 4 Crime Fiction: Texts (1Credit)	4.1	Sharadindu Bandyopadhyay: “Picture Imperfect” OR Kalpana Swaminathan: <i>The Secret Gardener</i> OR Kenneth Branagh: <i>Murder on the Orient Express</i> OR David Fincher: <i>Gone Girl</i>	15 hours

ASSESSMENT DETAILS:

I. Internal Assessment (IA): 50 marks

II. Semester End Examination (SEE): 50 marks

REFERENCES:

1. Bradford, Richard. *Crime Fiction: A Very Short Introduction*. Vol. 429. Oxford University Press, USA, 2015.



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2. Horsley, Lee. *Twentieth-century Crime Fiction*. OUP Oxford, 2005.
3. Johnston, Keith M. *Science Fiction Film: a Critical Introduction*. Berg, 2013.
4. Knight, Stephen. *Crime Fiction Since 1800: detection, death, diversity*. Bloomsbury Publishing, 2010.
5. Luokkala, Barry B. *Exploring science through science fiction*. New York: Springer, 2014.
6. Malmgren, Carl D. "Anatomy of murder: Mystery, detective, and crime fiction." *Journal of Popular Culture* 30.4 (1997): 115.
7. Mukherjee, Chandreie. "Nativizing detective fiction: A study of Satyajit Ray's selected novels." *Research Scholar* 4.II (2016): 323-327.
8. Mukherjee, Upamanyu Pablo. *Crime and Empire: the Colony in Nineteenth-century Fictions of Crime*. Oxford University Press, 2003.
9. Pandey, Somjeeta, and Somdatta Bhattacharya. "The Mysteries of Food: Reading Select Detective Fiction by Kalpana Swaminathan and Madhumita Bhattacharyya." *Rupkatha Journal on Interdisciplinary Studies in Humanities* 12.5 (2020).
10. Pearson, Nels. *Detective fiction in a Postcolonial and Transnational World*. Routledge, 2016.
11. Pepper, Andrew, and David Schmid. "Introduction: Globalization and the state in contemporary crime fiction." *Globalization and the State in Contemporary Crime Fiction: A World of Crime* (2016): 1-19.
12. Priestman, Martin. *Crime fiction: from Poe to the present*. Writers and Their Work, 2013.
13. Roberts, Adam. *Science Fiction*. Routledge, 2002.
14. Rzepka, Charles J., and Lee Horsley, eds. *A Companion to Crime Fiction*. John Wiley & Sons, 2020.
15. Sandberg, Eric. *Studying Crime in Fiction: An Introduction*. Taylor & Francis, 2024.
16. Scaggs, John. *Crime Fiction*. Routledge, 2005.
17. Seed, David. *Science Fiction: A Very Short Introduction*. Vol. 271. Oxford University Press, USA, 2011.
18. Stockwell, Peter. *The Poetics of Science Fiction*. Routledge, 2014.
19. Vint, Sherry. "Introduction: Science fiction and biopolitics." *Science Fiction Film and Television* 4.2 (2011): 161-172.



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Programme: Humanities English Major	Semester – 3
Course Title: Introduction to Disability Studies	Course Code: AENG234MN
<u>COURSE OBJECTIVES:</u> <ol style="list-style-type: none">1. The course aims to introduce students to theoretical perspectives on disability.2. The course aims to enable students to analyse the representations of disability in literature and film.3. The course aims to enable students to apply disability 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 produced2. and consumed3. apply theory to a range of texts4. understand the interdisciplinary nature of contemporary academic studies5. understand the intersectional nature of contemporary literary and cultural theory6. apply theory to examine issues of privilege and oppression in multiple areas of life as7. 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



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

UNIT 1 Introduction to Disability Studies (1 Credit)	1.1	Lennard J. Davis (ed.): Selections from <i>The Disability Studies Reader</i> or Rosemarie Garland-Thompson: Selections from <i>Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature</i>	15 hours
UNIT 2 Indian Perspectives on Disability (1 Credit)	2.1	Nandini Ghosh: Selections from <i>Interrogating Disability in India: Theory and Practice</i> or Shilpaa Anand: "Rethinking Monsters: Teaching Disability Studies Through History and the Humanities"	15 hours
UNIT 3 Representations of Disability in Literature (1 Credit)	3.1	Someshwar Sati, G. J. V. Prasad and Ritwick Bhattacharjee (eds.): <i>Selections from Reclaiming the Disabled Subject: Representing Disability in Short Fiction (Volume 1)</i> or H G Wells: "The Country of the Blind"	15 hours
UNIT 4	4.1	Anand Gandhi: <i>Ship of Theseus</i> or	



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Representations of Disability in Film (1 Credit)	Shonali Bose and Nilesh Maniyar: <i>Margarita with a Straw</i>	15 hours
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ASSESSMENT DETAILS:

I. Internal Assessment (IA): 50 marks

II. Semester End Examination (SEE): 50 marks

REFERENCES:

1. Adams, Rachel, Benjamin Reiss, and David Serlin, eds. *Keywords for Disability Studies*. Vol. 7. NYU Press, 2015.
2. Albrecht, Gary L., Katherine D. Seelman, and Michael Bury, eds. "Handbook of disability studies." (2001).
3. Bolt, David. *The Metanarrative of Blindness: A Re-reading of Twentieth-century Anglophone Writing*. University of Michigan Press, 2014.
4. Cove, Katelyn. *Re-embodiment "Sight": Representations of Blindness in Critical Theory and Disability Studies*. University of Manitoba (Canada), 2011.
5. Davis, Lennard J. *The Disability Studies Reader*. Routledge, 2016.
6. Garland-Thomson, Rosemarie. "Feminist disability studies." *Signs: Journal of Women in Culture and Society* 30.2 (2005): 1557-1587.
7. Goodley, Dan. "Dis/entangling critical disability studies." *Disability & Society* 28.5 (2013): 631-644.
8. Healey, Devon Kathryn. *Blindness in V Acts Disability Studies as Critical Creative Inquiry*. University of Toronto (Canada), 2019.
9. Healey, Devon. *Dramatizing Blindness: Disability Studies as Critical Creative Narrative*. London: Palgrave Macmillan, 2021.
10. Johnstone, David. *An Introduction to Disability Studies*. Routledge, 2012.
11. Kleege, Georgina. "Introduction: Blindness and literature." *Journal of Literary & Cultural Disability Studies* 1.2 (2009): 113-114.
12. Sati, Someshwar, G. J. V. Prasad, and Ritwick Bhattacharjee. *Reclaiming the Disabled Subject: Representing Disability in Short Fiction (Volume 1)*. Bloomsbury Publishing, 2022.