



SOPHIA COLLEGE

(AUTONOMOUS)

Affiliated to the University of Mumbai

Syllabi for Semesters I and II

Programme: B. A.

Course: English

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

UNIVERSITY OF MUMBAI
SOPHIA COLLEGE (AUTONOMOUS)

SYLLABUS FOR F.Y.B.A. (ENGLISH)
COMMUNICATION SKILLS

SEMESTER I

Course Title: COMMUNICATION SKILLS – I

SEMESTER II

Course Title: COMMUNICATION SKILLS – II

Total No. of lectures per semester: 60

No. of credits per year: 2

Course: Communication Skills

Semester One: Communication Skills - I

Objectives:

- to enable students to articulate and communicate their thoughts and ideas coherently and persuasively
- to enable them to interpret information that is communicated to them through a variety of means
- to orient the learners towards the functional aspects of language
- to strengthen students' command over the English language through a variety of exercises

Learning Outcomes:

Learners will be able to

- articulate and communicate their thoughts and ideas coherently and persuasively
- interpret information that is communicated to them through a variety of means

Unit 1: Basic Language Skills: Grammar

- 1.1 Articles, prepositions, conjunctions
- 1.2 Transformation of Sentences (Simple, Compound, Complex)
- 1.3 Tenses
- 1.4 Subject-Verb agreement
- 1.5 Question Tags
- 1.6 Direct and Indirect Speech
- 1.7 Voice

Unit 2: Comprehension

The following skills to be acquired through exposure to previously unseen passages (literary and non-literary) of varying complexity:

- Reading with fluency and speed
- Skimming and scanning
- Identifying relevant information
- Isolating fact from opinion
- Understanding concepts and arguments
- Identifying distinctive features of language

Unit 3: Formal correspondence

- 3.1 Job Application Letter (without Resume)
- 3.2 Letter of complaint
- 3.3 Letter to the editor
- 3.4 Request for sponsorship
- 3.5 Request for permission
- 3.6 Statement of Purpose

Unit 4: Essay writing

- 4.1 Descriptive
- 4.2 Narrative
- 4.3 Analytical
- 4.4 Persuasive
- 4.5 Personal (autobiographical/reflective/imaginative)

Question paper pattern:

Semester End Examination: 75 marks

Semester I: Communication Skills in English - I

Duration: 2.5 hours

Q.I.	Grammar	15 marks
Q.II.	Comprehension (non-literary)	15 marks
Q. III	Comprehension (literary)	10 marks
Q.IV.	Formal correspondence (1 out of 2)	15 marks
Q.V.	Essay (1 out of 2)	20 marks

Internal Assessment: 25 marks

- a. Book review
- b. Film review

Course: Communication Skills

Semester Two: Communication Skills - II

Objectives:

- to enable students to articulate and communicate their thoughts and ideas coherently and persuasively
- to enable them to interpret information that is communicated to them through a variety of means
- to orient the learners towards the functional aspects of language
- to strengthen students' command over the English language through a variety of exercises

Learning Outcomes:

Learners will be able to

- articulate and communicate their thoughts and ideas coherently and persuasively
- interpret information that is communicated to them through a variety of means

Unit 1: Basic Language Skills: Vocabulary building

- 1.1 Antonyms, Synonyms
- 1.2 Suffixes, Prefixes, Root words
- 1.3 Homophones, Homonyms
- 1.4 Collocation
- 1.5 Changing the class of words
- 1.6 Phonetics
- 1.7 Stress marking

Unit 2: Editing and Summarisation

2.1 Editing:

- Headings/ Headlines/ Titles/Use of Capital Letters
- Punctuation: full stop, comma, colon, semi-colon, dash, ellipsis, exclamation and question marks
- Spelling
- Substitution of words
- Use of link words and other cohesive devices
- Removing repetitive or redundant elements

2.2 Summarisation

- Discerning the main/central idea of the passage
- Identifying supporting ideas
- Eliminating irrelevant or extraneous information
- Integrating relevant ideas in a precise and coherent manner

Unit 3: Interpretation of Poetry and Technical Data

- 3.1 Interpretation of poetry
- 3.2 Interpretation of technical data represented graphically (maps, pie charts, tables, line and bar graphs, and flowcharts)

Unit 4: Dialogue Writing and Short story writing

Unit 5: Report Writing

- 5.1 Newspaper report
- 5.2 Magazine report

Question paper pattern:

Semester End Examination: 75 marks

Semester II: Communication Skills in English - II

Duration: 2.5 hours

Q.I.

- a. Vocabulary 10 marks
- b. Phonetics and stress marking 05 marks

Q.II.

- a. Editing 05 marks
- b. Summarisation 10 marks

Q.III.

- a. Interpretation of poetry 15 marks
- b. Interpretation of technical data 10 marks

Q. IV.

- a. Dialogue writing 10 marks
or
- b. Short story writing

- Q. V. Report writing
a. Newspaper report
or
b. Magazine report

10 marks

Internal Assessment: 25 marks

Creative Writing:

- a. Dialogue writing
- b. Short story writing
- c. Poetry writing
- d. Blogging: personal blogs, fashion, travel, food, culture etc.



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UNIVERSITY OF MUMBAI

SOPHIA COLLEGE (AUTONOMOUS)

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

Paper I: INTRODUCTION TO LITERATURE

SEMESTER I

Course Title: INTRODUCTION TO LITERATURE
(CHILDREN'S LITERATURE)

SEMESTER II

Course Title: INTRODUCTION TO LITERATURE
(CLASSICAL LITERATURE)

Total no. of lectures per semester: 60

No. of credits per year: 3

Course: Introduction to Literature

Semester One: Introduction to Literature (Children's Literature)

Objectives:

- to introduce students to children's literature
- to familiarise them with the characteristic features of the major genres of children's literature
- to help students understand the intersectional nature of contemporary literary and cultural theory
- 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: Introduction to Children's Literature (theoretical concepts, historical overview, socio-cultural perspectives)

Selections from Peter Hunt's *Understanding Children's Literature*

- "Introduction: The World of Children's Literature Studies"
- "Essentials: What is Children's Literature? What is Childhood?"
- "The Impossibility of Innocence: Ideology, Politics, and Children's Literature"
- "From Sex-Role Stereotyping to Subjectivity: Feminist Criticism"

Selections from Marina Warner's *Once Upon a Time: A Short History of Fairy Tale*

Unit II: Poetry

Edward Lear: "The Owl and the Pussy-Cat"
"The Pobble Who Has No Toes"

Sukumar Ray: "A Marriage is Announced"
"An Invitation"
"Hotch-Potch"
"Super-Beast"
"The Hand of Fate"
"The Pursuit of Science"
"The Encyclopedia"

Unit III: Fables and Fairy Tales

Grimm's Fairy Tales: “Little Red Cap” and its retellings by Roald Dahl, Angela Carter and Carol Ann Duffy

The *Panchatantra*: “Estrangement of Friends”

Selections from *Hitopadesh*

Unit IV: Graphic Narratives

Amar Chitra Katha: Brave Women of India: “Rani of Jhansi”

Question paper pattern:

Semester End Examination: (75 marks)

Semester I: Introduction to Literature (Children’s Literature)

Duration: 2.5 hours

- | | | | |
|-----|--|--------------|------------|
| Q.1 | Essay on Unit 1 | | |
| | or | | |
| | Two short notes on Unit 1 | | (20 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 2, 3 and 4 (1 out of 3) | | (10 marks) |

Internal Assessment: (25 marks)

Students will be asked to submit assignments on the areas of their choice from the options indicated below. Students may pursue

- a thematic analysis of texts prescribed in the list
- a comparative analysis of two or more texts from the list
- an analysis of visual adaptations of the texts from the list
- an analysis of literary adaptations of the texts prescribed in the list

List of areas/texts:

- Tales of Tenali Raman and Akbar-Birbal
- Detective fiction for children- *The Famous Five* series, *The Secret Seven* series, *Nancy Drew Series*, *The Hardy Boys* series
- Tales from A.K. Ramanujan’s *Folktales from India*
- Lewis Carroll: *Alice's Adventures in Wonderland*
- Lewis Carroll: *Through the Looking Glass*
- Rudyard Kipling: *The Jungle Book*
- L. Frank Baum: *The Wonderful Wizard of Oz*
- Johanna Spyri: *Heidi*

Course: Introduction to Literature

Semester Two: Introduction to Literature (Classical Literature)

Objectives:

- to introduce students to classical literature
- to familiarise them with the characteristic features of the major genres of the period
- to help students understand the intersectional nature of contemporary literary and cultural theory
- 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: Introduction to Classical Literature

- What is Classical Literature?
- Genres of Classical Literature: Epic, Classical Drama and Poetry

Unit II: Epic

- Selections from the *Iliad*
- Selections from the *Mahabharata*

Unit III: Classical Drama

Euripides: *Medea*

Unit IV: Poetry and Narrative

Selections from Sappho's fragments: 1, 17, 30, 94, 96

Selections from Ovid's *Metamorphoses*:
Book 1: "Prologue", "The Creation", "Daphne"
Book 3: "Teiresias", "Narcissus and Echo"
Book 6: "Tereus, Procne and Philomela"
Book 8: "Daedalus and Icarus"
Book 10: "Pygmalion"

Unit V: Revisions and Re-tellings

Nina Paley: *Sita Sings the Blues*

Background Readings

- Selections from Plato's the *Republic*
- Selections from Aristotle's *Poetics*
- Longinus's *On the Sublime*

Question paper pattern:

Semester End Examination: 75 marks

Semester II: Introduction to Literature (Classical Literature)

Duration: 2.5 hours

- Q.1 Essay on Unit 1
or
Two short notes on Unit 1 (15 marks)
- Q.2 Essay on Unit 2
or
Two short notes on Unit 2 (20 marks)
- Q.3 Essay on Unit 3
or
Two short notes on Unit 3 (20 marks)
- Q.4 Essay on Unit 4 or Unit 5
or
Two short notes on Unit 4 and/or Unit 5 (20 marks)

Internal Assessment: 25 marks

Students will be asked to submit assignments on the areas of their choice from the options indicated below. They may pursue:

- a thematic analysis of texts prescribed in the list
- a comparative analysis of two or more texts from the list

List of areas/texts:

- Chitra Banerjee Divakaruni: *The Palace of Illusions*
- Chitra Banerjee Divakaruni: *The Forest of Enchantments*

- Mahasweta Devi: *After Kurukshetra : Three Stories* (“The Five Women”, “Kunti and Nishadin”, “Souvali”) from and
- Mahasweta Devi: “Draupadi”
- Iravati Karve: *Yuganta*

References:

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30. Sophocles., Luci Berkowitz, and Theodore F. Brunner. *Oedipus Tyrannus: A New Translation. Passages from Ancient Authors. Religion and Psychology: Some Studies*. New York: Norton, 1970.
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Syllabi for Semesters III and IV

Programme: B. A.

Course: English

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

UNIVERSITY OF MUMBAI

SOPHIA COLLEGE (AUTONOMOUS)

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

Paper II: HISTORY OF ENGLISH LITERATURE

SEMESTER III

Course Title: HISTORY OF ENGLISH LITERATURE – I
(FROM THE MEDIEVAL AGE TO THE RENAISSANCE)

SEMESTER IV

Course Title: HISTORY OF ENGLISH LITERATURE – II
(FROM THE ELIZABETHAN AGE TO THE CAROLINE PERIOD)

Total no. of lectures per semester: 60

No. of credits per semester: 3

Course: History of English Literature

Semester Three – History of English Literature - I (From the Medieval Age to the Renaissance)

Objectives:

- to introduce students to medieval and renaissance literatures
- to familiarise them with the characteristic features of the major genres of the period
- to enable them to critically analyse other 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: Middle English Literature

- Socio-historical and cultural context: Norman conquest, Black Death, Wars of the Roses, scholasticism, translations and the construction of an English national identity
- Literary trends: allegory, legends, romance, ballad

Unit II: Poetry

Geoffrey Chaucer: “General Prologue” to *The Canterbury Tales*

OR

William Langland: *Piers Plowman*

Unit III: Renaissance Literature

- Socio-historical and cultural context: Renaissance, reformation, humanism
- Literary trends: mystery, miracle and morality plays, sonnet

Unit IV: Sonnets and Courtly Love Poetry

Sir Philip Sidney: Sonnet I of *Astrophel and Stella* (“Loving in Truth ...”)
Edmund Spenser: Sonnet I of *Amoretti* (“Happy ye leaves ...”)

William Shakespeare: Sonnet 18 (“Shall I Compare Thee to a Summer’s Day?”)
Sonnet 116 (“Let Me Not to the Marriage of True Minds”)
Sonnet 130 (“My Mistress’ Eyes are Nothing Like the Sun”)
Aemilia Lanyer: “To the Lady Elizabeths Grace”

Question paper pattern

Semester End Examination: 75 marks

Semester III: History of English Literature- I (From the Medieval Age to the Renaissance)

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 four) (15 marks)

Internal Assessment: 25 marks

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

- Margery Kempe: *The Book of Margery Kempe*
- Margaret Cavendish: *The Blazing World*

Course Title: History of English Literature

Semester Four: History of English Literature - II (From the Elizabethan Age to the Caroline Period)

Objectives:

- to introduce students to the literature of the Elizabethan, Jacobean and Caroline periods
- to familiarise them with the characteristic features of the major genres of the period
- to enable them to critically analyse other representative texts 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: Elizabethan Literature

- Socio-historical and cultural context: Spanish Armada, Globe theatre, the Elizabethan court
- Literary trends: pastoral, Elizabethan drama (comedy and tragedy), travelogue

Unit II: Drama

William Shakespeare: *A Midsummer Night's Dream*

OR

William Shakespeare: *Othello*

Unit III: Jacobean and Caroline Literatures

- Socio-historical and cultural context: the Authorised Version of the Bible, English Civil Wars, the development of science, the Cavaliers
- Literary trends: masque, religious poetry, metaphysical poetry

Unit IV: Metaphysical Poetry

John Donne:	“The Canonization”
George Herbert:	“The Collar”
Andrew Marvell:	“To His Coy Mistress”

Question paper pattern

Semester End Examination: 75 marks

Semester IV: History of English Literature - II (From the Elizabethan Age to the Caroline Period)

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 from all units (2 out of 4)	(15 marks)

Internal Assessment: 25 marks

Students will be asked to submit assignments on areas of their choice from the options indicated below:

- Renaissance visual arts
- a review of the adaptations of Shakespearean plays
- a comparative analysis of Elizabethan plays
- Jacobean revenge tragedy

References:

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SOPHIA COLLEGE

(AUTONOMOUS)

Affiliated to the University of Mumbai

Syllabi for Semesters III and IV

Programme: B. A.

Course: English

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

UNIVERSITY OF MUMBAI
SOPHIA COLLEGE (AUTONOMOUS)

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

Paper III: INTRODUCTION TO LITERARY THEORY AND POPULAR
FICTION

SEMESTER III

Course Title: INTRODUCTION TO LITERARY THEORY

SEMESTER IV

Course Title: POPULAR FICTION

Total No. of lectures per semester: 60

No. of credits per year: 3

Course: Introduction to Literary Theory

Semester Three: Introduction to Literary Theory

Objectives:

- to help students understand the intersectional nature of contemporary literary and cultural theory
- 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 1: Perspectives on Class

1. Karl Marx and Friedrich Engels: Selections from *The Communist Manifesto* and *Capital: A Critique of Political Economy*

2. Raymond Williams: Selections from *Marxism and Literature*

3. A. O. Henry: “The Gift of the Magi”

OR

3. B. Anton Chekhov: “An Upheaval”

4. Bong Joon-ho: *Parasite*

Unit 2: Perspectives on Caste

1. Anupama Rao: “Caste, Gender and Indian Feminism” from *Gender and Caste: Issues in Contemporary Indian Feminism*:

2. Sharmila Rege: “Dalit Women Talk Differently—A Critique of ‘Difference’ and Towards a Dalit Feminist Standpoint Position”

3. A. Bandhumadhav: “The Poisoned Bread”
- OR
3. B. Mahasweta Devi: “Bayen”
4. Meena Kandasamy: Selections from *Ms Militancy*: “One-Eyed”, “Once My Silence Held You Spellbound”

Unit 3: Perspectives on Race

1. Frantz Fanon: “The Black Man and Language” from *Black Skin, White Masks*
2. Trinh T. Minh-ha: “Commitment from the Mirror-Writing Box” from *Woman, Native, Other: Writing Postcoloniality and Feminism*
3. A. Alan Paton: *Cry, the Beloved Country*
- OR
3. B. Trinh T. Minh-ha: *Forgetting Vietnam*
4. Wole Soyinka: “Telephone Conversation”

Unit 4: Perspectives on Gender

1. Chandra Talpade Mohanty: “‘Under Western Eyes’ Revisited: Feminist Solidarity through Anticapitalist Struggles”
2. Ruth Vanita: “Thinking Beyond Gender In India”
3. A. Suniti Namjoshi: Selections from *Feminist Fables*
- OR
3. B. Vishwapriya L. Iyengar: “The Library Girl”
4. Imtiaz Dharker: “Purdah I”, “Minority”

Question paper pattern:

Semester End Examination: 75 marks

Semester III: Introduction to Literary 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 from all units (2 out of 4)	(15 marks)

Internal Assessment: 25 marks

Students will be asked to submit assignments on any one of the following texts:

- Anubhav Sinha: *Article 15*
- Gina Prince-Bythewood: *The Secret Life of Bees*
- Alankrita Shrivastava: *Lipstick Under My Burkha*
- Chimamanda Ngozi Adichie: *Americanah*

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5. Estés, Clarissa Pinkola. *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*. Ballentine Books. 2001
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12. Parkash, Anand. *Marxism*. Worldview Publications. 2002
13. Polyudova, Elena. *Once Upon a Time in the Contemporary World*. Cambridge Scholars Publishing, 2016
14. Qureshi, Hanif. *The Buddha of Suburbia*. Faber and Faber. 2017

Course: Popular Fiction

Semester Four: Popular Fiction

Objectives:

- to introduce students to the history and the development of popular fiction
- to familiarise them with the different categories of popular fiction
- to help students understand the intersectional nature of contemporary literary and cultural theory
- 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 1: Science Fiction

History and development
of the form:

Selections from *The Cambridge History of Science Fiction*

Isaac Asimov:

“First Law”

OR

Octavia Butler:

“Bloodchild”

OR

Anil Menon:

“Love in a Hot Climate”

Unit 2: Detective Fiction

History and development
of the form:

Selections from *The Cambridge Companion to Crime Fiction*

Sharadindu Bandyopadhyay: “Picture Imperfect”

OR

Kenneth Branagh:

Murder on the Orient Express

OR

Gillian Flynn:

Gone Girl

Unit 3: Fantasy

History and development of the form: Selections from *The Cambridge Companion to Fantasy Literature*

Lewis Carroll: *Alice in Wonderland*

OR

Neil Gaiman: *Coraline*

OR

Ursula Le Guin: "The Ones Who Walk Away from Omelas"

Unit 4: Romance

History and development of the form: Selections from Tania Modleski's *Loving With a Vengeance: Mass-Produced Fantasies for Women*

Ruchi Vasudeva: *You Can't Fight A Royal Attraction*

OR

Chetan Bhagat: *2 States: The Story of My Marriage*

OR

Adam Shankman: *A Walk to Remember*

Question paper pattern:

Semester End Examination: (75 marks)

Semester IV: Popular Fiction

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 analysing any one of the popular fictions from the following list.

1. Vampire fiction
2. Female Gothic
3. *Feluda* stories
4. Selections from the works of Agatha Christie
5. Chick-lit
6. Historical fiction
7. Harlequin Romances
8. Selections from Sir Arthur Conan Doyle's Sherlock Holmes stories

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2. Butler, Octavia. E. *Bloodchild and Other Stories*. Seven Stories Press. 2003
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23. Stanley, Tarshia L. *Approaches to Teaching the Works of Octavia E. Butler*. MLA. 2019
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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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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 Ao: “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

Question paper pattern

Semester End Examination: 75 marks

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

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 and take class tests based on the following areas:

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

References:

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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.
3. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2001.
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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.
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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.

References:

1. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1983.
2. Belletto, Steven. (Ed.) *The Cambridge Companion to the Beats*. Cambridge University Press, 2017.
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4. Boyars, Robert. *Contemporary Poetry in America*. Schocken, 1974.
5. Dixon-Kennedy, Mike. *Native American Myth and Legend*. Cassell Illustrated, 1996.
6. Florence, Namulundah. *bell hooks's Engaged Pedagogy: A Transgressive Education for Critical Consciousness*. Praeger Publications. 1998.
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26. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Harvard University Press, 1980.

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

References:

1. Abrams, M. H. *A Glossary of Literary Terms*. Heinle & Heinle, 1999.
2. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford UP, 2008.
3. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester UP, 20021.
4. Blackstone, Bernard. *Practical English Prosody*. Orient Longman, 1984.
5. Bodkin, Maud. *Archetypal Patterns in Poetry: Psychological Studies of Imagination*. Oxford UP, 1951.

6. Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. Dennis Dobson Ltd., 1960
7. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford UP, 2011.
8. Daiches, David. *Critical Approaches to Literature*. Orient Longman, 1984.
9. Dutton, Richard. *Introduction to Literary Criticism*. Longman, 1984.
10. Eagleton, Terry. *Literary Theory: An Introduction*. Basil Blackwell, 1983.
11. Empson, William. *Seven Types of Ambiguity*. Chatto and Windus, 1949.
12. Enright, D.J. and E. de Chickera, editors. *English Critical Texts: 16th Century to 20th Century*. Oxford UP, 1962.
13. Freud, Sigmund. *The Ego and the Id*. Hogarth Press, 1927.
14. Fowler, Roger, editor. *A Dictionary of Modern Critical Terms*. Routledge, 2018.
15. Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford UP, 1999.
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.
18. Hudson, William Henry. *An Introduction to the Study of Literature*. Atlantic, 2006.
19. Lacan, Jacques. *Écrits: A Selection*. Translated by Alan Sheridan. Tavistock Publications, 1977.
20. Lacan, Jacques, and Jeffrey Mehlman. "Seminar on 'The Purloined Letter.'" *Yale French Studies*, no. 48, 1972, pp. 39–72. *JSTOR*, www.jstor.org/stable/2929623. Accessed 21 May 2021.
21. Lentricchia, Frank. *After the New Criticism*. University of Chicago Press, 1980.
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23. Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. Routledge, 2014.
24. Mitchell, Juliet. *Psychoanalysis and Feminism: Freud, Reich, Laing and Women*. Vintage Books, 1974.
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26. Nayar, Pramod. *Literary Theory Today*. Asia Book Club, 2002.
27. Rabinow, Paul, editor. *The Foucault Reader*. Pantheon Books, 1984.
28. Read, Herbert, Michael Fordham et al, editors. *The Collected Works of C. G. Jung, Volume 9, Part I The Archetypes and the Collective Unconscious*. Princeton UP, 1980.
29. Richards, I. A. *Practical Criticism*. Kegan Paul, Trench, Trubner & Co. Ltd, 1930.
30. Schreiber, S. M. *An Introduction to Literary Criticism*. Pergamon Press, 1965.
31. Selden, Raman, and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. The University Press of Kentucky, 1993.
32. Scott, Wilbur S. *Five Approaches of Literary Criticism: An Arrangement of Contemporary Critical Essays*. Collier Books, 1962
33. Waugh, Patricia, editor. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2006.
34. Wellek, Rene, and Austin, Warren. *Theory of Literature*. Jonathan Cape, 1955.
35. Wimsatt. W. K. *The Verbal Icon: Studies in the Meaning of Poetry*. The University Press of Kentucky. 1954.
36. Wolfreys, Julian, editor. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh University Press, 2003

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

References:

1. Abrams, M. H. *A Glossary of Literary Terms*. Heinle & Heinle, 1999.
2. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford UP, 2008.
3. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester UP, 20021.
4. Barthes, Roland. *Mythologies*. Translated by Annette Lavers. The Noonday Press, 1972.
5. Blackstone, Bernard. *Practical English Prosody*. Orient Longman, 1984.
6. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford UP, 2011.
7. Daiches, David. *Critical Approaches to Literature*. Orient Longman, 1984.
8. de Saussure, Ferdinand. *Course in General Linguistics*, edited by Charles Bally et al. Translated by Roy Harris. Open Court, 1986.
9. Dutton, Richard. *Introduction to Literary Criticism*. Longman, 1984.
10. Eagleton, Terry. *Literary Theory: An Introduction*. Basil Blackwell, 1983.
11. Enright, D.J. and E. de Chickera, editors. *English Critical Texts: 16th Century to 20th Century*. Oxford UP, 1962.
12. Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Penguin, 2020.
13. Fowler, Roger, editor. *A Dictionary of Modern Critical Terms*. Routledge, 2018.

14. Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford UP, 1999.
15. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
16. Hamer, Enid. *The Metres of English Poetry*. Booksway, 2014.
17. Hudson, William Henry. *An Introduction to the Study of Literature*. Atlantic, 2006.
18. Lentricchia, Frank. *After the New Criticism*. University of Chicago Press, 1980.
19. Lévi-Strauss, Claude. *The Elementary Structures of Kinship*, edited by Rodney Needham. Translated by James Harle Bell et al. Beacon Press, 1969.
20. Lodge, David, editor. *20th Century Literary Criticism: A Reader*. Longman, 1972.
21. Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. Routledge, 2014.
22. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Orient BlackSwan, 2006.
23. Nayar, Pramod. *Literary Theory Today*. Asia Book Club, 2002.
24. Rabinow, Paul, editor. *The Foucault Reader*. Pantheon Books, 1984.
25. Rice, Philip and Patricia Waugh, editors. *Modern Literary Theory: A Reader*. Edward Arnold, 1992.
26. Richards, I. A. *Practical Criticism*. Kegan Paul, Trench, Trubner & Co. Ltd, 1930.
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28. Selden, Raman, and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. The University Press of Kentucky, 1993.
29. Scott, Wilbur S. *Five Approaches of Literary Criticism: An Arrangement of Contemporary Critical Essays*. Collier Books, 1962
30. Waugh, Patricia, editor. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2006.
31. Wellek, Rene, and Austin, Warren. *Theory of Literature*. Jonathan Cape, 1955.
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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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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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14. Johnson, Poe. "Transformative Racism: The Black Body in Fan Works." In "Fans of Color, Fandoms of Color," edited by Abigail De Kosnik and andré carrington, special issue, *Transformative Works and Cultures*, no. 29.2019.
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16. Pande, Rukmini. *Squee from the Margins: Fandom and Race*. University of Iowa Press, 2018.

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20. Thomas, Elizabeth Ebony. *The Dark Fantastic: Race and the Imagination from Harry Potter to the Hunger Games*. New York UP, 2019.
21. Wanzo, Rebecca. "African American Acafandom and Other Strangers: New Genealogies of Fan Studies." *Transformative Works and Cultures*, no. 20. 2015.
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.
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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.
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13. Carter Mia, Harlow Barbara (Ed), *Archives of the Empire Volume I*. Duke University Press. 2003.
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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.
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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.
8. "Victorian Women Travel Writers in the 19th Century". <https://scholarblogs.emory.edu/postcolonialstudies/2014/06/21/victorian-women-travelers-in-the-19th-century/>. Accessed 5 October 2020.
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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:

1. Barker, Clare, and Stuart Murray. "Disabling Postcolonialism: Global Disability Cultures and Democratic Criticism." *Journal of Literary & Cultural Disability Studies* 4.3 (2010): 219-236.
2. Davis, Lennard J., ed. *The Disability Studies Reader*. Taylor & Francis, 2006.
3. Ghosh, Nandini. *Interrogating Disability in India*. Springer, 2016.
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5. Hall, Melinda. *The Bioethics of Enhancement: Transhumanism, Disability, and Biopolitics*. Lexington books, 2016.
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12. Sati, Someshwar, and G. J. V. Prasad, eds. *Disability in Translation: The Indian Experience*. Taylor & Francis, 2019.
13. *Ship of Theseus*. Directed by Anand Gandhi, UTV Motion Pictures, 2012
14. Snyder, Sharon L., and David T. Mitchell. *Cultural Locations of Disability*. University of Chicago Press, 2010.

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.
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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.
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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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