



SOPHIA COLLEGE FOR WOMEN
(AUTONOMOUS)

Affiliated to

University of Mumbai

Programme: B.A.English

Programme Code: SBAENG

S.Y.B.A.

2020-21

**(Choice-Based Credit System with effect from the year
2020-21)**

Programme Outline: SYBA (SEMESTER III)

Course Code	Unit No	Name of the Unit	Credits
SBAENG301		HISTORY OF ENGLISH LITERATURE - I (FROM THE MEDIEVAL AGE TO THE RENAISSANCE)	3
	1	Middle English Literature	
	2	Poetry	
	3	Renaissance Literature	
	4	Sonnets and Courtly Love Poetry	
SBAENG302		INTRODUCTION TO LITERARY THEORY	3
	1	Perspectives on Class	
	2	Perspectives on Caste	
	3	Perspectives on Race	
	4	Perspectives on Gender	

Programme Outline: SYBA (SEMESTER IV)

Course Code	Unit No	Name of the Unit	Credits
SBAENG401		HISTORY OF ENGLISH LITERATURE - II (FROM THE ELIZABETHAN AGE TO THE CAROLINE PERIOD)	3
	1	Elizabethan Literature	
	2	Drama	
	3	Jacobean and Caroline Literature	
	4	Metaphysical Poetry	
SBAENG402		POPULAR FICTION	3
	1	Science Fiction	
	2	Detective Fiction	
	3	Fantasy	
	4	Romance	

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.

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

Learners will be able to

PSO 1	understand the link between texts and the cultural contexts in which they are produced and consumed
PSO 2	apply theory to a range of texts
PSO 3	understand the interdisciplinary nature of contemporary academic studies
PSO 4	understand the intersectional nature of contemporary literary and cultural theory
PSO 5	interrogate the construction of the canon

PSO 6	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus
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SEMESTER III

NAME OF THE COURSE	HISTORY OF ENGLISH LITERATURE - I (FROM THE MEDIEVAL AGE TO THE RENAISSANCE)	
CLASS	SYBA	
COURSE CODE	SBAENG301	
NUMBER OF CREDITS	3	
NUMBER OF LECTURES PER WEEK	3	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

COURSE OBJECTIVES

CO 1.	to introduce students to medieval and renaissance literatures
CO 2.	to familiarise them with the characteristic features of the major genres of the period
CO 3.	to enable them to critically analyse other representative texts and art of the period
CO 4	to provide learners with an understanding of the development of the tradition of English literature
CO 5	to enable them to view the connections between the histories of literary traditions across cultures

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	understand the link between texts and the cultural contexts in which they are produced and consumed
CLO 2.	understand the development of the tradition of English literature
CLO 3.	view the connections between the histories of literary traditions across cultures
CLO 4.	apply theory to a range of texts
CLO 5.	understand the interdisciplinary nature of contemporary academic studies
CLO 6.	understand the intersectional nature of contemporary literary and cultural theory
CLO 7.	apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
CLO 8.	interrogate the construction of the canon

UNIT 1	MIDDLE ENGLISH LITERATURE
1.1	Socio-historical and cultural context: Norman conquest, Black Death, Wars of the Roses, scholasticism, translations and the construction of an English national identity
1.2	Literary trends: allegory, legends, romance, ballad
UNIT 2	POETRY
2.1	Geoffrey Chaucer: Selections from <i>The Canterbury Tales</i> OR William Langland: <i>Piers Plowman</i>
UNIT 3	RENAISSANCE LITERATURE
3.1	Socio-historical and cultural context: Renaissance, reformation, humanism
3.2	Literary trends: mystery, miracle and morality plays, sonnet
UNIT 4	SONNETS AND COURTLY LOVE POETRY
4.1	Sir Philip Sidney: Sonnet I of <i>Astrophel and Stella</i> (“Loving in Truth ...”)
4.2	Edmund Spenser: Sonnet I of <i>Amoretti</i> (“Happy ye leaves ...”)
4.3	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”)
4.4	Aemilia Lanyer: “To the Lady Elizabeths Grace”

REFERENCES:

1. Alpers, Paul E. *Elizabethan Poetry: Modern Essays in Criticism* (OUP: 1967)
2. Allen, Valerie. *On Farting: Language and Laughter in the Middle Ages* (Springer, 2010)
3. Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. Macmillan, 1970
4. Daiches, David. *A Critical History of English Literature* (1960)
5. Dollimore Jonathon and Alan Sinfield. *Political Shakespeare: New Essays in Cultural Materialism*. New York: Manchester University. 1992

6. Drakakis, John. *Alternative Shakespeares*. New York: Methuen. 2002
7. Eliot, T. S. "Tradition and Individual Talent", *Sacred Wood: Essays on Poetry and Criticism*. Ingram, 2015
8. Ford, Boris. *Medieval Literature: Chaucer and the Alliterative Tradition: with an Anthology of Medieval Poems and Drama*
9. Ford, Boris. *The New Pelican Guide to English Literature, Vol. 1: The Age of Chaucer*
10. Ford, Boris. *The New Pelican Guide to English Literature, Vol. 2, The Age of Shakespeare*
11. Ford, Boris. *The New Pelican Guide to English Literature, Vol. 3: From Donne to Marvell*
12. Ford, Boris. *The New Pelican Guide to English Literature: Medieval Literature*
13. Fulk, R D and Christopher M Cain. *A History of Old English Literature*, (Blackwell, 2003)
14. Gardner, Helen. *The Metaphysical Poets*. Saland Publishing, 2011
15. Greenfield, Stanley B and Daniel G Calder. *A New Critical History of Old English Literature*. (NYU Press, 1986)

ASSESSMENT DETAILS:(this will be same for all the theory papers)

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*

Semester End Examination – External Assessment (75 marks)

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)

SEMESTER III

NAME OF THE COURSE	INTRODUCTION TO LITERARY THEORY	
CLASS	SYBA	
COURSE CODE	SBAENG302	
NUMBER OF CREDITS	3	
NUMBER OF LECTURES PER WEEK	3	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

COURSE OBJECTIVES

CO 1.	to help students understand the intersectional nature of contemporary literary and cultural theory
CO 2.	to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	understand the link between texts and the cultural contexts in which they are produced and consumed
CLO 2.	apply theory to a range of texts
CLO 3.	understand the interdisciplinary nature of contemporary academic studies
CLO 4.	understand the intersectional nature of contemporary literary and cultural theory
CLO 5.	apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
CLO 6.	interrogate the construction of the canon

UNIT 1	PERSPECTIVES ON CLASS	
1.1	Karl Marx and Friedrich Engels: Selections from <i>The Communist Manifesto</i> and <i>Capital: A Critique of Political Economy</i>	
	Raymond Williams:	Selections from <i>Marxism and Literature</i>
1.2	O. Henry:	“The Gift of the Magi”
	OR	
	Anton Chekhov:	“An Upheaval”
	Bong Joon-ho:	<i>Parasite</i>
UNIT 2	PERSPECTIVES ON CASTE	
2.1	Anupama Rao:	“Caste, Gender and Indian Feminism” from <i>Gender and Caste: Issues in Contemporary Indian Feminism</i>
	Sharmila Rege:	“Dalit Women Talk Differently—A Critique of ‘Difference’ and Towards a Dalit Feminist Standpoint Position”
2.2	Bandhumadhav:	“The Poisoned Bread”
	OR	
	Mahasweta Devi:	“Bayen”

	Meena Kandasamy:	Selections from <i>Ms Militancy</i> : “One-Eyed”, “Once My Silence Held You Spellbound”
UNIT 3	PERSPECTIVES ON RACE	
3.1	Frantz Fanon:	“The Black Man and Language” from <i>Black Skin, White Masks</i>
	Trinh T. Minh-ha:	“Commitment from the Mirror-Writing Box” from <i>Woman, Native, Other: Writing Postcoloniality and Feminism</i>
3.2	Alan Paton:	<i>Cry, The Beloved Country</i>
	OR	
	Trinh T. Minh-ha:	<i>Forgetting Vietnam</i>
	Wole Soyinka:	“Telephone Conversation”
UNIT 4	PERSPECTIVES ON GENDER	
4.1	Chandra Talpade Mohanty:	“Under Western Eyes Revisited: Feminist Solidarity Through Anticapitalist Struggles”
	Ruth Vanita:	“Thinking Beyond Gender In India”
4.2	Suniti Namjoshi:	Selections from <i>Feminist Fables</i>
	OR	
	Vishwapriya L. Iyengar:	“The Library Girl”
	Imtiaz Dharker:	“Purdah I”, “Minority”

REFERENCES:

1. Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Penguin Books. 1990
2. Baraka, Amiri. “I Will Not Resign!” *Selected Plays and Prose of Amiri Baraka/LeRoi Jones*. Morrow.1979
3. Barry, Peter. *Beginning Theory* (Fourth Edition). Viva Books. 2018
4. Benhabib, Seyla and Judith Butler, Nancy Fraser. *Feminist Contentions: A Philosophical Exchange*
5. Estés, Clarissa Pinkola. *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*. Ballentine Books. 2001
6. Gramsci, Antonio. *Prison Notebooks*. Vol. 1, 2 and 3. Columbia University Press. 2011
7. Marx, Karl. Engels, Frederick. *Karl Marx, Frederick Engels: Collected Works*. International Publishers. 1985
8. Mohanty Talpade, Chandra. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *boundary 2, On Humanism and the University I: The Discourse of Humanism*, Vol. 12, No. 3, Spring- Autumn, 1984, pp. 333-358.
9. Moore, Robert and Douglas Gillette. *King, Warrior, Magician, Lover: Rediscovering the Archetypes*

- of the Mature Masculine*. Harper Collins. 1991
10. Nandy, Ashis: “An Anti-Secularist Manifesto”, *Gandhi’s Significance for Today*, ed. John Hick. Palgrave Macmillan. 1989
 11. Nayar, Pramod. *Literary Theory Today*. Asia Book Club. 2002
 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

ASSESSMENT DETAILS:(this will be same for all the theory papers)

Internal Assessment (25 marks)

- Students will be asked to submit assignments on the texts indicated below:
 - Anubhav Sinha: *Article 15*
 - Gina Prince-Bythewood: *The Secret Life of Bees*
 - Alankrita Srivastava: *Lipstick Under My Burkha*
 - Chimamanda Ngozi Adichie: *Americanah*
- Class tests and presentations.

Semester End Examination – External Assessment (75 marks)

Duration: 2.5 hours

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

SEMESTER IV

NAME OF THE COURSE	HISTORY OF ENGLISH LITERATURE - II (FROM THE ELIZABETHAN AGE TO THE CAROLINE PERIOD)
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CLASS	SYBA	
COURSE CODE	SBAENG401	
NUMBER OF CREDITS	3	
NUMBER OF LECTURES PER WEEK	3	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to introduce students to the literature of the Elizabethan, Jacobean and Caroline periods
CO 2.	to familiarise them with the characteristic features of the major genres of the period
CO 3.	to enable them to critically analyse other representative texts and art of the period
CO 4	to provide learners with an understanding of the development of the tradition of English literature
CO 5	to enable them to view the connections between the histories of literary traditions across cultures

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	understand the link between texts and the cultural contexts in which they are produced and consumed
CLO 2.	understand the development of the tradition of English literature
CLO 3.	view the connections between the histories of literary traditions across cultures
CLO 4.	apply theory to a range of texts
CLO 5.	understand the interdisciplinary nature of contemporary academic studies
CLO 6.	understand the intersectional nature of contemporary literary and cultural theory
CLO 7.	apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
CLO 8.	interrogate the construction of the canon

UNIT 1	ELIZABETHAN LITERATURE
1.1	Socio-historical and cultural context: Spanish Armada, Globe theatre, the Elizabethan court
1.2	Literary trends: pastoral, Elizabethan drama (comedy and tragedy), travelogue

UNIT 2	DRAMA
2.1	William Shakespeare: <i>A Midsummer Night's Dream</i> OR William Shakespeare: <i>Othello</i>
UNIT 3	JACOBEAN AND CAROLINE LITERATURE
3.1	Socio-historical and cultural context: the Authorised Version of the Bible, English Civil Wars, the development of science, the Cavaliers
3.2	Literary trends: masque, religious poetry, metaphysical poetry
UNIT 4	METAPHYSICAL POETRY
4.1	John Donne: "The Canonization"
4.2	George Herbert: "The Collar"
4.3	Andrew Marvell: "To His Coy Mistress"

REFERENCES:

1. Heng, Geraldine. *The Invention of Race in the European Middle Ages* (CUP: 2018)
2. Heng, Geraldine. *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (Columbia University Press, 2003)
3. Johnson, Samuel. *Preface to Shakespeare*, Createspace, 2014
4. Keast, William B. *Seventeenth Century English Poetry: Modern Essays in Criticism* (OUP:1971)
5. King, Bruce. *Seventeenth Century English Literature* (Macmillan:1983).
6. Krieger, Elliot. *A Marxist Study of Shakespeare's Comedies*. New York: Barnes and Noble Books. 1979
7. Leggatt, Alexander. *English Drama: Shakespeare to The Restoration 1590- 1660* (Longman: Literature in English Series, 1988)
8. Legouis, Emile and Louis Cazamian. *A History of English literature in two volumes*. J. M. Dent & Sons Ltd. London. 1926
9. Marlowe, Christopher. *Doctor Faustus*. Norton critical Editions, 2005
10. Morrison, Toni. *Desdemona*. Oberon books, 2012
11. Parry, Graham. *The Seventeenth Century: The Intellectual and Cultural Context of English Literature. 1603-1700* (Longman: Literature in English Series, 1989)
12. Perfitt, George. *English Poetry of the Seventeenth Century* (Longman: Literature in English Series,1992)
13. Pooley, Roger. *English Prose of the Seventeenth Century* (Longman: Literature in English

Series, 1992)

14. Rackin, Phyllis. *Shakespeare and Women*. Oxford University Press. 2013
15. Ricks, Christopher. *The Penguin History of English Literature Vol.3*. (Penguin, 1993)
16. Roston, Murray. *Sixteenth Century English Literature* (Macmillan, 1983)
17. Shakespeare, William. *A Midsummer Night's Dream*. Arden Shakespeare, 2017
18. Shakespeare, William. *The Oxford Shakespeare: The Complete Sonnets and Poems (Oxford World's Classics)*, 2010
19. Sinha, Samrita Sengupta. *A Midsummer Night's Dream: Essays in Critical Appropriations (Essays in Critical Appropriation)*. Setu Books, 2014
20. Smith, Emma. *The Cambridge Companion to English Renaissance Tragedy* (Cambridge Companions to Literature), 2010
21. Thompson, Ayanna. *Shakespeare in the Theatre: Peter Sellars* (Bloomsbury, 2018).

ASSESSMENT DETAILS:(this will be same for all the theory papers)

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

Semester End Examination – External Assessment (75 marks)

Duration: 2.5 hours

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

SEMESTER IV

NAME OF THE COURSE	POPULAR FICTION
CLASS	SYBA
COURSE CODE	SBAENG402
NUMBER OF CREDITS	3
NUMBER OF LECTURES PER WEEK	3
TOTAL NUMBER OF LECTURES PER SEMESTER	60

EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	25	75
PASSING MARKS	10	30

COURSE OBJECTIVES

CO 1.	to introduce students to the history and development of popular fiction
CO 2.	to familiarise them with the different categories of popular fiction
CO 3.	to help students understand the intersectional nature of contemporary literary and cultural theory
CO 4	to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	understand the link between texts and the cultural contexts in which they are produced and consumed
CLO 2.	apply theory to a range of texts
CLO 3.	understand the interdisciplinary nature of contemporary academic studies
CLO 4.	understand the intersectional nature of contemporary literary and cultural theory
CLO 5.	apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature
CLO 6.	interrogate the construction of the canon

UNIT 1	SCIENCE FICTION
1.1	History and development of the form: Selections from <i>The Cambridge History of Science Fiction</i>
1.2	Issac Asimov: "First Law" OR Octavia Butler: "Bloodchild" OR Anil Menon: "Love in a Hot Climate"
UNIT 2	DETECTIVE FICTION
2.1	History and development of the form: Selections from <i>The Cambridge Companion to Crime Fiction</i>

2.2	Sharadindu Bandopadhyay: “Picture Imperfect” OR Kenneth Branagh: <i>Murder on the Orient Express</i> OR Gillian Flynn: <i>Gone Girl</i>
UNIT 3	FANTASY
3.1	History and development of the form: Selections from <i>The Cambridge Companion to Fantasy Literature</i>
3.2	Lewis Carroll: <i>Alice in Wonderland</i> OR Neil Gaiman: <i>Coraline</i> OR Ursula Le Guin: “The Ones Who Walk Away from Omelas”
UNIT 4	ROMANCE
4.1	History and development of the form: Selections from Tania Modleski’s <i>Loving With a Vengeance: Mass-Produced Fantasies for Women</i>
4.2	Ruchi Vasudeva: <i>You Can’t Fight A Royal Attraction</i> OR Chetan Bhagat: <i>2 States: The Story of My Marriage</i> OR Adam Shankman: <i>A Walk to Remember</i>

REFERENCES:

1. Asimov, Isaac. *Isaac Asimov: The Complete Stories, Vol.1*. Broadway Books. 2001
2. Butler, Octavia. E. *Bloodchild and Other Stories*. Seven Stories Press. 2003
3. *The Cambridge History of Science Fiction*, edited by Gerry Canavan and Eric Carl Link, Cambridge UP, 2019
4. Cheyne, Ria. “Disability Studies Reads the Romance”
(<https://www.jstor.org/stable/j.ctv1xxs3r.14>)
5. Eco, Umberto. *The Role of the Reader: Explorations in the Semiotics of Texts*. Indiana University Press. 1979
6. Guha, Sreejata. *Picture Imperfect and other Byomkesh Bakshi Mysteries*. Penguin. 2000
7. Humann, Heather Duerre. *Gender Bending Detective Fiction: A Critical Analysis of Selected Works*. McFarland and Company, Inc., Publishers. 2017
8. James, Edward and Farah Mendlesohn. *The Cambridge Companion to Science Fiction*. Cambridge University Press. 2003
9. James, Edward. *The Cambridge Companion to Fantasy Literature*. Cambridge University Press. 2012
10. James, P.D. *Talking About Detective Fiction*. Vintage Books. 2011
11. Knight, Stephen. *Crime Fiction since 1800: Detective, Death, Diversity*. New York: Palgrave

- Macmillan. 2010
12. Lavender, Isiah III. *Black and Brown Planets: The Politics of Race in Science Fiction*. University Press of Mississippi. 2014
 13. Lothian, Alexis. *Old Futures: Speculative Fiction and Queer Possibility*. New York University Press. 2018
 14. Modelski, Tania. *Loving With a Vengeance: Mass Produced Fantasies for Women*. Routledge. 1990
 15. Mondal, Mimi and Alexandra Pierce. *Luminescent Threads*. Twelfth Books. 2017
 16. Porter, Dennis. *The Pursuit of Crime: Art and Ideology in Detective Fiction*. New Haven, CT: Yale University Press. 1981
 17. Priestman, Martin. *The Cambridge Companion to Crime Fiction*. Cambridge University Press. 2003
 18. Puri, Jyoti. "Reading Romance Novels in Postcolonial India"
(<https://www.jstor.org/stable/190481>)
 19. Radway, Janice.A. *Reading the Romance: Women, Patriarchy, and Popular Literature*. The University of North Carolina Press. 1991
 20. Robert, Adams. *The History of Science Fiction*. Palgrave Histories of Literature. 2007
 21. Scaggs, John. *Crime Fiction (The New Critical Idiom)*. Routledge. 2005
 22. Schalk, Sami. *Body Minds Re/Imagined*. Duke University Press. 2018
 23. Stanley, Tarshia L. *Approaches to Teaching the Works of Octavia E. Butler*. MLA. 2019
 24. Womack, Ytasha L. *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*. Chicago Review Press. 2013

ASSESSMENT DETAILS:(this will be same for all the theory papers)

Internal Assessment (25 marks)

Students will be asked to submit assignments analysing any one of the popular fictions from the following list:

- Vampire fiction
- Female Gothic
- Feluda stories
- Selections from the works of Agatha Christie
- Chicklit
- Historical fiction
- Harlequin romances
- Selections from Sir Arthur Conan Doyle's Sherlock Holmes stories

Class tests and presentations.

Semester End Examination – External Assessment (75 marks)

Duration: 2.5 hours

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