



**SOPHIA COLLEGE FOR WOMEN
(AUTONOMOUS)**

Affiliated to

UNIVERSITY OF MUMBAI

Programme: B.A. English

Programme Code: SBAENG

**T.Y.B.A.
2022-2023**

(Choice Based Credit System with effect from the year 2022-23)

Programme Outline: TYBA (SEMESTER V)

Course Code	Unit No	Name of the Unit	Credits
SBAENG501		INDIAN LITERATURE IN ENGLISH- I	4
	1	Introduction to English Studies in India	
	2	Perspectives on Caste	
	3	Perspectives on Gender	
	4	Perspectives on Diaspora	
SBAENG502		AMERICAN LITERATURE - I	
	1	Contextualising American Literature	
	2	Perspectives on the Nation and its Construction	
	3	Perspectives on War and Masculinities	
	4	Perspectives on the Harlem Renaissance	
SBAENG503		LITERARY CRITICISM: THEORY AND PRACTICE-I	
	1	Psychoanalysis	
	2	New Criticism	
	3	Critical Terms and Literary Devices	
	4	Practical criticism (critical appreciation of a previously unseen poem)	
SBAENG504		HISTORY OF ENGLISH LITERATURE – III (LITERATURE OF THE RESTORATION AND THE EIGHTEENTH CENTURY)	
	1	The Restoration: Context and Literary Trends	
	2	Poetry	
	3	The Eighteenth Century: Context and Literary Trends	
	4	Fiction	
SBAENG505		HISTORY OF ENGLISH LITERATURE - V (ROMANTIC LITERATURE)	
	1	Introduction to Romantic Literature: Context and Concepts	
	2	Perspectives on Nature	
	3	Romanticism and Colonialism	
	4	Gothic Literature	
SBAENG506		HISTORY OF ENGLISH LITERATURE – VII (VICTORIAN LITERATURE)	
	1	Perspectives on the Empire	
	2	Perspectives on Femininities and Masculinities	
	3	Perspectives on Class and Class Conflict	
	4	Perspectives on Disability, Diseases and Cures	

Programme Outline: TYBA (SEMESTER VI)

Course Code	Unit No	Name of the Unit	Credits
SBAENG601		INDIAN LITERATURE IN ENGLISH-II	4
	1	Translation Studies	
	2	Adaptations and Film Studies	
	3	Climate Studies	
	4	Contemporary Directions in Indian Literature	
SBAENG602		AMERICAN LITERATURE-II (1950 TO 2020)	
	1	Perspectives on Alternate Sexualities	
	2	Perspectives on the Racial Politics of Language and Representations	
	3	Perspectives on Indigenous and Borderlands Writings	
	4	Perspectives on Marginalised Voices	
SBAENG603		LITERARY CRITICISM: THEORY AND PRACTICE-II	
	1	Structuralism	
	2	Post-structuralism	
	3	Deconstruction	
	4	Practical Criticism (critical appreciation of a previously unseen poem)	
SBAENG604		HISTORY OF ENGLISH LITERATURE – IV (LITERATURE OF THE 20 TH CENTURY)	
	1	Introduction to Modernism	
	2	Perspectives on the Great War	
	3	Perspectives on the Human Self	
	4	Perspectives on Urban Geographies/Urban Spaces	
SBAENG605		HISTORY OF ENGLISH LITERATURE - VI (LITERATURE OF THE 20TH AND 21ST CENTURIES)	
	1	Theorising Postmodernism	
	2	Postmodern Fiction and Metafiction	
	3	Fan Fiction	
	4	Gender and Technology	
SBAENG606		CONTEMPORARY TRENDS IN LITERARY AND CULTURAL THEORY	
	1	Disability Studies	
	2	Indian Ocean Studies	
	3	Performance Studies	
	4	Food Studies	

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

SEMESTER V

NAME OF THE COURSE	INDIAN LITERATURE IN ENGLISH-I	
CLASS	TYBA	
COURSE CODE	SBAENG501	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to introduce students to the history and evolution of English studies in India
CO 2.	to enable students to create linkages between socio-historical contexts and literary texts
CO 3.	to expose students to literary movements, genres and trends in Indian writing in English
CO 4.	to train students to develop skills for a critical and analytical understanding of texts
CO 5.	to equip students to apply theoretical approaches, especially postcolonial theory, to prescribed literary texts
CO 6.	to provide students a critical understanding of discourses on caste, gender and diaspora

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	understand their own geo-spatial context and situatedness
CLO 2.	critically examine the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
CLO 3.	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

UNIT 1	INTRODUCTION TO ENGLISH STUDIES IN INDIA
1.1	Thomas Babington Macaulay: “Minute on Indian Education”
1.2	Gauri Viswanathan: Selections from <i>Masks of Conquest: Literary Study and British Rule in India</i> OR Rajeswari Sunder Rajan: “After ‘Orientalism’: Colonialism and English Literary Studies in India” OR Shefali Chandra: Selections from <i>The Sexual Life of English: Languages of Caste and Desire in Colonial India</i>
UNIT 2	PERSPECTIVES ON CASTE
2.1	K. Satyanarayana and Susie Tharu: Selections from <i>The Exercise of Freedom: An Introduction to Dalit Writing</i>
2.2	Arundhati Roy: <i>The God of Small Things</i> OR Bama: <i>Karukku</i> OR Mulk Raj Anand: <i>Untouchable</i>
UNIT 3	PERSPECTIVES ON GENDER
3.1	V. Geetha: “God Made You Different, Nature Made Us Different” OR Rohit K. Dasgupta and Kaustav Bakshi: Selections from <i>Queer Studies: Texts, Contexts, Praxis</i>
3.2	Gita Hariharan: “The Remains of the Feast” Gee Semmalar: “Resistance Rap” OR Rahul Roy: Sections from <i>A Little Book on Men</i>

UNIT 4	PERSPECTIVES ON DIASPORA
4.1	Vijay Mishra: Selections from <i>The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary</i>
4.2	Agha Shahid Ali: "Postcard from Kashmir", "I Dream I Return to Tucson in the Monsoons" Jhumpa Lahiri: "Unaccustomed Earth" OR Dean Mahomed: "Advertisements in Brighton 1822-38" Meena Alexander: "Atmospheric Embroidery", "In Whitman's Country"

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.
4. Alexander, Meena. *Atmospheric Embroidery*. Hachette India, 2015.
5. Ali, Agha Shahid. *The Country Without a Post Office*. Penguin UK, 2013.
6. Ali, Agha Shahid. *The Half-Inch Himalayas: Miniature Edition*. Wesleyan University Press, 2012.
7. Anagol, Padma. *The Emergence of Feminism in India, 1850-1920*. Ashgate Publishing, Ltd., 2005.
8. Bama, *Karukku*. Translated by Lakshmi Holmstrom. OUP, 2014.
9. Bassnett, Susan, and Harish Trivedi, eds. *Postcolonial Translation: Theory and Practice*. Routledge, 2012.
10. Bhaskaran, Suparna. *Made in India: Decolonizations, Queer Sexualities, Trans/national Projects*. Springer, 2004.
11. Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton University Press, 2008.
12. Chandra, Shefali. *The Sexual Life of English: Languages of Caste and Desire in Colonial India*. Durham: Duke University Press, 2012
13. Dāṅgaḷe, Arjuna, ed. *Poisoned bread: Translations from Modern Marathi Dalit literature*. University of Nevada Press, 1992.
14. Das, Sisir Kumar. *A History of Indian literature, 500-1399: From Courtly to the Popular*. Vol. 6. Sahitya Akademi, 2005.
15. Das, Sisir Kumar. *History of Indian Literature*. Sahitya Akademi, 2005.
16. Dasgupta, Rohit K and Kaustav Bakshi Ed. *Queer Studies: Texts, Contexts, Praxis*. Orient Blackswan, 2019

ASSESSMENT DETAILS

Internal Assessment: 50 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

Semester End Examination: 50 marks

Duration: 2 hours

- Q.1 Essay on Unit 1 (1 out of 2) (10 marks)
 Q.2 Essay on Unit 2 (1 out of 2) (10 marks)
 Q.3 Essay on Unit 3 (1 out of 2) (10 marks)
 Q.4 Essay on Unit 4 (1 out of 2) (10 marks)
 Q.5 Short notes on all units (2 out of 4) (10 marks)

NAME OF THE COURSE	AMERICAN LITERATURE - I	
CLASS	TYBA	
COURSE CODE	SBAENG502	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to introduce students to the history and evolution of American literature
CO 2.	to expose students to literary movements, genres and trends in American literature
CO 3.	to enable students to create linkages between socio-historical contexts and literary texts
CO 4.	to train students to develop skills for a critical and analytical understanding of texts
CO 5.	to equip students to apply theoretical approaches to prescribed literary texts
CO 6.	to provide students a critical understanding of discourses on race, indigenous identities, gender and diaspora

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	analyse the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
CLO 2.	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

UNIT 1	CONTEXTUALISING AMERICAN LITERATURE
1.1	Slave Narratives, 19 th century American Literature, the Lost Generation, the American Dream
1.2	Richard Ruland and Malcolm Bradbury: Excerpts from <i>Puritanism to Postmodernism: A History of American Literature</i>
UNIT 2	PERSPECTIVES ON THE NATION AND ITS CONSTRUCTION
2.1	<p>Jackson Lears: <i>Rebirth of a Nation: The Making of Modern America, 1877-1920</i></p> <p>Walt Whitman: Selections from <i>Leaves of Grass</i></p> <p>Langston Hughes: “I, Too”, “Harlem [1]”, “Harlem [2]”</p> <p>Langston Hughes: “The Negro Artist and the Racial Mountain”</p>
UNIT 3	PERSPECTIVES ON WAR AND MASCULINITIES
3.1	<p>Joane Nagel: “Masculinity and Nationalism: Gender and Sexuality in the Making of Nations”</p> <p>OR</p> <p>Ernest Hemingway: <i>The Sun Also Rises</i></p> <p>OR</p> <p>F. Scott Fitzgerald: <i>The Great Gatsby</i></p>
UNIT 4	PERSPECTIVES ON THE HARLEM RENAISSANCE
4.1	W. E. B DuBois: Excerpts from “The Souls of Black Folk”
4.2	Zora Neale Hurston: “How it Feels to Be Colored Me”

4.3	Zora Neale Hurston: “Spunk”
4.4	Cultural representations: Aaron Douglas, Augusta Savage, Jacob Lawrence, Paul Robeson

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.
4. Bercovitch, Sacvan. *The Cambridge History of American Literature. vol.8, Poetry and Criticism, 1940-1995*. Cambridge University Press, 1983.
5. Boyars, Robert, ed. *Contemporary Poetry in America*. Schocken, 1974.
6. Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. Ungar, 1973.
7. Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton University Press, 1961.
8. Henderson, Stephen, ed. *Understanding the New Black Poetry*. William Morrow, 1973.
9. Hoffman, Daniel, ed. *Harvard Guide to Contemporary Writing*. Harvard University Press, 1979.
10. Hudson, William Henry. *An Introduction to the Study of Literature*. Atlantic, 2007.
11. Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. Frederick Ungar, 1983.
12. Lawrence, Shaffer. *History of American Literature and Drama*. Sarup, 2000.
13. Moore, Harry T., ed. *Contemporary American Novelists*. Southern Illinois University Press, 1964.
14. Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. Biblio and Tannen, 1975.
15. Phillips, Kathy J. *Manipulating Masculinity: War and Gender in Modern British and American Literature*. Palgrave Macmillan, 2006.
16. Rosenblatt, Roger. *Black Fiction*. Harvard University Press, 1974.
17. Stepanchev, Stephen. *American Poetry since 1945: A Critical Survey*. Harper and Row, 1965.
18. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Harvard University Press, 1980.
19. Voss, Arthur. *The American Short Story: A Critical Survey*. University of Oklahoma Press, 1980.

ASSESSMENT DETAILS

Internal Assessment: 50 marks

Students will be asked to submit assignments on either visual or literary texts from this period of American Literature, and take class tests on topics related to the syllabus.

Semester End Examination: 50 marks

Duration: 2 hours

- Q.1 Essay on Unit 1 (1 out of 2) (10 marks)
Q.2 Essay on Unit 2 (1 out of 2) (10 marks)
Q.3 Essay on Unit 3 (1 out of 2) (10 marks)
Q.4 Essay on Unit 4 (1 out of 2) (10 marks)
Q.5 Short notes on all units (2 out of 4) (10 marks)

NAME OF THE COURSE	LITERARY CRITICISM: THEORY AND PRACTICE – I	
CLASS	TYBA	
COURSE CODE	SBAENG503	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to introduce students to literary theories and critical approaches
CO 2.	to enable students to apply literary theories to texts
CO 3.	to introduce students to important critical terms, and literary tropes and devices
CO 4.	to enable students to apply the technique of close reading and principles of practical criticism to literary texts
CO 5.	to enhance students' responsiveness to literature, especially poetry, and to sharpen

their awareness of the literary use of language

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	introduced to literary theories and critical approaches
CLO 2.	able to apply literary theories to texts
CLO 3.	introduced to important critical terms, and literary tropes and devices
CLO 4.	able to apply the technique of close reading and principles of practical criticism to literary texts
CLO 5.	able to recognise and creatively respond to the literary use of language in texts, especially poetry

UNIT 1	Psychoanalysis
1.1	Sigmund Freud: Selections from The Ego and the Id "Creative Writers and Day-Dreaming"
1.2	William Shakespeare: Hamlet OR D. H Lawrence: "The Rocking-Horse Winner"
1.3	Carl Jung: Selections from The Archetypes and The Collective Unconscious
1.4	Jacques Lacan: Selections from <i>Écrits</i>

UNIT 2	New Criticism
2.1	W. K Wimsatt "The Intentional Fallacy" Monroe Beardsley "The Affective Fallacy"
2.2	William Empson: Selections from Seven Types of Ambiguity
2.3	Cleanth Brooks: Selections from The Well Wrought Urn: Studies in the Structure of Poetry
UNIT 3	Critical Terms and Literary Devices
3.1	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 4	Practical criticism (critical appreciation of a previously unseen poem)
4.1	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.

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.
22. Lodge, David, editor. *20th Century Literary Criticism: A Reader*. Longman, 1972.
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.
25. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Orient BlackSwan, 2006.
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.

ASSESSMENT DETAILS

Question Paper Pattern:

Semester End Examination: 50 marks

Semester V: Literary Criticism: Theory and Practice – I

Duration: 2 hours

Q.1 Essay on Unit 1 (1 out of 2) (10 marks)

Q.2 Essay on Unit 2 (1 out of 2) (10 marks)

Q.3 Essay on Unit 3 (1 out of 2) (10 marks)

Q. 4. Critical appreciation of an unseen poem (10 marks)

Q.5. Short notes on Units 1, 2 and 3

(2 out of 4)

(10 marks)

Internal Assessment: (50 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

NAME OF THE COURSE	HISTORY OF ENGLISH LITERATURE – III (LITERATURE OF THE RESTORATION AND THE EIGHTEENTH CENTURY)	
CLASS	TYBA	
COURSE CODE	SBAENG504	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	introduce students to the literature of the restoration period and eighteenth century
CO 2.	to familiarise them with the characteristic features of the major genres of the period
CO 3.	to enable them to critically analyse 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 and view the connections between the histories of literary traditions across cultures
CLO 3.	apply theory to a range of texts and 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	THE RESTORATION: CONTEXT AND LITERARY TRENDS
1.1	restoration of the Stuarts, the Royal Society of London, the Great Fire of London
1.2	restoration poetry (epic, mock-epic), restoration drama (comedy of manners, heroic tragedy), diary writing
UNIT 2	POETRY
2.1	John Milton: Selections from <i>Paradise Lost</i> OR John Dryden: Selections from <i>Absalom and Achitophel</i>
UNIT 3	THE EIGHTEENTH CENTURY: CONTEXT AND LITERARY TRENDS
3.1	neo-classicism, age of enlightenment, the rise of the middle class, the popularity of coffee houses
3.2	satire, periodical essay, novel, graveyard school of poetry
UNIT 4	FICTION
4.1	Daniel Defoe: <i>Robinson Crusoe</i> OR Horace Walpole: <i>The Castle of Otranto</i>

	OR
	Mary Wollstonecraft: <i>Mary: A Fiction</i>
	OR
	Fanny Burney: <i>Evelina</i>

REFERENCES:

1. Albert, Edward. *History of English Literature*, Harrap, 1971
2. Baugh, Albert C. *A Literary History of England, The Restoration and Eighteenth Century (1660-1789)*, 2nd Edition, London, Routledge and Kegan Paul 1967
3. Blessington, Francis C. *Paradise Lost and the Classical Epic*. Vol. 2. Routledge, 2019.
4. Clifford, James L. Editor *Eighteenth Century English Literature: Modern Essays in Criticism* OUP, 1959
5. Collier, Jeremy. *Short View of the Immorality and Profaneness of the English Stage*, London: Routledge, 1996
6. Craig, Hardin. (Ed) *A History of English Literature Series. Literature of the Restoration and the Eighteenth Century 1660-1798*. Vol III. Macmillan, 1969
7. Dobree, Bonamy. *Restoration Comedy*, Franklin Classics, 2018
8. Dobree, Bonamy. *Restoration Tragedy*, Booksway, 2014
9. Farr, Jason S. *Novel Bodies: Disability and Sexuality in Eighteenth-Century British Literature*. Rutgers University Press, 2019.
10. Fincher, Max. *Queering Gothic in the Romantic Age*. Palgrave, 2007
11. Fisk, Deborah Payne (Editor), *The Cambridge Companion to English Restoration Theatre*, Cambridge, 2000
12. Ford, Boris. Ed. *The Pelican Guide to English Literature: From Blake to Byron*, Vol.5, Penguin, 1982
13. Ford, Boris. Ed. *The Pelican Guide to English Literature: From Dryden to Johnson*, Vol.4, Penguin, 1982
14. Grantley, Darryll. "The Social Geography of London in Restoration Comedy". *Kent Academic Repository*, 2007
15. Hammond, Paul. *The Making of Restoration Poetry*. Boydell & Brewer Ltd, 2006

ASSESSMENT DETAILS

Internal Assessment: 50 marks

Students will be asked to submit assignments and take class tests 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

Semester End Examination: 50 marks

Duration: 2 hours

- Q.1 Essay on Unit 1 (1 out of 2) (10 marks)
 Q.2 Essay on Unit 2 (1 out of 2) (10 marks)
 Q.3 Essay on Unit 3 (1 out of 2) (10 marks)
 Q.4 Essay on Unit 4 (1 out of 2) (10 marks)
 Q.5 Short notes on all units (2 out of 4) (10 marks)

NAME OF THE COURSE	HISTORY OF ENGLISH LITERATURE - V (ROMANTIC LITERATURE)	
CLASS	TYBA	
COURSE CODE	SBAENG505	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to expose students to literary movements, genres and trends in late 18 th and early 19 th century Britain
CO 2.	to enable students to understand relationships between socio-historical contexts and literary texts
CO 3.	to train students to develop skills for a critical and analytical understanding of texts
CO 4.	to equip students to apply theoretical approaches to prescribed literary texts
CO 5.	to provide learners with an understanding of the development of the tradition of English literature

CO 6.	to enable students to view the connections between the histories of literary traditions across cultures
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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	INTRODUCTION TO ROMANTIC LITERATURE: CONTEXT AND CONCEPTS	
1.1	Background concepts: French Revolution, abolitionism, German idealism, the philosophies of Jean-Jacques Rousseau, William Godwin and Mary Wollstonecraft, romanticism, imagination, negative capability, egotistical sublime, gothic	
UNIT 2	PERSPECTIVES ON NATURE	
2.1	Cheryll Glotfelty and Harold Fromm (eds.): Nicholas Roe:	Selections from <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> Selections from <i>The Politics of Nature: Wordsworth and Some Contemporaries</i>
2.2	Charlotte Smith: William Wordsworth:	Selected poems “Lines Composed a Few Miles above Tintern Abbey” OR

	<p>“Ode: Intimations of Immortality from Recollections of Early Childhood”</p> <p>William Wordsworth: “Lucy Gray; or, Solitude”</p> <p>Samuel Taylor Coleridge: “Dejection: an Ode” OR</p> <p>John Keats: “Ode to a Nightingale”</p>
UNIT 3	ROMANTICISM AND COLONIALISM
3.1	Tim Fulford and Peter J. Kitson (eds.): <i>Selections from Romanticism and Colonialism: Writing and Empire, 1780 - 1830</i>
3.2	<p>Samuel Taylor Coleridge: “Kubla Khan”</p> <p>John Keats: “On First Looking into Chapman’s Homer”</p> <p>Percy Bysshe Shelley: “Ozymandias” OR</p> <p>Percy Bysshe Shelley: “Lines to an Indian Air”</p> <p>William Hazlitt: “The Indian Jugglers”</p>
UNIT 4	GOTHIC LITERATURE
4.1	<p>Max Fincher: <i>Selections from Queering Gothic in the Romantic Age: The Penetrating Eye</i></p> <p>Ruth Bienstock Anolik: <i>Selections from Demons of the Body and Mind: Essays on Disability in Gothic Literature</i></p> <p>Edmund Burke: <i>Excerpts from A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful</i></p>
4.2	<p>Mary Shelley: <i>Frankenstein</i> OR</p> <p>Jane Austen: <i>Northanger Abbey</i> OR</p> <p>Ann Radcliffe <i>The Mysteries of Udolpho</i></p>

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ASSESSMENT DETAILS

Internal Assessment: 50 marks

Students will be asked to write essay-type answers or appear for tests 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

Semester End Examination: 50 marks

Duration: 2 hours

- Q.1 Essay on Unit 1 (1 out of 2) (10 marks)
Q.2 Essay on Unit 2 (1 out of 2) (10 marks)
Q.3 Essay on Unit 3 (1 out of 2) (10 marks)
Q.4 Essay on Unit 4 (1 out of 2) (10 marks)
Q.5 Short notes on all units (2 out of 4)

NAME OF THE COURSE	HISTORY OF ENGLISH LITERATURE – VII (VICTORIAN LITERATURE)
CLASS	TYBA
COURSE CODE	SBAENG506
NUMBER OF CREDITS	4
NUMBER OF LECTURES PER WEEK	4
TOTAL NUMBER OF LECTURES PER SEMESTER	60

EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to expose students to literary movements, genres and trends of the Victorian age
CO 2.	to enable students to understand relationships between socio-historical contexts and literary texts
CO 3.	to train students to develop skills for a critical and analytical understanding of texts
CO 4.	to enable students to apply theoretical approaches to prescribed literary texts
CO 5.	to provide learners with an understanding of the development of the tradition of English literature
CO 6.	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 intersectional nature of contemporary literary and cultural theory
CLO 6.	understand the interdisciplinary 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	Perspectives on the Empire
1.1	Edward Said: “Narrative and Social Space” from <i>Culture and Imperialism</i>
1.2	Patrick Brantlinger: Selections from <i>Victorian Literature and Postcolonial Studies</i>
1.3	Éadaoin Agnew: Selections from <i>Imperial Women Writers in Victorian India: Representing Colonial Life, 1850-1910</i>
1.4	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 2	Perspectives on Femininities and Masculinities
2.1	Philip Mallett: Selections from <i>The Victorian Novel and Masculinity</i>
2.2	Sandra M. Gilbert and Susan Gubar: Selections from <i>The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination</i>
2.3	Charlotte Bronte: <i>Jane Eyre</i> OR Robert Browning: “My Last Duchess”, “Porphyria’s Lover”
2.4	Christina Rossetti: “Goblin Market”
UNIT 3	Perspectives on Class and Class Conflict
3.1	Matthew Arnold: Selections from <i>Culture and Anarchy</i>

3.2	Florence S. Boos: Selections from <i>Memoirs of Victorian Working-Class Women: The Hard Way Up</i>
3.3	Charles Dickens: <i>Hard Times</i> OR Elizabeth Gaskell: <i>Mary Barton: A Tale of Manchester Life</i>
UNIT 4	Perspectives on Disability, Diseases and Cures
4.1	Jennifer Esmail and Christopher Keep: “Victorian Disability: Introduction”
4.2	Michel Foucault: Excerpts and concepts from <i>A History of Sexuality</i> (Volume I and II)
4.2	Thomas Hardy: “The Withered Arm” OR William Acton: Selections from <i>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</i>

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Question Paper Pattern:

Semester End Examination: 50 marks

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

Duration: 2 hours

- | | | |
|-----|---------------------------------------|------------|
| Q.1 | Essay on Unit 1 (1 out of 2) | (10 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2) | (10 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2) | (10 marks) |
| Q.4 | Essay on Unit 4 (1 out of 2) | (10 marks) |
| Q.5 | Short notes on all units (2 out of 4) | (10 marks) |

Internal Assessment: (50 marks)

Students will be asked to write essay-type answers or appear for tests 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

SEMESTER VI

NAME OF THE COURSE	INDIAN LITERATURE IN ENGLISH-II	
CLASS	TYBA	
COURSE CODE	SBAENG601	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to introduce students to the history and evolution of English studies in India
CO 2.	to enable students to create linkages between socio-historical contexts and literary texts
CO 3.	to expose students to literary movements, genres and trends in Indian writing in English
CO 4.	to train students to develop skills for a critical and analytical understanding of texts
CO 5.	to equip students to apply theoretical approaches, especially postcolonial theory, to prescribed literary texts
CO 6.	to provide students a critical understanding of discourses on caste, gender and diaspora
CO 7.	to introduce students to various sites of investigation like translation studies, film studies, and climate studies through Indian Literature in English

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	understand their own geo-spatial context and situatedness
CLO 2.	critically examine the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
CLO 3.	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

UNIT 1	TRANSLATION STUDIES
1.1	G J V Prasad: “Writing Translation: The Strange Case of the Indian English Novel”
1.2	Sowmya Dechamma: “Scripting Language, Scripting Translation”
1.3	Jacinta Kerketta: Selections from <i>Land of the Roots</i> OR A. Revathi: Selections from <i>Our Lives, Our Words: Telling Aravani Lifestories</i> OR Ambai: Selections from <i>A Red-necked Green Bird</i>
UNIT 2	ADAPTATIONS AND FILM STUDIES
2.1	<ul style="list-style-type: none"> ● Vivek Dhareshwar and Tejaswini Niranjana: “Kaadalan and the Politics of Resignification: Fashion, Violence and the Body” ● S Shankar: <i>Kadhalan</i> OR ● Julia Hoydis: “Hamlet Revision: Bhardwaj’s <i>Haider</i> as Crossmapping and Contact Zone” ● Nishat Haider: “Spectrality, Partition and Borders” ● Vishal Bhardwaj: <i>Haider</i> OR ● Tejaswini Niranjana: “Integrating Whose Nation? Tourists and Terrorists in <i>Roja</i>” ● Mani Ratnam: <i>Roja</i>
UNIT 3	CLIMATE STUDIES
3.1	Dipesh Chakrabarty: “The Climate of History: Four Theses” OR Amitav Ghosh: Selections from <i>The Great Derangement: Climate Change and the Unthinkable</i>
3.2	Janice Pariat: “Diver Myths”
3.3	Temsula Ao: “Soul-bird”
3.4	A K Ramanujan: “A Flowering Tree: A Woman’s Tale”
3.5	Dheeraj Sarthak: <i>Sundarbans: Rising Water, Ebbing Life</i> OR Farida Pacha: <i>My Name is Salt</i>
UNIT 4	CONTEMPORARY DIRECTIONS IN INDIAN LITERATURE
4.1	Manjula Padmanabhan: <i>Harvest</i>
4.2	Vilas Sarang: Selections from <i>Collected Stories: The Women in Cages</i>

4.3	Amruta Patil: <i>Kari</i> <p style="text-align: center;">OR</p> Appupen: <i>Moonward</i> <p style="text-align: center;">OR</p> Jerry Pinto, Garima Gupta: <i>When Crows are White</i> <p style="text-align: center;">OR</p> Srividya Natarajan, S. Anand, Durgabai Vyam, Subhash Vyam: <i>Bhimayana</i>
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ASSESSMENT DETAILS:

Internal Assessment (50 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

Semester End Examination – External Assessment (50 marks)

Duration: 2 hours

- Q.1 Essay on Unit 1 (1 out of 2) (10 marks)
Q.2 Essay on Unit 2 (1 out of 2) (10 marks)
Q.3 Essay on Unit 3 (1 out of 2) (10 marks)
Q.4 Essay on Unit 4 (1 out of 2) (10 marks)
Q.5. Short notes on all units (2 out of four) (10 marks)

NAME OF THE COURSE	AMERICAN LITERATURE II - (1950-2020)	
CLASS	TYBA	
COURSE CODE	SBAENG602	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to introduce students to the history and evolution of American literature
CO 2.	to expose students to literary movements, genres and trends in American literature
CO 3.	to enable students to create linkages between socio-historical contexts and literary texts
CO 4.	to train students to develop skills for a critical and analytical understanding of texts
CO 5.	to equip students to apply theoretical approaches to prescribed literary texts
CO 6.	to provide students a critical understanding of discourses on race, indigenous identities, gender and diaspora

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	analyse the perpetual pluralities within and across the categories of experience that are discussed in the syllabus
CLO 2.	apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus

UNIT 1	PERSPECTIVES ON ALTERNATE SEXUALITIES	
1.1	Gregory Stephenson:	Selections from <i>The Daybreak Boys: Essays on the Literature of the Beat Generation</i>
1.2	Allen Ginsberg: Jack Kerouac:	“Howl” OR Selections from “Mexico City Blues”
UNIT 2	PERSPECTIVES ON THE RACIAL POLITICS OF LANGUAGE AND REPRESENTATIONS	
2.1	Toni Morrison: <i>bell hooks</i> :	<i>Racing Justice, En-Gendering Power</i> OR Selections from <i>The Will to Change</i>
2.2	Toni Morrison: Maya Angelou: Audre Lorde: <i>Lorde</i>	<i>Sula</i> OR <i>I Know Why the Caged Bird Sings</i> OR Selections from <i>The Collected Poems of Audre Lorde</i>
UNIT 3	PERSPECTIVES ON INDIGENOUS AND BORDERLANDS WRITINGS	
3.1	Roxanne Dunbar-Ortiz: Gloria Anzaldúa and AnaLouise Keating (ed.):	Selections from <i>An Indigenous Peoples’ History of the United States</i> OR <i>The Gloria Anzaldúa Reader</i>
3.2	Leslie Marmon Silko: Gloria Anzaldúa:	<i>Storyteller</i> OR Selections from <i>Borderlands/La Frontera: The New Mestiza</i>
UNIT 4	PERSPECTIVES ON MARGINALISED VOICES	
4.1	Nancy Isenberg: Peter I. Rose:	Selections from <i>White Trash: The 400-Year Untold History of Class in America</i> OR Selections from <i>Mainstream and Margins Revisited: Sixty Years of Commentary on Minorities in America</i>
4.2	J.D Vance:	<i>Hillbilly Elegy</i>

	OR
Deborah Feldman:	<i>Unorthodox: The Scandalous Rejection of My Hasidic Roots</i>

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18. Morrison, Toni. *Mouthful of Blood*. Random House, 2019.
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20. Ortiz, Paul. *An African-American and Latinx History of the United States*. Beacon Press, 2018.
21. Phillips, Kathy J. *Manipulating Masculinity: War and Gender in Modern British and American Literature*. Palgrave Macmillan, 2006.
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 26. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Harvard University Press, 1980.

ASSESSMENT DETAILS:

Internal Assessment (50 marks)

Students will be asked to submit assignments on either visual or literary texts from this period of American Literature, and take class tests on topics related to the syllabus.

Semester End Examination – External Assessment (50 marks)

Duration: 2 hours

- Q.1 Essay on Unit 1 (1 out of 2) (10 marks)
 Q.2 Essay on Unit 2 (1 out of 2) (10 marks)
 Q.3 Essay on Unit 3 (1 out of 2) (10 marks)
 Q.4 Essay on Unit 4 (1 out of 2) (10 marks)
 Q.5. Short notes on all units (2 out of four) (10 marks)

NAME OF THE COURSE	LITERARY CRITICISM: THEORY AND PRACTICE – II	
CLASS	TYBA	
COURSE CODE	SBAENG603	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to introduce students to literary theories and critical approaches
CO 2.	to enable students to apply literary theories to texts
CO 3.	to introduce students to important critical terms, and literary tropes and devices
CO 4.	to enable students to apply the technique of close reading and principles of practical criticism to literary texts
CO 5.	to enhance students' responsiveness to literature, especially poetry, and to sharpen their awareness of the literary use of language

COURSE LEARNING OUTCOMES:

Learners will be able to:

CLO 1.	introduced to literary theories and critical approaches
CLO 2.	able to apply literary theories to texts
CLO 3.	introduced to important critical terms, and literary tropes and devices
CLO 4.	able to apply the technique of close reading and principles of practical criticism to literary texts
CLO 5.	able to recognise and creatively respond to the literary use of language in texts, especially poetry

UNIT 1	Structuralism
1.1	<i>Ferdinand de Saussure: Selections from Course in General Linguistics</i>
1.2	Claude Lévi-Strauss: Selections from <i>The Elementary Structures of Kinship</i>

UNIT 2	Post-structuralism
2.1	<i>Roland Barthes: Selections from Mythologies "The Death of the Author"</i>
2.2	<i>Michel Foucault: Selections from Discipline and Punish: The Birth of the Prison</i>
UNIT 3	Deconstruction
3.1	<i>Jacques Derrida: Selections from Writing and Difference</i>
UNIT 4	Practical Criticism (critical appreciation of a previously unseen poem)
4.1	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.

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23. Nayar, Pramod. *Literary Theory Today*. Asia Book Club, 2002.
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ASSESSMENT DETAILS

Question Paper Pattern:

Semester End Examination: 50 marks

Semester VI: Literary Criticism: Theory and Practice – II

Duration: 2 hours

- | | | |
|-------|-------------------------------------------------|------------|
| Q.1 | Essay on Unit 1 (1 out of 2) | (10 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2) | (10 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2) | (10 marks) |
| Q. 4. | Critical appreciation of an unseen poem | (10 marks) |
| Q.4. | Short notes on Units 1, 2 and 3
(2 out of 4) | (10 marks) |

Internal Assessment: (50 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

NAME OF THE COURSE	HISTORY OF ENGLISH LITERATURE – III (LITERATURE OF THE 20TH CENTURY)	
CLASS	TYBA	
COURSE CODE	SBAENG604	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to expose students to literary and cultural texts, trends and movements of the 20 th century
CO 2.	to enable students to create linkages between social and historical contexts and literary texts
CO 3.	to enable students to apply theoretical approaches to prescribed literary texts
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
CO 6.	to train students to develop skills for a critical and analytical understanding of texts

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 and view the connections between the histories of literary traditions across cultures

CLO 3.	apply theory to a range of texts and 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	INTRODUCTION TO MODERNISM
1.1	Jeff Wallace: Selections from <i>Beginning Modernism</i>
1.2	Ezra Pound: Concepts from “A Few Don’ts by an Imagiste”
1.3	T. S. Eliot: Concepts from “Hamlet and His Problems”
1.4	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 2	PERSPECTIVES ON THE GREAT WAR
2.1	Sharon Ouditt: Selections from <i>Fighting Forces, Writing Women: Identity and Ideology in the First World War</i>
2.2	Vincent Sherry: Selections from <i>The Cambridge Companion to the Literature of the First World War</i>
2.3	Enid Bagnold: <i>A Diary Without Dates</i> OR Louise Mack: <i>A Woman’s Experiences in the Great War</i> 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 3	PERSPECTIVES ON THE HUMAN SELF

3.1	Sigmund Freud: Excerpts and concepts from <i>The Interpretation of Dreams</i>
3.2	R. J. Hollingdale: Excerpts and concepts from <i>A Nietzsche Reader</i>
3.3	Martin Esslin: Selections from <i>The Theatre of the Absurd</i>
3.4	Samuel Beckett: <i>Waiting for Godot</i> OR D.H. Lawrence: <i>Sons and Lovers</i> OR Dorothy Richardson: Selections from <i>Journey to Paradise</i>
UNIT 4	PERSPECTIVES ON URBAN GEOGRAPHIES/URBAN SPACES
4.1	Charles Baudelaire: Concepts from “The Painter of Modern Life” OR Walter Benjamin: Selections from <i>The Arcades Project</i> OR Michel De Certeau: Selections from <i>The Practice of Everyday Life</i>
4.2	Virginia Woolf: <i>Mrs Dalloway</i> OR James Joyce: Selections from <i>Dubliners</i>

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2. Drabble, Margaret (ed.). *The Oxford Companion to English Literature*. Oxford: Oxford University Press, 1996.
3. Draper, R.P. *An Introduction to Twentieth-Century Poetry in English*. New York: Macmillan Press Ltd, 1999.
4. Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury Academic. 2014.
5. Featherstone, Simon. *War Poetry: An Introductory Reader*. London and New York: Routledge, 1995.
6. Forsberg, Niklas. *Language Lost and Found: On Iris Murdoch and the Limits of Philosophical Discourse*. New York, London, New Delhi and Sydney: Bloomsbury, 2013.
7. France, Anatole. *The Life of Joan of Arc Whitefish*. Kessinger Publishing, 2005.
8. Freud, Sigmund. *The Interpretation of Dreams*. Harper Collins. 1998.
9. Gale Research and Cengage Learning. *A Study Guide for George Orwell's 1984*. Farmington Hills: Gale Research and Cengage Learning, 2015.
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11. Griffith, Gareth. *Socialism and Superior Brains: The political thought of Bernard Shaw*. London: Routledge, 1993.
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16. Hugo, Leon. *Bernard Shaw: Playwright and Preacher*. Great Britain: Methuen & Company Ltd, 1971.

ASSESSMENT DETAILS

Internal Assessment: 50 marks

Students will be given essay-type questions, short notes and objective questions on topics from the syllabus.

Semester End Examination: 50 marks

Duration: 2 hours

- | | |
|-------------------------------------------|------------|
| Q.1 Essay on Unit 1 (1 out of 2) | (10 marks) |
| Q.2 Essay on Unit 2 (1 out of 2) | (10 marks) |
| Q.3 Essay on Unit 3 (1 out of 2) | (10 marks) |
| Q.4 Essay on Unit 4 (1 out of 2) | (10 marks) |
| Q.5 Short notes on all units (2 out of 4) | (10 marks) |

NAME OF THE COURSE	HISTORY OF ENGLISH LITERATURE - VI (LITERATURE OF THE 20TH AND 21ST CENTURY)	
CLASS	TYBA	
COURSE CODE	SBAENG605	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to expose students to literary and cultural texts, trends and movements of the 20 th century and 21st century
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CO 2.	to enable students to create linkages between social and historical contexts and literary and cultural texts
CO 3.	to train students to develop skills for a critical and analytical understanding of texts
CO 4.	to enable students to apply theoretical approaches to prescribed literary texts
CO 5.	to provide learners with an understanding of the development of the tradition of English literature
CO 6.	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 intersectional nature of contemporary literary and cultural theory
CLO 6.	understand the interdisciplinary 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	THEORISING POSTMODERNISM
1.1	Jean-François Lyotard: “Answering the Question: What is Postmodernism?” Jean Baudrillard: <i>Selections from Simulacra and Simulation</i>
1.2	Andy Warhol: Selected paintings OR Italo Calvino: “The Daughters of the Moon”
UNIT 2	POSTMODERN FICTION AND METAFICTION
2.1	Linda Hutcheon: <i>Selections from A Theory of Adaptation</i> OR Patricia Waugh: <i>Selections from Metafiction: The Theory and Practice of Self-Conscious Fiction</i>
2.2	John Fowles: <i>The French Lieutenant’s Woman</i> Karel Reisz: <i>The French Lieutenant’s Woman</i>

	OR Jean Rhys: <i>Wide Sargasso Sea</i> John Duigan: <i>Wide Sargasso Sea</i>
UNIT 3	FANFICTION
3.1	Karen Hellekson and Kristina Busse (eds.): Selections from <i>The Fan Fiction Studies Reader</i>
3.2	Rukmini Pande: Selections from <i>Squee from the Margins: Fandom and Race</i>
3.3	Rebecca Wanzo “African American Acafandom and Other Strangers: New Genealogies of Fan Studies”
3.4	Fan fiction based on Louisa May Alcott’s <i>Little Women</i> OR Fan fiction based on Gus Van Sant’s <i>Goodwill Hunting</i> OR Fan fiction based on Sarah Waters’s <i>Fingersmith</i>
UNIT 4	GENDER AND TECHNOLOGY
4.1	Donna Haraway: “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century” Jillian Weise “Common Cyborg”
4.2	Spike Jonze: <i>Her</i> OR Luc Besson: <i>Lucy</i>

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2. Black, Rebecca W. “Language, Culture, and Identity in Online Fanfiction.” *E-Learning and Digital Media*, vol. 3, no. 2, June 2006, pp. 170–184.
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6. Harrison, Sylvia. *Pop Art and the Origins of Post-Modernism*. Cambridge UP, 2009.
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13. Kirkup, Gill, Linda Janes et al., editors. *The Gendered Cyborg: A Reader*. Routledge, 2000.
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15. Pande, Rukmini, editor. *Fandom, Now in Colour: A Collection of Voices*. University of Iowa Press, 2020.
16. Pande, Rukmini. *Squee from the Margins: Fandom and Race*. University of Iowa Press, 2018.
17. Sandler, Irving. *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*. Routledge, 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/>

ASSESSMENT DETAILS

Internal Assessment: 50 marks

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

- cinema
- visual art
- postmodern fiction
- fan fiction

Semester End Examination: 50 marks

Duration: 2 hours

- Q.1 Essay on Unit 1 (1 out of 2) (10 marks)
Q.2 Essay on Unit 2 (1 out of 2) (10 marks)
Q.3 Essay on Unit 3 (1 out of 2) (10 marks)
Q.4 Essay on Unit 4 (1 out of 2) (10 marks)
Q.5 Short notes on all units (2 out of 4) (10 marks)

NAME OF THE COURSE	CONTEMPORARY TRENDS IN LITERARY AND CULTURAL THEORY	
CLASS	TYBA	
COURSE CODE	SBAENG606	
NUMBER OF CREDITS	4	
NUMBER OF LECTURES PER WEEK	4	
TOTAL NUMBER OF LECTURES PER SEMESTER	60	
EVALUATION METHOD	INTERNAL ASSESSMENT	SEMESTER END EXAMINATION
TOTAL MARKS	50	50
PASSING MARKS	20	20

COURSE OBJECTIVES

CO 1.	to introduce students to global currents in literary and cultural theory
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CO 2.	to offer students an understanding of the intersectional nature of contemporary literary and cultural theory
CO 3.	to introduce students to emerging areas in cultural theory, namely, disability and body studies, Indian Ocean studies, performance studies, food studies and ethnicity studies
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	Disability Studies
1.1	<i>Nandini Ghosh: "Introduction: Interrogating Disability in India"</i>

1.2	James Staples: “Decolonising Disability Studies? Developing South Asia-Specific Approaches to Understanding Disability” OR Shilpaa Anand: “Rethinking Monsters: Teaching Disability Studies Through History and the Humanities”
1.3	Anand Gandhi: <i>Ship of Theseus</i> OR Shonali Bose and Nilesh Maniyar: <i>Margarita with a Straw</i>
UNIT 2	Indian Ocean Studies
2.1	<i>Shanti Moorthy and Ashraf Jamal, ed.: Selections from Indian Ocean Studies: Cultural, Social, and Political Perspectives</i> <i>Ashwini Tambe Selections from The Limits of British Colonial Control in and Harald Fischer-Tiné, South Asia: Spaces of Disorder in the Indian Ocean Region ed.</i>
2.2	<i>Lindsey Collen: Boy</i> OR <i>Lindsey Collen: The Rape of Sita</i>
UNIT 3	Performance Studies
3.1	<i>Richard Schechner: Selections from Performance Studies: An Introduction</i> <i>Marvin Carlson: Selections from Performance: A Critical Introduction</i>
3.2	<i>Erving Goffman: Presentation of Self in Everyday Life</i> <i>Judith Butler: Selections from Gender Trouble</i> OR <i>Henry Bial, ed.: The Performance Studies Reader</i> <i>Diana Taylor: Selections from The Archive and the Repertoire</i>
UNIT 4	Food Studies
4.1	Natalie Jovanovski: <i>Selections from Digesting Femininities: The Feminist Politics of Contemporary Food Culture</i>

	Krishnendu Ray Selections from <i>Curried Cultures: Globalization, Food, and Tulasi Sriinvas and South Asia</i> (ed.)
4.2	Sananda Roy: "What Do You Want for Dinner, Honey?: The Subversive Power of Food" from <i>Food Culture Studies in India: Consumption, Representation and Mediation</i> Manju Kapur: "Chocolate"
4.3	Shruti Sareen: "Food, Love and the Self in Indian Women's Poetry in English" from <i>Food Culture Studies in India: Consumption, Representation and Mediation</i> <i>Kamala Das and Eunice de Souza: Selected poems</i>
4.4	Sakshi Dogra "Food for Thought-Feeling: Studying Taste's Affective Function in Bulbul Sharma's <i>The Anger of Aubergines</i> from <i>Food Culture Studies in India: Consumption, Representation and Mediation</i> Bulbul Sharma: "The Anger of Aubergines"

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.
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Unit III:

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2. Bial, Henry, editor. *The Performance Studies Reader*. Routledge, 2007.
3. Butler, Judith. *Bodies That Matter: On the Discursive Limits of "Sex"*. Routledge, 2014.
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ASSESSMENT DETAILS

Question Paper Pattern:

Semester End Examination: 50 marks

Semester VI: Contemporary Trends in Literary and Cultural Theory

Duration: 2 hours

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|-----|------------------------------|------------|
| Q.1 | Essay on Unit 1 (1 out of 2) | (10 marks) |
| Q.2 | Essay on Unit 2 (1 out of 2) | (10 marks) |
| Q.3 | Essay on Unit 3 (1 out of 2) | (10 marks) |

Q.4 Essay on Unit 4 (1 out of 2) (10 marks)

Q.5. Short notes on all units (2 out of 4) (10 marks)

Internal Assessment: 50 marks

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

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