



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Affiliated to the University of Mumbai

Programme: Humanities
ENGLISH (Major and Minor)
S.Y.B.A

**Syllabus for the Academic Year 2025-2026
based on the National Education Policy 2020**



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DEPARTMENT OF ENGLISH

COURSE DETAILS FOR MAJOR:

	SEMESTER 3		SEMESTER 4	
TITLE	Introduction to Literary Theory- I	Renaissance Poetry	Introduction to Literary Theory- II	Shakespeare: Plays and Adaptations
TYPE OF COURSE DSE/DSC	DSC	DSC	DSC	DSC
CREDITS	4	4	4	4

COURSE DETAILS FOR MINOR:

	SEMESTER 3	SEMESTER 4
TITLE	Popular Fiction: Science Fiction and Crime Fiction	Introduction to Disability Studies
TYPE OF COURSE DSC/DSE	DSC	DSC
CREDITS	4	4



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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



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PO 6	To help students understand the intersectional nature of contemporary literary and cultural theory
PO 7	To enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in texts

PROGRAMME SPECIFIC OUTCOMES

PSO 1	Learners will be able to understand the link between texts and the cultural contexts in which they are produced and consumed.
PSO 2	Learners will be able to apply theory to a range of texts.
PSO 3	Learners will be able to understand the interdisciplinary nature of contemporary academic studies.
PSO 4	Learners will be able to understand the intersectional nature of contemporary literary and cultural theory.
PSO 5	Learners will be able to interrogate the construction of the canon.
PSO 6	Learners will be able to apply the critical skills that they acquire through the course, to texts beyond the scope of the syllabus.

Programme: Humanities English Major 3	Semester – 3
Course Title: Introduction to Literary Theory- I	Course Code: AENG233MJ
<u>COURSE OBJECTIVES:</u> <ol style="list-style-type: none">1. The course aims to introduce students to theoretical perspectives on class and caste.2. The course aims to enable students to analyse the representations of class and caste in literature and film.3. The course aims to enable students to apply theory to a wide range of texts.4. The course aims to help students understand the intersectional nature of contemporary literary and cultural theory.5. The course aims to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature.	



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COURSE LEARNING OUTCOMES:

The learner will be able to:

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

Lectures per week (1 Lecture is 60 minutes)		4	
Total number of Hours in a Semester		60	
Credits		4	
Evaluation System	Summative Assessment	2 Hours	50 marks
	Continuous Assessment	--	50 marks

UNIT 1 Theoretical 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>
	1.2	Raymond Williams: Selections from <i>Marxism and Literature</i>
UNIT 2 Representations of Class in Film and Literature	2.1	Bong Joon-ho: <i>Parasite</i>
	2.2	O. Henry: "The Gift of the Magi"
UNIT 3 Theoretical Perspectives on Caste	3.1	Anupama Rao: "Caste, Gender and Indian Feminism" from <i>Gender and Caste: Issues in Contemporary Indian Feminism</i>
	3.2	<i>Sharmila Rege</i> : "Dalit Women Talk Differently—A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position"



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UNIT 4 Representations of Caste in Literature	4.1	Mahasweta Devi: “Bayen”
	4.2	Meena Kandasamy: Selections from <i>Ms Militancy</i> : “One-Eyed”, “Once My Silence Held You Spellbound”

REFERENCES:

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



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English Major 4		Semester – 3	
Course Title: Renaissance Poetry		Course Code: AENG234MJ	
<u>COURSE OBJECTIVES:</u>			
<ol style="list-style-type: none"> 1. The course aims to familiarise students with the characteristic features of renaissance poetry. 2. The course aims to provide learners with an understanding of the development of the tradition of English literature. 3. The course aims to enable students to view the connections between the histories of literary traditions across cultures. 			
<u>COURSE LEARNING OUTCOMES:</u>			
The learner will be able to:			
<ol style="list-style-type: none"> 1. understand the link between texts and the cultural contexts in which they are produced and consumed 2. understand the development of the tradition of English literature 3. view the connections between the histories of literary traditions across cultures 4. apply theory to a range of texts 5. understand the interdisciplinary nature of contemporary academic studies 6. understand the intersectional nature of contemporary literary and cultural theory 7. apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature 8. interrogate the construction of the canon 			
Lectures per week (1 Lecture is 60 minutes)		4	
Total number of Hours in a Semester		60	
Credits		4	
Evaluation System	Summative Assessment	2 Hours	50 marks
	Continuous Assessment	--	50 marks

UNIT 1	1.1	Douglas Bush: Selections from <i>Prefaces to Renaissance Literature</i> OR
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Introduction to Renaissance Literature		<p>Boris Ford: Selections from <i>The New Pelican Guide to English Literature</i></p> <p style="text-align: center;">OR</p> <p>Hyder Edward Rollins and Herschel Baker: Selections from <i>The Renaissance in England: Non-dramatic Prose and Verse of the Sixteenth Century</i></p>
UNIT 2 Pastoral	2.1	Edmund Spenser: Selections from <i>The Shepheardes Calender</i>
	2.2	Todd A. Borlik: Selections from <i>Ecocriticism and Early Modern English Literature: Green Pastures</i>
UNIT 3 Sonnets	3.1	Sir Philip Sidney: Selections from <i>Astrophel and Stella</i>
	3.2	Edmund Spenser: Selections from <i>Amoretti</i>
	3.3	William Shakespeare: Selections from <i>Sonnets</i>
	3.4	Arthur F. Marotti: “‘Love is Not Love’: Elizabethan Sonnet Sequences and the Social Order”
UNIT 4 Metaphysical Poetry	4.1	John Donne: “The Canonization” or “The Flea”
	4.2	George Herbert: “The Collar” or “The Pulley”
	4.3	Andrew Marvell: “To His Coy Mistress”
	4.4	T S Eliot: Selections from <i>The Varieties of Metaphysical Poetry</i>



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REFERENCES:

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2. Burt, Stephen, and David Mikics. *The art of the sonnet*. Harvard University Press, 2010.
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4. Donne, John and A. J. Smith, ed. *John Donne: The Complete English Poems*. New York, NY: Penguin, 1986. ISBN: 0140422099.
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8. Marvell, Andrew, Frank Kermode, ed., and Keith Walker, ed. *Andrew Marvell*. New York, NY: Oxford University Press, 1994. ISBN: 0192822713.
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16. Spenser, Hayden. *English Literature: From Renaissance to Seventeenth Century*. Scientific e-Resources, 2018.
17. Spies, Marijke. *Rhetoric, Rhetoricians and Poets: Studies in Renaissance poetry and poetics*. Amsterdam University Press, 1999.
18. Weiss, Julian. "Renaissance poetry." *The Cambridge History of Spanish Literature* (2004): 159-77.



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Programme: Humanities English Major 5		Semester – 4	
Course Title: Introduction to Literary Theory-II		Course Code: AENG245MJ	
<u>COURSE OBJECTIVES:</u>			
<ol style="list-style-type: none"> 1. The course aims to introduce students to theoretical perspectives on race and gender. 2. The course aims to enable students to analyse the representations of race and gender in literature. 3. The course aims to enable students to apply theory to a wide range of texts. 4. The course aims to help students understand the intersectional nature of contemporary literary and cultural theory. 5. The course aims to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature. 			
<u>COURSE LEARNING OUTCOMES:</u>			
The learner will be able to:			
<ol style="list-style-type: none"> 1. understand the link between texts and the cultural contexts in which they are produced and consumed 2. apply theory to a range of texts 3. understand the interdisciplinary nature of contemporary academic studies 4. understand the intersectional nature of contemporary literary and cultural theory 5. apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature 6. interrogate the construction of the canon 			
Lectures per week (1 Lecture is 60 minutes)		4	
Total number of Hours in a Semester		60	
Credits		4	
Evaluation System	Summative Assessment	2 Hours	50 marks
	Continuous Assessment	--	50 marks

UNIT 1	1.1	Frantz Fanon: “The Black Man and Language” from <i>Black Skin, White Masks</i>
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Theoretical Perspectives on Race	1.2	Chimamanda Ngozi Adichie: "How I Became Black in America"
UNIT 2 Representations of Race in Literature	2.1	Chimamanda Ngozi Adichie: "My American Jon" OR Nadine Gordimer: <i>July's People</i>
	2.2	Wole Soyinka: "Telephone Conversation"
UNIT 3 Theoretical Perspectives on Gender	3.1	Chandra Talpade Mohanty: "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles"
	3.2	Ruth Vanita: "Thinking Beyond Gender In India"
UNIT 4 Representations of Gender in Literature	4.1	Suniti Namjoshi: Selections from <i>Feminist Fables</i>
	4.2	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*. Routledge, 2020.
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8. Mohanty Talpade, Chandra. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *boundary 2, On Humanism and the University I: The Discourse of Humanism*, Vol. 12, No. 3, Spring-Autumn, 1984, pp. 333-358.
9. Nandy, Ashis: "An Anti-Secularist Manifesto", *Gandhi's Significance for Today*, ed. John Hick. Palgrave Macmillan. 1989
10. Nayar, Pramod. *Literary Theory Today*. Asia Book Club. 2002.



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English Major 6		Semester – 4	
Course Title: Shakespeare: Plays and Adaptations		Course Code: AENG246MJ	
<u>COURSE OBJECTIVES:</u>			
<ol style="list-style-type: none"> 1. The course aims to enable students to analyse the plays of Shakespeare as well as their adaptations on stage and screen. 2. The course aims to provide learners with an understanding of the development of the tradition of English literature. 3. The course aims to enable students to understand the link between texts and the cultural contexts in which they are produced and consumed. 			
<u>COURSE LEARNING OUTCOMES:</u>			
The learner will be able to:			
<ol style="list-style-type: none"> 1. analyse the plays of Shakespeare as well as their adaptations on stage and on screen 2. understand the link between texts and the cultural contexts in which they are produced and consumed 3. understand the development of the tradition of English literature 4. apply theory to a range of texts 5. understand the interdisciplinary nature of contemporary academic studies 6. interrogate the construction of the canon 			
Lectures per week (1 Lecture is 60 minutes)		4	
Total number of Hours in a Semester		60	
Credits		4	
Evaluation System	Summative Assessment	2 Hours	50 marks
	Continuous Assessment	--	50 marks

UNIT 1 The Socio-Political Context of Shakespeare's Plays	1.1	Boris Ford: Selections from <i>The New Pelican Guide to English Literature</i>
		OR Stephen Greenblatt: Selections from <i>Renaissance Self-Fashioning: From More to Shakespeare</i>



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<p>UNIT 2 Text to Screen/Stage</p>	<p>2.1</p>	<p>Russell Jackson (ed.): Selections from <i>The Cambridge Companion to Shakespeare on Screen</i></p> <p>OR</p> <p>Poonam Trivedi and Paromita Chakravarti (eds.) Selections from <i>Shakespeare and Indian Cinemas: "Local Habitations"</i></p>
<p>UNIT 3 Shakespeare's Plays</p>	<p>3.1</p>	<p>William Shakespeare: <i>A Midsummer Night's Dream</i></p> <p>OR</p> <p>William Shakespeare: <i>Titus Andronicus</i></p>
<p>UNIT 4 Adaptations of Shakespeare's Plays</p>	<p>4.1</p>	<p>A. Sharat Katariya: <i>10ml LOVE</i></p> <p>OR</p> <p>Julie Taymor: <i>A MidSummer Night's Dream</i></p> <p>OR</p> <p>B. Bornila Chatterjee: <i>The Hungry</i></p> <p>OR</p> <p><i>Titus Andronicus</i> by Royal Shakespeare Company</p>

REFERENCES:

1. Clark, Sandra. "Shakespeare and other Adaptations." *A Companion to Restoration Drama* (2001): 274-290.
2. Dobson, Michael. *The Making of the National Poet: Shakespeare, Adaptation and Authorship, 1660-1769: Shakespeare, Adaptation and Authorship, 1660-1769*. Clarendon Press, 1992.
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4. Kidnie, Margaret Jane. *Shakespeare and the Problem of Adaptation*. Routledge, 2008.
5. Lanier, Douglas. "Recent Shakespeare adaptation and the mutations of cultural capital." *Shakespeare Studies* 38 (2010): 104-113.
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Literatures and Cultures. SAGE Publishing India, 2016.

9. Prasuna, S. "Indigenising Shakespeare: Adaptation of Shakespeare in Indian Cinema." *Revisiting Shakespeare: Unmasking the Bard in an Age of Pandemic*.
10. Sen, Suddhaseel. *Shakespeare in the World: Cross-Cultural Adaptation in Europe and Colonial India, 1850-1900*. Routledge, 2020.
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Programme: Humanities English Minor		Semester – 3	
Course Title: Popular Fiction: Science Fiction and Crime Fiction		Course Code: AENG233MN	
<p><u>COURSE OBJECTIVES:</u></p> <ol style="list-style-type: none"> 1. The course aims to introduce students to the history and the development of popular fiction. 2. The course aims to familiarise them with the different categories of popular fiction. 3. The course aims to help students understand the intersectional nature of contemporary literary and cultural theory. 4. The course aims to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature. 			
<p><u>COURSE LEARNING OUTCOMES:</u></p> <p>The learner will be able to:</p> <ol style="list-style-type: none"> 1. understand the link between texts and the cultural contexts in which they are produced and consumed 2. apply theory to a range of texts 3. understand the interdisciplinary nature of contemporary academic studies 4. understand the intersectional nature of contemporary literary and cultural theory 5. apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature 6. interrogate the construction of the canon 			
Lectures per week (1 Lecture is 60 minutes)		4	
Total number of Hours in a Semester		60	
Credits		4	
Evaluation System	Summative Assessment	2 Hours	50 marks
	Cumulative Assessment	-	50 marks



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<p>UNIT 1 Science Fiction: History and Development of the Form</p>	<p>1.1</p>	<p>Edward James and Farah Mendlesohn (eds.): Selections from <i>The Cambridge Companion to Science Fiction</i></p> <p>OR</p> <p>Keith M. Johnston: Selections from <i>Science Fiction Film: A Critical Introduction</i></p>
<p>UNIT 2 Science Fiction: Texts</p>	<p>2.1</p>	<p>Isaac Asimov: “First Law”</p> <p>OR</p> <p>Octavia Butler: “Bloodchild”</p> <p>OR</p> <p>Anil Menon: “Love in a Hot Climate”</p>
<p>UNIT 3 Crime Fiction: History and Development of the Form</p>	<p>3.1</p>	<p>Martin Priestman (ed.): Selections from <i>The Cambridge Companion to Crime Fiction</i></p> <p>OR</p> <p>Heather Worthington: Selections from <i>Key Concepts in Crime Fiction</i></p>
<p>UNIT 4 Crime Fiction: Texts</p>	<p>4.1</p>	<p>Sharadindu Bandyopadhyay: “Picture Imperfect”</p> <p>OR</p> <p>Kalpna Swaminathan: <i>The Secret Gardener</i></p> <p>OR</p> <p>Kenneth Branagh: <i>Murder on the Orient Express</i></p> <p>OR</p> <p>David Fincher: <i>Gone Girl</i></p>

REFERENCES:

1. Bradford, Richard. *Crime Fiction: A very short introduction*. Vol. 429. Oxford University Press, USA, 2015.
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3. Johnston, Keith M. *Science fiction film: a critical introduction*. Berg, 2013.
4. Knight, Stephen. *Crime Fiction since 1800: detection, death, diversity*. Bloomsbury Publishing, 2010.
5. Luukkala, Barry B. *Exploring science through science fiction*. New York: Springer, 2014.
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17. Seed, David. *Science Fiction: A very short introduction*. Vol. 271. Oxford University Press, USA, 2011.
18. Stockwell, Peter. *The poetics of science fiction*. Routledge, 2014.
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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities		Semester – 4	
English Minor			
Course Title: Introduction to Disability Studies		Course Code: AENG244MN	
<p><u>COURSE OBJECTIVES:</u></p> <ol style="list-style-type: none"> 1. The course aims to introduce students to theoretical perspectives on disability. 2. The course aims to enable students to analyse the representations of disability in literature and film. 3. The course aims to enable students to apply disability theory to a wide range of texts. 4. The course aims to help students understand the intersectional nature of contemporary literary and cultural theory. 5. The course aims to enable students to apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature. 			
<p><u>COURSE LEARNING OUTCOMES:</u> The learner will be able to:</p> <ol style="list-style-type: none"> 1. understand the link between texts and the cultural contexts in which they are produced and consumed 2. apply theory to a range of texts 3. understand the interdisciplinary nature of contemporary academic studies 4. understand the intersectional nature of contemporary literary and cultural theory 5. apply theory to examine issues of privilege and oppression in multiple areas of life as represented in literature 6. interrogate the construction of the canon 			
Lectures per week (1 Lecture is 60 minutes)		4	
Total number of Hours in a Semester		60	
Credits		4	
Evaluation System	Summative Assessment	2 Hours	50 marks
	Cumulative Assessment	--	50 marks



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

REFERENCES:

1. Adams, Rachel, Benjamin Reiss, and David Serlin, eds. *Keywords for disability studies*. Vol. 7. NYU Press, 2015.
2. Albrecht, Gary L., Katherine D. Seelman, and Michael Bury, eds. "Handbook of disability studies." (2001).
3. Bolt, David. *The metanarrative of blindness: A re-reading of twentieth-century Anglophone writing*. University of Michigan Press, 2014.
4. Cove, Katelyn. *Re-embodying "Sight": Representations of Blindness in Critical Theory and Disability Studies*. University of Manitoba (Canada), 2011.
5. Davis, Lennard J. *The disability studies reader*. Routledge, 2016.



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For 4 Credit Papers (Major and Minor) – CA + SA = 100 marks

Continuous Assessment (CA) (50 marks)

1. A minimum of two activities will be given in each semester.
2. Each activity will carry 25 marks.
3. The nature of the activities will be decided by the examiner and may include essay-type questions, short notes, assignments, presentations and/or any other type of/combination of objective- or descriptive-type activity.
4. Learners will be informed about the marks that they have got in their CA component before the Summative Assessment component commences.

Summative Assessment (SA) (50 marks)

Duration: 2 hours

1. The Question Paper will cover all four units of the syllabus.
2. There will be five compulsory questions in the paper:
 - Question I (essay-type question; Unit I): Attempt one out of two options (10 marks)
 - Question II (essay-type question; Unit II): Attempt any one out of two options (10 marks)
 - Question III (essay-type question; Unit III): Attempt any one out of two options (10 marks)
 - Question IV (essay-type question; Unit IV): Attempt any one out of two options (10 marks)
 - Question V (short notes; one option from each from Units I to IV): Attempt any two out of four options (10 marks)

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