



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Affiliated to the University of Mumbai

Programme: Humanities

ENGLISH (Major and Minor)

T.Y.B.A

Syllabus for the Academic Year 2025-2026

based on the National Education Policy 2020



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

DEPARTMENT OF ENGLISH

COURSE DETAILS FOR MAJOR:

	Semester 5		Semester 6	
TITLES	The English Novel	Indian Literature in English	Victorian Literature	American Literature
	Romantic Literature		Modern Literature	
	Literary Theory and Criticism: Psychoanalysis and New Criticism	Performance Studies	Contemporary Literary and Cultural Theory	Medical Humanities
TYPE OF COURSE- DSC/DSE	DSC	DSE	DSC	DSE
CREDITS	12	4	12	4

COURSE DETAILS FOR MINOR:

	SEMESTER 5	SEMESTER 6
TITLE	Indian Graphic Narratives	Food 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 7	Semester – 5
Course Title: The English Novel	Course Code: AENG357MJ
<p><u>COURSE OBJECTIVES:</u></p> <ol style="list-style-type: none"> 1. The course aims to help students gain a critical understanding of the history and evolution of the novel as a major form of English literature. 2. The course aims to train students to apply the principles of close reading and textual analysis to the prescribed novels. 3. The course aims to train students to critically analyse the literary retellings and cinematic adaptations of the prescribed novels. 4. The course aims to enable students to contextualise the prescribed texts as well as their retellings and adaptations within their historical and social frameworks. 	



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COURSE LEARNING OUTCOMES:

The learner will be able to:

1. gain a critical understanding of the history and evolution of the novel as a major form of English literature
2. apply the principles of close reading and textual analysis to the prescribed novels
3. critically analyse the literary retellings and cinematic adaptations of the prescribed novels
4. contextualise the prescribed texts as well as their retellings and adaptations within their historical and social frameworks

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 Introduction to the English Novel	1.1	Ian Watt: Selections from <i>The Rise of the Novel: Studies in Defoe, Richardson and Fielding</i> OR Georg Lukács: Selections from <i>Theory of the Novel</i>
UNIT 2 Narrative Strategies and Varieties	2.1	John Richetti: Selections from <i>The English Novel in History 1700-1780</i> OR Robert L. Caserio and Clement Hawes (eds).: Selections from <i>The Cambridge History of the English Novel</i> OR Elaine Showalter: Selections from <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i> OR George Saintsbury: Selections from <i>The English Novel</i>
UNIT 3 Adaptations	3.1	Thomas Hardy: <i>Jude The Obscure</i> Michael Winterbottom: <i>Jude</i>



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		OR E. M. Forster: <i>A Room with a View</i> James Ivory: <i>A Room with a View</i>
UNIT 4 Retellings	4.1	Jane Austen: <i>Mansfield Park</i> Kate Watson: <i>Seeking Mansfield</i> OR Daniel Defoe: <i>Robinson Crusoe</i> J M Coetzee: <i>Foe</i>

REFERENCES:

1. Bloom, Abigail Burnham. *The Literary Monster on Film: Five Nineteenth Century British Novels and Their Cinematic Adaptations*. McFarland, 2014.
2. Cardwell, Sarah. *Adaptation Revisited: Television and the classic novel*. Manchester University Press, 2002.
3. Eagleton, Terry. *The English Novel: An Introduction*. John Wiley & Sons, 2013.
4. Griggs, Yvonne. *The Bloomsbury Introduction to Adaptation Studies: Adapting the Canon in Film, TV, Novels and Popular Culture*. Bloomsbury Publishing, 2016.
5. Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.
6. Lukács, Georg. *The Theory of the Novel: A Historico-Philosophical Essay on the Forms of Great Epic Literature*. MIT press, 1974.
7. McKeon, Michael, ed. *Theory of the Novel: A Historical Approach*. JHU Press, 2000.
8. Stevick, Philip. *Theory of the Novel*. Simon and Schuster, 1967.
9. Trotter, David. *English Novel in History, 1895-1920*. Routledge, 2003.
10. Watt, Ian. *The Rise of the Novel*. Univ of California Press, 2001.



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English Major 8	Semester – 5
Course Title: Romantic Literature	Course Code: AENG358MJ

COURSE OBJECTIVES:

1. The course aims to provide students a critical understanding of the literary history of late 18th and early 19th century Britain.
2. The course aims to enable students to understand the relationship between socio-historical contexts and literary texts.
3. The course aims to train students to apply the principles of close reading and textual analysis to the prescribed texts.
4. The course aims to enable students to apply theory to a wide range of texts.

COURSE LEARNING OUTCOMES:

The learner will be able to:

1. gain a critical understanding of the literary history of late 18th and early 19th century Britain
2. understand the relationship between socio-historical contexts and literary texts
3. apply the principles of close reading and textual analysis to the prescribed texts
4. apply theory to a wide range of texts

Lectures per week (1 Lecture is 60 minutes)	4						
Total number of Hours in a Semester	60						
Credits	4						
Evaluation System	<table border="1"> <tr> <td>Summative Assessment</td> <td>2 Hours</td> <td>50 marks</td> </tr> <tr> <td>Continuous Assessment</td> <td>--</td> <td>50 marks</td> </tr> </table>	Summative Assessment	2 Hours	50 marks	Continuous Assessment	--	50 marks
Summative Assessment	2 Hours	50 marks					
Continuous Assessment	--	50 marks					

UNIT 1 Introduction to Romantic Literature: Context and Concepts	1.1	<ul style="list-style-type: none"> ● French Revolution ● abolitionism ● the philosophies of Jean-Jacques Rousseau, William Godwin and Mary Wollstonecraft ● romanticism ● German idealism ● imagination ● negative capability ● egotistical sublime ● gothic
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UNIT 2 Perspectives on Nature	2.1	Cheryll Glotfelty and Harold Fromm (eds.): Selections from <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> Nicholas Roe: Selections from <i>The Politics of Nature: Wordsworth and Some Contemporaries</i>
	2.2	Charlotte Smith: Selected poems William Wordsworth: “Lucy Gray; or, Solitude” William Wordsworth: “Lines Composed a Few Miles above Tintern Abbey” OR William Wordsworth: “Ode: Intimations of Immortality from Recollections of Early Childhood” Samuel Taylor Coleridge: “Dejection: an Ode” OR John Keats: “Ode to a Nightingale”
UNIT 3 Romanticism and Colonialism	3.1	Tim Fulford and Peter J. Kitson (eds.): Selections from <i>Romanticism and Colonialism: Writing and Empire, 1780 - 1830</i>
	3.2	Samuel Taylor Coleridge: “Kubla Khan” John Keats: “On First Looking into Chapman’s Homer” Percy Bysshe Shelley: “Ozymandias” OR Percy Bysshe Shelley: “Lines to an Indian Air” William Hazlitt: “The Indian Jugglers”
UNIT 4 Gothic Literature	4.1	Max Fincher: Selections from <i>Queering Gothic in the Romantic Age: The Penetrating Eye</i> Ruth Bienstock Anolik: Selections from <i>Demons of the Body and Mind:</i>



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		<i>Essays on Disability in Gothic Literature</i> Edmund Burke: Excerpts from <i>A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful</i>
	4.2	Mary Shelley: <i>Frankenstein</i> OR Jane Austen: <i>Northanger Abbey</i> OR Ann Radcliffe: <i>The Mysteries of Udolpho</i>

REFERENCES:

1. Abrams, M .H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford UP, 1953.
2. *Demons of the Body and Mind: Essays on Disability in Gothic Literature*, edited by Ruth Bienstock Anolik, McFarland and Company, Inc., 2010.
3. *British Women's Writing in the Long Eighteenth Century: Authorship, Politics and History*, edited by Jennie Batchelor and Cora Kaplan, Palgrave Macmillan, 2005.
4. Bewell, Alan. *Romanticism and Colonial Disease*. Johns Hopkins University Press, 1999.
5. *The Romantics*, edited by Shobhana Bhattacharji, Doaba Publications, 2001.
6. Bowra C.M. *The Romantic Imagination*. Oxford UP, 1961.
7. Fincher, Max. *Queering Gothic in the Romantic Age: The Penetrating Eye*. Palgrave Macmillan. 2007.
8. *Romanticism and Colonialism: Writing and Empire, 1780-1830* edited by Tim Fulford and Peter. J. Kitson, Cambridge UP, 1998.
9. *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. University of Georgia Press. 1996.
10. Roe, Nicholas. *The Politics of Nature: Wordsworth and Some Contemporaries*. Macmillan, 1992.



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English Major 9		Semester – 5	
Course Title: Literary Theory and Criticism: Psychoanalysis and New Criticism		Course Code: AENG359MJ	
<u>COURSE OBJECTIVES:</u>			
<ol style="list-style-type: none"> 1. The course aims to enable students to critically examine the major literary theories and critical approaches of the twentieth century. 2. The course aims to enable students to gain a critical understanding of the link between theories and the socio-political contexts in which they are produced and consumed. 3. The course aims to enable students to understand the intersectional nature of contemporary literary and cultural theory. 4. The course aims to train students to apply literary and cultural theory to texts. 			
<u>COURSE LEARNING OUTCOMES:</u>			
The learner will be able to:			
<ol style="list-style-type: none"> 1. critically examine the major literary theories and critical approaches of the twentieth century 2. gain a critical understanding of the link between theories and the socio-political contexts in which they are produced and consumed 3. understand the intersectional nature of contemporary literary and cultural theory 4. to apply literary and cultural theory to texts 			
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 Psychoanalysis	1.1	Sigmund Freud: Selections from <i>The Ego and the Id</i>
	1.2	Sigmund Freud: "Creative Writers and Day-Dreaming"
	1.3	Jacques Lacan: Selections from <i>Écrits</i>



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UNIT 2 Psychoanalytic Literary Criticism	2.1	D. H. Lawrence: “The Rocking-Horse Winner”
	2.2	Edgar Allan Poe: “The Purloined Letter”
UNIT 3 Formalism and New Criticism	3.1	W. K Wimsatt and Monroe Beardsley: "The Intentional Fallacy"
	3.2	W. K Wimsatt and Monroe Beardsley: "The Affective Fallacy"
	3.3	Cleanth Brooks: Selections from <i>The Well Wrought Urn: Studies in the Structure of Poetry</i>
UNIT 4 New Criticism: Reading Strategies and Techniques	4.1	Nathaniel Hawthorne: “Young Goodman Brown”
	4.2	Alice Walker: “Everyday Use”

REFERENCES:

1. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford UP, 2008.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester UP, 2021.
3. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford UP, 2011.
4. Eagleton, Terry. *Literary Theory: An Introduction*. Basil Blackwell, 1983.
5. Fowler, Roger, editor. *A Dictionary of Modern Critical Terms*. Routledge, 2018.
6. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
7. Lentricchia, Frank. *After the New Criticism*. University of Chicago Press, 1980.
8. Lodge, David, editor. *20th Century Literary Criticism: A Reader*. Longman, 1972.
9. Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. Routledge, 2014.
10. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Orient BlackSwan, 2006.
11. Nayar, Pramod. *Literary Theory Today*. Asia Book Club, 2002.
12. Rabinow, Paul, editor. *The Foucault Reader*. Pantheon Books, 1984.
13. Rice, Philip and Patricia Waugh, editors. *Modern Literary Theory: A Reader*. Edward Arnold, 1992.
14. Selden, Raman, and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. The University Press of Kentucky, 1993.
15. Waugh, Patricia, editor. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2006.



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English DSE 1		Semester – 5	
Course Title: Indian Literature in English		Course Code: AENG351E	
<u>COURSE OBJECTIVES:</u>			
<ol style="list-style-type: none"> 1. The course aims to provide students a critical understanding of the history and evolution of English studies in India. 2. The course aims to enable students to gain an understanding of the history and development of various literary movements and genres that have shaped and are part of Indian writing in English. 3. The course aims to foster critical reading and analytical skills in students, enabling them to examine the social, political and cultural dimensions of Indian literature in English. 4. The course aims to train students to apply theory to a range of texts and, in doing so, understand the interdisciplinary nature of contemporary academic studies. 			
<u>COURSE LEARNING OUTCOMES:</u>			
The learner will be able to:			
<ol style="list-style-type: none"> 1. gain a critical understanding of the history and evolution of English studies in India 2. understand the history and development of various literary movements and genres that have shaped and are part of Indian writing in English 3. think critically and analytically, and examine the social, political, and cultural dimensions of Indian literature in English 4. apply theory to a range of texts and, in doing so, understand the interdisciplinary nature of contemporary academic studies 			
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 Rise of English Studies in India	1.1	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”



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		<p>OR</p> <p>Shefali Chandra: Selections from <i>The Sexual Life of English: Languages of Caste and Desire in Colonial India</i></p> <p>OR</p> <p>Svati Joshi, ed.: Selections from <i>Rethinking English: Essays in Literature, Language, History</i></p>
<p>UNIT 2 Poetry</p>	<p>2.1</p>	<p>Kamala Das: “The Old Playhouse”</p> <p>Nissim Ezekiel: “Minority Poem”</p> <p>Jayanta Mahapatra: “Hunger”</p> <p>Naseem Shafaie: “The Garden”</p> <p>OR</p> <p>Agha Shahid Ali: “Postcard from Kashmir”</p> <p>Dilip Chitre: “Father Returning Home”</p> <p>K Srilata: “In Santacruz, Diagnosed Homesick”</p> <p>Neerav Patel: “It Would Have Been Better if I were Illiterate”</p> <p>OR</p> <p>Gieve Patel: “Postmortem”</p> <p>K Satchidanandan: “Cemetery”</p> <p>Mamang Dai: “Small Towns and the River”</p> <p>Arundhati Subramaniam: “I Grew Up in an Age of Poets”</p>
<p>UNIT 3 Short Story</p>	<p>3.1</p>	<p>Bhisham Sahni: “Pali”</p> <p>Jhumpa Lahiri: “A Temporary Matter”</p> <p>Vilas Sarang: “An Interview with M Chakko”</p> <p>C. Ayyappan: “Madness”</p>



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		OR Baburao Bagul: "Mother" O V Vijayan: "The Wart" Chitra Banerjee Divakaruni: "Clothes" Hansda Sowvendra Shekhar: "They Eat Meat!"
UNIT 4 Drama	4.1	Girish Karnad: <i>Nagamandala</i> OR Mahesh Dattani: <i>Dance Like a Man</i> OR Shanta Gokhale: <i>Maili Chadar; or, The Stained Shawl: A Tragedy in Four Acts</i> OR Asif Currimbhoy: <i>The Captives</i> OR Manjula Padmanabhan: <i>Harvest</i>

REFERENCES:

1. Chandran, K. Narayana. "On English from India: Prepositions to Post-Positions." *The Cambridge Quarterly* 35.2 (2006): 151-168.
2. Das, Sisir Kumar. *A History of Indian Literature*. Vol. 1. Sahitya Akademi, 2005.
3. Gidla, Sujatha. *Ants Among Elephants: An Untouchable Family and the Making of Modern India*. Farrar, Straus & Giroux, 2017.
4. Gopal, Priyamvada. *The Indian English Novel: Nation, History, and Narration*. Oxford University Press, 2009.
5. Guru, Gopal, and Sundar Sarukkai. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2018.
6. Iyer, N. Sharada. *Musings on Indian Writing in English: Poetry*. Vol. 2. Sarup & Sons, 2005.
7. John, Elwin S. "The Worlds within the Words of Manjula Padmanabhan: Critical biography" *Indian Writing In English Online*, <https://indianwritinginenglish.uohyd.ac.in/the-worlds-within-the-words-of-manjula-padmanabhan-elwin-susan-john/>



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8. John, Elwin S. "The Conflict of the Subaltern and the Popular in South Indian Indie Music" JCLA, Autumn 2023. https://jcla.in/wp-content/uploads/2023/07/JCLA-46.3_Autumn-2023_Elwin-Susan-John.pdf
9. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, USA, 2000.
10. Prasad, G. J. V. *Writing India, Writing English: Literature, Language, Location*. Routledge India, 2014.
11. Tandon, Neeru, ed. "Perspectives and Challenges in Indian-English Drama." (2006).
12. Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. Columbia University Press, 2014.



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English DSE 2	Semester – 5
Course Title: Performance Studies	Course Code: AENG352E

COURSE OBJECTIVES:

1. The course aims to enable students to critically examine various ways of understanding and theorising about the notion of performance across history and cultures.
2. The course aims to enable students to critically engage with the theoretical debates regarding the nature and scope of performance studies.
3. The course aims to enable students to interrogate the history and development of performance studies in western cultures/anglophone cultures.
4. The course aims to enable students to understand the intersectional nature of contemporary literary and cultural theory.

COURSE LEARNING OUTCOMES:

The learner will be able to:

1. critically examine various ways of understanding and theorising about the notion of performance across history and cultures
2. critically engage with the theoretical debates regarding the nature and scope of performance studies
3. interrogate the history and development of performance studies in western cultures/anglophone cultures
4. understand the intersectional nature of contemporary literary and cultural theory

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 Introduction to Performance Studies	1.1	Richard Schechner: Selections from <i>Performance Studies: An Introduction</i>
	1.2	Marvin Carlson: Selections from <i>Performance: A Critical</i>



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		<i>Introduction</i>
	1.3	Henry Bial, ed.: Selections from <i>The Performance Studies Reader</i>
UNIT 2 Performance and Everyday Life	2.1	Erving Goffman: Selections from <i>Presentation of Self in Everyday Life</i>
UNIT 3 Performance and Gender	3.1	Judith Butler: Selections from <i>Gender Trouble: Feminism and the Subversion of Identity</i>
UNIT 4 Performance and Hemispheric Studies	4.1	Diana Taylor: Selections from <i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i>

REFERENCES:

1. Bial, Henry, editor. *The Performance Studies Reader*. Routledge, 2007.
2. Butler, Judith. *Gender Trouble*. Routledge, 2002.
3. Carlson, Marvin. *Performance: A Critical Introduction*. Routledge, 2018.
4. Davis, Tracy C., editor. *The Cambridge Companion to Performance Studies*. Cambridge UP, 2008.
5. Goffman, Erving. *The Presentation of Self in Everyday Life*. University of Edinburgh Social Sciences Research Centre, 1956.
6. Huxley, Michael, and Noel Witts, editors. *The Twentieth-Century Performance Reader*. Routledge, 2002.
7. Phelan, Peggy. *Unmarked: The Politics of Performance*. Routledge, 2005.
8. Schechner, Richard. *Performance Studies: An Introduction*. Routledge, 2013.
9. Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke University Press, 2003.
10. Taylor, Diana, and Marcos Steuernagel, editors. *What is Performance Studies?*. Duke University Press, 2015.





SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English Major 10		Semester – 6	
Course Title: Victorian Literature		Course Code: AENG3610MJ	
<u>COURSE OBJECTIVES:</u>			
<ol style="list-style-type: none"> 1. The course aims to help students to contextualise the prescribed texts within historical and social contexts such as empire, gender, class and health/disability. 2. The course aims to train students to develop skills for a critical and analytical understanding of texts. 3. The course aims to train students to apply theoretical frameworks such as postcolonialism, feminism, Marxism and poststructuralism to literary texts 4. The course aims to train students to interrogate the construction of the canon. 			
<u>COURSE LEARNING OUTCOMES:</u>			
The learner will be able to:			
<ol style="list-style-type: none"> 1. contextualise the prescribed texts within historical and social contexts such as empire, gender, class and health/disability 2. develop skills for a critical and analytical understanding of texts 3. apply theoretical frameworks such as postcolonialism, feminism, Marxism and poststructuralism to literary texts 4. 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 Perspectives on the Empire	1.1	Edward Said: “Narrative and Social Space” from <i>Culture and Imperialism</i>
		Patrick Brantlinger: Selections from <i>Victorian Literature and Postcolonial Studies</i>
		Éadaoin Agnew: Selections from <i>Imperial Women Writers in Victorian India: Representing Colonial Life, 1850-1910</i>
		Alfred Tennyson: “The Defence of Lucknow”, “Ulysses”



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		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> Sandra M. Gilbert and Susan Gubar: Selections from <i>The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination</i> Charlotte Bronte: <i>Jane Eyre</i> OR Robert Browning: “My Last Duchess”, “Porphyria’s Lover” Christina Rossetti: “Goblin Market”
UNIT 3 Perspectives on Class	3.1	Matthew Arnold: Selections from <i>Culture and Anarchy</i> Florence S. Boos: Selections from <i>Memoirs of Victorian Working-Class Women: The Hard Way Up</i> 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” Michel Foucault: Excerpts and concepts from <i>A History of Sexuality</i> (Volume I and II) 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>

REFERENCES:

1. Acton, William. *Selections from “Prostitution, Considered in Its Moral, Social, and Sanitary Aspects, in London and Other Large Cities and Garrison Towns, with Proposals for the Mitigation and Prevention of Its Attendant Evils”*. Andesite Press. 2017.
2. Adams, James Eli. *A History of Victorian Literature*. Wiley-Blackwell, 2009.



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3. Armstrong, I., *Victorian Poetry, Poetics and, Politics*. London: Routledge, 1993.
4. Arnold, Matthew. *Culture and Anarchy*. Oxford University Press, 2006.
5. Barr, Pat. *The Memsahibs: In Praise of the Women of Victorian India*. Faber and Faber.1989.
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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English Major 11	Semester – 6
Course Title: Modern Literature	Course Code: AENG3611MJ

COURSE OBJECTIVES:

1. The course aims to enable students to critically examine the defining features as well as the critiques of modernism.
2. The course aims to enable students to analyse war literature and its representations of trauma, memory and identity.
3. The course aims to train students to apply Nietzschean and existential frameworks to interpret literary explorations of self, absurdity, and human subjectivity.
4. The course aims to enable students to evaluate depictions of urban modernity and everyday life in modernist texts using theoretical insights from Baudelaire, Benjamin, and de Certeau.

COURSE LEARNING OUTCOMES:

The learner will be able to:

1. critically examine the defining features as well as the critiques of modernism
2. analyse war literature and its representations of trauma, memory and identity
3. apply Nietzschean and existential frameworks to interpret literary explorations of self, absurdity, and human subjectivity
4. evaluate depictions of urban modernity and everyday life in modernist texts using theoretical insights from Baudelaire, Benjamin, and de Certeau

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 Introduction to Modernism	1.1	Jeff Wallace: Selections from <i>Beginning Modernism</i> Ezra Pound: Concepts from “A Few Don’ts by an Imagiste” T. S. Eliot: Excerpts from “Hamlet and His Problems”
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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

		<p>T. Eliot: “The Love Song of J. Alfred Prufrock”</p> <p>Ezra Pound: “In a Station of the Metro”, “L’Art”</p> <p>W.B. Yeats: “The Second Coming”, “Leda and the Swan”, “Easter, 1916”</p> <p style="text-align: center;">OR</p> <p>T. Eliot: “Rhapsody on a Windy Night”, “Portrait of a Lady”</p> <p>Ezra Pound: “Hugh Selwyn Mauberley” (Parts I and II)</p> <p>W.B. Yeats: “Sailing to Byzantium”, “Byzantium”</p>
<p style="text-align: center;">UNIT 2 Perspectives on the Great War</p>	<p style="text-align: center;">2.1</p>	<p>Sharon Ouditt: Selections from <i>Fighting Forces, Writing Women: Identity and Ideology in the First World War</i></p> <p>Vincent Sherry: Selections from <i>The Cambridge Companion to the Literature of the First World War</i></p> <p>Enid Bagnold: <i>A Diary Without Dates</i></p> <p style="text-align: center;">OR</p> <p>Louise Mack: <i>A Woman’s Experiences in the Great War</i></p> <p style="text-align: center;">OR</p> <p>W.H. Auden: “The Shield of Achilles”</p> <p>Wilfred Owen: “Strange Meeting”</p> <p>Siegfried Sassoon: “They”</p> <p>May Sinclair: “Field Ambulance in Retreat”</p> <p>Vera Brittain: “To My Brother”</p>
<p style="text-align: center;">UNIT 3 Perspectives on the Human Self</p>	<p style="text-align: center;">3.1</p>	<p>Friedrich Nietzsche: "On Truth and Lies in the Extra-Moral Sense"</p> <p>R.J. Hollingdale: excerpts from <i>A Nietzsche Reader</i></p>
	<p style="text-align: center;">3.2</p>	<p>Martin Esslin: "The Theatre of the Absurd"</p>



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

	3.3	Albert Camus: Selections from <i>The Myth of Sisyphus</i> Jean- Paul Sartre: <i>Existentialism is a Humanism</i> Selections from <i>Being and Nothingness</i>
	3.4	Samuel Beckett: <i>Waiting for Godot</i> OR Eugene Ionesco: <i>The Rhinoceros</i> OR Harold Pinter: <i>The Caretaker</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> Virginia Woolf: <i>Mrs Dalloway</i> OR James Joyce: Selections from <i>Dubliners</i>

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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English Major 12		Semester – 6	
Course Title: Contemporary Literary and Cultural Theory		Course Code: AENG3612MJ	
<u>COURSE OBJECTIVES:</u>			
<ol style="list-style-type: none"> 1. The course aims to introduce students to major literary theories and critical approaches of the twentieth century. 2. The course aims to enable students to critically engage with theoretical texts. 3. The course aims to train students to enable students to critically examine the connections between theoretical frameworks and the socio-political contexts in which they are produced. 4. The course aims to enable students to understand the intersectional nature of contemporary literary and cultural theory. 			
<u>COURSE LEARNING OUTCOMES:</u>			
The learner will be able to:			
<ol style="list-style-type: none"> 1. understand major literary theories and critical approaches of the twentieth century 2. critically engage with theoretical texts 3. critically examine the connections between theoretical frameworks and the socio-political contexts in which they are produced 4. understand the intersectional nature of contemporary literary and cultural theory 			
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 Structuralism	1.1	Ferdinand de Saussure: Selections from <i>Course in General Linguistics</i>
	1.2	Claude Lévi-Strauss: Selections from <i>The Elementary Structures of Kinship</i>



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

UNIT 2 Poststructuralism	2.1	Roland Barthes: "The Death of the Author"
	2.2	Michel Foucault: Selections from <i>Discipline and Punish: The Birth of the Prison</i>
UNIT 3 Deconstruction	3.1	Jacques Derrida: Selections from <i>Writing and Difference</i>
	3.2	Gayatri Chakravorty Spivak: "Three Women's Texts and a Critique of Imperialism"
UNIT 4 Postmodernism	4.1	Jean-François Lyotard: <i>The Postmodern Condition: A Report on Knowledge</i>
	4.2	Linda Hutcheon: <i>A Poetics of Postmodernism: History, Theory, Fiction</i>

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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English DSE 3		Semester – 6	
Course Title: American Literature		Course Code: AENG363E	
<u>COURSE OBJECTIVES:</u>			
<ol style="list-style-type: none"> 1. The course aims to enable students to historically contextualise the key ideas, literary styles, and narrative features of major American literary works of the 19th and 20th centuries. 2. The course aims to enable students to evaluate the contributions of African American, Native American, Jewish-American authors to American literature and interrogate the formation of the canon of American literature. 3. The course aims to enable students to critically examine the intersections of race, gender, religion, and ethnicity as represented in American literature. 4. The course aims to train students to develop skills for a critical and analytical understanding of texts. 			
<u>COURSE LEARNING OUTCOMES:</u>			
The learner will be able to:			
<ol style="list-style-type: none"> 1. historically contextualise the key ideas, literary styles, and narrative features of major American literary works of the 19th and 20th centuries 2. evaluate the contributions of African American, Native American, Jewish-American authors to American literature and interrogate the formation of the canon of American literature 3. critically examine the intersections of race, gender, religion, and ethnicity as represented in American literature 4. to train students to develop skills for a critical and analytical understanding of texts 			
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 Perspectives on the Nation and its Construction	1.1	Langston Hughes: “The Negro Speaks of Rivers” “Laughers” “I, Too”
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		<p>“The Weary Blues”</p> <p>“The Negro Artist and the Racial Mountain”</p>
	1.2	<p>Zora Neale Hurston: “How it Feels to Be Colored Me”</p> <p>“Spunk”</p>
<p>UNIT 2 Perspectives on War and Masculinities</p>	2.1	Joane Nagel: “Masculinity and Nationalism: Gender and Sexuality in the Making of Nations”
	2.2	<p>Ernest Hemingway: <i>The Sun Also Rises</i></p> <p>F. Scott Fitzgerald: <i>The Great Gatsby</i></p>
<p>UNIT 3 Perspectives on Indigenous and Borderlands Writings</p>	3.1	<p>Roxanne Dunbar-Ortiz: Selections from <i>An Indigenous Peoples’ History of the United States</i></p> <p>OR</p> <p>Gloria Anzaldúa and AnaLouise Keating (ed.): <i>The Gloria Anzaldúa Reader</i></p>
	3.2	<p>Leslie Marmon Silko: <i>Storyteller</i></p> <p>OR</p> <p>Gloria Anzaldúa: Selections from <i>Borderlands/La Frontera: The New Mestiza</i></p>
<p>UNIT 4 Perspectives on Race</p>	4.1	<p>Nancy Isenberg: Selections from <i>White Trash: The 400-Year Untold History of Class in America</i></p> <p>OR</p> <p>Peter I. Rose: Selections from <i>Mainstream and Margins Revisited: Sixty Years of Commentary on Minorities in America</i></p>



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

		OR Toni Morrison: <i>The Origin of Others</i>
	4.2	Toni Morrison: <i>Sula</i> OR Deborah Feldman: <i>Unorthodox: The Scandalous Rejection of My Hasidic Roots</i>

REFERENCES:

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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English DSE 4	Semester – 6
Course Title: Medical Humanities	Course Code: AENG364E

COURSE OBJECTIVES:

1. The course aims to enable students to analyse foundational and contemporary texts in medical humanities.
2. The course aims to enable students to critically examine the ways in which different genres like memoirs, poetry, visual art, and film articulate bodily experience, vulnerability, and healing.
3. The course aims to enable students to apply theoretical frameworks to narratives of illness, suffering, healing, and care across diverse literary and visual forms.
4. The course aims to enable students to develop a holistic understanding of the experiences and narratives of illness and healing.

COURSE LEARNING OUTCOMES:

The learner will be able to:

1. analyse foundational and contemporary texts in medical humanities.
2. critically examine the ways in which different genres like memoirs, poetry, visual art, and film articulate bodily experience, vulnerability, and healing.
3. apply theoretical frameworks to narratives of illness, suffering, healing, and care across diverse literary and visual forms.
4. develop a holistic understanding of the experiences and narratives of illness and healing.

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 Introduction to Medical Humanities	1.1	Michel Foucault: Excerpts from <i>The Birth of the Clinic: An Archaeology of Medical Perception</i>
	1.2	Leon Kass: “The Case for Mortality”



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	1.3	Susan Sontag: Excerpts from <i>Illness as Metaphor</i>
	1.4	Arthur Frank: Excerpts from <i>The Wounded Storyteller: Body, Illness and Ethics</i>
	1.5	Virginia Woolf: “On Being Ill”
UNIT 2 Illness Memoirs and Life Writing	2.1	Rita Charon: Excerpts from <i>Narrative Medicine: Honoring the Stories of Illness</i>
	2.2	Paul Kalanithi: <i>When Breath Becomes Air</i> OR Lata Mani: <i>Interleaves: Ruminations on Illness and Spiritual Life</i> OR Ved Mehta: Face to Face
UNIT 3 Poetry and the Body	3.1	Gieve Patel: “Forensic Medicine”, “Postmortem”, “Public Hospital” OR John Keats: “This Living Hand”, Excerpts from “Hyperion” OR Rafael Campo: “California”, “Cardiology”, “Hospital Writing Workshop”
UNIT 4 Graphic Medicine and Visual Storytelling	4.1	Frida Kahlo: <i>Tree of Hope, Remain Strong, The Wounded Deer, Without Hope</i> Nate Fakes: <i>A Fade of Light</i> OR Kalki Koechlin: <i>The Elephant in the Womb: Declarations of a Sudden Mother</i>



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

OR

Aamir Khan: *Taare Zameen Par*

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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English Minor 5		Semester – 5	
Course Title: Indian Graphic Narratives		Course Code: AENG355MN	
<p><u>COURSE OBJECTIVES:</u></p> <ol style="list-style-type: none"> 1. The course aims to help students gain a critical understanding of the history and development of graphic narratives with a focus on the theoretical debates surrounding their legitimacy as a literary form. 2. The course aims to help students critically analyse the links between Indian graphic narratives and the contexts in which they are produced and consumed. 3. The course aims to equip students with the critical and analytical skills required to read visual-verbal texts. 4. The course aims to train students to interrogate the politics of representation, morality and language in the prescribed texts. 			
<p><u>COURSE LEARNING OUTCOMES:</u> The learner will be able to:</p> <ol style="list-style-type: none"> 1. gain a critical understanding of the history and development of graphic narratives and of the theoretical debates surrounding their legitimacy as a literary form 2. critically analyse the links between Indian graphic narratives and the contexts in which they are produced and consumed 3. critically analyse visual-verbal texts 4. interrogate the politics of representation, morality and language in the prescribed texts 			
Lectures per week (1 Lecture is 60 minutes)		2	
Total number of Hours in a Semester		30	
Credits		2	
Evaluation System	Summative Assessment	1 Hour	30 marks
	Continuous Assessment	--	20 marks

UNIT 1 Introduction to Graphic Narratives	1.1	Hillary Chute: “Comics as Literature? Reading Graphic Narrative”
	1.2	Scott Mc Cloud: Selections from <i>Understanding Comics</i>



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UNIT 2 Indian Graphic Narratives	2.1	Anant Pai: "Rani of Jhansi" from <i>Amar Chitra Katha</i> OR Amruta Patil: <i>Kari</i> OR Larissa Bertonasco, Ludmilla Bartscht, Priya Kuriyan (eds.): Selections from <i>Drawing the Line: Indian Women Fight Back</i> OR Orijit Sen: <i>River of Stories</i>

REFERENCES:

1. Bose, Rupleena. "Amar Chitra Katha and Its Cultural Ideology." (2009): 33-35.
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8. Sreenivas, Deepa. *Sculpting the Middle Class: History, Masculinity and the Amar Chitra Katha*. Routledge India, 2013.
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SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

Programme: Humanities English Minor 6	Semester – 6
Course Title: Food Studies	Course Code: AENG366MN

COURSE OBJECTIVES:

1. The course aims to help students critically examine the intersections of food, gender, culture, and globalisation through literary and theoretical texts.
2. The course aims to help students evaluate the role of globalisation and cultural exchange in shaping food narratives in South Asia.

COURSE LEARNING OUTCOMES:

The learner will be able to:

1. critically examine the intersections of food, gender, culture, and globalisation through literary and theoretical texts
2. evaluate the role of globalisation and cultural exchange in shaping food narratives in South Asia

Lectures per week (1 Lecture is 60 minutes)	2		
Total number of Hours in a Semester	30		
Credits	2		
Evaluation System	Summative Assessment	1 Hour	30 marks
	Continuous Assessment	--	20 marks

UNIT 1 Introduction to Food Studies	1.1	Natalie Jovanovski: Selections from <i>Digesting Femininities: The Feminist Politics of Contemporary Food Culture</i>
		Krishnendu Ray and Tulasi Sriinvas (ed.): Selections from <i>Curried Cultures: Globalization, Food, and South Asia</i>
OR		
John Thiime and Ira Raja (eds.): “Introduction” from <i>The Table is Laid: The Oxford Anthology of South Asian Food Writing</i>		
Nicola Humble: Selections from <i>The Literature of Food: An Introduction from 1830 to Present</i>		



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UNIT 2 Food Studies and South Asian Writing	2.1	Hansda Sowvendra Shekhar: Selections from <i>The Adivasi Will Not Dance</i> OR John Thieme and Ira Raja (eds): Selections from <i>The Table is Laid: The Oxford Anthology of South Asian Food Writing</i>
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REFERENCES:

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2. Corvo, Paolo. *Food Culture, Consumption and Society*. Palgrave Macmillan. 2015.
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15. Sharma, Bulbul. *The Anger of Aubergines: Stories of Women and Food*. Kali for Women. 1997.
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17. Wasi, Jehanara (ed.) Kapur, Manju. *A Storehouse of Tales: Contemporary Indian Women Writers*. New Delhi: Srishti Publishers & Distributors. 2001.



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

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)

For 2 Credit Papers (Minor) – CA + SA = 50 marks

Continuous Assessment (CA) (20 marks)

1. A minimum of one activity will be given in each semester.
2. Each activity will carry 20 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) (30 marks)

Duration: 1 hour



SOPHIA COLLEGE FOR WOMEN (EMPOWERED AUTONOMOUS)

1. The Question Paper will cover both the units in the syllabus.
 2. There will be two compulsory questions in the paper:
 - Question I (essay-type question; Unit I): Attempt one out of two options (15 marks)
 - Question II (essay-type question; Unit II): Attempt any one out of two options (15 marks)
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