

**John Wilson Education Society's**

**Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the*

**UNIVERSITY OF MUMBAI**



**Syllabus for F.Y./S.Y.**

**Programme: Ability Enhancement Courses in English**

**AEC (English)**

**NEP 2020 with effect from**

**Academic year 2023–2024**

**Amended on 26/04/2025**

## PROGRAMME OUTLINE 2023-2024

YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/ Lectures
FYBA/ FYBCom / FYBMS	I	WAENGAE111 WCENGAE111	Communication Skills in English	2/30
	II	WAENGAE121 WCENGAE121	Advanced Communication Skills in English	2/30

Wilson College



**PROGRAMME SPECIFIC OUTCOMES (PSOs)**

1. Learners will be able to display an understanding of language and literature as an expression of human values, universal truths and socio-cultural influences through the underlying philosophy and values reflected in literature.
2. Learners will have developed a sensitivity towards nature and understand the relationship between human beings, environment and culture through language and literature
3. Learners will be acquainted with various genres and literary terms, will identify various themes and styles from different perspectives including race, gender, class and sexuality etc.
4. Learners will possess a higher level of proficiency in the English Language as a vocational skill to be equipped for the job market as well as for higher education.
5. Learners will evince the higher order thinking skills of application, evaluation, inferencing and creativity.

**PREAMBLE:**

The progress of globalization in the past century has witnessed an increased demand for English proficiency. English as the lingua-franca is used in the fields of humanities, science, technology, media, and on the internet, etc. It is also among the most sought-after soft skills. A higher proficiency in English opens doors of opportunity in the job market as well as in higher education. It facilitates easier interaction across English-speaking countries world-wide, allows an understanding of films, music, art, literature as well as access to technical and scientific writing in research. This programme is designed to foster critical thinking, analytical prowess, and nuanced interpretation through the study of diverse literary forms. Learners will be able to cultivate a profound understanding of the power of language to shape thought, ignite imagination and reflect the dynamics of society. By engaging with seminal works and emerging voices in English Literature, the programme seeks to explore the historical, social, and cultural contexts that inform their creation and reception. Through close reading, lively discussion, and independent research, the programme will enable learners to develop speaking and writing skills to articulate complex ideas with clarity and precision.

More than just the study of texts, this programme encourages learners to become active readers and engaged thinkers. They learn to appreciate the artistry of language via literature, unravel the layers of meaning, and connect literary insights to their own lives and the world around them. The programme aims to equip learners with a versatile skillset applicable to a wide range of future endeavours, fostering a lifelong appreciation for the enduring power and beauty of literatures in English.

<b>PROGRAMME:</b> <b>F.Y.B.A./B.M.S./B.Com</b>		<b>SEMESTER: I</b>		
<b>Course:</b> <b>Communication Skills in English</b>		<b>Course Code: WAENGAE111 and WCENGAE111</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>2</b>	<b>NA</b>	<b>2</b>	<b>NA</b>	<b>60</b>
<b>Learning Objectives:</b> LO1: To enhance language proficiency. LO2: To orient the learners towards reading, writing and other functional aspects of language LO3: To provide the building blocks for efficient communication. LO4: To develop the skills of reading, writing, speaking and listening.				
<b>Course Outcomes:</b> CO1: Learners will have acquired enhanced proficiency in language. CO2: Learners will have an understanding of the functional aspects of language CO3: Learners will possess the building blocks for efficient communication. CO4: Learners will have developed the skills of reading, writing, speaking and listening.				

## DETAILED SYLLABUS

Course Code <b>WAENGA E111 and WCENGA E111</b>	Unit	Course/ Unit Title: <b>Communication Skills in English</b>	Credits <b>2</b> Lectures <b>30</b>
	<b>I</b>	<b>Introduction to Communication</b>	<b>15</b>
	<b>1.1</b>	<b>The Concept of Communication:</b> Definition, Process, Feedback, The Impact of Technological Advancements on Communication, Communication as a Key Concept in Corporate and Global Communication	
	<b>1.2</b>	<b>Barriers to Communication:</b> Physical, Semantic, Language, Socio-cultural, Psychological Barriers Ways to Overcome Barriers to Communication	
	<b>1.3</b>	<b>Methods and Modes of Communication:</b> 1.3.1 Verbal and Non-Verbal Communication 1.3.2 Characteristics of Verbal Communication 1.3.3 Characteristics of Non-Verbal Communication (Body Language)	
	<b>1.4</b>	<b>Channels and Objectives:</b> 1.4.1 Formal, Informal 1.4.2 Vertical, Horizontal, Diagonal, Grapevine 1.4.3 Information, Advice, Orders, Instructions, Persuasion, Motivation, Educational, Warnings	
	<b>II</b>	<b>Writing Competencies</b>	<b>15</b>
	<b>2.1</b>	<b>Letters (Emails)</b> 2.1.1 Letters of Inquiry, Invitation and Thank you Letters, Letters of Complaint 2.1.2 Application for information under RTI	
	<b>2.2</b>	<b>Essay and Paragraph Writing (Grammar/Editing)</b> 2.2.1 Samples through reading comprehension 2.2.2 Developing an idea using appropriate devices of coherence and cohesion 2.2.3 Basic Language: Vocabulary and Grammar 2.2.4 Self-Editing: First draft, Revision, Proofreading (Using spell checker/Grammarly or similar software)	

## Recommended Resources:

1. Bellare, Nirmala. *Reading Strategies*. Vols. 1 and 2. New Delhi. Oxford University Press, 1998.
2. Bhasker, W. W. S & Prabhu, N. S.: *English through Reading*, Vols. 1 and 2. Macmillan, 1975.
3. Freeman, Sarah: *Written Communication*. New Delhi: Orient Longman, 1977.
4. Grellet, F. *Developing Reading Skills*, Cambridge: Cambridge University Press, 1981.
5. Hamp-Lyons, Liz and Ben Heasley. Second edition. *Study Writing: A Course in Writing Skills for Academic Purposes*. Cambridge: CUP, 2006
6. Jakeman, Vanessa and Clare McDowell. *Cambridge Practice Test for IELTS 1*. Cambridge: CUP, 1996.
7. Savage, Alice, et al. *Effective Academic Writing*. Oxford: OUP, 2005
8. Widdowson, H. G.: *English in Focus. English for Social Sciences*. Oxford University Press.
9. "Communication Skills for Dummies" by Elizabeth Kuhnke
10. "Communication Skills Training: A Practical Guide to Improving Your Social Intelligence, Presentation, Persuasion, and Public Speaking" by Ian Tuhovsky
11. "The Art of Communicating" by Thich Nhat Hanh
12. "Crucial Conversations: Tools for Talking When Stakes Are High" by Kerry Patterson, Joseph Grenny, Ron McMillan, and Al Switzler
13. "Made to Stick: Why Some Ideas Survive and Others Die" by Chip Heath and Dan Heath
14. "The Quick and Easy Way to Effective Speaking" by Dale Carnegie
15. "Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds" by Carmine Gallo

## Webliography:

<http://www.onestopenglish.com>  
[www.britishcouncil.org/learning-learn-english.htm](http://www.britishcouncil.org/learning-learn-english.htm)  
<http://www.teachingenglish.org.uk>  
<http://www.usingenglish.com>  
<http://www.bbc.co.uk/>  
<http://www.pearsoned.co.uk/AboutUs/ELT/>  
<http://www.howisay.com/>  
<http://www.thefreedictionary.com>  
 Technical writing PDF (David McMurrey)

### Modality of Assessment

#### Theory Examination Pattern:

**External Examination – 60 marks**

Question	Options	Marks
Q.1.	Short Notes (any 2 out of 4) from Unit 1.1 and 1.2	15
Q.2.	Short Notes (any 2 out of 4) from Unit 1.3 and 1.4	15
Q.3.	A. 1 out of 2 from Unit 2.1 B. 1 out of 2 from Unit 2.1	15
Q4.	Any 1 out of 2 from Unit 2.2	15
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester I

Course	WAENGAE111, WCENGAE111		Grand Total
	Internal	External	
Theory	NA	60	60



<b>PROGRAMME:</b> <b>F.Y.B.A./ BCom/BMS AEC</b>			<b>SEMESTER: II</b>		
<b>Course:</b> <b>Advanced Communication Skills in English</b>			<b>Course Code: WAENGAE121 and WCENGAE121</b>		
<b>Teaching Scheme</b>					<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Tutorial (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks-40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>2</b>	<b>NA</b>	<b>NA</b>	<b>2</b>	<b>NA</b>	<b>60</b>
<b>Learning Objectives:</b> <ol style="list-style-type: none"> <li>1. To enhance language proficiency by providing adequate exposure to written and spoken language.</li> <li>2. To orient the learners towards the skill of metacognition through the processes of note making and summarization.</li> <li>3. To increase the range of grammar, lexical resource, cohesive devices and nuances of pronunciation through a variety of speaking and listening exercises.</li> <li>4. To develop higher order skills of application, analysis, creativity, innovation and problem solving.</li> </ol>					
<b>Course Outcomes:</b> <ol style="list-style-type: none"> <li>1. Learners will have gained the ability to understand and to interpret written and spoken language from different perspectives</li> <li>2. Learners will have gained proficiency in listening, reading and identifying errors of language.</li> <li>3. Learners will possess an increased range of grammar, lexical resource, cohesive devices and nuances of pronunciation through a variety of speaking and listening exercises.</li> <li>4. Learners will have developed the higher order skills of application, analysis, creativity, innovation and problem solving.</li> </ol>					



## DETAILED SYLLABUS

Course code: WAENGA E121 AND WCENGA E121	Unit	Course/ Unit Title	Credits 2 Lectures 30
	<b>I</b>	<b>Advanced Interpersonal Communication Skills</b>	<b>15</b>
	<b>1.1</b>	<b>Listening Skills and Note-taking:</b> 1.1.1 Significance of Effective Listening in Communication and Methods to Enhance Listening Skills 1.1.2 Effective Note-taking Techniques	
	<b>1.2</b>	<b>Small Talk and Elevator Pitches</b> 1.2.1 Understanding Small Talk and its Role in Communication 1.2.2 Elevator Pitches- Creating and Delivering effective Elevator Pitches	
	<b>1.3</b>	<b>Interviews and Group Discussion Techniques</b> 1.3.1 Types of Interviews, Understanding the Interview Process 1.3.2 Participating and leading group discussions	
	<b>1.4</b>	<b>Online Communication</b> 1.4.1 Etiquette 1.4.2 Data Management/Sharing	
	<b>II</b>	<b>Advanced Writing and Presentation Skills</b>	<b>15</b>
	<b>2.1</b>	<b>Resume and Application Writing</b> Resume, Online Application Writing, Request for Letter of Recommendation, Drafting a Statement of Purpose	
	<b>2.2</b>	<b>Designing Brochures, Flyers, etc</b> 2.2.1 Principles of Design in Communication 2.2.2 Creating Effective Brochures, Flyers, etc.	
	<b>2.3</b>	<b>Presentation Skills</b> 2.3.1 Building a Presentation: From Draft to Delivery 2.3.2 Visual Representation of data using pie chart, bar graph, line graph, tables, summarization of data	
	<b>2.4.</b>	<b>Report Writing</b> 2.4.1 Writing General Reports 2.4.2 Recording Minutes of Meeting 2.4.3 Writing a Feasibility Report 2.4.4 Investigative Report	

### Recommended Resources:

1. Mohan Krishna & Banerji, Meera: *Developing Communication Skills*. New Delhi: Macmillan India, 1990.
2. Mohan Krishna & Singh, N. P. *Speaking English Effectively*. New Delhi: Macmillan India, 1995.
3. *Reading & Thinking in English*, Four volumes, (vol. 1 for the lowest level, vol. 4 for the highest level). The British Council Oxford University Press, 1979-1981.
4. Sasikumar, V., Kiranmai Dutt and Geetha Rajeevan. *A Course in Listening and Speaking I & II*. New Delhi: Foundation Books, Cambridge House, 2006.
5. "Effective Communication Skills" by M. Farouk Radwan

### Webliography:

<http://www.onestopenglish.com>  
[www.britishcouncil.org/learning-learn-english.htm](http://www.britishcouncil.org/learning-learn-english.htm)  
<http://www.teachingenglish.org.uk>  
<http://www.usingenglish.com>  
<http://www.bbc.co.uk/>  
<http://www.pearsoned.co.uk/AboutUs/ELT/>  
<http://www.howisay.com/>  
<http://www.thefreedictionary.com>



### Modality of Assessment

**Theory Examination Pattern:**

**External Examination – 60 marks**

Question	Options	Marks
Q.1.	Short notes (any 2 out of 4) from Unit 1.1 and Unit 1.2	15
Q.2.	Short notes (any 2 out of 4) from Unit 1.3 and Unit 1.4	15
Q.3.	Any 1 out of 2 from Unit 2.1 and 2.4	15
Q4.	Any 1 out of 2 from Unit 2.2 and 2.3	15
	<b>TOTAL</b>	<b>60</b>

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### Overall Examination & Marks Distribution Pattern Semester II

Course	WAENGAE121, WCENGAE121		Grand Total
	Internal	External	
Theory	NA	60	60

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**Syllabus for F.Y.B.A**

**Programme: B.A. English:**

**Programme Code: WAENGMJ111 to WAENGMJ114**

**And WAENGMN111 to WAENGMN114**

**NEP 2020 with effect from Academic year 2023–2024**

**PROGRAMME OUTLINE 2022-2023**

<b>Year</b>	<b>SEM</b>	<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>CREDITS/ Lectures</b>
<b>FYBA</b>	<b>I</b>	<b>WAENGMJ111 &amp; WAENGMN111</b>	<b>Course 1: Introduction to English Literature</b>	<b>3/30</b>
	<b>I</b>	<b>WAENGMJ112 &amp; WAENGMN112</b>	<b>Course 2: Critical Approaches to the Study of Poetry</b>	<b>3/30</b>
	<b>II</b>	<b>WAENGMJ121 &amp; WAENGMN121</b>	<b>Course 1: Study of a Literary Form and the Ecocritical Approach</b>	<b>3/30</b>
	<b>II</b>	<b>WAENGMJ122 &amp; WAENGMN122</b>	<b>Course 2: Gendered Approach to the Study of Literature</b>	<b>3/30</b>



### PROGRAMME SPECIFIC OUTCOMES (PSOs)

1. Learners will be able to display an understanding of language and literature as an expression of human values, universal truths and socio-cultural influences through the underlying philosophy and values reflected in literature.
2. Learners will have developed a sensitivity towards nature and understand the relationship between human beings, environment and culture through language and literature
3. Learners will be acquainted with various genres and literary terms, will identify various themes and styles from different perspectives including race, gender, class and sexuality etc.
4. Learners will possess a higher level of proficiency in the English Language as a vocational skill to be equipped for the job market as well as for higher education.
5. Learners will evince the higher order thinking skills of application, evaluation, inferencing and creativity.

### PREAMBLE:

The progress of globalization in the past century has witnessed an increased demand for English proficiency. English as the lingua-franca is used in the fields of humanities, science, technology, media, and on the internet, etc. It is also among the most sought-after soft skills. A higher proficiency in English opens doors of opportunity in the job market as well as in higher education. It facilitates easier interaction across English-speaking countries world-wide, allows an understanding of films, music, art, literature as well as access to technical and scientific writing in research. This programme is designed to foster critical thinking, analytical prowess, and nuanced interpretation through the study of diverse literary forms. Learners will be able to cultivate a profound understanding of the power of language to shape thought, ignite imagination and reflect the dynamics of society. By engaging with seminal works and emerging voices in English Literature, the programme seeks to explore the historical, social, and cultural contexts that inform their creation and reception. Through close reading, lively discussion, and independent research, the programme will enable learners to develop speaking and writing skills to articulate complex ideas with clarity and precision.

More than just the study of texts, this programme encourages learners to become active readers and engaged thinkers. They learn to appreciate the artistry of language via literature, unravel the layers of meaning, and connect literary insights to their own lives and the world around them. The programme aims to equip learners with a versatile skillset applicable to a wide range of future endeavours, fostering a lifelong appreciation for the enduring power and beauty of literatures in English.

<b>PROGRAMME: F.Y.B.A.</b>		<b>SEMESTER: I</b>		
<b>Course I: Introduction to English Literature</b>		<b>Course Code: WAENGMJ111 &amp; WAENGMN111</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>3</b>	<b>NA</b>	<b>3</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <ul style="list-style-type: none"> <li>• To introduce learners to the <b>chronological history</b> of English Literature.</li> <li>• To enable learners to analyze and interpret literary texts from various genres and periods.</li> <li>• To provide learners with an understanding of the social and cultural context of English literature.</li> <li>• To equip learners with the skills to develop and articulate their own critical interpretations of literature.</li> </ul>				
<b>Course Outcomes:</b> <ul style="list-style-type: none"> <li>• Learners will have an understanding of the chronological history of English Literature.</li> <li>• Learners will have the capacity to analyze and interpret literary texts from various genres and periods.</li> <li>• Learners will demonstrate a critical understanding of the social and cultural context of English literature.</li> <li>• Learners will possess the creative ability to develop and articulate their own critical interpretations of literature.</li> </ul>				



## DETAILED SYLLABUS

<b>Course Code:</b> <b>WAENGMJ</b> <b>111</b> <b>&amp;WAENG</b> <b>MN111</b>	<b>Unit</b>	<b>Course 1: Introduction to English Literature</b> The teacher is to demonstrate the evolution of language and themes through select extracts	<b>Credits</b> <b>3</b> <b>Lectures</b> <b>30</b>
	<b>I</b>	<b>Unit 1: Introduction to English Literature</b>	<b>08</b>
		1.1 What is Literature 1.2 The difference between and the interdependence of language and literature 1.3 Social, political and historical influences on the study of literature.	
	<b>II</b>	<b>Unit 2: Historical and Cultural Contexts (Samples of Works to be Shared)</b>	<b>12</b>
		2.1 Old English and Middle English Periods 2.2 Renaissance, Restoration, Neo-Classical Age 2.3 Victorian, Romantic and Modern Ages	
	<b>III</b>	<b>Unit 3: Drama</b>	<b>10</b>
		3.1 Mystery Plays, Morality Plays, Miracle Plays 3.2 Features of Renaissance Drama 3.3 Detailed study of any one: 3.3.1 <i>Dr. Faustus</i> – Christopher Marlowe 3.2.1 <i>A Midsummer Night's Dream</i> - William Shakespeare 3.2.1 <i>The Alchemist</i> – Ben Jonson	

**Recommended Resources:**

Abrams, M. H. A Glossary of Literary Terms. (8th Edition) New Delhi: Akash Press, 2007.

Carter, Ronald, and John Mcrae. The Routledge History of Literature in English: Britain and Ireland. London; New York, Routledge, 2001.

Daiches, David. Critical Approaches to Literature. London: Longman, 1984.

Drew, Elizabeth. Understanding Poetry. New York: Norton, 1959.

Edmond Gore and Alexander Holmes. What is Poetry? England, Nabu Press, 2010.

Ford, Boris. The Pelican Guide to English Literature, Volume I to X

Kinney, Arthur F. The Cambridge Companion to English Literature, 1500–1600. Cambridge University Press, 2 Dec. 1999.

Legouis, Emile, and Louis François Cazamian. A History of English Literature. 1926.

Prasad, B. Background of the Study of English Literature, Chennai, Macmillan, 1999.

Rees, R.J. English Literature : An Introduction to Foreign Readers, New Delhi: Macmillan, 1982.

Turco , Lewis. The Book of Literary Terms, UK, University Press of New England, 1999.

Widdowson, Peter. The Palgrave Guide to English Literature and its Contexts 1500-2000, Hampshire: Palgrave, Macmillan, 2004



**Modality of Assessment**

**Theory Examination Pattern:**

**A. Continuous Internal Assessment- 40%- 40 Marks per paper**

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

**B. External Examination-60%- 60**

Question	Options	Marks
Q.1.	2 options of descriptive/explanatory questions	20
Q.2.	2 options to elicit analytical understanding of texts	20
Q.3.	2 options to elicit critique and creative expression of texts	20
	<b>TOTAL</b>	<b>60</b>



<b>PROGRAMME: F.Y.B.A.</b>		<b>SEMESTER: I</b>		
<b>Course 2: Critical Approaches to the Study of Poetry</b>		<b>Course Code: WAENGMJ112 &amp; WAENGMN112</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>3</b>	<b>NA</b>	<b>3</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <ul style="list-style-type: none"> <li>To be able to identify and explain the use of various forms of poetry.</li> <li>To develop the ability to analyze and interpret a range of poetic texts, understanding how language, structure, and form contribute to the meaning.</li> <li>To gain an understanding of the historical and cultural contexts in which various forms of poetry were created.</li> <li>To be able to critically evaluate poetry, articulating reasoned judgments about the effectiveness of a poem in conveying its intended meaning or evoking emotion.</li> </ul>				
<b>Course Outcomes:</b> <ul style="list-style-type: none"> <li>Learners will be able to identify and explain the use of various forms of poetry.</li> <li>Learners will have developed the ability to analyze and interpret a range of poetic texts, understanding how language, structure, and form contribute to the meaning.</li> <li>Learners will understand the historical and cultural contexts in which various forms of poetry were created.</li> <li>Learners will be able to critically evaluate poetry, articulating reasoned judgments about the effectiveness of a poem in conveying its intended meaning or evoking emotion.</li> </ul>				

## DETAILED SYLLABUS

Course Code: WAENGMJ11 2 & WAENGMN11 2	Unit	Course 2: Critical Approaches to the Study of Poetry	Credits 3 Lectures 30
	<b>I</b>	<b>Unit 1: Critical Appreciation of Poetry</b>	<b>08</b>
	<b>1.1</b>	<b>Evaluation and Analysis</b> 1.1.1 Themes and Subjects 1.1.2 Voice: Speaker and Tone 1.1.3 Language & Style: Imagery, Allusions, Metaphor, Juxtapositions, Symbolism, Figures of Speech and Allegory 1.1.4 Use of Intertextuality	
	<b>II</b>	<b>Unit 2: Prosody</b>	<b>07</b>
	<b>2.1</b>	<b>Rhyme, Rhythm and Structure</b> 2.1.1 Metres of English Poetry: Base metres and variations 2.1.2 Rhyme: Regular rhymes, Masculine and feminine, half/para-rhymes, internal rhymes 2.1.3 Rhythm Enjambment, run-on lines, assonance, dissonance 2.1.1 Forms of prescribed poems	
	<b>III</b>	<b>Unit 3: Poems for Study</b>	<b>15</b>
		3.1.1 Lyric: Robert Frost- The Road Not Taken 3.1.2 Dramatic Monologue: Robert Browning- My Last Duchess 3.1.3 Sonnet: William Shakespeare- Sonnet 116 Let Me Not to the Marriage of True Minds 3.1.4 Elegy and Satire: Jonathan Swift- A Satirical Elegy on the Death of a Late Famous General 3.1.5 Ballad John Keats- La Belle Dame Sans Merci Haiku Rochelle Potkar, Selections from Paper Asylum (shortlisted for the Rabindranath Tagore Literary Prize 2020), published by Copper Coin Publishers, 2018.	

**Recommended Readings:**

- Abrams, M. H. A Glossary of Literary Terms. (8th Edition) New Delhi: Akash Press, 2007.
- Daiches, David. Critical Approaches to Literature. London: Longman, 1984.
- Drew, Elizabeth. Understanding Poetry. New York: Norton, 1959.
- Dutton, Richard. Introduction to Literary Criticism. London: Longman, 1984.
- Enid, Hamer. The Metres of English Poetry. Booksway, 2014
- Edmond Gore and Alexander Holmes. What is Poetry? England, Nabu Press, 2010.
- Ford, Boris. The Pelican Guide to English Literature, Volume I to X
- Prasad, B. Background of the Study of English Literature, Chennai, Macmillan, 1999.
- Rees, R.J. English Literature : An Introduction to Foreign Readers, New Delhi: Macmillan, 1982.
- Turco , Lewis. The Book of Literary Terms, UK, University Press of New England, 1999.
- Widdowson, Peter. The Palgrave Guide to English Literature and its Contexts 1500-2000, Hampshire: Palgrave, Macmillan, 2004



## Modality of Assessment

## Theory Examination Pattern:

## A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

## B. External Examination-60%- 60

Question	Options	Marks
Q.1.	2 options of descriptive/explanatory questions	20
Q.2.	2 options to elicit analytical understanding of texts	20
Q.3.	2 options to elicit critique and creative expression of texts	20
	<b>TOTAL</b>	<b>60</b>





<b>PROGRAMME: F.Y.B.A.</b>		<b>SEMESTER: II</b>		
<b>Course 1: Study of a Literary Form and the Ecocritical Approach</b> <u>Amended on 26/04/2025</u>		<b>Course Code: WAENGMJ121 &amp; WAENGMN121</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>3</b>	<b>NA</b>	<b>3</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <ul style="list-style-type: none"> <li>• To introduce learners to the forms of and critical approaches to English Literature.</li> <li>• To enable learners to analyze and interpret literary texts from various genres and periods.</li> <li>• To provide learners with an understanding of the social and cultural context of English literature.</li> <li>• To equip learners with the skills to develop and articulate their own critical interpretations of literature.</li> </ul>				
<b>Course Outcomes:</b> <ul style="list-style-type: none"> <li>• Learners will have an understanding of the forms of and critical approaches to English Literature.</li> <li>• Learners will have the capacity to analyze and interpret literary texts from various genres and periods.</li> <li>• Learners will demonstrate a critical understanding of the social and cultural context of English literature.</li> <li>• Learners will possess the creative ability to develop and articulate their own critical interpretations of literature</li> </ul>				

## DETAILED SYLLABUS

Course Code: WAENGMJ 121 & WAENGM N121	Unit	Course 2: Study of a Literary Form and the Ecocritical Approach	Credits 3 Lectures 30
	<b>I</b>	<b>Unit 1: The Novel</b>	<b>10</b>
	<b>1.1</b>	1.1 Rise/Development of the novel 1.2 Technical Aspects of the Novel 1.3 Detailed study of any 1: 1.3.1 <i>Frankenstein</i> - Charlotte Bronte 1.3.2 <i>Oliver Twist</i> - Charles Dickens 1.3.3 <i>The Portrait of Dorian Gray</i> - Oscar Wilde	
	<b>II</b>	<b>Unit 2: The Novel II</b>	<b>10</b>
		2.1 Characteristics of Genres in the novel 2.2 Approaches to the study of the novel 2.3 Detailed study of any 1: 2.3.1 <i>Lord of the Flies</i> - William Golding 2.3.2 <i>The Hound of Baskervilles</i> - Arthur Conan Doyle 2.3.3 <i>Animal Farm</i> - George Orwell	
	<b>III</b>	<b>Unit 3: Ecocritical Approaches</b>	<b>10</b>
		3.1 Ecocriticism in Literature 3.2 Earth Song - Michael Jackson 3.3 On the Killing of a Tree- Gieve Patel 3.4 A Sound of Thunder- Ray Bradbury 3.5 Short Films on the Environment: 3.5.1 Wade (11 minutes) 3.5.2 Malungelo's Story (6 minutes) 3.5.3 What is Climate Justice? (5 minutes)	

**Recommended Resources:**

Abrams, M. H. A Glossary of Literary Terms. (8th Edition) New Delhi: Akash Press, 2007.

Carter, Ronald, and John Mcrae. The Routledge History of Literature in English: Britain and Ireland. London; New York, Routledge, 2001.

Daiches, David. Critical Approaches to Literature. London: Longman, 1984.

Drew, Elizabeth. Understanding Poetry. New York: Norton, 1959.

Edmond Gore and Alexander Holmes. What is Poetry? England, Nabu Press, 2010.

Ford, Boris. The Pelican Guide to English Literature, Volume I to X

Kinney, Arthur F. The Cambridge Companion to English Literature, 1500–1600. Cambridge University Press, 2 Dec. 1999.

Legouis, Emile, and Louis François Cazamian. A History of English Literature. 1926.

Prasad, B. Background of the Study of English Literature, Chennai, Macmillan, 1999.

Rees, R.J. English Literature : An Introduction to Foreign Readers, New Delhi: Macmillan, 1982.

Turco , Lewis. The Book of Literary Terms, UK, University Press of New England, 1999.

Widdowson, Peter. The Palgrave Guide to English Literature and its Contexts 1500-2000, Hampshire: Palgrave, Macmillan, 2004



## Modality of Assessment

## Theory Examination Pattern:


## A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

## B. External Examination-60%- 60

Question	Options	Marks
Q.1.	2 options of descriptive/explanatory questions	20
Q.2.	2 options to elicit analytical understanding of texts	20
Q.3.	2 options to elicit critique and creative expression of texts	20
	<b>TOTAL</b>	<b>60</b>



<b>PROGRAMME: F.Y.B.A.</b>			<b>SEMESTER: II</b>	
<b>Course 2: Gendered Approach to the Study of Literature</b>			<b>Course Code: WAENGMJ122 AND WAENGMN122</b>	
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks-40)</b>	<b>End Semester Examination(Marks-60)</b>
3	NA	3	40	60
<b>Learning Objectives:</b>  <ul style="list-style-type: none"> <li>To develop an understanding of key concepts and theories in gender studies.</li> <li>To analyze and critique how gender is represented in a variety of literary works from different periods and cultures.</li> <li>To be able to critically evaluate literary works through a gendered lens, questioning how the writer's gender, as well as the gender of characters, influence narrative perspectives, themes, and stylistic choices.</li> <li>To articulate analyses, interpretations, and critiques clearly and persuasively, both in oral discussion and in writing.</li> </ul>				
<b>Course Outcomes:</b> <ul style="list-style-type: none"> <li>Learners will have developed an understanding of key concepts and theories in gender studies.</li> <li>Learners will be able to analyze and critique how gender is represented in a variety of literary works from different periods and cultures.</li> <li>Learners will critically evaluate literary works through a gendered lens, questioning how the writer's gender, as well as the gender of characters, influence narrative perspectives, themes, and stylistic choices.</li> <li>Learners will articulate analyses, interpretations, and critiques clearly and persuasively, both in oral discussion and in writing.</li> </ul>				

## DETAILED SYLLABUS

<b>Course Code: WAENG MJ122 AND WAENG MN122</b>	<b>Unit</b>	<b>Course 4: Gendered Approach to the Study of Literature</b>	<b>Credits 3 Lectures 30</b>
	<b>I</b>	<b>Unit 1: Introduction to the Theories of Gender</b>	<b>10</b>
		Select Sections of Bhasin, Kamala, 2005, Understanding Gender, Women Unlimited 1.1 Constructions of Sex and Gender 1.2 Patriarchy 1.3 Constructions of Sexuality 1.4 Masculinity and Femininity 1.5 Family as a gendered institution	
	<b>II</b>	<b>Unit 2: Gendered reading of Literary Texts</b>	<b>10</b>
		2.1 Mrs. Beast- Carol Ann Duffy (Poetry) 2.2 Cross-dressing in Shakespeare's plays (Drama) 2.3 The Blue Donkey- Suniti Namjoshi (Short Fiction) 2.4 I Want a Wife (1971) -Judy Brady (Essay)	
	<b>III</b>	<b>Unit 3: Gendered reading of Cultural Texts</b>	<b>10</b>
		3.1 "Born this Way" Lady Gaga (Song) 3.2 He named Me Malala (2015) – Davis Guggenheim (Documentary 1.28 mins) OR alokvmenon reels on Instagram 3.3 I Told Sunset About You- (TV Series 5 episodes) 3.4 Practices: purity/mourning/inheritance/	

**Recommended Resources:**

1. Agnes, Flavia. (2012). "From Shah Bano to Kausar Bano: Contextualizing the "Muslim Woman" within a Communalized Polity." In South Asian Feminisms, edited by Ania Loomba and Ritty Lukose, Duke University Press.
2. Andrea N (1989). "Feminist Theory and Philosophies of Men". New York, Routledge.
3. Arora P (2011). "Gender and Power". Delhi, Pacific Publication.
4. Christine L., Williams, S. A. (Ed.) (2002). "Sexuality and Gender". Massachusetts, Blakwell.
5. Connell, R.W. (2002). "Gender". Cambridge: Polity Press
6. Fausto-Sterling, A. (2000). "Sexing the Body: Gender Politics and the Construction of Sexuality". New York, Basic Books
7. Foucault, Michel. 1980. The History of Sexuality Vol. 1: An Introduction, tr. by Robert Hurley. London: Peregrine-Penguin.
8. Friedan, B. (1974) The Feminine Mystique. New York: Dell, 1974,
9. Glover D., Kaplan C (2007) "Genders". Oxon, Routledge.
10. Holmes, M. (2007) What is gender? Sociological approaches. New Delhi: Sage Publications.
11. Howson, A. (2005) "Embodying Gender". London, Sage.
12. Jackson S and Scott S (2002). "Gender: A Sociological Reader". New York, Routledge.
13. Jain Jasbir (Ed). (2005) Women in Patriarchy: Cross Cultural. Rawat Publications, Jaipur.
14. Kimmel S Michael (2004) "The Gendered Society: Reader". Oxford: Oxford University Press.
15. Lerner, Gerda. (1986) The Creation of Patriarchy Oxford University Press, New Delhi.
16. Lipman-Blumen, J. (1984) Gender roles and power. New Jersey: Prentice-Hall.
17. Lips, Hilary M., (2015), Gender the Basics, Routledge, London
18. Mahmood, Saba (2005). Politics of Piety: The Islamic Revival and the Feminist Subject. Princeton University Press.
19. Mathews, G. & De Hart J (1992). "Sex Gender and the Politics Of Era". New York, Oxford University Press.
20. Messner, M. A. (1997). "The Politics of Masculinities: Men in Movements". Thousand Oaks, Sage.
21. Millet K. (1972). "Sexual Politics". London, Abacus.
22. Mitchell Juliet (1974). "Psychoanalysis and Feminism: Freud, Reich, Laing And Women". London, Allen Lane
23. Oakley, A. (1972) Sex, Gender and Society. London: Temple Smith.
24. Oberoi, Patricia, (2006), Freedom and Destiny: Gender, Family and Popular Culture in India, Oxford University Press
25. Pernau, Margrit, Imtiaz Ahmad and Helmut Reifeld, 2003, Family and Gender, Sage, New Delhi
26. Rayle, R. (2011). "Questioning Gender: A Sociological Exploration". New York, Sage.
27. S. Gunew (ed.) (1991) A Reader in Feminist Knowledge". London, Routledge.
28. Sonderregger, T. B. (Ed.) (1985). "Psychology and Gender". Nebraska, University of Nebraska Press.
29. Weeks, Jeffrey. 1997. Sexuality. London and New York: Routledge.
30. Whelehan, I., & Pilicher, J (2004) "50 Key Concepts in Gender Studies". New Delhi, Sage Publications.

**Journals:**

1. The Journal of Gender Studies
2. Indian Journal of Gender Studies, Centre for Women's Development Studies, Sage Publications, New Delhi. India



**Modality of Assessment**

**Theory Examination Pattern:**

**A. Continuous Internal Assessment- 40%- 40 Marks per paper**

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

**B. External Examination-60%-**

Question	Options	Marks
Q.1.	2 options of descriptive/explanatory questions	20
Q.2.	2 options to elicit analytical understanding of texts	20
Q.3.	2 options to elicit critique and creative expression of texts	20
	<b>TOTAL</b>	<b>60</b>





**John Wilson Education Society's**

**Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the*

**UNIVERSITY OF MUMBAI**



**Syllabus for S.Y.B.A (English Literature)**

**B.Sc./B.Sc.IT/BFM/BAF/BAMMC (AEC Only)**

**B.Sc. (OE)**

**Programme: English**

**NEP 2020 w.e.f. Academic Year 2024–2025**

Wilson College (Autonomous) - NEP 2020 Syllabus for SY English Literature  
**PROGRAMME OUTLINE 2024-2025**

Sr No	YEAR	SEM	COURSE	CODE	TITLE	CREDITS
1	SYBA	3	DSC Major	WAENGMJ231	American Literature of the 20 <sup>th</sup> Century I	3
		4		WAENGMJ241	American Literature of the 20 <sup>th</sup> Century II	3
2	SYBA	3	DSC Major	WAENGMJ232	20 <sup>th</sup> Century Indian Writing in English I	3
		4		WAENGMJ242	20 <sup>th</sup> Century Indian Writing in English II	3
3	SYBA	3	DSC Minor	WAENGMN231	American Literature of the 20 <sup>th</sup> Century	4
4	SYBA	4	DSC Minor	WAENGMN241	20 <sup>th</sup> Century Indian Writing in English and Translations	4
5	SYBA	3	SEC	WAENGSE231	Mass Communication	2
6	SYBA	3	VEC	WAENGVE231	Contemporary Protest Narratives	2
7	SYBSc.	3	OE	WSENGOE231	Drama and Theatre	2
8	SYBA	3	FP	WAENGFP231	English Literature Field Project	2
9	SYBA	4	FP	WAENGFP241	English Literature Field Project	2

Wilson College (Autonomous) - NEP 2020 Syllabus for SY English Literature

<b>10</b>	<b>SYBSc. SYBSc.IT SYBAMMC SYBAF SYBFM</b>	<b>3</b>	<b>AEC</b>	<b>WSENGAE231 WSENGAE231 WAENGAE231 WCENGAE231 WCENGAE231</b>	<b>Communication Skills in English</b>	<b>2</b>
<b>11</b>	<b>SYBSc. SYBSc.IT SYBAMMC SYBAF SYBFM</b>	<b>4</b>	<b>AEC</b>	<b>WSENGAE241 WSENGAE241 WAENGAE241 WCENGAE241 WCENGAE241</b>	<b>Advanced Communication Skills in English</b>	<b>2</b>
<b>12</b>	<b>SYBA</b>	<b>4</b>	<b>VSC</b>	<b>WAENGVS241</b>	<b>Writing for Digital Media</b>	<b>2</b>
<b>13</b>	<b>SYBSc.</b>	<b>4</b>	<b>OE</b>	<b>WSENGOE241</b>	<b>Chronicles of the City by the Sea</b>	<b>2</b>
<b>14</b>	<b>SYBSc.</b>	<b>4</b>	<b>OE</b>	<b>WSENGOE242</b>	<b>Bridging Worlds: Science in Prose and Fiction</b>	<b>2</b>

### **PROGRAMME SPECIFIC OUTCOMES (PSOs)**

1. Learners will be able to display an understanding of language and literature as an expression of human values, universal truths and socio-cultural influences through the underlying philosophy and values reflected in literature.
2. Learners will have developed a sensitivity towards nature and understand the relationship between human beings, environment and culture through language and literature
3. Learners will be acquainted with various genres and literary terms, will identify various themes and styles from different perspectives including race, gender, class and sexuality etc.
4. Learners will possess a higher level of proficiency in the English Language as a vocational skill to be equipped for the job market as well as for higher education.
5. Learners will evince the higher order thinking skills of application, evaluation, inferencing and creativity.

### **PREAMBLE:**

The progress of globalization in the past century has witnessed an increased demand for English proficiency. English as the lingua-franca is used in the fields of humanities, science, technology, media, and on the internet, etc. It is also among the most sought-after soft skills. A higher proficiency in English opens doors of opportunity in the job market as well as in higher education. It facilitates easier interaction across English-speaking countries world-wide, allows an understanding of films, music, art, literature as well as access to technical and scientific writing in research. This programme is designed to foster critical thinking, analytical prowess, and nuanced interpretation through the study of diverse literary forms. Learners will be able to cultivate a profound understanding of the power of language to shape thought, ignite imagination and reflect the dynamics of society. By engaging with seminal works and emerging voices in English Literature, the programme seeks to explore the historical, social, and cultural contexts that inform their creation and reception. Through close reading, lively discussion, and independent research, the programme will enable learners to develop speaking and writing skills to articulate complex ideas with clarity and precision.

More than just the study of texts, this programme encourages learners to become active readers and engaged thinkers. They learn to appreciate the artistry of language via literature, unravel the layers of meaning, and connect literary insights to their own lives and the world around them. The programme aims to equip learners with a versatile skillset applicable to a wide range of future endeavours, fostering a lifelong appreciation for the enduring power and beauty of literatures in English.

**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the University of Mumbai*



**Syllabus for S.Y Programme: BA**

**Programme Code: WAENGMJ231 and WAENGMJ241 (Major)**

**Programme Name: English Literature**

**Course Title: American Literature of the 20th Century I & II**

**NEP with Effect from Academic Year 2024–2025**



Wilson College (Autonomous) - NEP 2020 Syllabus for SY English Literature  
**PROGRAMME OUTLINE 2024-2025**

YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/ LECTURES
SY (Major)	III	WAENGMJ231	American Literature of the 20 <sup>th</sup> Century I	3/45
	IV	WAENGMJ241	American Literature of the 20 <sup>th</sup> Century II	3/45

**PROGRAMME SPECIFIC OUTCOMES (PSOs)**

1. Learners will be able to display an understanding of language and literature as an expression of human values, universal truths and socio-cultural influences through the underlying philosophy and values reflected in literature.
2. Learners will have developed a sensitivity towards nature and understand the relationship between human beings, environment and culture through language and literature
3. Learners will be acquainted with various genres and literary terms, will identify various themes and styles from different perspectives including race, gender, class and sexuality etc.
4. Learners will possess a higher level of proficiency in the English Language as a vocational skill to be equipped for the job market as well as for higher education.
5. Learners will evince the higher order thinking skills of application, evaluation, inferencing and creativity.

<b>PROGRAMME: S.Y.B.A English Literature (DSC Major)</b>			<b>SEMESTER: III</b>		
<b>Course: American Literature of the 20<sup>th</sup> Century I</b>			<b>Course Code (Major): WAENGMJ231</b>		
<b>Teaching Scheme</b>					<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Tutorial (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks)</b>	<b>Semester End Examination (Marks)</b>
3	NA	NA	3	40	60
<b>Learning Objectives:</b> <b>LO1</b> Learners will gain an understanding of major literary themes and movements of 20th Century American Literature. <b>LO2:</b> Learners will acquire knowledge of the historical, social, and cultural contexts that influenced and shaped the literary works of 20th century American authors. <b>LO3:</b> Learners will explore the contributions of diverse groups including minority writers to the American literary landscape. <b>LO4:</b> Learners will develop the ability to critically analyse literary texts, focusing on elements such as narrative structure, character development, thematic exploration, and stylistic innovations. <b>LO5:</b> Learners will acquire the capacity to critically and creatively to express their understanding literary texts.					
<b>Course Outcomes:</b> <b>CO1</b> Learners will have an understanding of major literary themes and movements of 20th Century American Literature. <b>CO2:</b> Learners will possess a knowledge of the historical, social, and cultural contexts that influenced and shaped the literary works of 20th century American authors. <b>CO3:</b> Learners will have an awareness of the contributions of diverse groups including minority writers to the American literary landscape. <b>CO4:</b> Learners will possess the ability to critically analyse literary texts, focusing on elements such as narrative structure, character development, thematic exploration, and stylistic innovations. <b>CO5:</b> Learners will have acquired the capacity to critically and creatively to express their understanding literary texts.					

Course Code WAENG MJ231	Unit	Course/ Unit Title American Literature of the 20 <sup>th</sup> Century I	Credits 3 Lectures 45
	I	<b>Critical Terms and Categories in Fiction</b>	15
		1.1 Naturalism in American Literature 1.2 African American Fiction 1.3 Chinese-American Diaspora 1.4 Indian Diaspora in America 1.5 Jewish-American Fiction	
	II	<b>Critical Readings of Short Fiction</b>	15
		2.1 Toni Bambara - <i>The Lesson</i> (1972) 2.2 Amy Tan - <i>Rules of the Game</i> (1989) 2.3 Jhumpa Lahiri - <i>A Temporary Matter</i> (1998) 2.4 Bernard Malamud - <i>The Jewbird</i> (1963) 2.5 William Faulkner - <i>Dry September</i> (1931)	
	III	<b>Critical Reading of American Fiction</b>	15
		3.1. Ray Bradbury - <i>Fahrenheit 451</i> (1953) OR 3.1. Toni Morrison - <i>Tar Baby</i> (1981)	

**References:**

- Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
- Bloom, Harold, ed. *Short Story Writers and Short Stories*. New York: Chelsea House, 2005.
- Boyars, Robert, ed. *Contemporary Poetry in America*. New York: Schocken, 1974. Cook, Bruce. *The Beat Generation*. New York: Scribners, 1971.
- Gould, Jean. *Modern American Playwrights*. New York: Dodd, Mead, 1966.
- Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
- Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
- Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996.
- Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. New York: Ungar, 1973.
- Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton, N. J: Princeton University Press, 1961.
- Henderson, Stephen, ed. *Understanding the New Black Poetry*. New York: William Morrow, 1973.
- Hoffman, Daniel, ed. *Harvard Guide to Contemporary Writing*. Cambridge, Mass.: Harvard University Press, 1979.

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Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.  
Kernan, Alvin B., ed, *The Modern American Theater*. Englewood Cliffs, N. J.: Princeton Hall, 1967.  
Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983.

### Modality of Assessment Theory Examination Pattern:

#### A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Descriptive Examination- Short Notes (2 out of 4)	20
2	Assignment/ Case study/ field visit/ report/ presentation/book review/analysis of a poem	20
	<b>Total</b>	<b>40</b>

#### B. External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper

1. **Duration** - This examination shall be of **two hours** duration.

##### 2. Theory Question Paper Pattern

- There shall be three questions of **twenty** marks each.
- There shall be one question from each unit with internal options.
- All three questions shall be compulsory.

#### 3. Paper Pattern:

Question	Options	Marks
Q.1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

<b>S.Y.B.A English Literature (DSC Major)</b>		<b>SEMESTER: IV</b>			
<b>Course: American Literature of the 20<sup>th</sup> Century II</b>		<b>Course Code: WAENGMJ241</b>			
<b>Teaching Scheme</b>					<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Tutorial (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks)</b>	<b>Semester End Examination (Marks)</b>
<b>3</b>	<b>NA</b>	<b>NA</b>	<b>3</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1</b> To acquaint learners with the characteristics of the literary genres of drama and the short story <b>LO2</b> To introduce learners to various elements of selected short stories written in or translated into English <b>LO3</b> To demonstrate varied stylistic features of prose and drama, and its significance through close readings of selected works <b>LO4</b> To enable learners to understand and analyse selected stories and plays <b>LO5</b> To equip learners with the critical thinking skills through an understanding of the politics of gender in select literary and cultural texts					
<b>Course Outcomes:</b> <b>CO1</b> Learners can understand literary theory, genres, forms, style, etc. of drama and short stories <b>CO2</b> Learners can identify multiple meanings, complex arguments and inherent ideologies such as race, gender and environmental concerns etc. through their readings and critically express these in their own literary articulations <b>CO3</b> Learners can critically analyze narrative structures, themes, characters, use of literary techniques in texts <b>CO4</b> Learners can interpret literary works in context to the socio-cultural milieu <b>CO5</b> Learners can critically evaluate the underlying philosophy and values reflected in literature					

Wilson College (Autonomous) - NEP 2020 Syllabus for SY English Literature  
**DETAILED SYLLABUS**

<b>Course Code WAENG MJ241</b>	<b>Unit</b>	<b>Course/ Unit Title Course:  American Literature of the 20<sup>th</sup> Century II</b>	<b>Credits/ Lectures 3/45</b>
	<b>I</b>	<b>Introduction to Concepts of American Poetry</b>	<b>15</b>
		1.1 Modernism 1.2 Confessional Poetry 1.3 African American Poetry of the 20 <sup>th</sup> century 1.4 Expressionism in Drama	
	<b>II</b>	<b>Critical Reading of American Poetry</b>	<b>15</b>
		2.1 Langston Hughes – “Democracy” (1949); “I, Too, Sing America” (1926)  2.2 Sylvia Plath – “Mirror” (1961); “Lady Lazarus” (1965)  2.3 Robert Frost – “Mending Wall” (1914); “Stopping by Woods on a Snowy Evening” (1923)  2.4 Maya Angelou - “Phenomenal Woman” (1995); “Still I Rise” (1978)	
	<b>III</b>	<b>Reading American Drama (Any One)</b>	<b>15</b>
		3.1. Edward Albee - <i>The American Dream</i> (1959)  3.1. Charles Fuller - <i>A Soldier's Play</i> (1981)  3.1 Bob Fosse and Fred Ebb - <i>Chicago</i> (The Musical) (1975) (Based on the 1926 play of the same title by reporter Maurine Dallas Watkins)	

**References:**

Lawrence, Shaffer. *History of American Literature and Drama*. New Delhi: Sarup, 2000.

Lewis, Allan. *American Plays and Playwrights of the Contemporary Theatre*. Rev. Ed. New York: Crown, 1970.

Moore, Harry T., ed. *Contemporary American Novelists*. Carbondale: Southern Illinois University Press, 1964.

Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. New York: Biblo and Tannen, 1975.

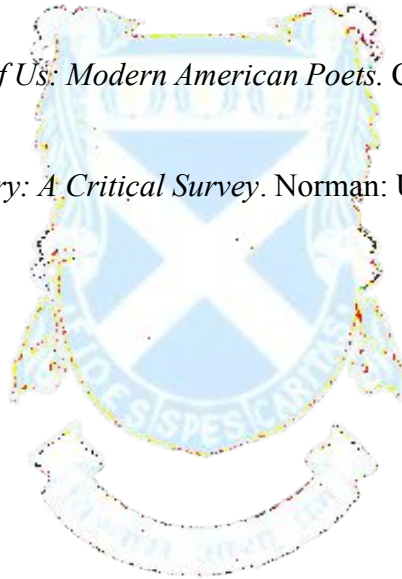
Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.

Scholes, Robert. *Radical Sophistication: Studies in Contemporary Jewish American Novelists*. Athens: Ohio University Press, 1969.

Stepan chev, Stephen. *American Poetry since 1945: A Critical Survey*. New York: Harper and Row, 1965.

Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.

Voss, Arthur. *The American Short Story: A Critical Survey*. Norman: Univ. of Oklahoma Press, 1980.





**Modality of Assessment Theory Examination Pattern:**

**A. Continuous Internal Assessment- 40%- 40 Marks per paper**

Sr. No.	Evaluation Type	Marks
1	Written Descriptive Examination- Short Notes (2 out of 4)	20
2	Assignment/ Case study/ field visit/ report/ presentation/book review/analysis of a poem	20
	<b>Total</b>	<b>40</b>

**B. External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper**

1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
  - a. There shall be three questions of **twenty** marks each.
  - b. There shall be one question from each unit with internal option.
  - c. All three questions shall be compulsory.

**3. Paper Pattern:**

Question	Options	Marks
Q. 1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern**

**Semester III & IV**

Course	WAENGMJ231			WAENGMJ241			Grand Total
	Internal	External	Total	Internal	External	Total	
<b>Theory</b>	40	60	100	40	60	100	200



**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the University of Mumbai*



**Syllabus for S.Y Programme: BA**

**Programme Code: WAENGMJ232 and WAENGMJ242 (Major)**

**Programme Name: English Literature**

**Course Title: 20<sup>th</sup> Century Indian Writing in English**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME: S.Y.B.A English Literature (DSC Major)</b>			<b>SEMESTER: III</b>		
<b>Course: 20th Century Indian Writing in English I</b>			<b>Course Code (Major): WAENGMJ232</b>		
<b>Teaching Scheme</b>					<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Tutorial (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks)</b>	<b>Semester End Examination (Marks)</b>
3	NA	NA	3	40	60
<b>Learning Objectives:</b> <b>LO1:</b> Learners will be taught to analyse and interpret a variety of texts in Indian Writing in English, focusing on themes, styles, and cultural contexts. <b>LO2:</b> Learners will examine the contributions of women writers to Indian literature in English, including their unique perspectives on gender, society, and politics. <b>LO3:</b> Learners will study the representation of Dalit voices in literature, understanding the social, economic, and political issues that influence Dalit narratives. <b>LO4:</b> Learners will be guided to articulate their understanding of diverse literary themes and stylistic features in Indian literature, recognizing the cultural and historical contexts that shape these narratives.					
<b>Course Outcomes:</b> <b>CO1</b> Learners will possess a comprehensive understanding of Indian Writing in English, equipping them with critical analytical skills and a deep appreciation of the diverse voices and themes present in the literature <b>CO2:</b> Learners will critically have the capacity to analyze the portrayal of gender and the influence of feminist thought in the works of Indian women writers, appreciating their role in the broader literary canon. <b>CO3:</b> Learners will have developed a nuanced understanding of Dalit literature, recognizing its importance in advocating for social justice and reform within and beyond the literary sphere. <b>CO4:</b> Learners will be able to connect literary themes with current societal issues, fostering a deeper engagement with Indian realities as depicted through literature.					

**DETAILED SYLLABUS**

<b>Course Code WAENG MJ232</b>	<b>Unit</b>	<b>Course/ Unit Title 20th Century Indian Writing in English</b>	<b>Credits 3 Lectures 45</b>
	<b>I</b>	<b>An Introduction to Indian Literature in English</b>	<b>15</b>
		<b>1.1 Background to Indian Poetry in English</b> <b>1.2 Contemporary Indian English Poetry</b> 1.2.1 Nissim Ezekiel: "Goodbye Party for Miss Pushpa T. S." (1976) 1.2.2 A. K. Ramanujan: "Obituary" (1971) 1.2.3 Syed Ammanuddin: "Don't Call me Indo-Anglian" (1990) 1.2.4 Dilip Chitre: "Father Returning Home" (1980) 1.2.5 Kamala Das: "An Introduction" (1965) 1.2.6 Menka Shivdasani: "The Atheist's Confessions" (1990)	
	<b>II</b>	<b>Introducing Women's Writing in India</b>	<b>15</b>
	<b>2.1</b>	<b>An Introduction to Women's Writing</b>	
	<b>2.2</b>	<b>Critical Reading of Short Stories and Poems by Women Writers</b>	
		2.2.1 Mahashweta Devi: <i>Draupadi</i> (1978) 2.2.2 Vandana Singh: <i>The Woman Who Thought She Was a Planet</i> (2008) 2.2.3 Kritika Pandey: <i>The Goddess Who Wants Out</i> (2020) 2.2.4 Mrinal Pande: <i>Girls</i> (1983)	
	<b>III</b>	<b>The Novel in India</b>	<b>15</b>
		3.1 A Brief History of the Novel in India 3.2 A Critical Reading of any one: 3.2.1 Indu Sundaresan - <i>The Feast of Roses</i> (2003) OR 3.2.1 Aravind Adiga - <i>The White Tiger</i> (2008) OR 3.2.1 Amitav Ghosh - <i>The Shadow Lines</i> (1988)	

## References:

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- Rahman, Gulrez Roshan. *Indian Writing in English: New Critical Perspectives*. New Delhi: Swarup Book Publishers. 2012.

**Modality of Assessment**

**Theory Examination Pattern:**

**A. Continuous Internal Assessment- 40%- 40 Marks per paper**

Sr. No.	Evaluation Type	Marks
1	Written Descriptive Examination- Short Notes (2 out of 4)	20
2	Assignment/ Case study/ field visit/ report/ presentation/book review/analysis of a poem	20
	<b>Total</b>	<b>40</b>

**B. External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper**

1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
  - There shall be **three** questions of **twenty** marks each.
  - There shall be one question from each unit with internal options.
  - All three questions shall be compulsory.

**3. Paper Pattern:**

Question	Options	Marks
Q. 1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

<b>S.Y.B.A English Literature (DSC Major)</b>			<b>SEMESTER: IV</b>		
<b>Course: 20th Century Indian Writing in English II</b>			<b>Course Code: WAENGMJ242</b>		
<b>Teaching Scheme</b>					<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Tutori al (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks)</b>	<b>Semester End Examination (Marks)</b>
<b>3</b>	<b>NA</b>	<b>NA</b>	<b>3</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1</b> To acquaint learners with the characteristics of the literary genres of drama and the short story <b>LO2</b> To introduce learners to various elements of selected short stories written in or translated into English <b>LO3</b> To demonstrate varied stylistic features of prose and drama, and its significance through close readings of selected works <b>LO4</b> To enable learners to understand and analyse selected stories and plays <b>LO5</b> To equip learners with the critical thinking skills through an understanding of the politics of gender in select literary and cultural texts					
<b>Course Outcomes:</b> <b>CO1</b> Learners can understand literary theory, genres, forms, style, etc. of drama and short stories <b>CO2</b> Learners can identify multiple meanings, complex arguments and inherent ideologies such as race, gender and environmental concerns etc. through their readings and critically express these in their own literary articulations <b>CO3</b> Learners can critically analyze narrative structures, themes, characters, use of literary techniques in texts <b>CO4</b> Learners can interpret literary works in context to the socio-cultural milieu <b>CO5</b> Learners can critically evaluate the underlying philosophy and values reflected in literature					

Wilson College (Autonomous) - NEP 2020 Syllabus for SY English Literature  
**DETAILED SYLLABUS**

Course Code WAENGMJ2 42	Unit	Course/ Unit Title Course:  Critical Approaches to Indian Literature in English II	Credits/ Lectures 3/45
	<b>I</b>	<b>Indian Drama</b>	<b>15</b>
		1.1 History, Development and Forms of Theatre in India  1.2 Dharmvir Bharati - <i>Andha Yug</i> (2005) <b>OR</b> 1.2 Manjula Padmanabhan - <i>Harvest</i> (2003)	
	<b>II</b>	<b>A Background to Dalit Writing</b>	<b>15</b>
		2.1.1 An Introduction to Dalit Literature - Selections from <i>The Exercise of Freedom</i> , Edited by K. Satyanarayana and Susie Tharu (2013)  2.1.2 A Close Critical Reading of Durgabai Vyam, et al. <i>Bhimayana: Incidents in the Life of Bhimrao Ramji Ambedkar</i> . (2011) 2.1.3 Mou Mukherjee Das - <i>Dalit Girl</i> (2017) 2.1.4 Bandhu Madhav - <i>The Poisoned Bread</i> (1992)	
	<b>III</b>	<b>Partition Literature</b>	<b>15</b>
		3.1 A Brief History of Partition Writing  3.2 Agha Shahid Ali - (Selection from) <i>The Country without a Post Office</i> (1997)  3.3 Amrita Pritham - "I Say unto Waris Shah" (1948) 3.4 Sheikh Ayaz - "Life, a Mere Dream", <i>Unbordered Memories</i> (2009) 3.5 Shoukat Hussain Shoro - "Death of Fear", <i>Unbordered Memories</i> (2009)	



## References:

- Agarwal, Beena. *Contemporary Indian English Drama: Canons and Commitments*. Jaipur: Aadi Publications. 2012
- Agarwal, Smita, ed. *Marginalized: Indian Poetry in English*. New York: Rodopi. Bhattacharya, Gargi. "(De) Constructing an Aesthetics of Indian Writing in English". 2014
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- Paranjape, Makarand. *Indian Poetry in English*. Macmillan India Ltd. 1993.
- Rahman, Gulrez Roshan. *Indian Writing in English: New Critical Perspectives*. New Delhi: Swarup Book Publishers. 2012..



Wilson College (Autonomous) - NEP 2020 Syllabus for SY English Literature  
**Modality of Assessment**

**Theory Examination Pattern:**

**A. Continuous Internal Assessment- 40%- 40 Marks per paper**

Sr. No.	Evaluation Type	Marks
1	Written Descriptive Examination- Short Notes (2 out of 4)	20
2	Assignment/ Case study/ field visit/ report/ presentation/book review/analysis of a poem	20
	<b>Total</b>	<b>40</b>

**B. External Examination-Semester End Theory Examination: 60% - 60 Marks per paper**

1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
  - a. There shall be three questions of **twenty** marks each.
  - b. There shall be one question from each unit with internal options.
  - c. All three questions shall be compulsory.

**3. Paper Pattern:**

Question	Options	Marks
Q. 1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern**

**Semester III & IV**

Course	WAENGMJ232			WAENGMJ242			Grand Total
	Internal	External	Total	Internal	External	Total	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>	<b>40</b>	<b>60</b>	<b>100</b>	<b>200</b>

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**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

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**Syllabus for S.Y Programme: BA**

**Programme Code: WAENGMN231 & WAENGMN241 (Minor)**

**Programme Name: English Literature**

**Course Title:**

**American Literature of the 20th Century**

**20<sup>th</sup> Century Indian Writing in English and Translations**

**NEP 2020 with Effect from Academic Year 2024–2025**

**DETAILED SYLLABUS**

<b>PROGRAMME: S.Y.B.A English Literature (DSC Minor)</b>			<b>SEMESTER: III</b>		
<b>Course: American Literature of the 20th Century</b>			<b>Course Code (Minor): WAENGMN231</b>		
<b>Teaching Scheme</b>					<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Tutorial (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks)</b>	<b>Semester End Examination (Marks)</b>
4	NA	NA	4	40	60
<b>Learning Objectives:</b> <b>LO1</b> To familiarize learners with the salient characteristics of American literary genres like the short story, fiction and non-fiction <b>LO2</b> To be able to identify various elements of selected texts such as literary devices, features and themes <b>LO3</b> To acquaint learners with different forms of prose, literary styles through close reading of selected works <b>LO4</b> To enable learners to understand and analyse selected texts <b>LO5</b> To inculcate critical thinking					
<b>Course Outcomes:</b> <b>CO1</b> Learners can understand literary theory, genres, forms, style, etc. of long fiction and short stories <b>CO2</b> Learners can identify multiple meanings, complex arguments and inherent ideologies such as race, gender and environmental concerns etc. through their readings and critically express these in their own literary articulations <b>CO3</b> Learners can critically analyze narrative structures, themes, characters, use of literary techniques in texts <b>CO4</b> Learners can interpret literary works in context to the socio-cultural milieu they are based against. <b>CO5</b> Learners can critically evaluate the underlying philosophy and values reflected in literature					

Course Code WAENGM N231	Unit	(Minor) Course Title: American Literature of the 20 <sup>th</sup> Century	Credits: 4 Lectures: 60
	I	<b>Reading American Poetry</b> 1.1 Langston Hughes: "Democracy" (1949), "I, Too, Sing" (1926), "Mother to Son" (1922) 1.2 Maya Angelou: "Phenomenal Woman" (1978), "Still I Rise" (1978) 1.3 Robert Frost: "Mending Wall" (1914), "Stopping by Woods" (1923) 1.4 Joy Harjo: "In Mystic" (2015), "Rabbit is Up to Tricks" (2015)	20
	II	<b>Reading American Drama</b> 2.1 Brainerd Duffield - <i>The Lottery</i> (1953) OR 2.1 Kenneth Sawyer Goodman - <i>Dust of the Road</i> (1912)	10
	III	<b>Reading American Short Fiction</b> 3.1 Toni Bambara - <i>The Lesson</i> (1972) 3.2 Amy Tan - <i>Two Kinds</i> (1989) 3.3 Ambrose Bierce - <i>An Occurrence at Owl Creek Bridge</i> (1890) 3.4 Ernest Hemingway - <i>A Canary for One</i> (1927)	20
	IV	<b>Reading American Fiction</b> 4.1 Ray Bradbury - <i>Fahrenheit 451</i> (1953) OR 4.1 Toni Morrison - <i>Tar Baby</i> (1981)	10

**References: (American Literature)**

- Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
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Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.

### Modality of Assessment Theory Examination Pattern:

**External Examination -There will only be a written Semester End**

**Theory Examination: - Duration** - These examinations shall be of **two hours and thirty minutes** duration.

**1. Theory question paper pattern:**

- There shall be three questions of 20 marks each,(with internal options).

**2. Paper Pattern:**

Question	Options	Marks
Q. 1. Essay type (American Poetry and Short Story)	<b>2 out of 4 (a or b and c or d)</b>	<b>20</b>
Q.2. Essay type (American Drama)	<b>1 out of 2</b>	<b>20</b>
Q. 3. Essay type (American Novel)	<b>1 out of 2</b>	<b>20</b>
	<b>TOTAL</b>	<b>60</b>

<b>S.Y.B.A English Literature (DSC Minor)</b>		<b>SEMESTER: IV</b>			
<b>Course: 20<sup>th</sup> Century Indian Writing in English and Translations</b>		<b>Course Code: WAENGMN241</b>			
<b>Teaching Scheme</b>					<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Tutorial (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks)</b>	<b>Semester End Examination (Marks)</b>
4	NA	NA	4	40	60
<b>Learning Objectives:</b>  <b>LO1</b> To acquaint learners with the characteristics of Indian Fiction. <b>LO2</b> To introduce learners to narrative structures, themes, characters, use of literary techniques in texts of select Indian short stories. <b>LO3</b> To demonstrate varied stylistic features of Indian Fiction and its significance through close readings of select works <b>LO4</b> To equip learners with the critical thinking skills to evaluate the underlying politics, philosophy and values reflected in literature					
<b>Course Outcomes:</b>  <b>CO1</b> Learners can understand the characteristics of Indian Fiction. <b>CO2</b> Learners can articulate the narrative structures, themes, characters, use of literary techniques in texts of American and Indian Fiction. <b>CO3</b> Learners can interpret literary works in context to the socio-cultural milieu <b>CO4</b> Learners can critically evaluate the underlying philosophy and values reflected in literature					



**DETAILED SYLLABUS**

<b>Course Code</b> <b>WAENGMN24</b> <b>1</b>	<b>Unit</b>	<b>(Minor)</b> <b>Course: 20<sup>th</sup> Century Indian Writing in English and Translations</b>	<b>Credits/</b> <b>Lectures 4/60</b>
	<b>I</b>	<b>Indian Poetry in English</b>	<b>20</b>
		1.1 Nissim Ezekiel: "Night of the Scorpion" (1965) & "The Patriot" (1977) 1.2 Dilip Chitre: "Father Returning Home" (1980) & "The Felling of the Banyan Tree" (1980) 1.3 Kamala Das: "An Introduction" (1965) & "A Hot Noon in Malabar" (1965) 1.4 Menka Shivdasani: "The Atheist's Confessions" (1990) & "The Whole Deal"	
	<b>II</b>	<b>Reading Indian Drama</b>	<b>10</b>
		2.1 Rakesh Mohan - <i>Halfway House</i> (1969) <b>OR</b> 2.2 Manjula Padmanabhan - <i>Harvest</i> (1998)	
	<b>III</b>	<b>Reading Contemporary Indian English Fiction</b>	<b>10</b>
		3.1 Anita Desai - <i>Fasting, Feasting</i> (1999) <b>OR</b> 3.2 Arvind Adiga - <i>The White Tiger</i> (2008)	
	<b>IV</b>	<b>Reading Indian Short Stories in English</b>	<b>20</b>
		4.1 Mahashweta Devi - <i>Draupadi</i> (1981) 4.2 Jhumpa Lahiri - <i>A Temporary Matter</i> (1998) 4.3 R K Narayan - <i>The Martyr's Corner</i> (1943) 4.4 Munshi Premchand - <i>The Child</i> (1936)	

**References:(Indian English Literature)**

Agarwal, Beena. *Contemporary Indian English Drama: Canons and Commitments*. Jaipur: Aadi Publications. 2012

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Das, Bijay Kumar. "Remembering the Founding Fathers of Indian English Fiction". Journal of Literature, Culture and Media Studies Winter Vol.-I. Number 2. 2009: 7-15. Web.

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Gopal, Priyamvada. *The Indian English Novel: Nation, History, and Narration*. Oxford University Press. 2009.

Iyengar, Srinivasa. *Indian Writing in English, 5th ed.* New Delhi: Sterling Publishers. 1985.

Jain, Jasbir. *Gender and Narrative*. New Delhi: Rawat Publications. 2002.

Jain, Jasbir and Singh, Veena. *Contesting Postcolonialisms*. 2nd edition. Jaipur: Rawat Publications. 2004.

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Mehrotra, Arvind, ed. *A Concise History of Indian Literature in English*. New Delhi: Permanent Black. 2010.

Mittal, R.K. *Problems of Indian Creative Writing in English*. New Delhi: Kumud Publishers. 2013.

Mittapalli, Rajeshwar and Piciuccio, Pier Paolo. *Studies in Indian Writing in English*, Vol. 1. New Delhi: Atlantic Publishers and Distributors. 2000.

Mukherjee, Meenakshi. *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English*. University of Michigan: Heineman Educational Books. 1971.

Mukherjee, Meenakshi. *Realism and reality: The Novel and Society in India*. New Delhi: Oxford University Press. 1994.

Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press. 2002.

Naik, M.K. *Critical Essays on Indian Writing in English*. Madras: Macmillan. 1977.

Naik, M.K. *Aspects of Indian Writing in English*. Delhi: Macmillan. 1979.

Nayar, Pramod. *Postcolonial Literature : An Introduction*. New Delhi: Pearson Education. 2008.

Panikker, K. Ayyappa. *Indian English Literature Since Independence: Golden Jubilee Vol.1940-1990*. New Delhi: The Indian Association for English Studies. 1991.

Paranjape, Makarand. "Indian (English) Criticism: Some Notes." *Indian Literature*, Vol. 37, No. 2 (160) (March-April, 1994), pp. 70-78. Print.

Paranjape, Makarand. *Indian Poetry in English*. Macmillan India Ltd. 1993.

Rahman, Gulrez Roshan. *Indian Writing in English: New Critical Perspectives*. New Delhi: Swarup Book Publishers. 2012.

### Modality of Assessment Theory Examination Pattern:

**External Examination (There will only be a written Semester End Theory Examination: - Duration -** These examinations shall be of **two hours and thirty minutes** duration.

#### 2. Theory question paper pattern:

There shall be three questions of 20 marks each (with internal options).

#### 3. Paper Pattern:

Question	Options	Marks
Q. 1. Essay type (Indian Poetry and Short Story)	2 out of 4 (a or b and c or d)	20
Q.2. Essay type (Indian Drama)	1 out of 2	20
Q. 3. Essay type (Indian Novel)	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester III & IV

Course	WAENGMN231			WAENGMN241			Grand Total
	Internal	External	Total	Internal	External	Total	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>	<b>40</b>	<b>60</b>	<b>100</b>	<b>200</b>



**John Wilson Education Society's Wilson College (Autonomous)**

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**Syllabus for S.Y Programme: BA**

**Programme Code: WAENGSE231**

**Programme Name: English Literature**

**Course Title: (SEC)**

**Mass Communication**

**NEP with Effect from Academic Year 2024–2025**

<b>PROGRAMME: S.Y.B.A SEC</b>			<b>SEMESTER: III</b>		
<b>Course: Mass Communication</b>			<b>Course Code: WAENGSE231</b>		
<b>Teaching Scheme</b>					<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Tutorial (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks)</b>	<b>Semester End Examination (Marks)</b>
2	NA	NA	2	NA	60
<b>Learning Objectives:</b>  <b>LO1</b> To be able to describe, compare, contrast and demonstrate an understanding of basic communication approaches <b>LO2</b> To be able to identify various mass media formats and demonstrate an understanding of how they function <b>LO3</b> To be able to contextualize major socio-political events and milestones in society that contributed to specific mass phenomena <b>LO4</b> To articulate an informed opinion on contestable issues like freedom of expression, media bias, censorship etc					
<b>Course Outcomes:</b>  <b>CO1</b> Learners are acquainted with basic mass media processes <b>CO2</b> Learners can enumerate the various roles that the mass media fulfils in aiding development <b>CO3</b> Learners can identify and assess the role of media in addressing social, economic and political issues <b>CO4</b> Learners can articulate an informed opinion on contestable issues like freedom of expression, media bias, censorship etc					

Course Code	Unit	Course (SEC):	Credits
WAENGSE231		Mass Communication	2 Lectures 30
	I	Introduction to Mass Media Communication	15
		<b>1.1 Definitions, elements, functions and processes of mass communication:</b> (entertainment, surveillance, education, interpretation, persuasion, socialization, opinion building)  <b>1.2 Media Types and Formats:</b> Print media, audio-visual, electronic and online media (newspapers and magazines/radio/TV Genres/Cinema/Web-based social media/ networking sites/OTT platforms etc	
	II	Soft skills and Ethics in Mass Media	15
		2.1 Concept of mass and target audiences-deviance 2.2 Freedom of expression and Censorship 2.3 Media objectivity, including media bias and political leanings 2.4 Deconstructing advertisements-elements like structure, layout, copy, colour, logos etc 2.5 Planning mass campaigns	

### References:

- Uma, Narula. *Mass Communication Theory and Practice*. Haranand, New Delhi, 1994.
- Parthasarathy R. *Journalism in India*. Sterling pub. New Delhi, 1989.
- Puri, Manohar. *Art of Editing*. Prag Publication, New Delhi. 2006.
- Ranganathan, Maya and Usha Rodrigues. *Indian Media in a Globalised World*. Sage, 2010.
- Rantanen, Terhi. *Media and Globalisation*. Sage, London. 2005.
- Rodman, George. *Making Sense of Media: An Introduction to Mass Communication*. Longman, 2000.
- Roy, Barun. *Beginner's Guide to Journalism and Mass Communication*. V& S Publishers, New Delhi.
- Sankhder, B M. *Press, Politics and Public Opinion in India*. Deep Pub. New Delhi, 1984.
- Seetharaman, S. *Communication and Culture*. Associate pub. Mysore, 1991.
- Singhal, Arvind and Everest Rogers. *India's Communication Revolution: From Bullock Carts to Cyber Marts*. Sage, 2000.
- Srivastava, K. M. *Media towards 21st Century*, Sterling Pub. New Delhi. 1998.
- Vilanilam, J.V. *Development Communication in Practice*, Sage, 2009.

Additional Online References:

Unit 1: Special Role of Mass Media In India

<https://www.youtube.com/watch?v=aKjh5lmM22g&pp=ygUYdGhlIGltcGFjdCBvZiB0ZWxldmlzaW9u>

<https://www.scrollroll.com/best-bollywood-movies-on-social-issues-that-you-should-watch/>

<https://www.thebetterindia.com/10816/indian-hindi-movies-social-message-impact/>

<https://www.planthat.com/social-media-campaigns-2020/>

<https://blog.hootsuite.com/social-media-campaign-strategy/>

Unit 2: Mass Media and National Development

<https://www.youtube.com/watch?v=gkIwLldGHeQ&pp=ygUnbWVkaWEgYXMgdGhlIGZvdXJ0aCBwaWxsYX Igb2YgZGVtb2NyYWN5>

<https://marqueex.com/10-tv-commercials-that-were-banned-in-india/>

<https://www.vibesofindia.com/top-controversial-ads-in-indian-media/>

[https://www.researchgate.net/publication/323725768\\_Role\\_of\\_Media\\_in\\_the\\_Development\\_of\\_Education](https://www.researchgate.net/publication/323725768_Role_of_Media_in_the_Development_of_Education)

**Modality of Assessment**

**Continuous Internal Assessment- 60%- 60 Marks**

Sr. No.	Evaluation Type	Marks
1	Written Objective Examination	30
2	Assignment/ Case study/ field visit/ report/ presentation/book review/analysis.	30
	<b>Total</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern**

**Semester III**

Course	WAENGSE231: Mass Communication	
	<b>External</b>	<b>Total</b>
<b>Theory</b>	<b>60</b>	<b>60</b>

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**Syllabus for S.Y Programme: BA**  
**Programme Code: WAENGVE231**  
**Programme Name: English Literature**

**Course Title: (VEC)**

**Contemporary Protest Narratives**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME: S.Y.B.A VEC</b>		<b>SEMESTER: III</b>		
<b>Course: Contemporary Protest Narratives</b>		<b>Course Code: WAENGVE231</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 30 each)</b>	<b>End Semester Examination</b>
<b>2</b>	<b>NA</b>	<b>2</b>	<b>60</b>	<b>NA</b>
<b>Learning Objectives:</b> <b>LO1:</b> Students will learn to identify and analyze themes of protest, resistance, and social change in various literary and cinematic works. <b>LO2:</b> Students will explore the interdisciplinary connections in the context of protest. <b>LO3:</b> Develop critical thinking and analytical skills through the examination of how narratives influence and are influenced by social movements. <b>LO4:</b> Increase awareness of different cultural perspectives on protest, examining how narratives vary globally and within diverse communities. <b>LO5:</b> Encourage creative engagement with course materials, prompting students to create their own narrative works inspired by the themes studied.				
<b>Course Outcomes:</b> <b>CO1:</b> Students will be able to critically analyze literary and filmic texts, identifying thematic elements related to social protest and articulating their impacts on audiences. <b>CO2:</b> Students will gain skills in contextualizing narrative works within specific historical and social movements. <b>CO3:</b> Students will develop the ability to interpret and discuss contemporary protest narratives, supporting their arguments with textual and cinematic evidence. <b>CO4:</b> Students will demonstrate an understanding of how identity and cultural differences shape and are shaped by protest narratives. <b>CO5:</b> Students will be able to produce original creative work or analytical essays that reflect an understanding of the course themes.				

**DETAILED SYLLABUS**

Unit	CourseCode: WAENGVE231 Course (VEC): Contemporary Protest Narratives	Credits 2 Lectures 30
<b>I</b>	<b>Unit 1:</b>	<b>15</b>
	1.1 Conceptualizing Social Protest 1.2 The Ideology of Protest 1.3 Protest as Narrative 1.4 Social Movements as a Collective Identity 1.5 Protest and Politics	
<b>II</b>	<b>Unit 2: Core Readings and Viewings (Any two texts to be done in detail)</b>	<b>15</b>
	Books: 2.1 Arvind Adiga - <i>The White Tiger</i> (2008) Plays: 2.2 Ayad Akhtar - <i>Disgraced</i> (2012) Films: 2.3 Ava DuVernay - <i>Selma</i> (2014) 2.4 Marjane Satrapi - <i>Persepolis</i> (2008) Short Stories: 2.5 Chimamanda Ngozi Adichie - <i>The Thing Around your Neck</i> (2009)	

**References:**

- Cherry, Elizabeth. *Culture and Activism: Animal Rights in France and the United States*. United Kingdom, Taylor & Francis, 2016.
- Plummer, Ken. *Narrative Power: The Struggle for Human Value*. United Kingdom, Polity Press, 2019.
- Weingarten, Kathy. *Cultural Resistance: Challenging Beliefs about Men, Women, and Therapy*. United Kingdom, Haworth Press, 1995.
- Butler, Judith. *Frames of War: When Is Life Grievable?*. United Kingdom, Verso, 2016.
- Bowers, John B et. al. *The Rhetoric of Agitation and Control: Third Edition*. N.p., Waveland Press, 2009.

**Modality of Assessment****Continuous Internal Assessment (CIA): 2 Assignments of 30 Marks each**

- CIA 1:** Write a 2000-word essay comparing the portrayal of protest in two texts assigned by the teacher focusing on how narrative techniques and media-specific elements contribute to the theme of resistance.
- CIA 2:** Creative Project: Create and present a short play that incorporates themes of contemporary protest.

**Overall Examination & Marks Distribution Pattern**  
**Semester III**

Course	WAENGVE231: Contemporary Protest Narratives	Grand Total
	<b>External</b>	
<b>Theory</b>	<b>60</b>	<b>60</b>

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**Syllabus for S.Y Programme: BSc.**  
**Programme Code: WAENG0E231**  
**Programme Name: English Literature**

**Course Title: (OE)**

**Drama and Theatre**

**NEP 2020 with Effect from Academic Year 2024–2025**



<b>PROGRAMME: S.Y.BSc. OE</b>		<b>SEMESTER: III</b>		
<b>Course: Drama and Theatre</b>		<b>Course Code: WSENGOE231</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks-30 each)</b>	<b>End Semester Examination</b>
<b>2</b>	<b>NA</b>	<b>2</b>	<b>60</b>	<b>NA</b>
<b>Learning Objectives:</b> <b>LO1:</b> Learners will understand the evolution of theatre from its ancient origins to contemporary forms. <b>LO2:</b> Learners will develop skills in reading, interpreting, and critiquing dramatic works. <b>LO3:</b> Learners will be able to gain practical experience in performance techniques. <b>LO4:</b> Learners will be able to recognize and appreciate the cultural diversity in dramatic traditions and practices. <b>LO5:</b> Learners will be able to think critically about texts and performances within their socio-cultural contexts.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will demonstrate an understanding of various elements of drama including theme, structure, character, and dialogue. <b>CO2:</b> Learners will exhibit basic acting skills and contribute creatively to group performances. <b>CO3:</b> Learners will engage in research and apply theoretical concepts to the analysis of dramatic texts and performances. <b>CO4:</b> Learners will articulate insights and critiques concerning dramatic works both verbally and in writing. <b>CO5:</b> Learners will appreciate and express the role of theatre as a vehicle for cultural expression and social change.				

**DETAILED SYLLABUS**

<b>CourseCode: WSENGOE231</b>	<b>Unit</b>	<b>Course (OE): Drama and Theatre</b>	<b>Credits 2 Lectures 30</b>
	<b>I</b>	<b>Unit 1: Development of Theatre and its Forms</b>	<b>15</b>
		1.1. Theatre and Drama: Origins and Development (Movements to be discussed) 1.2. The Elements of Theatre 1.3. The Aesthetics of Performance 1.4. Foundations of Modern Drama 1.5. Actor Preparation: Voice- Body - Mind	
	<b>II</b>	<b>Unit 2: Core Readings</b> (Any two texts to be done in detail. Others can be used for additional reading or assignments if necessary)	<b>15</b>
		2.1 William Shakespeare - <i>The Tempest</i> (1611) 2.2 Eugene O'Neill - <i>The Hairy Ape</i> (1922) 2.3 Manjula Padmanaban - <i>Harvest</i> (2003) 2.4 Vijay Tendulkar - <i>Silence! The Court is in Session</i> (1967)	

**Critical Readings and Texts:**

- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Southern Illinois University Press, 2017.
- Beckerman, Bernard. *Dynamics of Drama: Theory and Method of Analysis*. Drama Book Specialists, 1979.
- Bentley, Eric, editor. *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*. Reprinted with corr., a New postscript and Rev. index, Penguin Books, 1992.
- Boal, Augusto. *Theatre of the Oppressed*. Translated by Charles A McBride and Maria-Odilia Leal McBride, 12. printing, Theatre Communications Group, 2014.
- Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre*. Repr, Routledge, 2010.
- Bratton, Jacqueline Susan. *New Readings in Theatre History*. Cambridge university press, 2003.
- Brockett, Oscar G., et al. *The Essential Theatre*. Eleventh edition; Student edition, Cengage Learning, 2017.
- Frank, Marcie. *Gender, Theatre, and the Origins of Criticism from Dryden to Manley: From Dryden to Manley*. Cambridge University Press, 2002.
- Fuchs, Elinor, and Una Chaudhuri, editors. *Land/Scape/Theater*. University of Michigan Press, 2002.
- Hagen, Uta, and Haskel Frankel. *Respect for Acting*. 2nd ed, John Wiley & Sons, Inc., 2009.
- Harrison, Martin. *The Language of Theatre*. Routledge, 1998.
- Johnstone, Keith. *Impro: Improvisation and the Theatre*. Repr, Routledge, 1992.
- Law, Jonathan, et al. *The Penguin Dictionary of the Theatre*. Reprinted ed, Penguin Books, 2004.
- MacAuley, Gay. *Space in Performance: Making Meaning in the Theatre*. 5. [print.], The Univ. of Michigan Press, 2008.
- McConachie, Bruce, et al. *Theatre Histories*. 0 ed., Routledge, 2013. DOI.org (Crossref),

<https://doi.org/10.4324/9780203879177>.

Osnes, Beth, and Sam D. Gill. *Acting: An International Encyclopedia*. ABC-Clio, 2001.

Patterson, Michael. *The Oxford Dictionary of Plays*. Oxford University Press, 2005.

Stanislavskij, Konstantin Sergeevič, and Elizabeth Reynolds Hapgood. *An Actor Prepares*. Bloomsbury, 2013.

### Modality of Assessment

**Continuous Internal Assessment (CIA): Two Assignments of 30 Marks each.**

**CIA 1:** Performance Reviews: Attend live or virtual performance and write critical reviews

NCPA has regular performances and screenings of performances which students should attend.

**CIA 2:** Group Performances: Collaborate on selected scenes, culminating in a class performance

### Overall Examination & Marks Distribution Pattern Semester III

Course	WSENGOE231: Drama and Theatre	Grand Total
	External	
Theory	60	60

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**Syllabus for S.Y Programme: BA**

**Programme Code: WAENGFP231 & WAENGFP241**

**Programme Name: English Literature**

**Course Title:**

**English Language and Literature Field Project**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAM(s):</b> S.Y.B.A.		<b>SEMESTER: III &amp; IV</b>			
<b>Course: English Language and Literature - Field Project</b>		<b>Course Code: WAENGFP231 &amp; WAENGFP241</b>			
<b>Teaching Scheme</b>					<b>Evaluation Scheme</b>
<b>Lecture s (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Tutorial (Hours per week)</b>	<b>Credits</b>	<b>Continuous Assessment (CA)</b>	<b>Semester End Examination</b>
2 hours	N.A.	N.A.	2 + 2	N.A.	N.A.
<b>Learning Objectives:</b> <b>LO1:</b> Learners will gain expertise in specific areas of language and literature related to the chosen research topic. <b>LO2:</b> Learners will learn to apply literary theories and concepts to texts and real-world situations. <b>LO3:</b> Learners will learn to critically evaluate texts and practices and express their findings. <b>LO4:</b> Learners will learn to manage time effectively to meet project deadlines.					
<b>Course Outcomes:</b> <b>CO1:</b> Learners will possess expertise in specific areas of language and literature related to the chosen research topic. <b>CO2:</b> Learners will be able to apply literary theories and concepts to texts and real-world situations. <b>CO3:</b> Learners will possess the skills to critically evaluate texts and practices and express their findings. <b>CO4:</b> Learners will have learnt to manage time effectively to meet project deadlines.					

**Field Project:**

- Media
- Education
- Journalism
- Language Labs
- Library

## Modality of Assessment

Sr. No.	Evaluation Type	Marks
1	Log Book	20%
2	Project Reports	30%
3	Presentation & Viva	50%
	<b>Total</b>	<b>100%</b>

\*Students will be awarded marks out of 100 and graded under the 10-point grading system.

### Overall Marks Distribution Pattern

Semester III & IV

Course	WAENGFP231			WAENGFP241		
	Internal	External	Total	Internal	External	Total
Theory	NA	NA	100%	NA	NA	100%

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**Syllabus for S.Y Programme: BSc., BSc.IT, BAMMC, BAF, BFM**  
**Programme Code: WSENGAE231, WAENGAE231, WCENGAE231**

**Programme Name: English Literature**

**Course Title: (AEC)**

**Communication Skills in English**

**NEP with Effect from Academic Year 2024–2025**

**Amended on 26/04/2025**



<b>PROGRAM(s):</b> SYBSc., SYBSc.IT, SYBAMMC, SYBAF, SYBFM		<b>SEMESTER: III</b>		
<b>Course:</b> Communication Skills in English		<b>Course Code: WSENGAE231/WAENGAE231/ WCENGAE231</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Assessment (CA)</b>	<b>Semester End Examination</b>
2	N.A.	2	N.A.	60
<b>Learning Objectives:</b> <b>LO1:</b> To enhance language proficiency. <b>LO2:</b> To orient the learners towards reading, writing and other functional aspects of language <b>LO3:</b> To provide the building blocks for efficient communication. <b>LO4:</b> To develop the skills of reading, writing, speaking and listening.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have acquired enhanced proficiency in language. <b>CO2:</b> Learners will have an understanding of the functional aspects of language <b>CO3:</b> Learners will possess the building blocks for efficient communication. <b>CO4:</b> Learners will have developed the skills of reading, writing, speaking and listening.				

Course Code: <b>WSENGAE231</b> <b>WAENGAE231</b> <b>WCENGAE231</b>	Unit	Course/ Unit Title: <b>Communication Skills in English</b>	<b>Credits 2</b> <b>Lectures 30</b>
	<b>I</b>	<b>Introduction to Communication</b>	<b>15</b>
		<p><b>1.1 The Concept of Communication:</b> Definition, Process, Feedback, The Impact of Technological Advancements on Communication, Communication as a Key Concept in Corporate and Global Communication</p> <p><b>1.2 Barriers to Communication:</b> Physical, Semantic, Language, Socio-cultural, Psychological Barriers Ways to Overcome Barriers to Communication</p> <p><b>1.3 Methods and Modes of Communication:</b> 1.3.1 Verbal and Non-Verbal Communication 1.3.2 Characteristics of Verbal Communication 1.3.3 Characteristics of Non-Verbal Communication (Body Language)</p> <p><b>1.4 Channels and Objectives:</b> 1.4.1 Formal, Informal 1.4.2 Vertical, Horizontal, Diagonal, Grapevine 1.4.3 Information, Advice, Orders, Instructions, Persuasion, Motivation, Educational, Warnings</p>	
	<b>II</b>	<b>Writing Competencies</b>	<b>15</b>
		<p><b>2.1 Letters (Emails)</b> 2.1.1 Letters of Inquiry, Invitation and Thank you Letters, Letters of Complaint 2.1.2 Application for information under RTI</p> <p><b>2.2 Essay and Paragraph Writing (Grammar/Editing)</b> 2.2.1 Samples through reading comprehension 2.2.2 Developing an idea using appropriate devices of coherence and cohesion 2.2.3 Basic Language: Vocabulary and Grammar 2.2.4 Self-Editing: First draft, Revision, Proofreading (Using spell checker/Grammarly or similar software)</p>	

Recommended Resources:

- Bellare, Nirmala. *Reading Strategies*. Vols. 1 and 2. New Delhi. Oxford University Press, 1998.
- Bhasker, W. W. S & Prabhu, N. S.: *English through Reading*. Vols. 1 and 2. Macmillan, 1975.
- Freeman, Sarah. *Written Communication*. New Delhi: Orient Longman, 1977.
- Grellet, F. *Developing Reading Skills*. Cambridge: Cambridge University Press, 1981.
- Hamp-Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*. Second edition. Cambridge: CUP, 2006
- Jakeman, Vanessa and Clare McDowell. *Cambridge Practice Test for IELTS 1*. Cambridge: CUP, 1996.
- McMurrey, David. *Online Technical Writing*. 2009
- Savage, Alice, et al. *Effective Academic Writing*. Oxford: OUP, 2005
- Widdowson, H. G. *English in Focus. English for Social Sciences*. Oxford University Press.
- Kuhnke, Elizabeth. *Communication Skills For Dummies*. United Kingdom, Wiley, 2012.
- Tuhovsky, Ian. *Communication Skills: A Practical Guide to Improving Your Social Intelligence, Presentation, Persuasion and Public Speaking*. Poland, CreateSpace Independent Publishing Platform, 2015.
- Hanh, Thich Nhat. *The Art of Communicating*. United Kingdom, Ebury Publishing, 2013.
- Patterson, Kerry, et al. *Crucial Conversations Tools for Talking When Stakes Are High, Second Edition*. Italy, McGraw Hill LLC, 2001.
- Heath, Chip, and Heath, Dan. *Made to Stick: Why Some Ideas Survive and Others Die*. United States, Random House, 2007.
- Carnegie, Dale. *The Quick and Easy Way to Effective Speaking*. India, Jaico Publishing House, 2019.
- Gallo, Carmine. *Talk Like TED: The 9 Public Speaking Secrets of the World's Top Minds*. United Kingdom, Pan Macmillan, 2014.

Webliography:

1. <http://www.onestopenglish.com>
2. [www.britishcouncil.org/learning-learn-english.htm](http://www.britishcouncil.org/learning-learn-english.htm)
3. <http://www.teachingenglish.org.uk>
4. <http://www.usingenglish.com>
5. <http://www.bbc.co.uk/>
6. <http://www.pearsoned.co.uk/AboutUs/ELT/>
7. <http://www.howisay.com/>
8. <http://www.thefreedictionary.com>

### Modality of Assessment

#### Theory Examination Pattern:

**External Examination – 60 marks**

Question	Options	Marks
Q.1.	Short Notes (any 2 out of 4) from Unit 1.1 and 1.2	15
Q.2.	Short Notes (any 2 out of 4) from Unit 1.3 and 1.4	15
Q.3.	A. 1 out of 2 from Unit 2.1 B. 1 out of 2 from Unit 2.1	15
Q.4.	Any 1 out of 2 from Unit 2.2	15
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester III

Course	WSENGAE231, WAENGAE231, WCENGAE231		Grand Total
	Internal	External	
Theory	NA	60	60

**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the University of Mumbai*



**Syllabus for S.Y Programme: BSc., BSc.IT, BAMMC, BAF, BFM  
Programme Code: WSENGAE241, WAENGAE241, WCENGAE241**

**Programme Name: English Literature**

**Course Title: (AEC)**

**Advanced Communication Skills in English**

**NEP 2020 with Effect from Academic Year 2024–2025**

**Amended on 26/04/2025**

<b>PROGRAM(s):</b> SYBSc., SYBSc.IT, SYBAMMC, SYBAF, SYBFM		<b>SEMESTER: IV</b>		
<b>Course: Advanced Communication Skills in English</b>		<b>Course Code: WSENGAE241/WAENGAE241/ WCENGAE241</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Assessment (CA)</b>	<b>Semester End Examination</b>
<b>2</b>	<b>N.A.</b>	<b>2</b>	<b>N.A.</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To enhance language proficiency by providing adequate exposure to written and spoken language. <b>LO2:</b> To orient the learners towards the skill of metacognition through the processes of note making and summarization. <b>LO3:</b> To develop higher order skills of application, analysis, creativity, innovation and problem solving. <b>LO4:</b> To develop coherence, cohesion and competence in written discourse.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have gained the ability to understand and to interpret written and spoken language from different perspectives <b>CO2:</b> Learners will have gained proficiency in listening, reading and identifying errors of language. <b>CO3:</b> Learners will possess an increased range of grammar, lexical resource, cohesive devices and nuances of pronunciation through a variety of speaking and listening exercises. <b>CO4:</b> Learners will have developed the higher order skills of application, analysis, creativity, innovation and problem solving.				

Course Code: <b>WSENGAE241</b> <b>WAENGAE241</b> <b>WCENGAE241</b>	Unit	<b>Advanced Communication Skills in English</b>	<b>Credits 2</b> <b>Lectures 30</b>
	<b>I</b>	<b>Introduction to Communication</b>	<b>15</b>
		<p><b>1.1 Listening Skills and Note-taking:</b>  1.1.1 Significance of Effective Listening in Communication and Methods to Enhance Listening Skills  1.1.2 Effective Note-taking Techniques</p> <p><b>1.2 Small Talk and Elevator Pitches</b>  1.2.1 Understanding Small Talk and its Role in Communication  1.2.2 Elevator Pitches- Creating and Delivering effective Elevator Pitches</p> <p><b>1.3 Interviews and Group Discussion Techniques</b>  1.3.1 Types of Interviews, Understanding the Interview Process  1.3.2 Participating and leading group discussions</p> <p><b>1.4 Online Communication</b>  1.4.1 Etiquette  1.4.2 Data Management/Sharing</p>	
	<b>II</b>	<b>Advanced Writing and Presentation Skills</b>	<b>15</b>
		<p><b>2.1 Resume and Application Writing</b>  2.1.1 Resume  2.1.2 Online Application Writing (Covering Letter)  2.1.3 Request for Letter of Recommendation  2.1.4 Drafting a Statement of Purpose</p> <p><b>2.2 Designing Brochures, Flyers, etc</b>  2.2.1 Principles of Design in Communication  2.2.2 Creating Effective Brochures, Flyers, etc.</p> <p><b>2.3 Presentation Skills</b>  2.3.1 Building a Presentation: From Draft to Delivery  2.3.2 Visual Representation of data using pie chart, bar graph, line graph, tables, summarization of data.</p> <p><b>2.4 Report Writing</b>  2.4.1 Writing General Reports  2.4.2 Recording Minutes of Meeting  2.4.3 Writing a Feasibility Report  2.4.4 Investigative Report</p>	



**Recommended Resources:**

Mohan Krishna & Banerji, Meera. *Developing Communication Skills*. New Delhi: Macmillan India, 1990.

Mohan Krishna & Singh, N. P. *Speaking English Effectively*. New Delhi: Macmillan India, 1995.

Reading & Thinking in English, Four volumes, (vol. 1 for the lowest level, vol. 4 for the highest level).

The British Council Oxford University Press, 1979-1981.

Sasikumar, V., Kiranmai Dutt and Geetha Rajeevan. *A Course in Listening and Speaking I & II*. New Delhi: Foundation Books, Cambridge House, 2006.

Clay, Dan. *How to Write the Perfect Resume*. United States, Independently Published, 2018.

Rizwi, Ashraf. *Effective Technical Communication*. Second Edition. Mcgraw Hill Publication, 2017.

**Modality of Assessment**

**Theory Examination Pattern:**

**External Examination - 60**

Question	Options	Marks
Q.1.	Short notes (any 2 out of 4) from Unit 1.1 and Unit 1.2	15
Q.2.	Short notes (any 2 out of 4) from Unit 1.3 and Unit 1.4	15
Q.3.	Any 1 out of 2 from Unit 2.1 and 2.4	15
Q.4.	Any 1 out of 2 from Unit 2.2 and 2.3	15
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern  
Semester IV**

Course	WSENGAE241, WAENGAE241, WCENGAE241		Grand Total
	Internal	External	
Theory	NA	60	60

**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the University of Mumbai*



**Syllabus for S.Y Programme: BA**

**Programme Code: WAENGVS241**

**Programme Name: English Literature**

**Course Title: (VSC)**

**Writing for Digital Media**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME: S.Y.B.A</b>		<b>SEMESTER: IV</b>		
<b>VSC</b>				
<b>Course: Writing for Digital Media</b>		<b>Course Code: WAENGVS241</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 30 each)</b>	<b>End Semester Examination</b>
<b>2</b>	<b>NA</b>	<b>2</b>	<b>60</b>	<b>NA</b>
<b>Learning Objectives:</b> <b>LO1:</b> To understand the theoretical and practical aspects of writing for digital platforms. <b>LO2:</b> To develop skills in creating engaging and effective digital content. <b>LO3:</b> To analyze the impact of digital media on public discourse and personal expression. <b>LO4:</b> To apply ethical considerations in digital communication. <b>LO5:</b> To use digital tools and multimedia effectively in content creation.				
<b>Course Outcomes:</b> <b>CO1:</b> Produce written content suitable for various digital media platforms. <b>CO2:</b> Employ multimedia tools to enhance textual content. <b>CO3:</b> Critique and edit digital content for clarity, engagement, and effectiveness. <b>CO4:</b> Apply SEO principles and analytics to enhance content visibility. <b>CO5:</b> Demonstrate an understanding of the ethical issues in digital publication.				

**DETAILED SYLLABUS**

<b>Course Code</b> <b>WAENGVS241</b>	<b>Unit</b>	<b>Course: Writing for Digital Media</b>	<b>Credits</b> <b>2</b> <b>Lectures</b> <b>30</b>
	<b>I</b>	<b>Unit 1: Introduction to Digital Media Writing</b>	<b>15</b>
		1.1. Differences between digital and traditional media. 1.2. Blogging Basics and Content Creation. 1.3. Social Media Engagement and Strategies. 1.4. SEO Principles and Analytics. 1.5. Ethical Considerations in Digital Media.	
	<b>II</b>	<b>Unit 2: Core Texts</b>	<b>15</b>
		2.1 Blog posts by notable digital content creators. 2.2 Instagram Posts and Reels (At the discretion of the teacher-content creators) 2.3 YouTube Videos and Reels (At the discretion of the teacher-content creators)	

**References:**

Carroll, Brian. *Writing for Digital Media*. United States, Taylor & Francis, 2010.

Halvorson, Kristina, and Rach, Melissa. *Content Strategy for the Web*. United Kingdom, Pearson Education, 2009.

Kissane, Erin. *The Elements of Content Strategy*. United States, A Book Apart, 2011.

Redish, Janice. *Letting Go of the Words: Writing Web Content that Works*. Netherlands, Morgan Kaufmann, 2012.

**Modality of Assessment**

**Continuous Internal Assessment (CIA): 2 Assignments of 30 Marks each:**

**CIA 1:** Weekly Blog posts/ Ethical Case Study Analysis

**CIA 2:** Social Media Project

**Overall Examination & Marks Distribution Pattern**

**Semester IV**

Course	WAENGVS241: Writing for Digital Media	Grand Total
	External	
Theory	60	60

**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

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**Syllabus for S.Y Programme: BSc.**

**Programme Code: WSENGOE241**

**Programme Name: English Literature**

**Course Title: (OE)**

**Chronicles of the City by the Sea**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME: S.Y.BSc. OE</b>		<b>SEMESTER: IV</b>		
<b>Course Title: Chronicles of the City by the Sea</b>		<b>Course Code: WSENGOE241</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks- 30+30)</b>	<b>End Semester Examination</b>
2	NA	2	60	NA
<b>Learning Objectives:</b>  <b>LO1:</b> To recognize the factors that constitute the identity of Mumbai and interpret the significance of its unique character through representational texts. <b>LO2:</b> To understand the socio-cultural aspects of the larger Indian society via the microcosm of the city. <b>LO3:</b> To analyze historical, contemporary and pluralistic perspectives of the city. <b>LO4:</b> To develop the ability to critically view the phenomena of the city and the ability to articulate opinions of the same.				
<b>Course Outcomes:</b>  <b>CO1:</b> Learners will have the ability to recognize the factors that constitute the identity of Mumbai and interpret the significance of its unique character through representational texts. <b>CO2:</b> Learners will possess an understanding of the socio-cultural aspects of urban society and its complexities and contradictions. <b>CO3:</b> Learners will be able to identify and analyse the diversity of perspectives of shared, common experiences of the spacio-temporal specificities of a city like Mumbai. <b>CO4:</b> Learners will develop a critical lens to appreciate and evaluate the influence of various socio-political and economic factors that characterise the cityscape and mindscape Mumbai and possibly themselves as Mumbaikars.				



Wilson College (Autonomous) - NEP 2020 Syllabus for SY English Literature  
**DETAILED SYLLABUS**

Course Code WAENG0E241	Unit	Course (OE): Chronicles of the City by the Sea	Credits 2 Lectures 30
	I	Introduction	10
		<p><b>1.1</b> <i>The City Reader</i> - Introduction Eds. Richard T. LeGates and Frederic Stou</p> <p><b>1.2</b> Richard Lehan - <i>The City in Literature: An Intellectual and Cultural History</i> (Selections from)</p>	
	II	Reflections of the City in Literature	20
		<p><b>2.1 Poems: (any one)</b>                  2.1.1 Namdeo Dhasal - “<i>Kamatipura</i>” (2007)                  2.1.2 Adil Jussawala - “<i>Sea Breeze Bombay</i>” (1974)                  2.1.3 Nissim Ekekiel - “<i>Island</i>” (1976)                  2.1.4 Arundathi Subramaniam - “<i>Where I Live</i>” (2009)</p> <p><b>2.2 Short Fiction: (any one)</b>                  2.2.1 Udayan Mukherjee - <i>Holidays</i> from Essential Items (2020)                  2.2.2 Maya Nagari - <i>Bombay-Mumbai - A City in Stories</i>. Edited by Shanta Gokhale and Jerry Pinto (Any two short stories) (2024)</p> <p><b>2.3 Film: (any one)</b>                  2.3.1 Zoya Akhtar - <i>Gully Boy</i> (2019)                  2.3.2 Milan Luthria - <i>Once Upon a Time in Mumbai</i> (2010)                  2.3.3 Zoya Akhtar - <i>Kho Gaye Hum Kaha</i> (2023)</p> <p><b>2.4 Fiction: (any one)</b>                  2.4.1 Suketu Mehta - <i>Maximum City</i> (2004)                  2.4.2 Amrita Mahale - <i>Milk Teeth</i> (2018)</p>	

### Recommended Readings:

- Rao, R. R. (1996). *The Poetry of Bombay City*. The Journal of Commonwealth Literature, 31(1), 63-70.
- Nayar, Pramod K. *An Introduction to Cultural Studies*. Viva Books. 2017
- Giddens, Anthony. *Sociology – A Brief but Critical Introduction*. Macmillan, 1986.
- Pickvance, C. G. *Urban Sociology Critical Essays (Ed. )*, Tavistock Publications. 1976
- Simmel, G. *The Metropolis and Mental Life*. In K. H. Wolff (Ed.), *The Sociology of Georg Simmel*. New York: The Free Press. 1950. pp. 409-424.
- Pike, Burton. *The City as Image*. The Image of the City in Modern Literature. United States, Princeton University Press, 1981.
- “The Mumbai Muse” *DNA*. 19 Nov. 2013, [www.dnaindia.com/mumbai/report-the-mumbai-muse-1074256](http://www.dnaindia.com/mumbai/report-the-mumbai-muse-1074256)
- Mohta, Payal. “A Poet’s Guide to Mumbai” *Homegrown*. 8 June 2021, [homegrown.co.in/homegrown-explore/a-poets-guide-to-mumbai](http://homegrown.co.in/homegrown-explore/a-poets-guide-to-mumbai)

### Modality of Assessment

#### Continuous Internal Assessment (CIA): 2 Assignments of 30 Marks each:

**CIA 1:** Photos/short clips documentary on any community/locality/local culture/arts&crafts of Mumbai. Learners will create an audio-visual-textual narrative specific to Mumbai.

**CIA 2:** Assignment on a Mumbai-based text: novel/play/film/series/poetry, not covered in the syllabus.

### Overall Examination & Marks Distribution Pattern

#### Semester IV

Course	WAENG0E241: Chronicles of the City by the Sea	Grand Total
	External	60
Theory	60	

**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

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**Syllabus for S.Y Programme: BSc.**

**Programme Code: WSENGOE242**

**Programme Name: English Literature**

**Course Title: (OE)**

**Bridging Worlds: Science in Prose and Fiction**

**NEP 2020 with Effect from Academic Year 2024–2025**

**Amended on 26/04/2025**

<b>PROGRAMME: S.Y.BSc. OE</b>		<b>SEMESTER: IV</b>		
<b>Course I: Bridging Worlds: Science in Prose and Fiction</b>		<b>Course Code: WSENGOE242</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 30 each)</b>	<b>End Semester Examination</b>
<b>2</b>	<b>NA</b>	<b>2</b>	<b>60</b>	<b>NA</b>
<b>Learning Objectives:</b> <b>LO1:</b> Learners will explore the evolution of the SF genre from its origins to contemporary manifestations, understanding key authors, works, and movements. <b>LO2:</b> Learners will apply their scientific knowledge to analyze and critique the feasibility and implications of the science depicted in SF narratives. <b>LO3:</b> Learners will examine how SF explores and critiques societal, ethical, and philosophical issues through speculative storytelling. <b>LO4:</b> Learners will enhance their ability to critically read, analyse, interpret, and discuss SF works, understanding deeper themes and narratives. <b>LO5:</b> To encourage learners to think creatively about how scientific ideas can be communicated to a broader audience through SF.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have the ability to critically analyze SF works; identifying literary themes, scientific accuracy, and societal implications. <b>CO2:</b> Learners will possess the interdisciplinary knowledge to demonstrate the ability to integrate scientific principles with literary analysis in assessing the plausibility of SF scenarios. <b>CO3:</b> Learners will have improved their ability to articulate complex scientific and literary concepts both verbally and in writing. <b>CO4:</b> Learners will possess an awareness of ethical considerations to engage in discussions of the ethical dimensions of scientific advancements as depicted in SF. <b>CO5:</b> Learners will have developed creative approaches to problem-solving and storytelling, inspired by SF narratives.				

**DETAILED SYLLABUS**

<b>CourseCode:</b> <b>WSENGOE242</b>	<b>Unit</b>	<b>Course 1:</b> <b>Bridging Worlds: Science in Prose and Fiction</b>	<b>Credits 2</b> <b>Lectures 30</b>
	<b>I</b>	<b>Unit 1: Theory: Explaining Science Fiction</b>	<b>15</b>
		1.1 Selections from John Waller- <i>Fabulous Science: Fact and Fiction in the History of Scientific Discovery</i> (2002) 1.2 Short Stories: (Any one to be taught) 1.2.1 Sheree R. Thomas - Any short-story from <i>Dark Matter: Reading the Bones</i> (2004) 1.2.2 Ray Bradbury - <i>A Sound of Thunder</i> (1952) 1.2.3 Any short story from Isaac Asimov- <i>I, Robot</i> (1940)	
	<b>II</b>	<b>Unit 2: Films (Any two to be taught, others can be assigned for assignments)</b>	<b>15</b>
		2.1 The Wachowskis - <i>The Matrix</i> (1999) 2.2 Christopher Nolan- <i>Interstellar</i> (2014) 2.3 Denis Villeneuve- <i>Dune</i> (2021) 2.4 Nag Ashwin- <i>Kalki 2898 AD</i> (2024)	

**References:****Theory and Criticism**

Medina, Eden. *Cybernetic Revolutionaries: Technology and Politics in Allende's Chile*. United Kingdom, MIT Press, 2011.

Hayles, N. Katherine, and Hayles, Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. United Kingdom, University of Chicago Press, 1999.

Le Guin, Ursula K. *The Language of the Night: Essays on Writing, Science Fiction, and Fantasy*. N.p., Scribner, 2024.

Jameson, Fredric. *Archaeologies of the future: the desire called utopia and other science fictions*. Kiribati, Verso, 2005.

*Science Fiction and Philosophy: From Time Travel to Superintelligence*. United Kingdom, Wiley, 2016.

**Readings for Thematic Studies**

Melzer, Patricia. *Alien Constructions: Science Fiction and Feminist Thought*. United States, University of Texas Press, 2006.

Womack, Ytasha. *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*. United States, Chicago Review Press, 2013.

**Additional Reading:**

Gibson, William. *Neuromancer*. United Kingdom, Orion, 1986.

Le Guin, Ursula K. *The Left Hand of Darkness*. United Kingdom, Orion, 1969.

Stephenson, Neal. *Snow Crash*. United Kingdom, Penguin Books Limited, 1992.

Wells, Herbert George. *The War of the Worlds*. Germany, B. Tauchnitz, 1898.

### Modality of Assessment

#### Continuous Internal Assessment (CIA): Two Assignments of 30 marks each

##### CIA 1: Scientific Plausibility Report (Individual assignment)

Evaluate the scientific plausibility of a specific technology or scenario presented in one of the SF works listed for additional reading/viewing.

##### CIA 2: Creative SF Short Story (Group project)

Create an original SF short story that incorporates plausible scientific concepts and reflects on societal issues.

### Overall Examination & Marks Distribution Pattern

#### Semester IV

Course	WAENG0E241: Bridging Worlds: Science in Prose and Fiction	Grand Total
	External	
Theory	60	60

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**John Wilson Education Society's  
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Chowpatty, Mumbai - 400007  
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**Syllabi for T.Y.B.A. (English Literature)**

**Programme: English Literature**

**NEP 2020 with effect from Academic year 2025–2026**



**TYBA PROGRAMME NEP SYLLABI OUTLINE 2025-2026 onwards**

<b>Sr No</b>	<b>SEM</b>	<b>COURSE CODE</b>	<b>TITLE</b>	<b>CREDITS</b> Credits 4=4 hrs/week= 60 lectures/sem Credits 2= 2hrs/week=30 lectures
1	5	WAENGDC351	Literary Criticism and Theory	4
2	5	WAENGDC352	Reading Poetry in English	4
3	5	WAENGDC353	Introduction to the Study of Prose in English	4
4a OR	5	WAENGDE351	Elective I: Popular Culture	4
4b	5	WAENGDE352	Elective II: Urban Literary Studies	4
5	5	WAENGVC351	Vocational Course: Public Relations	2
6	5	OJT/FP	OJT -2 = Student FP – 2= Dept	2+2
7	6	WAENGDC361	Traditions of English Theatre and Drama	4
8	6	WAENGDC362	Reading Fiction in English	4
9a OR	6	WAENGDE361	Elective I: Introduction to Cinema Studies	4
9b	6	WAENGDE362	Elective II: Children's Literature	4
10	6	WAENGVC361	Vocational I: Teaching English as a Second Language	2
11	6	WAENGVC362	Vocational II: The Art of Vocal Articulation	2
12	6	FP/OJT	FP-4 = Dept. OJT-2= Student	4 (60 hours) +2

## **PROGRAMME SPECIFIC OUTCOMES (PSOs)**

1. Learners will be able to display an understanding of language and literature as an expression of human values, universal truths and socio-cultural influences through the underlying philosophy and values reflected in literature.
2. Learners will have developed a sensitivity towards nature and understand the relationship between human beings, environment and culture through language and literature
3. Learners will be acquainted with various genres and literary terms, will identify various themes and styles from different perspectives including race, gender, class and sexuality etc.
4. Learners will possess a higher level of proficiency in the English Language as a vocational skill to be equipped for the job market as well as for higher education.
5. Learners will evince the higher order thinking skills of application, evaluation, inferencing and creativity.

## **PREAMBLE:**

The progress of globalization in the past century has witnessed an increased demand for English proficiency. English as the lingua-franca is used in the fields of humanities, science, technology, media, and on the internet, etc. It is also among the most sought-after soft skills. A higher proficiency in English opens doors of opportunity in the job market as well as in higher education. It facilitates easier interaction across English-speaking countries world-wide, allows an understanding of films, music, art, literature as well as access to technical and scientific writing in research. This programme is designed to foster critical thinking, analytical prowess, and nuanced interpretation through the study of diverse literary forms. Learners will be able to cultivate a profound understanding of the power of language to shape thought, ignite imagination and reflect the dynamics of society. By engaging with seminal works and emerging voices in English Literature, the programme seeks to explore the historical, social, and cultural contexts that inform their creation and reception. Through close reading, lively discussion, and independent research, the programme will enable learners to develop speaking and writing skills to articulate complex ideas with clarity and precision.

More than just the study of texts, this programme encourages learners to become active readers and engaged thinkers. They learn to appreciate the artistry of language via literature, unravel the layers of meaning, and connect literary insights to their own lives and the world around them. The programme aims to equip learners with a versatile skillset applicable to a wide range of future endeavours, fostering a lifelong appreciation for the enduring power and beauty of literatures in English.

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**Syllabus for TYBA English**

**Course Code: WAENGDC351**

**Nature of the Course: Discipline Specific Course 1 (DSC 1)**

**Course Title: Literary Criticism and Theory**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A</b>		<b>SEMESTER: V</b>		
<b>Course: DSC 1- Literary Criticism and Theory</b>		<b>Course Code: WAENGDC351</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To equip students with a foundational understanding of key concepts and terminology in literary theory and criticism. <b>LO2:</b> To examine the historical development of literary theory and criticism, tracing major intellectual movements and influential theorists from classical to contemporary times. <b>LO3:</b> To enhance students' ability to critically apply literary theories, fostering stronger interpretative skills and a deeper appreciation of textual complexity. <b>LO4:</b> To encourage comparative analysis of literary theories and critical methodologies across diverse literary traditions and cultural contexts. <b>LO5:</b> To enable students to demonstrate a comprehensive understanding of major literary theories and critical approaches in their analysis of texts.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to demonstrate a strong understanding of major literary theories and critical methods, applying them effectively in their analyses. <b>CO2:</b> Learners will be able to critically analyze literary texts using multiple theoretical frameworks, synthesizing diverse interpretations and perspectives. <b>CO3:</b> Learners will be able to develop advanced critical thinking skills, enabling them to evaluate, challenge, and refine theoretical assumptions and their implications. <b>CO4:</b> Learners will be able to develop their research and academic writing abilities, producing well-structured, theory-driven essays and papers with clear arguments. <b>CO5:</b> Learners will be able to apply literary theories to contemporary texts and cultural issues, demonstrating the ongoing relevance of literary criticism in understanding society.				

**DETAILED SYLLABUS**

<b>Unit</b>	<b>Semester V</b> <b>Course : DSC (Discipline Specific Course)</b> <b>Course Code: WAENGDC351</b>  <b>Literary Criticism and Theory</b>	<b>Credits</b> <b>4</b>  <b>Lectures</b> <b>60</b>
<b>I</b>	<b>Literary Criticism: Classical to Modern</b>	<b>20</b>
	2.1 Aristotle: <i>Poetics</i> (Selections) 2.2 Matthew Arnold: <i>The Function of Criticism in the Present Time</i> (Selections) 2.3 T. S. Eliot: <i>Tradition and the Individual Talent</i> OR 2.4 Cleanth Brooks: <i>The Heresy of Paraphrase</i> OR 2.5 Harold Bloom: <i>The Anxiety of Influence</i> (Selections)	
<b>II</b>	<b>Introduction to Literary Criticism and Theory</b>	<b>20</b>
	1.1 Introduction to Critical Theory (Selections from Lois Tyson's <i>Critical Theory Today</i> ) 1.2 Critical Approaches (from Vincent B. Leitch edited <i>The Norton Anthology of Theory and Criticism</i> ) <ul style="list-style-type: none"> <li>a. Psychoanalytic Criticism</li> <li>b. Marxism and Cultural Materialism</li> <li>c. Gender Criticism</li> <li>d. Ecocriticism</li> <li>e. Postcolonialism</li> </ul>	
<b>III</b>	<b>Indian Literary Criticism</b>	<b>20</b>
	3.1 S.N. Dasgupta: The Theory of Rasa 3.2 Bhartrihari: The Theory of Sphota (Dhwani Theory) 3.3 Bharatmuni: <i>Natyashastra</i> (Selections)	

**Recommended Reading:**

Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed., Cengage Learning, 2015.

Ashcroft, Bill, et al. *Key Concepts in Post-Colonial Studies*. Reprinted ed., Routledge, 2002.

Balaev, Michelle, editor. *Contemporary Approaches in Literary Trauma Theory*. Palgrave Macmillan UK, 2014. DOI.org (Crossref), <https://doi.org/10.1057/9781137365941>.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 2nd ed., Manchester University Press, 2002.

Bertens, Johannes Willem. *Literary Theory: The Basics*. 4th ed., Routledge, 2024.

Butler, Judith. *Bodies That Matter: On the Discursive Limits of "Sex"*. Routledge, 2011.

---. *Gender Trouble: Feminism and the Subversion of Identity*. 10th anniversary ed., Routledge, 1999.

Culler, Jonathan D. *The Literary in Theory*. Stanford University Press, 2007.

Devy, G. N., editor. *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan, 2009.

Eagleton, Terry. *Literary Theory: An Introduction*. Anniversary ed., University of Minnesota Press, 2008.

Eagleton, Terry, and Drew Milne, editors. *Marxist Literary Theory: A Reader*. Blackwell, 1995.

Habib, Rafey. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.

Kusch, Celena. *Literary Analysis: The Basics*. Routledge, 2016.

Leitch, Vincent B., editor. *The Norton Anthology of Theory and Criticism*. 2nd ed., W. W. Norton & Co., 2010.

Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson India, 2009.

Ogden, Benjamin H. *Beyond Psychoanalytic Literary Criticism: Between Literature and Mind*. Routledge, 2018.

Rajan, P. K., editor. *Indian Literary Criticism in English: Critics, Texts, Issues*. Rawat Publications, 2004.

Rivkin, Julie, and Michael Ryan, editors. *Literary Theory: An Anthology*. 3rd ed., Wiley Blackwell, 2017.

Ryan, Michael. *Literary Theory: A Practical Introduction*. 3rd ed., Wiley Blackwell, 2017.

**Modality of Assessment****Theory Examination Pattern:****Continuous Internal Assessment- 40%- 40 Marks**

Sr. No.	Evaluation Type	Marks
1	<b>Assignment: Critical analysis/case study/report/review</b>	<b>20</b>
2	<b>Group Presentation: Critical analysis/case study/report/review (Text based)</b>	<b>20</b>
	<b>Total</b>	<b>40</b>

**External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper**

- **Duration** - These examinations shall be of **two hours and thirty minutes (2 1/2 hours)** duration.
- **Theory question paper pattern:**

Question	Options	Marks
Q. 1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern**

Course	WAENGDC351: Literary Criticism and Theory		
	Internal	External	Total
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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**Syllabus for TYBA English**

**Course Code: WAENGDC352**

**Nature of the Course: Discipline Specific Course 2 (DSC 2)**

**Course Title: Reading Poetry in English**

**With Effect from Academic Year 2025-2026  
NEP 2020**



<b>PROGRAMME: T.Y.B.A English</b>		<b>SEMESTER: V</b>		
<b>Course: DSC 2- Reading Poetry in English</b>		<b>Course Code: WAENGDC352</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
4	NA	4	40	60
<b>Learning Objectives:</b> <b>LO1:</b> To read a wide range of poetry from various times, regions and cultures. <b>LO2:</b> To gain knowledge of a variety of styles and conventional themes that are characteristic poetic works from various periods and cultures. <b>LO3:</b> To familiarise and sensitise learners with poetry based on socio-cultural contexts from which they emerge. <b>LO4:</b> To be able to identify various elements such as voice, poetic features and themes in select texts <b>LO5:</b> To identify different forms of poetry, and literary styles through close reading of selected works <b>LO6:</b> To enable learners to understand and analyse selected texts <b>LO7:</b> To inculcate critical thinking				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to identify the various literary styles and concepts of contemporary poetry. <b>CO2:</b> Learners will be able to contextualize the texts with the socio-cultural milieu of the twentieth century from which certain types of poetry emerge. <b>CO3:</b> Learners will be able to articulate their understanding of multicultural sensibilities by introducing them to select literary works that represent these. <b>CO4:</b> Learners will be able to critically appreciate canonical forms of poetry from Britain and identify universal concerns and themes in these. <b>CO5:</b> Learners will be able to recognize multiple structural elements used in poetry, and demonstrate understanding of the relationship between form and meaning. <b>CO6:</b> Learners will be able to critically evaluate the underlying philosophy and values reflected in literature across centuries. <b>CO7:</b> Learners will be able to articulate a sensitivity towards assimilation and plurality through discussions on conflict, race and gender and environment				

Unit	<b>Semester V</b> <b>Course: DSC 2 (Discipline Specific Course 2)</b> <b>Course Code: WAENGDC352</b>  <b>Reading Poetry in English</b>	<b>Credits</b> <b>4</b>  <b>Lectures</b> <b>60</b>
<b>I</b>	<b>Canonical British Poetry</b>	<b>20</b>
	1.1 Elizabethan Poetry Sir Philip Sidney - Selections from <i>Astrophel and Stella</i> 1.2 Metaphysical Poetry John Donne - "Batter My Heart" George Herbert - "The Pulley", "Easter Wings" 1.3 Restoration John Milton- <i>Paradise Lost</i> , Book I: "The Invocation" and "Satan's First Soliloquy" 1.4 Victorian Poetry Alfred Lord Tennyson- "Lyric 54" and "Lyric 7" from <i>In Memoriam</i> 1.5 Modernist Poetry T.S. Eliot- "The Burial of the Dead" or "The Game of Chess" from <i>The Waste Land</i>	
<b>II</b>	<b>Contemporary Poetry I</b>	<b>20</b>
	2.1 <b>Poetry of Exile:</b> Tenzin Pema Chashar: "Wait for Me" "My Tibetness" and Mahmoud Darwish : "Identity Card" 2.2 <b>Poetry of the Displaced:</b> Warsan Shire: "Home" and Mosab Abu Toha: "Displaced" 2.3 <b>War Poetry:</b> Khalil Gibran: "A Poet's Voice Part IV" and Wilfred Owen: "Strange Meeting"	
<b>III</b>	<b>Contemporary Poetry II</b>	<b>20</b>
	3.1 <b>Poetry about Racial Discrimination/Solidarity:</b> Wole Soyinka: "Telephone Conversation" and Benjamin Zephaniah: "What Stephen Lawrence Has Taught Us" 3.2 <b>Eco-Feminist Poetry:</b> From Eve Ensler's the Vagina Monologues : "My vagina was a live water village" and Judith Arcana: "Kinship" or Adrienne Rich : "Earth Body" 3.3 <b>Queer Poetry:</b> Lord Alfred Douglas : "The Love That Dare Not Speak Its Name" and Deborah A. Miranda: "Love Poem to a Butch Woman".	

**Recommended Reading:**

- Abrams, M. H. *A Glossary of Literary Terms*. 8th ed., New Delhi, Akash Press, 2007.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford UP, 2001.
- Boulton, Marjorie. *The Anatomy of Poetry*. Routledge and Kegan Paul, 1953.
- Boyars, Robert, editor. *Contemporary Poetry in America*. Schocken, 1974.
- Bromwich, David. *Skeptical Music: Essays on Modern Poetry*. U of Chicago P, 2001.
- Brooks, Cleanth. *Modern Poetry and the Tradition*. Oxford UP, 1965.
- Bullough, G. *The Trends in Modern Poetry*. Oliver and Boyd, 1949.
- Bush, Douglas. *English Poetry: The Main Currents from Chaucer to the Present*. Methuen, 1952.
- Cambridge UP. *The Cambridge Companion to Twentieth-Century English Poetry*. 2007.
- Cook, Bruce. *Contemporary Poetry in America*. Schocken, 1974.
- Corcoran, Neil. *English Poetry Since 1940*. Longmans, 1993.
- Corns, T. N., editor. *The Cambridge Companion to English Poetry*. Cambridge UP, 1973.
- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin Books, 1991.
- Cummings, Robert, editor. *Seventeenth-Century Poetry: An Annotated Anthology*. Blackwell, 2000.
- Daiches, David. *A Critical History of English Literature*. Secker and Warburg Ltd, 1961.
- Durrell, Lawrence. *A Key to Modern British Poetry*. U of Oklahoma P, 1952.
- Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.
- Eliot, T. S. *On Poetry and Poets*. Faber and Faber, 1957.
- Erdman, D. V., and Harold Bloom. *The Complete Poetry and Prose of William Blake*. U of California P, 2008.
- Ferguson, Margaret, et al. *The Norton Anthology of Poetry*. W. W. Norton, 2005.
- Frederick, B. Artz. *Renaissance to Romanticism*. U of Chicago P, 1963.
- Gardner, Helen, editor. *Metaphysical Poets*. Penguin, 1957.
- . *A Reading of Paradise Lost*. Oxford UP, 1967.
- Gregson, J. M. *Poetry of the First World War*. Studies in English Literature, Edward Arnold, 1979.
- Gross, Harvey, and Robert McDowell. *Sound and Form in Modern Poetry*. U of Michigan P, 1996.
- Jones, Peter. *Shakespearean Sonnets*. Macmillan Press, 1977.
- Kreutzer, James. *Elements of Poetry*. Macmillan, 1971.
- Perkins, David. *A History of Modern Poetry, Volume I: From the 1890s to the High Modernist*. Harvard UP, 1976.

Wilson College (Autonomous) - TYBA English Literature Syllabus under NEP 2020  
 Rainey, Lawrence, editor. *The Annotated Waste Land, with Eliot's Contemporary Prose*. Yale UP, 2005.  
 Rick, Christopher. *Milton's Grand Style*. Clarendon, 1963.

### Modality of Assessment

#### Theory Examination Pattern:

#### Continuous Internal Assessment- 40%- 40 Marks

Sr. No.	Evaluation Type	Marks
1	Assignment: Critical analysis/case study/report/review	20
2	Group Presentation: Critical analysis/case study/report/review (Text based)	20
	Total	40

#### External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper

- **Duration** - These examinations shall be of **two hours and thirty minutes (2 1/2 hours)** duration.
- **Theory question paper pattern:**

Question	Options	Marks
Q. 1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern

#### Semester V

Course	WAENGDC352: Critical Approaches to Poetry in English: Paradigms		
	Internal	External	Total
Theory	40	60	100

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**Syllabus for TYBA English**

**Course Code: WAENGDC353**

**Nature of the Course: Discipline Specific Course 3 (DSC 3)**

**Course Title: Introduction to the study of Prose in English**

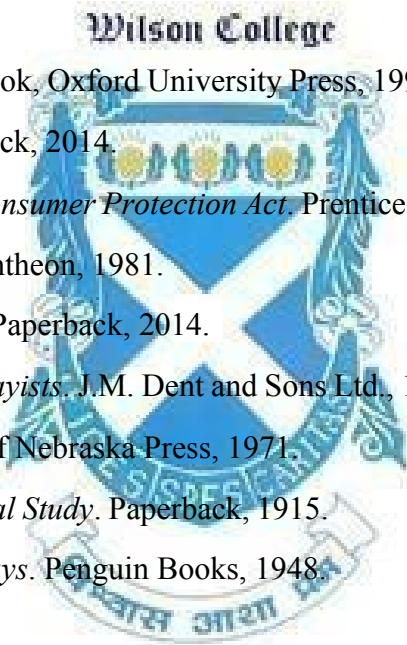
**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A English</b>		<b>SEMESTER: V</b>		
<b>Course: DSC 3- Introduction to the study of Prose in English</b>		<b>Course Code: WAENGDC353</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
4	NA	4	40	60
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the genre of prose writing. <b>LO2:</b> To demonstrate how the background influences shaped the writers' thinking. <b>LO3:</b> To introduce learners to the prose writers who dominated the literary scene. <b>LO4:</b> To familiarize students with different prose writing styles.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to identify the distinctive features of prose writing. <b>CO2:</b> Learners can conclude how background influences shaped the writer's thinking. <b>CO3:</b> Learners would be able to list and appraise the prose writers who dominated the literary scene. <b>CO4:</b> Learners would be able to compare the different prose writing styles that each age adopted.				

<b>Unit</b>	<b>Semester V</b> <b>Course : DSC 3 (Discipline Specific Course 3)</b> <b>Course Code: WAENGDC353</b>  <b>Introduction to the study of Prose in English</b>	<b>Credits</b> <b>4</b>  <b>Lectures</b> <b>60</b>
<b>I</b>	<b>Diary</b>	<b>20</b>
	1.1 Diary as a Literary Form 1.2 Selected Diary Entries from: 1.2.1 Samuel Pepys from <i>The Diary of Samuel Pepys</i> (pepysdiary.com) April 18 <sup>th</sup> , 20 <sup>th</sup> , 21 <sup>st</sup> & 22 <sup>nd</sup> 1662 1.2.2 Dorothy Wordsworth from <i>Journals of Dorothy Wordsworth</i> (1897) Feb 14 <sup>th</sup> 1798, Sept 14 <sup>th</sup> 1798, June 22 <sup>nd</sup> to 24 <sup>th</sup> 1800 1.2.3 Anne Frank from <i>The Diary of a Young Girl</i> (1947) June 14 <sup>th</sup> 1942, June 20 <sup>th</sup> 1942, Dec 24 <sup>th</sup> 1943, 1.2.4 Virginia Woolf from <i>A Writer's Diary</i> (1953) Aug 5 <sup>th</sup> 1918, Nov 23 <sup>rd</sup> 1926, May 1 <sup>st</sup> 1927, Dec 2 <sup>nd</sup> 1939	
<b>II</b>	<b>Essay</b>	<b>20</b>
	2.1 Essay as a Literary Form 2.2 Selected Essays: 2.2.1 18th C- Joseph Addison- "Silly Superstition" 2.2.2 19th C- Charles Lamb- "Dream Children: A Reverie" William Cobbett- "On Choosing a Wife" 2.2.3 20 C- Jerome K Jerome- "On Being in Love" Aldous Huxley- "Work and Leisure"	
<b>III</b>	<b>Journalistic Writing</b>	<b>20</b>
	3.1 Journalistic Writing as a Literary Form 3.2 Selected Essays: 3.2.1 Jonathan Swift- from Tatler No.05 (Tue, Jan 23 to Sat Jan 27, 1710) and "Sir" from The Tatler No. 32 (Tue, June 21 to Thurs, June 23, 1709) 3.2.2 William Hazlitt- On Reading Old Books from <i>The Plain Speaker</i> (1826) 3.2.3 Charles Dickens- Night Walks with the Uncommercial Traveller (1860) 3.2.4 George Orwell- Selections from <i>Confessions of a Book Reviewer</i> (1946)	

**Recommended Reading:**

- Berman, Jessica. *A Companion to Virginia Woolf*. John Wiley and Sons, 2016.
- Boulton, Marjorie. *The Anatomy of Prose*. Kalyani Publishers, 1982.
- Chambers, E.K. *The Development of English Prose*. Oxford University Press, 1957.
- Compton-Rickett, Arthur. *A History of English Literature*. Nabu Press, 2010.
- Daiches, David. *A Critical History of English Literature*. Supernova Publishers, 2010.
- Hazlitt, William. *Hazlitt's Essay: A Selection*. Classic Reprint, 2015.
- . *The Collected Works of William Hazlitt*. Edited by A.R. Waller and Arnold Glover, [Publisher not listed], 1902–1906.
- . *Selected Writings*. Edited by Jon Cook, Oxford University Press, 1991.
- Lamb, Charles. *Essays of Elia*. Paperback, 2014.
- Majumdar, P.K. *Commentary on the Consumer Protection Act*. Prentice Hall, 1992.
- Read, Herbert. *English Prose Style*. Pantheon, 1981.
- Sen, S. *Charles Lamb: Essays of Elia*. Paperback, 2014.
- Walker, Hugh. *English Essays and Essayists*. J.M. Dent and Sons Ltd., 1928.
- Wardle, Ralph M. *Hazlitt*. University of Nebraska Press, 1971.
- West, Julius. *G.K. Chesterton: A Critical Study*. Paperback, 1915.
- Williams, W.E. *A Book of English Essays*. Penguin Books, 1948.





**Modality of Assessment****Theory Examination Pattern:****Continuous Internal Assessment- 40%- 40 Marks**

Sr. No.	Evaluation Type	Marks
1	<b>Assignment: Critical analysis/case study/report/review</b>	<b>20</b>
2	<b>Group Presentation: Critical analysis/case study/report/review (Text based)</b>	<b>20</b>
	<b>Total</b>	<b>40</b>

**External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper**

- **Duration** - These examinations shall be of **two hours and thirty minutes (2 1/2 hours)** duration.
- **Theory question paper pattern:**

Question	Options	Marks
Q. 1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern****Semester V**

Course	<b>WAENGDC353: Introduction to the Study of Prose in English</b>		
	Internal	External	Total
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

Wilson College (Autonomous) - TYBA English Literature Syllabus under NEP 2020

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**Syllabus for TYBA English**

**Course Code: WAENGDE351**

**Nature of the Course: Discipline Specific Elective 1 (DSE 1)**

**Course Title: Popular Culture**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A English</b>		<b>SEMESTER: V</b>		
<b>Course: DSE 1- Popular Culture</b>		<b>Course Code: WAENGDE351</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To examine the nature and political dimensions of Popular Culture and its societal impact. <b>LO2:</b> To explore the dynamic relationship between Culture and Popular Culture, analyzing how they shape and influence each other. <b>LO3:</b> To develop advanced critical thinking skills for conducting in-depth textual analysis of popular cultural forms. <b>LO4:</b> To engage with diverse perspectives on politics, power, and control within the realm of Popular Culture. <b>LO5:</b> To apply interdisciplinary theories and approaches to the study of Popular Culture, drawing from various academic disciplines.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to critically analyze and interpret various forms of popular culture using diverse theoretical approaches. <b>CO2:</b> Learners will demonstrate an understanding of how popular culture both reflects and shapes societal norms, values, and power structures. <b>CO3:</b> Learners will develop the ability to articulate complex ideas effectively through written assignments, presentations, and group discussions. <b>CO4:</b> Learners will be able to independently conduct research on topics related to popular culture, presenting well-structured and coherent findings. <b>CO5:</b> Learners will be able to apply interdisciplinary perspectives to the study of popular culture, drawing connections between cultural texts, historical contexts, and theoretical frameworks.				

<b>Unit</b>	<b>Semester V</b> <b>Course: DSE (Discipline Specific Elective)</b> <b>Course Code: WAENGDE351</b> <b>Popular Culture</b>	<b>Credits</b> <b>4</b> <b>Lectures</b> <b>60</b>
<b>I</b>	<b>Foundations of Popular Culture</b>	<b>15</b>
	1.1 Defining Popular Culture (John Storey) 1.2 Understanding Ideology in Popular Culture (Althusser, Gramsci) 1.3 Culture and Civilization Traditions (Arnold and Lewis) 1.4 Structuralism and Post-Structuralism in Popular Culture (Saussure, Barthes, Levi-Strauss, Derrida)	
<b>II</b>	<b>Representation, Identity, and Subcultures in Popular Culture</b>	<b>15</b>
	2.1 Gender in Popular Culture (Representations and subversions in Popular media) 2.2 Subcultures and Countercultures (Dick Hebdige, Bourdieu) (Subcultures: Goth, Otaku, Hipster, Minimalism, etc.) (Counter Cultures: Hippies, Black Panthers, Rap, etc.) 2.3 Identity (Cultural, Religion, National, Regional, Ethnic, Sexual, Class)	
<b>III</b>	<b>Postmodernism and Meaning-Making in Popular Culture</b>	<b>15</b>
	3.1 The Global Postmodern and Popular Culture 3.2 Reality, Mediated Reality, and Pluralism of Value (Baudrillard, Jameson) 3.3 The Politics of Cultural Hegemony (Stuart Hall) 3.4 Myth and Meaning-Making in Popular Culture (Levi-Strauss, Barthes- To be taught with the use of Case Studies)	
<b>IV</b>	<b>Popular Taste, Consumerism, and Digital Media</b>	<b>15</b>
	4.1 The Culture Industry and Mass Media (Adorno & Horkheimer) 4.2 The Politics of Popular Taste and Negotiation in Cultural Studies 4.3 Advertising, Consumerism, and the Digital Age (Baudrillard, Zizek) 4.4 Social Media Influence, Trends, and Virality Memes and Internet Culture, The Role of Streaming Platforms (OTT, YouTube) in shaping Popular Culture	

**Recommended Reading:**

Arnold, Matthew. *Culture and Anarchy*. 1869.

Barrett, Michèle. "Feminism and the Definition of Cultural Politics." *Feminism, Culture, and Politics*, edited by Rosalind Brunt and Caroline Rowan, Lawrence and Wishart, 1982, pp. 37–58.

Barthes, Roland. *Mythologies*. Translated by Annette Lavers, Paladin, 1973.

Berger, John. *Ways of Seeing*. British Broadcasting Corporation and Penguin, 2008.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.

Cook, Pam. "Masculinity in Crisis?" *Screen*, vol. 23, no. 3–4, 1982, pp. 39–46.

Durham, Meenakshi Gigi, and Douglas Kellner. *Media and Cultural Studies: Keywords*. Blackwell, 2001.

Dwyer, Rachel. "Bombay Ishtyle." *Fashion Cultures: Theories, Explorations, and Analysis*, edited by Stella Bruzzi and Pamela Church Gibson, Routledge, 2000, pp. 178–90.

Fiske, John. *Television Culture*. Methuen, 1987.

---. *Understanding Popular Culture*. Unwin Hyman, 1989.

Gamman, Lorraine, and Margaret Marshment. *The Female Gaze: Women as Viewers of Popular Culture*. Women's Press, 1988.

Garnham, Nicholas, and Raymond Williams. "Pierre Bourdieu and the Sociology of Culture: An Introduction." *Media, Culture and Society*, vol. 2, no. 3, n.d., p. 215.

Hall, Stuart. "Encoding/Decoding." *The Cultural Studies Reader*, edited by Simon During, Routledge, 1993.

Kasbekar, Asha. "Hidden Pleasures: Negotiating the Myth of the Female Ideal in Popular Hindi Cinema." *Pleasure and the Nation: The History, Politics, and Consumption of Public Culture in India*, edited by C. Penney and Rachel Dwyer, Oxford UP, 2001, pp. 286–308.

Nayar, Pramod K. *An Introduction to Cultural Studies*. Viva, 2008.

Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Oxford UP, 1998.

Saltzman, Joe. "Sob Sisters: The Image of the Female Journalist in Popular Culture." *Image of the Journalist in Pop Culture*, 2003.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. 6th ed., Dorling Kindersley, 2014.

Willis, Paul. *Common Culture*. Open UP, 1990.

Wolf, Naomi. *The Beauty Myth: How Images of Beauty Are Used Against Women*. Vintage, 1991.

**Modality of Assessment****Theory Examination Pattern:****Continuous Internal Assessment- 40%- 40 Marks**

Sr. No.	Evaluation Type	Marks
1	Assignment: Critical analysis/case study/report/review	20
2	Group Presentation: Critical analysis/case study/report/review (Text based)	20
	Total	40

- **External Examination-Semester End Theory Examination:** - 60%- 60 Marks per paper
- **Duration** - These examinations shall be of **two hours and thirty minutes (2 1/2 hours)** duration.
- **Theory question paper pattern:**

Question	Options	Marks
Q1. Essay type	1 out of 2	20
Q2. Essay type	1 out of 2	20
Q3. Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern Semester V**

Course	WAENGDE351: Popular Culture		
	Internal	External	Total
Theory	40	60	100

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**Syllabus for TYBA English**

**Course Code: WAENGDE352**

**Nature of the Course: Discipline Specific Elective 2 (DSE 2)**

**Course Title: Urban Literary Studies**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A English</b>		<b>SEMESTER: V</b>		
<b>Course: DSE 2- Urban Literary Studies</b>		<b>Course Code: WAENGDE352</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To engage critically with the relationship between literary texts and real-world urban environments. <b>LO2:</b> To identify and discuss the varied perspectives of different groups of people in urban settings as depicted in literary texts. <b>LO3:</b> To enable understanding of the authorial choices involved in creating urban settings in the narrative. <b>LO4:</b> To apply methods of textual analysis specifically focused on spatial thematics. <b>LO5:</b> To discern how literature engages with issues of social exclusion and the construction of differences in urban contexts. <b>LO6:</b> To collate the historical, social, cultural, and linguistic contexts that shape the creation and reception of literary urban texts. <b>LO7:</b> To be able to discern their own experiences of "citiness".				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to correlate foundational theories of urban studies and their relevance to literary texts. <b>CO2:</b> Learners will be able to identify with a range of literary texts that represent urban experiences. <b>CO3:</b> Learners will be able to critically evaluate the literary canon associated with a particular city (e.g., Mumbai) and understand its cultural and social history. <b>CO4:</b> Learners will be able to review the representations of cities in literature with their material and social realities, potentially through activities like walking lectures. <b>CO5:</b> Learners will be able to gain insights into the process of how literary authors construct urban spaces and characters <b>CO6:</b> Learners will be able to develop contextualization skills for the interpretation city literature <b>CO7:</b> Learners will be able to analyze themes of othering and social dynamics in urban spaces through literary representations.				



<b>Unit</b>	<b>Semester V</b> <b>Course: DSE (Discipline Specific Elective)</b> <b>Course Code: WAENGDE352</b> <b>Urban Literary Studies</b>	<b>Credits</b> <b>4</b> <b>Lectures</b> <b>60</b>
<b>I</b>	<b>Introduction to Urban Literary Studies</b> (based on selected readings)	<b>15</b>
	1.1 <i>The City Reader</i> - edited by Richard T. LeGates and Frederic Stout: sections from the Introduction 1.2 “Urban Space and Representation in Literary Study”- Essay by Long Shi and Qingwei Zhu 1.3 <i>The City in Literature: An Intellectual and Cultural History</i> by Richard Lehan- sections from the Introduction	
<b>II</b>	<b>Poetry</b>	<b>15</b>
	2.1 Dilip Chitre- ‘Ode to Bombay’ and Arun Mitra- ‘In Calcutta’ 2.2 William Wordsworth – ‘Lines Composed Upon Westminster Bridge’ 2.3 Boey Kim Cheng- ‘The Planners’ 2.4. Arundhati Subramaniam – ‘The City and I’, ‘Andheri Local’	
<b>III</b>	<b>Critical reading</b> (Any two texts -Novel/Play/Short Fiction)	<b>15</b>
	3.1.1 <i>Maximum City</i> by Suketu Mehta OR 3.1.2 <i>Narcopolis</i> - Jeet Thayil and 3.2.1 ‘Death of a Salesman’- Arthur Miller OR 3.2.2 ‘An Afternoon on the Rocks’- Vilas Sarang 3.2.3 ‘An Elevator on Sunday’- Shuichi Toshida 3.2.4 ‘A Clean Well- Lighted Place’- Ernest Hemingway	
<b>IV</b>	<b>The City through the Camera</b>	<b>15</b>
	Referencing: James Donald “Light in Dark Spaces: Cinema and City” chapter 3 from <i>Imagining the Modern City</i> , University of Minnesota Press, 1999, 63-92  4.1 <i>Midnight in Paris</i> - Woody Allen 4.2 <i>Gully Boy</i> - Zoya Akhtar	

**Recommended Reading:**

Bachelard, Gaston. *The Poetics of Space*. Translated by Maria Jolas, Beacon Press, 1994.

Bhattacharjee, Subashish, and Goutam Karmakar, editors. *The City Speaks: Urban Spaces in Indian Literature*. Routledge India, 2024.

Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Sage Publications, 1997.

Lehan, Richard. *The City in Literature: An Intellectual and Cultural History*. U of California P, 1998.

Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith, Blackwell, 1991.

McHale, Brian. *Postmodernist Fiction*. Routledge, 1989.

Middleton, Peter, and Tim Woods. *Literatures of Memory: History, Time, and Space in Postwar Writing*. Manchester UP, 2000.

Mumford, Lewis. *The Culture of Cities*. Harcourt, Brace and Company, 1938.

Oates, Joyce Carol. "Imaginary Cities: America." *Literature and the Urban Experience: Essays on the City and Literature*, edited by Michael C. Jaye and Ann Chalmers Watts, Rutgers UP, 1981.

Soja, Edward W. *Postmetropolis: Critical Studies of Cities and Regions*. Blackwell, 2000.

---. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. Verso, 1989.

Timms, Edward. "The Metropolis and the Emergence of Modernism." *Unreal City: Urban Experience in Modern European Literature and Art*, edited by Donald Kelley, St. Martin's Press, 1985, pp. 13-24.

Williams, Raymond. *The Country and the City*. Oxford UP, 1973.

### Modality of Assessment

#### Theory Examination Pattern:

#### Continuous Internal Assessment- 40%- 40 Marks

Sr. No.	Evaluation Type	Marks
1	Assignment: Critical analysis/case study/report/review	20
2	Group Presentation: Critical analysis/case study/report/review (Text based)	20
	Total	40

- External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper
- Duration - These examinations shall be of two hours and thirty minutes (2 1/2 hours) duration.

- Theory question paper pattern:

Question	Options	Marks
Q1. Essay type	1 out of 2	20
Q2. Essay type	1 out of 2	20
Q3. Essay type	1 out of 2	20
	TOTAL	60

#### Overall Examination & Marks Distribution Pattern Semester V

Course	WAENGDE352: Urban Literary Studies		
	Internal	External	Total
Theory	40	60	100

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**John Wilson Education Society's Wilson College (Autonomous)  
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**Syllabus for TYBA English**

**Course Code: WAENGVC351**

**Nature of the Course: Vocational Skills Course (VSC)**

**Course Title: Public Relations**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A</b>		<b>SEMESTER: V</b>		
<b>Course: VSC: Public Relations</b>		<b>Course Code: WAENGVC351</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 30 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>2</b>	<b>NA</b>	<b>2</b>	<b>60</b>	<b>NA</b>
<b>Learning Objectives:</b> <b>LO1:</b> To familiarize learners with the salient characteristics of Public Relations as a career option. <b>LO2:</b> To be able to identify various functions of Public Relations. <b>LO3:</b> To acquaint learners with the effective use of various media in Public Relations. <b>LO4:</b> To enable learners to understand the processes involved in Public Relations campaigns and policies. <b>LO5:</b> To analyse and evaluate case studies of successful PR campaigns to particular social, political and environmental contexts. <b>LO5:</b> To inculcate critical and creative thinking in visualising and planning an effective Public Relations campaign.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to distinguish the similarities and differences between advertising, journalism and Public Relations <b>CO2:</b> Learners will be able to integrate a Public Relations Campaign with the contemporary socio-cultural milieu for effective outcomes. <b>CO3:</b> Learners will be able to draft a press release, a feature, and a promotional newsletter. <b>CO4:</b> Learners will be able to prepare a blueprint to seamlessly and creatively integrate multicultural sensibilities with corporate/organizational values in various activities, publications and e-interface and social media. <b>CO4:</b> Learners will be able to ideate and plan the layout of the organization's website, prioritise information, and be able to give feedback and user-friendly options <b>CO5:</b> Learners will be able to learn strategies to create a favourable public persona of the organisation with its underlying philosophy and values. <b>CO6:</b> Learners will be able to effectively communicate in case of a Crisis; and manage the Reputation of any organization following various campaigns. <b>CO7:</b> Learners will be sensitized to contemporary global concerns and how these can be part of Corporate Social Responsibility including issues of race and gender and the environment.				

**DETAILED SYLLABUS**

<b>Unit</b>	<b>Semester V</b> <b>Course : VSC (Vocational Skills Course)</b> <b>Course Code: WAENGVC351</b>  <b>Public Relations</b>	<b>Credits</b> <b>2</b>  <b>Lectures</b> <b>30</b>
<b>I</b>	<b>Fundamentals and Contexts</b>	<b>10</b>
	1.1 Objectives and Characteristics of Public Relations 1.2 Building Public Relations with Stakeholders, Reputation Management, Understanding the Audience, and Corporate Identity 1.3 Corporate Social Responsibility and Activism 1.4 Ethics, regulations, and professionalism	
<b>II</b>	<b>Skills and Strategies</b>	<b>10</b>
	2.1 Assembling Press releases, media kit, organising press conferences 2.2 Planning media pitch for public campaign, managing media inquiries, conducting interviews 2.3 Understanding Ethics, Recognizing & Analyzing Complex PR situations, Understanding Areas of Improvement, Developing Creative Solutions 2.4 Analysing outcome of PR campaigns, Measuring Effectiveness of Public Media Campaign 2.5 Planning a website – information layout, user-friendly, easy access/downloads	
<b>III</b>	<b>Writing, Reporting and Drafting</b>	<b>10</b>
	3.1 Drafting Press Releases, Media Briefs, Talking Points, Speeches for Senior management, Feature Writing, Presentations 3.2 Customising content for Social Media 3.3 Content writing for CSR, Public Sector, Corporates 3.4 Crisis Communication - Responding to negative media, identifying areas of potential crisis, drafting responses/ creating crisis manual	

**Recommended Reading:**

Austin, Erica Weintraub, and Bruce E. Pinkleton. *Strategic Public Relations Management: Planning and Managing Effective Communication Programs*. Lawrence Erlbaum Associates, 2001.

Bimber, Bruce, and Richard Davis. *Campaigning Online: The Internet in U.S. Elections*. Oxford University Press, 2003.

Bivins, Thomas H. *Mixed Media: Moral Distinctions in Advertising, Public Relations, and Journalism*. Lawrence Erlbaum Associates, 2004.

Botan, Carl H., and Vincent Hazleton Jr., editors. *Public Relations Theory*. Lawrence Erlbaum Associates, 1989.

Cutlip, Scott M. *The Unseen Power: Public Relations, a History*. Lawrence Erlbaum Associates, 1994.

Evans, Fred J. *Managing the Media: Proactive Strategy for Better Business-Press Relations*. Quorum Books, 1987.

Fearn-Banks, Kathleen. *Crisis Communications: A Casebook Approach*. Lawrence Erlbaum Associates, 1996.

Grunig, James E., et al., editors. *Excellence in Public Relations and Communication Management*. Lawrence Erlbaum Associates, 1992.

Johnston, Jane. *Media Relations: Issues and Strategies*. Allen & Unwin, 2007.

Moloney, Kevin. *Rethinking Public Relations: The Spin and the Substance*. Routledge, 2000.

Moss, Danny, and Barbara DeSanto. *Public Relations Cases: International Perspectives*. Routledge, 2002.

Olasky, Marvin N. *Corporate Public Relations: A New Historical Perspective*. Lawrence Erlbaum Associates, 1987.

Sriramesh, Krishnamurthy, editor. *Public Relations in Asia: An Anthology*. Thomson, 2004.

Sereno, Kenneth K., and C. David Mortensen. *Foundations of Communication Theory*. Harper & Row, 1970.

Smith, Ronald D. *Strategic Planning for Public Relations*. Lawrence Erlbaum Associates, 2005.

Treadwell, Donald, and Jill B. Treadwell. *Public Relations Writing: Principles in Practice*. Sage Publications.

Trent, Judith S., and Robert V. Friedenberg. *Political Campaign Communication: Principles and Practices*. Praeger, 2000.

Whitaker, W. Richard, Janet E. Ramsey, and Ronald D. Smith. *Media Writing: Print, Broadcast, and Public Relations*. Lawrence Erlbaum Associates, 2004.

Wilcox, Dennis L. *Public Relations Writing and Media Techniques*. Allyn & Bacon/Pearson Education, 2008.

Culbertson, Hugh M., et al. *Social, Political, and Economic Contexts in Public Relations: Theory and Cases*. Lawrence Erlbaum Associates, 1993.

Bly, Robert W. *The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy That Sells*. 4th ed., St. Martin's Griffin, 2020.

### Modality of Assessment

#### Continuous Internal Assessment- 60 Marks

Sr. No.	Evaluation Type	Marks
1	Written Objective Examination	30
2	Assignment/ Case study/ field visit/ report/ presentation/book review/analysis.	30
	<b>Total</b>	<b>60</b>

#### Overall Examination & Marks Distribution Pattern

Wilson College

Semester V

Course	WAENGVC351: Public Relations	
	External	Total
Theory	60	60

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Wilson College (Autonomous) - TYBA English Literature Syllabus under NEP 2020

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**Syllabus for TYBA English**

**Course Code: WAENGDC361**

**Nature of the Course: Discipline Specific Course 1 (DSC 1)**

**Course Title: Traditions of English Theatre and  
Drama**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A</b>		<b>SEMESTER: VI</b>		
<b>Course: DSC 1- Traditions of English Theatre and Drama</b>		<b>Course Code: WAENGDC361</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment  (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the genre of drama. <b>LO2:</b> To demonstrate how the background influences shaped the writers' thinking. <b>LO3:</b> To introduce learners to the dramatists who dominated the literary scene. <b>LO4:</b> To familiarize students with different styles of drama and theatre.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to identify the distinctive features of drama and theatre. <b>CO2:</b> Learners can justify how background influences shaped the writer's thinking. <b>CO3:</b> Learners would recognize and appreciate the dramatists who dominated the literary scene. <b>CO4:</b> Learners would be able to compare the different styles of drama and theatre across the ages.				

**DETAILED SYLLABUS**

Unit	<b>Semester VI</b> <b>Course : DSC (Discipline Specific Course)</b> <b>Course Code: WAENGDC361</b>  <b>Traditions of English Theatre and Drama</b>	<b>Credits</b> <b>4</b>  <b>Lectures</b> <b>60</b>
<b>I</b>	<b>Historical Background and Important Concepts</b>	<b>10</b>
	1.1 Historical Background and Important Concepts 1.1.1 Introduction to Aristotle's Poetics 1.1.2 Important terms: Pathos, Bathos, Hamartia, Hubris, Anagnorisis and Catharsis 1.1.3 Elements of a Play: Plot, Characters, Dialogue, Setting, Theme, Acts & Scenes and Technical Elements (Direction, Blocking, Props, Costumes, Lighting & Sound) 1.1.4 Dramatic Devices: Monologue, Soliloquy, Aside, Foreshadowing, Dramatic irony and Conflict 1.2 Types of Theatre 1.2.1 Proscenium Theatre 1.2.2 Thrust Theatre 1.2.3 Arena Theatre (Theatre-in-the-Round) 1.2.4 Black Box Theatre 1.2.5 Open Air Theatre 1.3 Dramatic Genres 1.3.1 Tragedy and its types: Classical Tragedy, Shakespearean Tragedy, Revenge Tragedy, Heroic Tragedy, Social Tragedy and Tragedy of Circumstances 1.3.2 Comedy and its types: Farce, Satiric Comedy, Romantic Comedy, Comedy of Humours, Comedy of Manners, Sentimental Comedy, Dark Comedy and Tragicomedy.	
<b>II</b>	<b>Plays for Study (16th Century to early 19th Century) (Any 2)</b>	<b>25</b>
	2.1 Shakespeare - <i>The Merchant of Venice</i> 1597 2.2 John Webster- <i>The Duchess of Malfi</i> 1612 2.3 Oliver Goldsmith - <i>She Stoops to Conquer</i> 1773 2.4 Oscar Wilde- <i>Importance of Being Ernest</i> 1895	
<b>III</b>	<b>Plays for Study (20th Century) (Any 2)</b>	<b>25</b>
	3.1 George Bernard Shaw - <i>Pygmalion</i> 1913 3.2 T.S Eliot - <i>Murder in the Cathedral</i> 1935 3.3 John Osborne - <i>Look Back in Anger</i> 1956 3.4 Tom Stoppard - <i>Rosencrantz &amp; Guildenstern are Dead</i> 1966	

**Recommended Reading:**

- Bevington, David, editor. *British Drama: Restoration and Eighteenth Century*. W. W. Norton & Company, 2007.
- Billington, Michael. *One Night Stands: A History of British Theatre*. Nick Hern Books, 2014.
- Braunmuller, A. R., and Michael Hattaway, editors. *The Cambridge Companion to English Renaissance Drama*. Cambridge UP, 2003.
- Cordner, Michael, editor. *British Drama: 1890–1950: A Critical History*. Cambridge UP, 1994.
- Eagleton, Terry. *Sweet Violence: The Idea of the Tragic*. Blackwell Publishing, 2003.
- Gainor, J. Ellen, et al., editors. *The Norton Anthology of Drama*. W. W. Norton & Company.
- Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. W. W. Norton & Company, 2004.
- Holland, Peter. *The Ornament of Action: Text and Performance in Restoration Comedy*. Cambridge UP, 1979.
- Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge UP, 2002.
- Sanders, Michael. *The Short Oxford History of English Literature*. Oxford UP, 2004.
- Shapiro, James, and Stephen Marx, editors. *British Drama: 1533–1642: A Norton Anthology*. W. W. Norton & Company, 2017.
- Taylor, Gary. *Reinventing Shakespeare: A Cultural History from the Restoration to the Present*. Oxford UP, 1989.
- Williams, Raymond. *Drama from Ibsen to Brecht*. Oxford UP, 1968.
- Worth, Katharine J. *A Study of English Drama*. HarperCollins, 1973.

**Modality of Assessment****Theory Examination Pattern:****Continuous Internal Assessment- 40%- 40 Marks**

Sr. No.	Evaluation Type	Marks
1	Written Descriptive Examination	20
2	Group Presentation: Critical analysis/case study/report/review (Text based)	20
	<b>Total</b>	<b>40</b>

**External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper**

- **Duration** - These examinations shall be of **two hours and thirty minutes (2 1/2 hours)** duration.
- **Theory question paper pattern:**

Question	Options	Marks
Q.1. Unit 1: 1 Essay or 2/4 Short Note type	1 out of 2	20
Q.2 Unit 2: 1 Essay or 2/4 Short Note type	1 out of 2	20
Q.3 Unit 3: 1 Essay or 2/4 Short Note type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern****Semester VI**

Course	WAENGDC361: Traditions of English Theatre and Drama		
	Internal	External	Total
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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Wilson College (Autonomous) - TYBA English Literature Syllabus under NEP 2020

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**Syllabus for TYBA English**

**Course Code: WAENGDC362**

**Nature of the Course: Discipline Specific Course 2 (DSC 2)**

**Course Title: Reading Fiction in English**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A</b>		<b>SEMESTER: VI</b>		
<b>Course: DSC 2- Reading Fiction in English</b>		<b>Course Code: WAENGDC362</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To familiarize learners with the salient characteristics of Fiction as a literary genre both in the short story, the novella and the novel. <b>LO2:</b> To be able to identify various elements of selected texts such as literary devices, features and themes. <b>LO3:</b> To acquaint learners with different literary styles through close reading of selected works. <b>LO4:</b> To enable learners to understand and analyse selected texts in relation to social, political and environmental contexts <b>LO5:</b> To inculcate critical thinking				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to identify and analyze various literary styles and types of fiction. <b>CO2:</b> Learners will be able to examine the socio-cultural contexts from which literary texts emerge. <b>CO3:</b> Learners will be able to demonstrate an understanding of diverse cultures represented in the prescribed fiction. <b>CO4:</b> Learners will be able to develop multicultural sensibilities through engagement with selected literary works. <b>CO5:</b> Learners will be able to recognize and appreciate universal themes and concerns expressed in literature. <b>CO6:</b> Learners will be able to critically evaluate the philosophical underpinnings and values reflected in literary texts. <b>CO7:</b> Learners will be able to articulate a sensitivity towards issues of assimilation, plurality, race, gender, and the environment through literary discussions.				

**DETAILED SYLLABUS**

<b>Unit</b>	<b>Semester VI</b> <b>Course : DSC 2 (Discipline Specific Course 2)</b> <b>Course Code: WAENGDC362</b> <b>Reading Fiction in English</b>	<b>Credits</b> <b>4</b> <b>Lectures</b> <b>60</b>
<b>I</b>	<b>Short Fiction</b>	<b>20</b>
	1.1 <i>The Three Strangers</i> by Thomas Hardy 1.2 <i>The Garden Party</i> by Katherine Mansfield, 1.3 <i>The Bloody Chamber</i> by Angela Carter 1.4 <i>Winter Break</i> by Hilary Mantel 1.5 <i>The Landlady</i> by Roald Dahl	
<b>II</b>	<b>Categories in the Novel I</b>	<b>20</b>
	2.1 18 <sup>th</sup> Century- Picaresque, Sentimental novel, 2.2 19 <sup>th</sup> Century -The Gothic Novel, the Social Novel, the Novel of Manners 2.3 Novel of Manners- <i>Pride and Prejudice</i> by Jane Austen OR 2.4 Social Novel- <i>A Christmas Carol</i> by Charles Dickens	
<b>III</b>	<b>Categories in the Novel II</b>	<b>20</b>
	3.1 20 <sup>th</sup> Century – Psychological, War Novels, Post-colonial novels 3.2 Psychological Novel- <i>To the Lighthouse</i> by Virginia Woolf OR 3.3 Postcolonial Novel- <i>Remains of the Day</i> by Kazuo Ishiguro	



**Recommended Reading:**

Abrams, M. H. *A Glossary of Literary Terms*. 8th ed., Akash Press, 2007.

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

Bloom, Harold, editor. *Short Story Writers and Short Stories*. Chelsea House, 2005.

Bradbury, Malcolm. *The Modern British Novel*. Secker and Warburg, 1993.

---. *The Penguin Book of Modern British Short Stories*. Penguin Books, 1988.

David, Deirdre, editor. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 2005.

Davidson, Jenny. *Reading Jane Austen*. Cambridge University Press, 2017.

Daiches, David. *A Critical History of English Literature: Vols. 3 and 4*. [Publisher not listed].

---. *A Critical History of English Literature, Vol. IV: The Romantics to the Present Day*. Secker & Warburg, 1975.

Forster, E. M. *Aspects of the Novel*. Rosetta Books. [Publication year not listed].

Hills, Rust. *Writing in General and the Short Story in Particular*. Mariner Books. [Publication year not listed].

James, Wood. *How Fiction Works*. [Publisher not listed], [Publication year not listed].

Kundera, Milan. *The Art of the Novel*. Grove Press and RosettaBooks. [Publication year not listed].

Lodge, David. *The Art of Fiction*. [Publisher not listed], [Publication year not listed].

Novak, Maximillian E. *Eighteenth Century English Literature*. Macmillan, 1983.

Probyn, Clive T. *English Fiction of the Eighteenth Century 1700–1789*. Longman Literature in English Series, 1987.

**Modality of Assessment****Theory Examination Pattern:****Continuous Internal Assessment- 40%- 40 Marks**

Sr. No.	Evaluation Type	Marks
1	<b>Assignment: Critical analysis/case study/report/review</b>	<b>20</b>
2	<b>Group Presentation: Critical analysis/case study/report/review (Text based)</b>	<b>20</b>
	<b>Total</b>	<b>40</b>

**External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper**

- **Duration** - These examinations shall be of **two hours and thirty minutes (2 1/2 hours)** duration.
- **Theory question paper pattern:**

Question	Options	Marks
Q. 1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern****Semester VI**

Course	WAENGDC362: Reading Fiction in English		
	Internal	External	Total
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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Wilson College (Autonomous) - TYBA English Literature Syllabus under NEP 2020

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**Syllabus for TYBA English**

**Course Code: WAENGDE361**

**Nature of the Course: Discipline Specific Elective 1 (DSE 1)**

**Course Title: Introduction to Cinema Studies**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A</b>		<b>SEMESTER: VI</b>		
<b>Course: DSE 1: Introduction to Cinema Studies</b>		<b>Course Code: WAENGDE361</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To learn key concepts in film theory, including narrative structures, genre theory, and audience reception, in order to analyze films critically. <b>LO2:</b> To develop an understanding of practical skills in film production, including cinematography, editing, sound design, and lighting. <b>LO3:</b> To explore the evolution of cinema, understanding significant movements, periods, and figures in both Western and non-Western film histories. <b>LO4:</b> To develop the ability to critique films and film-related texts, utilizing both theoretical frameworks and practical observations to support analyses. <b>LO5:</b> To engage in creating original film projects, effectively conveying stories and messages through visual media.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to interpret films using various critical and theoretical approaches, understanding the interplay between form, content, and context. <b>CO2:</b> Learners will be able to demonstrate competence in the technical aspects of film production. <b>CO3:</b> Learners will be able to analyze film studies topics by conducting historical research and interpreting texts to understand audience behaviors. <b>CO4:</b> Learners will be able to evaluate the dynamics of film production settings by collaborating in diverse teams to critically engage in the development of film projects. <b>CO5:</b> Learners will be able to recognize and appreciate the cultural, social, and political dimensions of films from a global perspective, fostering a deeper understanding of diverse viewpoints.				

**DETAILED SYLLABUS**

Unit	<b>Semester VI</b> <b>Course : DSE 1 (Discipline Specific Elective 1)</b> <b>Course Code: WAENGDE361</b>  <b>Introduction to Cinema Studies</b>	<b>Credits</b> <b>4</b>  <b>Lectures</b> <b>60</b>
<b>I</b>	<b>Foundations of Cinema</b>	<b>15</b>
	1.1 History and Evolution Early pioneers: Lumière Brothers, Georges Méliès, D.W. Griffith, Silent Cinema and the transition to sound, The Studio System and its impact 1.2 Global Film Movements German Expressionism, Soviet Montage, Italian Neorealism, French New Wave, Indian Parallel Cinema, Third Cinema 1.3 The Language of Cinema Shots and composition, Techniques of filming and cinematography, Editing styles and transitions, Camera angles and movement, Animation and visual storytelling	
<b>II</b>	<b>Cinema and Ideology</b>	<b>15</b>
	2.1 Film and Ideology Defining ideology in film, Disrupting Western hegemony in performance and cultural dominance 2.2 Critical Approaches to Film (any 1 film per approach) 2.2.1 Gender-Based Approach ( <i>Psycho</i> (1960)/ <i>The Danish Girl</i> (2015), <i>Lipstick Under My Burkha</i> (2016)/ <i>Chandigarh Kare Aashiqui</i> (2021)) 2.2.2 Marxist Approach ( <i>Metropolis</i> (1927)/ <i>Parasite</i> (2019), <i>Chakravayuh</i> (2012)/ <i>Satyagraha</i> (2013)) 2.2.3 Psychoanalytical Approach (e.g., <i>Vertigo</i> (1958)/ <i>Black Swan</i> (2010), <i>Talaash</i> (2012)/ <i>Tumbbad</i> (2018)) 2.2.4 Post-Colonial Approach (e.g., <i>Cidade de Deus</i> (2000)/ <i>The Time that Remains</i> (2009), <i>The Reluctant Fundamentalist</i> (2007)/ <i>Manto</i> (2018))	
<b>III</b>	<b>Genre-based Study (any 4)</b>	<b>15</b>
	3.1 Gangster: <i>The Godfather</i> (1972) – Francis Ford Coppola/ <i>Satya</i> (1998)- Ram Gopal Verma 3.2 Sci-Fi: <i>Blade Runner</i> (1982) – Ridley Scott/ <i>Krish</i> (2006)- Rakesh Roshan 3.3 Film Noir: <i>Double Indemnity</i> (1944) – Billy Wilder / <i>Shaitaan</i> (2011)- Bejoy Nambiar 3.4 Musicals: <i>La La Land</i> (2014) – Damien Chazelle / <i>Rockstar</i> (2011)- Imtiaz Ali 3.5 Buddy Films: <i>Dil Chahta Hai</i> (2001) – Farhan Akhtar	

	<p>3.6 Coming-of-Age: <i>Juno</i> (2007) – Jason Reitman/ <i>Udaan</i> (2010) – Vikramaditya Motwane</p> <p>3.7 Thriller: <i>Gone Girl</i> (2014)- David Fincher/ <i>Kahaani</i> (2012) – Sujoy Ghosh</p> <p>3.8 Horror: <i>Midsommar</i> (2019) – Ari Aster/ <i>Tumbbad</i> (2018) – Rahi Anil Barve</p> <p>3.9 Action: <i>John Wick</i> (2014) – Chad Stahelski/ <i>Gangs of Wasseyapur</i> (2012) – Anurag Kashyap</p>	
IV	<b>Adaptations</b>	15
	<p>4.1 Understanding Adaptations Defining adaptations and translating the source text <b>Key Texts:</b> <i>Beyond Fidelity: The Dialogics of Adaptation</i> (Robert Stam), <i>A Theory of Adaptation</i> (Linda Hutcheon), From play-script to screen play by Russel Jackson</p> <p>4.2 Film Adaptations of Novels (any 2)  4.2.1 <i>The Shawshank Redemption</i> (1994) – Frank Darabont  4.2.2 <i>Fight Club</i> (1999) – David Fincher  4.2.3 <i>Little Women</i> (2019)- Greta Gerwig  4.2.4 <i>Dune</i> (2021) – Denis Villeneuve</p> <p>4.3 Film Adaptations of Plays (any 2)  4.3.1 Shakespeare- <i>Hamlet: Haider</i> (2014) – Vishal Bhardwaj  4.3.2 George Bernard Shaw- <i>Pygmalion- My Fair Lady</i> (1964)- George Cuker  4.3.3 T.S Eliot- <i>Murder in the Cathedral</i> - Murder in the Cathedral (1951)- George Michael Hoellering  4.3.4 Girish Karnad-<i>The Fire and The Rain-</i> Agni Varsha (2002)- Arjun Sajnani</p>	

**Recommended Reading:**

- Austerlitz, Saul. *Black and White. Reverse Shot Online*, n.d. Web. 22 Sept. 2009.
- Bharucha, Rustom. "Foreign Asia/Foreign Shakespeare: Dissenting Notes on New Asian Interculturality, Postcoloniality, and Recolonization." *Theatre Journal*, vol. 56, no. 1, 2004, pp. 1-28.
- Cahir, Linda. *Literature into Film: Theory and Practical Approaches*. McFarland & Company, 2006.
- Corrigan, Timothy. *A Short Guide to Writing About Film*. Pearson Education Inc., 2007.
- Elliot, Kamila. "Literary Cinema and the Form/Content Debate." *Rethinking the Novel/Film Debate*, Cambridge University Press, 2003, pp. 133-183.
- Giannetti, Louis. *Understanding Movies*. 11th ed., Prentice Hall, 2008.
- Grant, Barry Keith. *Auteurs and Authorship: A Film Reader*. Blackwell Publications, 2008.
- Hess, John. "Film and Ideology." *Jump Cut*, no. 17, Apr. 1978, pp. 14-16.
- Hutcheon, Linda. "In Defense of Literary Adaptation as Cultural Production." *M/C Journal*, vol. 10, no. 2, 2007. Web.
- Jeong, Seung-hoon. *Cinematic Interfaces: Film Theory After New Media*. Routledge, 2013.
- Keane, Stephen. *CineTech: Film, Convergence and New Media*. Macmillan Education, 2006.
- Khan, Maryam Wasif. "Enlightenment Orientalism to Modernist Orientalism: The Archive of Forster's *A Passage to India*." *MFS Modern Fiction Studies*, vol. 62, no. 2, 2016, pp. 217-235.
- Leitch, Thomas. "Twelve Fallacies in Contemporary Adaptation Theory." *Criticism*, vol. 45, no. 2, 2003, pp. 149-171.
- . "Adaptation Studies at a Crossroads." *Adaptation*, vol. 1, no. 1, 2008, pp. 63-77.
- McDonald, Kevin. *Film Theory: The Basics*. Routledge, 2016.
- Monaco, James. *How to Read a Film: Movies, Media, and Beyond*. Oxford University Press, 2004.
- Rutter, Carol Chillington. *Looking at Shakespeare's Women on Film*. Cambridge University Press, 1989.
- Said, Edward. *Culture and Imperialism*. 1st Vintage Books ed., Vintage Books, 1994.
- Stam, Robert. "The Theory and Practice of Adaptation." *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Oxford Blackwell, 2005, pp. 1-30.
- Žižek, Slavoj. *The Fright of Real Tears: Krzysztof Kieślowski Between Theory and Post-Theory*. 2001.
- . *The Pervert's Guide to Cinema*. Directed by Sophie Fiennes, Mischief Films, 2006.

**Modality of Assessment****Theory Examination Pattern:****Continuous Internal Assessment- 40%- 40 Marks**

Sr. No.	Evaluation Type	Marks
1	<b>Assignment: Critical analysis/case study/report/review</b>	<b>20</b>
2	<b>Group Presentation: Critical analysis/case study/report/review (Text based)</b>	<b>20</b>
	<b>Total</b>	<b>40</b>

**External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper**

- **Duration** - These examinations shall be of **two hours and thirty minutes (2 1/2 hours)** duration.
- **Theory question paper pattern:**

Question	Options	Marks
Q. 1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern****Semester VI**

Course	WAENGDE361: Introduction to Cinema Studies		
	Internal	External	Total
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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**John Wilson Education Society's Wilson College (Autonomous)  
Chowpatty, Mumbai-400007**

**Re-accredited 'A' grade by NAAC**

**Affiliated to the University of Mumbai**



**Syllabus for TYBA English**

**Course Code: WAENGDE362**

**Nature of the Course: Discipline Specific Elective 2 (DSE 2)**

**Course Title: Children's Literature**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A</b>		<b>SEMESTER: VI</b>		
<b>Course: DSE 2- Children's Literature</b>		<b>Course Code: WAENGDE362</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the genre of children's literature. <b>LO2:</b> To demonstrate how the background influences shaped the writers' thinking. <b>LO3:</b> To introduce learners to children's writing that dominated the literary scene. <b>LO4:</b> To familiarize students with different styles of children's writing.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to identify the distinctive features of children's writing. <b>CO2:</b> Learners will be able to interpret how background influences shaped the writer's thinking. <b>CO3:</b> Learners would be able to list and evaluate the writers who dominated the literary scene. <b>CO4:</b> Learners would be able to compare and contrast the different writing styles.				

**DETAILED SYLLABUS**

<b>Unit</b>	<b>Semester VI</b> <b>Course : DSE 2 (Discipline Specific Elective 2)</b> <b>Course Code: WAENGDE362</b>  <b>Children's Literature</b>	<b>Credits</b> <b>4</b>  <b>Lectures</b> <b>60</b>
<b>I</b>	<b>The growth/development of Children's literature (5-12 years)</b>	<b>15</b>
	1.1 The Rise of children's literature 1.2 Characteristics and Style 1.3 Themes 1.4 Modern Children's Literature	
<b>II</b>	<b>Children's Fiction (any 2)</b>	<b>15</b>
	2.1 Enid Blyton: <i>The Famous Five</i> 2.2 Lewis Carroll: <i>Alice's Adventures in Wonderland</i> 2.3 Roald Dahl: <i>Charlie and the Chocolate Factory</i> (1964) 2.4 J.K. Rowling: <i>Harry Potter and the Philosopher's Stone</i> (Book 1) (1997) 2.5 A.A. Milne: <i>Winnie-the-Pooh</i>	
<b>III</b>	<b>Poetry</b>	<b>15</b>
	3.1 Nursery Rhymes: London Bridge Is Falling Down, Rock-a-bye Baby, Ring Around The Rosy, Humpty Dumpty, Jack and Jill 3.2. The Tyger- William Blake, I don't want to go into School- Colin McNaughton, The Sandwich- Tony Bradman	
<b>IV</b>	<b>Comics</b>	<b>15</b>
	4.1 Comics for 5-10 years (Selections) 4.1.1 Tinkle 4.1.2 Champak 4.1.3 Disney Comics 4.1.4 Motu-Patlu 4.2 Comics for 10-12 years (Selections) 4.2.1 Amar Chitra Katha 4.2.2 Chandamama 4.2.3 Archies 4.2.4 Amulet/ Hilda	

**Recommended Reading:**

Hintz, Carrie, and Elaine Ostry, editors. *Utopian and Dystopian Writing for Children and Young Adults*. Routledge, 2003.

Hunt, Peter, editor. *International Companion to the Encyclopedia of Children's Literature*.

May, Jill, and Darwin Henderson, editors. *Exploring Culturally Diverse Literature for Children and Adolescents: Learning to Listen in New Ways*. Allyn & Bacon, 2004.

McCallum, Robyn. *Ideologies and Identities in Adolescent Fiction: The Dialogic Construction of Subjectivity*. Garland Publishers, 1999.

McCarthy, Tara. *Multicultural Myths and Legends*. Scholastic Book, 1994.

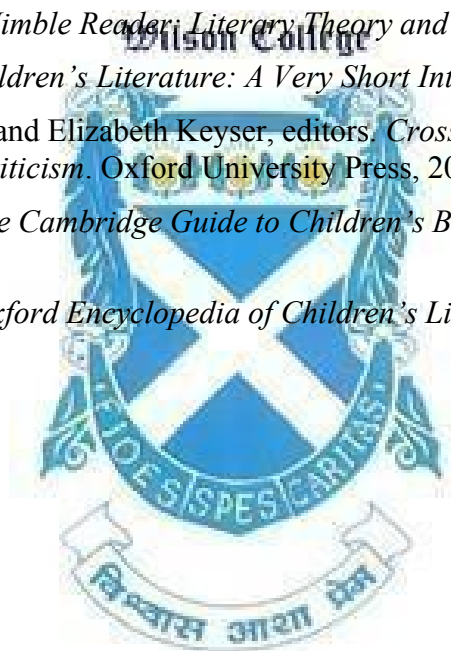
McGillis, Roderick. *The Nimble Reader: Literary Theory and Children's Literature*. Twayne, 1996.

Reynolds, Kimberley. *Children's Literature: A Very Short Introduction*. Oxford University Press.

Stahl, J. D., Tina Hanlon, and Elizabeth Keyser, editors. *Crosscurrents in Children's Literature: An Anthology of Texts and Criticism*. Oxford University Press, 2006.

Watson, Victor, editor. *The Cambridge Guide to Children's Books in English*. Cambridge University Press, 2001.

Zipes, Jack, editor. *The Oxford Encyclopedia of Children's Literature*.



**Modality of Assessment****Theory Examination Pattern:****Continuous Internal Assessment- 40%- 40 Marks**

Sr. No.	Evaluation Type	Marks
1	<b>Assignment: Critical analysis/case study/report/review</b>	<b>20</b>
2	<b>Group Presentation: Critical analysis/case study/report/review (Text based)</b>	<b>20</b>
	<b>Total</b>	<b>40</b>

**External Examination-Semester End Theory Examination: - 60%- 60 Marks per paper**

- **Duration** - These examinations shall be of **two hours and thirty minutes (2 1/2 hours)** duration.
- **Theory question paper pattern:**

Question	Options	Marks
Q. 1. Unit 1: Essay type	1 out of 2	20
Q.2 Unit 2: Essay type	1 out of 2	20
Q. 3 Unit 3: Essay type	1 out of 2	20
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern****Semester VI**

Course	<b>WAENGDE362: Children's Literature</b>		
	Internal	External	Total
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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**Syllabus for TYBA English**

**Course Code: WAENGVC361**

**Nature of the Course: Vocational Skills Course 1 (VSC 1)**

**Course Title: Teaching English as a Second Language  
(TESL)**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A</b>		<b>SEMESTER: VI</b>		
<b>Course: VSC 1- Teaching English as Second Language (TESL)</b>		<b>Course Code: WAENGVC361</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>2</b>	<b>NA</b>	<b>2</b>	<b>60</b>	<b>NA</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the skill of teaching English as a second language. <b>LO2:</b> To demonstrate how the background shapes the teaching-learning process. <b>LO3:</b> To introduce learners to TESL and its significance in a globalised world. <b>LO4:</b> To familiarize students with different strategies of TESL.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to relate to the skill of teaching English as a second language. <b>CO2:</b> Learners will be able to perceive how background shapes the teaching-learning process. <b>CO3:</b> Learners would be able to assess TESL and its significance in a globalised world. <b>CO4:</b> Learners would be able to interpret, apply and analyse the different strategies of TESL.				

**DETAILED SYLLABUS**

<b>Unit</b>	<b>Semester VI</b> <b>Course : Vocational Skills Course (VSC)</b> <b>Course Code: WAENGVC361</b>  <b>Teaching English as Second Language (TESL)</b>	<b>Credits</b> <b>2</b>  <b>Lectures</b> <b>30</b>
<b>I</b>	<b>Phonetics and Grammar</b>	<b>10</b>
	1.1 Introduction to Phonetics 1.1.1 Sounds of English and Intonation 1.1.2 Distinctions between consonants and vowels 1.1.3 Transcription of speech sounds 1.2 Grammar 1.2.1 Word classes 1.2.2 Tense and Aspect systems of English 1.2.3 Common errors	
<b>II</b>	<b>Teaching: Methods and Approaches</b>	<b>10</b>
	2.1 Contemporary teaching methods 2.2 Personality Factors 2.3 Micro and Macro Teaching 2.4 Styles and Strategies in practice	
<b>III</b>	<b>Testing and Evaluation</b>	<b>10</b>
	3.1 Theoretical foundations of testing and evaluation 3.2 The process of test construction 3.3 Testing writing and oral skills	



**Recommended Reading:**

- Ackersold, J. A., & Field, M. L. *From reader to reading teacher: Issues and strategies for second language classrooms*. New York: Cambridge University Press. 1997.
- Bachman, L., Palmer, A. *Language testing in Practice*. OUP. 1996.
- Biber, D. *Variation across speech and writing*. Cambridge: Cambridge University Press. 1988.
- Blass, L. *Quest 2: Listening and Speaking*. USA: McGraw-Hill. 2007.
- Brown, H. D. *Teaching by principles: An interactive approach to language pedagogy*. Prentice Hall. 1994.
- Brown, H.D. *Language assessment: Principles and classroom practices*. White Plains, NY: Longman. 2004.
- Buck, G. *Assessing Listening*. Cambridge: Cambridge University Press. 2001.
- Calkins, L. M. *The Art of Teaching Writing*. Portsmouth: Heinemann. 1994.
- Calkins, L. M. *The Art of Teaching Reading*. UK: Allyn & Bacon. 2000.
- Celce-Murcia, M., Larsen-Freeman, D. *The grammar book: An ESL/EFL teacher's course*. Rowley, MA: Newbury House. 1983.
- Clark, J. *Language testing: Past and current status: directions for the future*. *Modern Language Journal*, 67, 431-443. 1983.
- Day, R. R., & Bamford, J. *Extensive reading in the second language classroom*. New York: Cambridge University Press. 1998.
- Grabe W & Stoller L F. *Teaching and Researching Reading*. UK: Longman, Pearson Education. 2002.
- Grellet, F. *Developing reading skills: A practical guide to reading comprehension exercises*. Cambridge: Cambridge University Press. 1981.
- Helgesen, M. & Brown, S. *Practical English Language Teaching: Listening*. USA: McGraw-Hill. 2007.
- Hewins, C. *Writing in a foreign language: Motivation and the process approach*. *Foreign Language. Annals*, 19(3), 219-223. 1986.
- Hughes, A. *Testing grammar and vocabulary*. In *Testing for language teachers* pp. 141-151. Cambridge, MA: Cambridge University Press. 1989.
- IPA. *Handbook of the International Phonetic Association*. Cambridge: Cambridge University Press. 1999.
- Johnson K. *Acoustic and Auditory Phonetics*. 2nd Ed. Blackwell. 2003.
- Krashen, S. D., Terrell, T. D. *The natural approach*, Hayward, CA: The Alemany Press. 1983.
- Ladefoged, P. *A course in Phonetics*. 5th Ed. Harcourt Brace Jovanovich. 2006.
- Lee, J., Vanpatten, B. *Making communicative language teaching happen*. New York: McGraw Hill. 2003.
- Linn, R., Miller, M.D. *Measurement and assessment in teaching* (9th ed.). Upper Saddle River, NJ: Prentice Hall. 2004.
- Odden, D. *Introducing Phonology*. Cambridge: Cambridge University Press. 2005.
- Preiss, S. *North Star Listening and Speaking: Advanced*. London: Longman Publishing Group. 2003.
- Richards, J., Rodgers, T. *Approaches and methods in language teaching*. New York: Cambridge University Press. 1986.
- Richards, J.C., Renandya, W. *A Methodology in language teaching*, Cambridge: Cambridge University Press. 2002.
- Roca, I., Johnson, W. *A workbook in Phonology*. Malden MA: Blackwell. 1999.
- Silberstein, S. *Techniques and resources in teaching reading*. New York: Oxford University Press. 1994.
- Thomson, A.J. & Martinet, A.V. *A Practical English Grammar*, 10th Edition. 1990.
- Truss, L. *Eats, Shoots & Leaves: The zero tolerance approach to punctuation*. Gotham Books. 2003.
- Ur, P. *Teaching Listening Comprehension*. Cambridge: Cambridge University Press. 1984.
- Walker, E. & Elsworth, S. *Grammar Practice for Upper Intermediate Students*, Longman: USA. 2008
- White, E. *Teaching and assessing writing*. San Francisco: Jossey-Bass. 1985.

### Modality of Assessment

#### Continuous Internal Assessment- 60%- 60 Marks

Sr. No.	Evaluation Type	Marks
1	Written Objective Examination	30
2	Assignment/ Case study/ field visit/ report/ presentation/book review/analysis.	30
	<b>Total</b>	<b>60</b>

### Wilson College

#### Overall Examination & Marks Distribution Pattern

#### Semester VI

Course	WAENGVC361: Teaching English as a Second Language	
	External	Total
Theory	60	60

Wilson College (Autonomous) - TYBA English Literature Syllabus under NEP 2020

**John Wilson Education Society's Wilson College (Autonomous)**

**Chowpatty, Mumbai-400007**

**Re-accredited 'A' grade by NAAC**

**Affiliated to the University of Mumbai**



**Syllabus for TYBA English**

**Course Code: WAENGVC362**

**Nature of the Course: Vocational Skills Course 2 (VSC 2)**

**Course Title: The Art of Vocal Articulation**

**With Effect from Academic Year 2025-2026  
NEP 2020**

<b>PROGRAMME: T.Y.B.A</b>		<b>SEMESTER: VI</b>		
<b>Course: VSC 2- The Art of Vocal Articulation</b>		<b>Course Code: WAENGVC362</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>2</b>	<b>NA</b>	<b>2</b>	<b>60</b>	<b>NA</b>
<b>Learning Objectives:</b> <b>LO1:</b> To familiarise learners with the salient characteristics of Speech/ Speaking in various careers. <b>LO2:</b> To develop the foundational skills and competencies of verbal/oral Communication in learners. <b>LO3:</b> To apply the principles of language choice (register), appropriateness, and style to the learner's verbal linguistic usage. <b>LO4:</b> To train learners to able to enhance their social communication skills. <b>LO5:</b> To enable learners to understand the value of effective verbal communication in the work space. <b>LO6:</b> To analyse and evaluate case studies of successful speakers, persuaders, influencers in various social, political and environmental contexts. <b>LO7:</b> To inculcate critical and creative thinking and use innovation while planning and executing effective verbal/oral communication.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to demonstrate oratorical skills in professional, and social milieus for effective outcomes. <b>CO2:</b> Learners will be able to compare the similarities and differences among various kinds of verbal communication in advertising, audio media, corporate communication, customer-client interface, etc. <b>CO3:</b> Learners will be able to plan, draft, and formulate speeches, questions, and responses in meetings, interviews, seminars, talks, discussions, etc. <b>CO4:</b> Learners will be able to prepare a blueprint that creatively integrates multicultural sensibilities with corporate values in various activities related to speaking and verbal expression. <b>CO5:</b> Learners will be able to express with coherence and cohesion any information that requires to be shared. <b>CO6:</b> Learners will be able to categorize information and give appropriate and clear feedback. <b>CO7:</b> Learners will be able to choose the appropriate tone to stressful, conflict-ridden conversations while maintaining the company protocol and order. <b>CO8:</b> Learners will be able to develop strategies to use tone of voice, enunciation to create a favourable public persona.				

**DETAILED SYLLABUS**

<b>Unit</b>	<b>Semester VI</b> <b>Course : VSC 2 (Vocational Skills Course 2)</b> <b>Course Code: WAENGVC362</b>  <b>The Art of Vocal Articulation</b>	<b>Credits</b> <b>2</b>  <b>Lectures</b> <b>30</b>
<b>I</b>	<b>Fundamentals of Articulation</b>	<b>07</b>
	1.1 Presentations – Speaking skills to interest, articulate sequence, highlight Main, Subsidiary, & Supporting ideas, and conclusion 1.2 Language- Selection and execution of language, vocabulary and terminology (7Cs of Communication) 1.3 Nonverbal components as delivery skills 1.4 Strategies to manage performance anxiety and grow performance confidence	
<b>II</b>	<b>Speaking Skills and Strategies: Preparation, Practice, Performance</b>	<b>13</b>
	2.1 Oral Presentation- Syncing with audio-visual media, Delivery of Presentation, Audience & Feedback, Handling Questions 2.2 Toasts, Eulogies, Tributes, Introductions (of individuals and events) 2.3 Public Speaking- Public Speech (Topical/Argumentative/motivational/persuasive), Extempore 2.4 Discussions in Meetings, Social Situations, Problem Solving 2.5 Conversations and Social Interactions one on one/group	
<b>III</b>	<b>Case Studies</b>	<b>10</b>
	3.1 Dialogue/Monologue Delivery (Film, TV series, Web series) 3.2 News reading and Reporting 3.3 RJs and Commentators 3.4 Live Show Comperes (Emcees) 3.5 Documentary Voiceovers 3.6 Talk Shows 3.7 Ted Talks 3.8 Public Speaking in Social Media	

**Recommended Reading:**

- Adler, Ronald B., George Rodman, and Athena du Pré. *Understanding Human Communication*. 12th ed., Oxford University Press, 2013.
- Beebe, Steven A., and Susan J. Beebe. *Public Speaking: An Audience-Centered Approach*. 8th ed., Pearson, 2012.
- . *Public Speaking Handbook*. 4th ed., Pearson Education, 2013.
- Budjac Corvette. *Conflict Management: A Practical Guide to Developing Negotiation Strategies*. Pearson.
- Cardon, Peter. *Business Communication: Developing Leaders for a Networked World*. International ed., McGraw-Hill, 2014.
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- Devito, Joseph A. *The Essential Elements of Public Speaking*. 4th ed., Allyn & Bacon, 2011.
- Grice, George L., and John F. Skinner. *Mastering Public Speaking*. 8th ed., Allyn & Bacon, 2012.
- Hybels, Sandra, and Richard L. Weaver II. *Communicating Effectively*. 10th ed., McGraw-Hill, 2012.
- Jaffe, Clella I. *Public Speaking: Concepts and Skills for a Diverse Society*. 7th ed., Cengage Learning, 2013.
- Jin, Kushal. *Business Communication*. VK India.
- Krishnamacharyulu, C. S. G., and Ramakrishnan Lalitha. *Personality Development, Interpersonal Skills and Career Management*. Himalaya Publishing.
- Kumar, Sanjay, and Pushplata. *Communication Skills*. Oxford University Press.
- Lucas, Steven E. *The Art of Public Speaking*. 11th ed., McGraw-Hill, 2011.
- Mandal, S. K. *Effective Communication and Public Speaking*. Jaico Publishing.
- Maxwell, John C. *Developing the Leader Within You*. HarperCollins, 2008.
- Mitra, Barun K. *Personality Development and Soft Skills*. Oxford University Press.
- O'Hair, Dan, Rob Stewart, and Hannah Rubenstein. *A Speaker's Guidebook: Text and Reference*. 5th ed., Bedford/St. Martin's, 2011.
- Osborn, Michael, Suzanne Osborn, and Randall Osborn. *Public Speaking: Finding Your Voice*. 9th ed., Allyn & Bacon, 2011.
- Verderber, Rudolph F., Kathleen S. Verderber, and Deanna D. Sellnow. *Communicate!*. 14th ed., Wadsworth/Cengage Learning, 2013.
- Wood, Julia T. *Communication in Our Lives*. 7th ed., Cengage Learning, 2014.
- Yankelovich, Daniel. *The Magic of Dialogue*. Touchstone, 2001, pp. 35–46.

**Modality of Assessment**

**Continuous Internal Assessment- 60%- 60 Marks**

Sr. No.	Evaluation Type	Marks
1	Written Objective Examination	30
2	Assignment/ Case study/ field visit/ report/ presentation/book review/analysis.	30
	<b>Total</b>	<b>60</b>

Wilson College

**Overall Examination & Marks Distribution Pattern**

Semester VI

Course	WAENGVC362: The Art of Vocal Articulation	
	External	Total
Theory	60	60

**John Wilson Education Society's**

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**UNIVERSITY OF MUMBAI**



**Syllabus for F.Y.M.A.**

**Programme:**

**English: Literature, Media and Culture**

**NEP 2020 Guidelines w.e.f. Academic Year 2024–2025**



## PROGRAMME OUTLINE 2024-2025

YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/ Lectures
FYMA	I	WAENGMT511	Course 1: An Introduction to Critical Theory	4/4
	I	WAENGMT512	Course 2: The Politics of Space: A Study of Spatiality	4/4
	I	WAENGMT513	Course 3: Visual Culture	4/4
	I	WAENGRM511	Course 4: Research Methodology	4/4
	I	WAENGET511  WAENGET512	Elective: Elective I- Creative Writing: Poetry OR Elective II- Writing for Digital Media: Strategies and Techniques	4/4

YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/ Lectures
FYMA	II	WAENGMT521	Course 1: Literature and Cinema	4/4
	II	WAENGMT522	Course 2: Myth, Ritual and Symbolism	4/4
	II	WAENGMT523	Course 3: Comedy and Humour: An Introduction	4/4
	II	WAENGET521  WAENGET522	Elective: Elective I- Creative Writing: The Novel and Short Story OR Elective II- Stylistics	4/4
	II	WAENGOJ524	OJT: Internship	4/4

### **PROGRAMME SPECIFIC OUTCOMES (PSOs)**

1. Learners will be able to display an understanding of language and literature as an expression of human values, universal truths and socio-cultural influences through the underlying philosophy and values reflected in literature.
2. Learners will have developed a sensitivity towards nature and understand the relationship between human beings, environment and culture through language and literature
3. Learners will be acquainted with various genres and literary terms, will identify various themes and styles from different perspectives including race, gender, class and sexuality etc.
4. Learners will possess a higher level of proficiency in the English Language and be better communicators, equipped for the job market as well as higher education.
5. Learners will evince the higher order thinking skills of application, evaluation, inferencing and creativity.

### **Programme Learning Objectives:**

1. To provide opportunities for immersive interdisciplinary study.
2. To facilitate interaction between literary texts, media and culture.
3. To introduce learners to an understanding of literary theory and its application in the re-readings of texts and practices.
4. To encourage the study of a wide variety of genres including multimodal forms and digital technologies.
5. To engender an atmosphere of research.
6. To promote critical thinking for future research or career opportunities.
7. The programme will also act as a bridge for higher studies like the PhD Study.
8. To provide opportunities for creative, and other forms of writing.

## **Preamble**

The Department of English at Wilson College was established officially in 1836 two years after the Wilson College was founded. Whereas, in the past humanities courses had secondary status after the sciences, following the changes brought about by globalization, the status of English as a lingua franca brought about an increased interest. With the inclusion of the electives Popular Culture and Film and Literature, the English Literature Programme began to take the shape of a career-oriented programme, enabling graduates to be industry-ready. From the use of innovative teaching techniques to greater student interaction, the faculty of the department adapted to the demands of the changing scenario. The global increase in demand for qualified candidates in a wide range of careers led to a rethinking/ modification of our teaching perspectives, focusing on a more research-oriented style, encouraging deconstruction of texts and practices of literature, film and popular culture to bring about a wider understanding of a variety of not only texts but cultural practices as well.

Each year 50% of our graduates join other universities and colleges for further studies. It was hence the most natural progression to introduce a Master's Programme in Literature, Media and Culture which can open up further avenues of careers to our own learners as well as those from diverse backgrounds like BAMMC, the humanities programmes and even science and commerce graduates. Those interested in a wider understanding of critical theory, literature, the politics of the media and the ideology behind cultural texts and practices will benefit from the programme.

## **Eligibility for Admission**

- 1. Must have had English Literature as a major subject in BA**
- 2. For Outsiders, the course content and vertical credits earned should be compatible with those of the Undergraduate Programme at Wilson College.**
- 3. Admission will be based on merit**

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**Syllabus for MA Programme  
Programme Code: WAENGMT511**

**Programme Name:  
English: Literature, Media and Culture**

Course Title:

**An Introduction to Critical Theory**

**NEP 2020 with Effect from Academic Year 2024–2025**

**Amended: 26/04/2025**  
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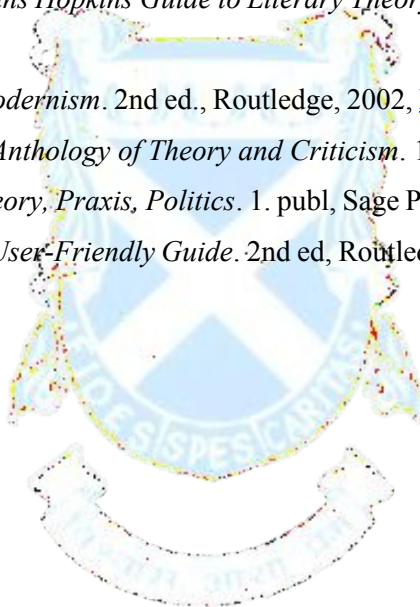
<b>PROGRAMME: F.Y.M.A.</b> <b>English Core</b>		<b>SEMESTER: I</b>		
<b>Course I: An Introduction to Critical Theory</b>		<b>Course Code: WAENGMT511</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA)(Marks-40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To provide a solid foundation in the origins and development of critical theory <b>LO2:</b> To explore central concepts of critical theory facilitating their application across different cultural and social contexts. <b>LO3:</b> To enhance learners' critical thinking and analytical skills, enabling them to critique and analyze various social, political, and cultural phenomena. <b>LO4:</b> To demonstrate how critical theory intersects with various disciplines including literature and media studies, facilitating a multidisciplinary approach to contemporary issues. <b>LO5:</b> To enable learners' to creatively apply critical theoretical perspectives to contemporary global issues.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have a solid foundation in the origins and development of critical theory. <b>CO2:</b> Learners will be able to independently explore central concepts of critical theory facilitating their application across different cultural and social contexts. <b>CO3:</b> Learners will have developed critical thinking and analytical skills, enabling them to critique and analyze various social, political, and cultural phenomena. <b>CO4:</b> Learners will have the capacity to demonstrate how critical theory intersects with various disciplines including literature and media studies, facilitating a multidisciplinary approach to contemporary issues. <b>CO5:</b> Learners will creatively apply critical theoretical perspectives to contemporary global issues.				

## DETAILED SYLLABUS

<b>Course Code:</b> <b>WAENG MT511</b>	<b>Unit</b>	<b>Course 1: An Introduction to Critical Theory</b>	<b>Credits</b> <b>4</b> <b>Lectures</b> <b>60</b>
	<b>I</b>	<b>Unit 1: Understanding Critical Theory</b>	<b>20</b>
		1.1 Lois Tyson “Everything you wanted to know about critical theory but were afraid to ask” from <i>Critical Theory Today</i> 1.2 Martin Middeke and Christoph Reinfandt- “Introduction: The Place of Theory Today” from <i>Theory Matters</i> 1.3 Approaches 1.3.1. Poststructuralism 1.3.2. Postcolonialism 1.3.3. Gender Studies	
	<b>II</b>	<b>Unit 2: Revisiting foundational texts in Critical Theory (Any 2)</b>	<b>20</b>
		Selections from: 2.1 Foucault - <i>The Archaeology of Knowledge</i> (1969) 2.2 Gilbert and Gubar - <i>The Madwoman in the Attic</i> (1979) 2.3 Linda Hutcheon - <i>A Poetics of Postmodernism</i> (1988) 2.4 Bakhtin - <i>The Dialogic Imagination</i> (1981)	
	<b>III</b>	<b>Unit 3: Practicing Theory (any 3)</b>	<b>20</b>
		3.1. Gabriel Garcia Marquez - <i>One Hundred Years of Solitude</i> (1967) 3.2. Charlotte Perkins Gilman- “The Yellow Wallpaper” (1892) 3.3. Arundhati Roy - <i>The God of Small Things</i> (1997) 3.4. Jeanette Winterson - <i>Oranges Are Not the Only Fruit</i> (1985) 3.5. Mohsin Hamid- <i>Exit West</i> (2017)	

**Recommended Readings:**

- Anderson, Benedict R. O'G. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1983.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 2nd ed, Manchester University Press ; Distributed exclusively in the U.S.A. by Palgrave, 2002.
- Césaire, Aimé., et al. *Discourse on Colonialism*. Monthly Review Press, 2001.
- Couldry, Nick. "Post-Covid: What Is Cultural Theory Useful For?" *International Journal of Cultural Studies*, vol. 25, no. 3–4, July 2022, pp. 253–59. DOI.org (Crossref), <https://doi.org/10.1177/13678779211055846>.
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. 1st American ed, Pantheon Books, 1977.
- Groden, Michael, et al., editors. *The Johns Hopkins Guide to Literary Theory & Criticism*. 2nd ed, Johns Hopkins University Press, 2005.
- Hutcheon, Linda. *The Politics of Postmodernism*. 2nd ed., Routledge, 2002, <https://doi.org/10.4324/9780203426050>.
- Leitch, Vincent B., editor. *The Norton Anthology of Theory and Criticism*. 1st ed, Norton, 2001.
- Nayar, Pramod K. *Reading Culture: Theory, Praxis, Politics*. 1. publ, Sage Publ, 2006.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 2nd ed, Routledge, 2006.



## Modality of Assessment

**Theory Examination Pattern:****A. Continuous Internal Assessment- 40%- 40 Marks per paper**

Sr. No.	Evaluation Type	Marks
1	Individual Assignments	20
2	Group Presentations	20
	<b>Total</b>	<b>40</b>

**B. External Examination- 60%- 60 Marks per paper End Semester Examination:**

1. **Duration** - These examinations shall be of **two hours and thirty minutes** duration.
2. Theory question paper pattern:
  - a. There shall be 5 questions each of 20 marks
  - b. Question 1 will be compulsory with internal choice.
  - c. Learners will answer two questions out of the remaining four questions.
  - d. Questions shall be set according to ascending levels of learning outcomes.

Question	Options	Marks
Q.1.	A. OR B. Fulfilling all COs with specific focus on CO5 <b>Learners will creatively apply critical theoretical perspectives.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern****Semester I**

Course	WAENGMT511		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>



Wilson College (Autonomous) - NEP 2020 Syllabus for MA English: Literature, Media and Culture

**John Wilson Education Society's Wilson College  
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Chowpatty, Mumbai-400007  
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**Syllabus for MA Programme  
Programme Code: WAENGMT512**

**Programme Name:  
English: Literature, Media and Culture**

**Course Title:  
The Politics of Space: A Study of Spatiality**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME: F.Y.M.A. English Core</b>		<b>SEMESTER: I</b>		
<b>Course 2: The Politics of Space: A Study of Spatiality</b>		<b>Course Code: WAENGMT512</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce a critical vocabulary appropriate to the multi-disciplinary nature of Spatial Theory. <b>LO2:</b> To provide a framework for analysis of literature and the visual vis-à-vis the spatial. <b>LO3:</b> To create a critical awareness in order to employ current methodological approaches to visual and material culture. <b>LO4:</b> To equip learners with the advanced research skills to examine the politics of power in public and private spaces.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be equipped with a critical vocabulary to examine multi-disciplinary texts of Literature, Media and Culture <b>CO2:</b> Learners will possess a framework for analysis of literature and the visual vis-à-vis the spatial. <b>CO3:</b> Learners will have acquired a critical awareness to employ current methodological approaches to visual and material culture. <b>CO4:</b> Learners will possess the advanced research skills to examine the politics of power in public and private spaces.				

**DETAILED SYLLABUS**

<b>Course Code: WAENGMT512</b>	<b>Unit</b>	<b>Course 2: The Politics of Space: A Study of Spatiality</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: Reading Spatial Theory (detailed analysis of any two)</b>	<b>20</b>
		Selections from: 1.1 De Certeau- <i>Walking in the City</i> (1984) 1.2 Edward Soja - <i>Thirdspace</i> (1996) 1.3 Shilpa Phadke - <i>Why Loiter? Women and Risk on Mumbai Streets</i> (2011) 1.4 Michel Foucault- “Of Other Spaces”(Entire) (1986)	
	<b>II</b>	<b>Unit 2: Interrogating Private and Public Spaces (any two for detailed study)</b>	<b>20</b>
		2.1 Italo Calvino- <i>Invisible Cities</i> (1972) 2.2 Kiran Nagarkar - <i>Ravan and Eddie</i> (1995) 2.3 Orhan Pamuk- <i>Istanbul</i> (2003) 2.4 Zadie Smith - <i>NW</i> (2012)	
	<b>III</b>	<b>Unit 3: The Politics of Space in Films and Web Series (any two for detailed study)</b>	<b>20</b>
		2.1 Stephen Daldry’s Film Adaptation of Michael Cunningham, <i>The Hours</i> (2002) 2.2 Fritz Lang - <i>Metropolis</i> (1927) 2.3 Woody Allen - <i>Midnight in Paris</i> (2011) 2.4 Ritesh Batra - <i>The Lunchbox</i> (2013) 2.5 Web Series: <i>Money Heist</i> (2017) (Spanish Version)	

Recommended Readings:

Best, Jonathan L. "Walking in the City: A Reflection on Michel de Certeau." *Liminal Theology*, 11 May 2018,

<https://liminaltheology.wordpress.com/2018/05/11/walking-in-the-city-a-reflection-on-michel-de-certeau/>.

Harvey, David. "The Right to the City." *New Left Review*, no. 53, Oct. 2008, pp. 23–40.

Lefebvre, Henri, et al. *The Production of Space*. Reprinted, Blackwell, 1997.

Malec, Tomasz Eugeniusz. "Introduction to Theory of Culture-Related Spatial Development." *Cogent Arts & Humanities*, edited by Lincoln Geraghty, vol. 5, no. 1, Jan. 2018, p. 1557583. *DOI.org (Crossref)*, <https://doi.org/10.1080/23311983.2018.1557583>.

Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi, Viva Books, 2008.

Phadke, Shilpa. "Decoding Spaces." *Architecture - Time, Space and People*, 1 June 2005, [www.academia.edu/7824431/Decoding\\_Spaces](http://www.academia.edu/7824431/Decoding_Spaces).



## Modality of Assessment

**Examination Pattern:**

A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignments	20
2	Group Presentations	20
	<b>Total</b>	<b>40</b>

B. External Examination- 60%- 60 Marks per paper

C. End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

- There shall be **5 questions** each of **20 marks**
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining four questions.
- Questions shall be set according to ascending levels of learning outcomes.

D. Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all Cos with specific focus on CO5 <b>Learners will creatively apply critical theoretical perspectives.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern****Semester I**

Course	WAENGMT512		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

Wilson College (Autonomous) - NEP 2020 Syllabus for MA English: Literature, Media and Culture

**John Wilson Education Society's Wilson College  
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Chowpatty, Mumbai-400007  
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**Syllabus for MA Programme  
Programme Code: WAENGMT513**

**Programme Name:  
English: Literature, Media and Culture**

**Course Title:  
Visual Culture**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME: F.Y.M.A. English Core</b>		<b>SEMESTER: I</b>		
<b>Course 3: Visual Culture</b>		<b>Course Code: WAENGMT513</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<p>Learning Objectives:</p> <p><b>LO1:</b> To provide a critical framework and vocabulary for advanced readings.</p> <p><b>LO2:</b> To introduce students to the key concepts, theories, and methodologies in visual culture studies.</p> <p><b>LO3:</b> To examine the historical development of visual culture in various societies.</p> <p><b>LO4:</b> To explore the impact of digital technologies on visual culture and the ways in which digital visual culture shapes our understanding of contemporary society.</p>				
<p>Course Outcomes:</p> <p><b>CO1:</b> Learners will have a critical framework and vocabulary for advanced readings.</p> <p><b>CO2:</b> Learners have an understanding of the key concepts, theories, and methodologies in visual culture studies.</p> <p><b>CO3:</b> Learners will possess the ability to critique the historical development of visual culture in various societies.</p> <p><b>CO4:</b> Learners will be able to creatively express their readings of the impact of digital technologies on visual culture.</p>				

### DETAILED SYLLABUS

Course Code: <b>WAENGMT 513</b>	Unit	Course 3: Visual Culture	Credits  4  Lectures  60
	<b>I</b>	<b>Unit 1: Foundations of Visual Culture</b>	<b>20</b>
		1.1. Visual Culture Definition 1.2. Berger (Essay No.7- “Ways of Seeing”) 1.3. Rosalind Coward – “The Look” 1.4. Marita Sturken and Lisa Cartwright- <i>Practices of Looking: An Introduction to Visual Culture</i> (Selections) 1.5. Effective PSAs	
	<b>II</b>	<b>Unit 2: Visual Culture for Children and Young Adults</b>	<b>20</b>
		2.1 Comics and Graphic Novels 2.1.1 Comic Strips: Peanut, Calvin and Hobbes, Archies, Richie-Rich etc. 2.1.2 Superhero Comics: Asterix, Tin-Tin etc. 2.1.3 Graphic Novels: Art Spiegelman- <i>Maus</i> 2.2 Graffiti and street art as a form of resistance	
	<b>III</b>	<b>Unit 3: Online Media and Visual Culture</b>	<b>20</b>
		3.1 Social media and its impact on visual culture 3.2 Identity construction and self-presentation 3.3 Memes and viral imagery: Reels, Stories, Posts 3.4 T.V. Series and Film 3.5 Video games and virtual reality	



## Recommended Readings:

- Alpers, Svetlana. *The Art of Describing: Dutch Art in the Seventeenth Century*. Nachdr., The Univ. of Chicago Press, 2009.
- Barthes, Roland, and Stephen Heath. *Image, Music, Text: Essays*. 13. [Dr.], Fontana, 1977.
- Belting, Hans. *An Anthropology of Images: Picture, Medium, Body*. Princeton University press, 2011.
- Dikovitskaya, Margaret. *Visual Culture: The Study of the Visual after the Cultural Turn*. MIT Press, 2005.
- Elkins, James. *Visual Studies: A Skeptical Introduction*. Routledge, 2003.
- Foster, Hal, editor. *Vision and Visuality*. Nachdr., Bay Press, 2009.
- Freedberg, David. *The Power of Images: Studies in the History and Theory of Response.*, Univ. of Chicago Pr, 2007.
- Jay, Martin. *Downcast Eyes: The Denigration of Vision in Twentieth Century French Thought*. 1. paperback print., [Reprint], Univ. of California Press, 2009.
- Manovich, Lev. *The Language of New Media*. 8. print, MIT Press, 2001.
- Mirzoeff, Nicholas. *An Introduction to Visual Culture*. Third edition, Routledge, Taylor & Francis Group, 2023.
- . *The Right to Look: A Counterhistory of Visuality*. Duke University Press, 2011. DOI.org (Crossref), <https://doi.org/10.1215/9780822393726>.
- Mitchell, William John Thomas. *Picture Theory: Essays on Verbal and Visual Representation*. University of Chicago press, 1994.
- Mulvey, L. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 16, no. 3, Sept. 1975, pp. 6–18. DOI.org (Crossref), <https://doi.org/10.1093/screen/16.3.6>.
- Papacharissi, Zizi, editor. *A Networked Self: Identity, Community and Culture on Social Network Sites*. Routledge, 2011.
- Rose, Gillian. *Visual Methodologies: An Introduction to Researching with Visual Materials*. 4th edition, SAGE, 2016.
- Shifman, Limor. *Memes in Digital Culture*. The MIT Press, 2013. DOI.org (Crossref), <https://doi.org/10.7551/mitpress/9429.001.0001>.
- Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Third edition, Oxford University Press, 2018.

## Modality of Assessment

### Theory Examination Pattern:

#### A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

#### B. External Examination- 60%- 60 Marks per paper

##### End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

1. There shall be 5 questions each of 20 marks
2. Question 1 will be compulsory with internal choice.
3. Learners will answer two questions out of the remaining four questions.
4. Questions shall be set according to ascending levels of learning outcomes.

Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all Cos with specific focus on CO5 <b>Learners will creatively apply critical theoretical perspectives.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern

#### Semester I

Course	WAENGMT513		Grand Total
	Internal	External	
Theory	40	60	100

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**Syllabus for MA Programme  
Programme Code: WAENGRM511**

**Programme Name:  
English: Literature, Media and Culture**

**Course Title:  
Research Methodology**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME: F.Y.M.A.</b> <b>English Core</b>		<b>SEMESTER: I</b>		
<b>Course 4: Research Methodology</b>		<b>Course Code: WAENGRM511</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks - 40)</b>	<b>End Semester Examination (Marks- 60)</b>
4	NA	4	40	60
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the concept of research and the methodology of research. <b>LO2:</b> To acquaint learners with ethical issues involving research. <b>LO3:</b> To enable learners to identify gaps in knowledge to derive a suitable area to undertake research. <b>LO4:</b> To equip learners with the skills to conduct a literature review.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will understand the concept of research and its methodology. <b>CO2:</b> Learners will be acquainted with ethical issues involving research and the role of citations in order to avoid plagiarism. <b>CO3:</b> Learners will be able to identify gaps in knowledge to derive a suitable area to undertake research. <b>CO4:</b> Learners will possess the skills to conduct a literature review.				

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**DETAILED SYLLABUS**

<b>Course Code: WAENGRM511</b>	<b>Unit</b>	<b>Course 4: Research Methodology</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: Introduction to Research</b>	<b>20</b>
		1.1. Research in Literature and the Humanities 1.2. Understanding research and its goals 1.3. Choosing and Using Academic Sources 1.4. Topic selection and Justification	
	<b>II</b>	<b>Unit 2: Literature Review</b>	<b>20</b>
		2.1. Primary and Secondary resources 2.2. Data Collection and Analysis 2.3. Research problem: problem statement formulation 2.4. Citations (MLA 9)	
	<b>III</b>	<b>Unit 3: Ethics in Research</b>	<b>20</b>
		3.1. Concept of Ethics 3.2. Plagiarism and its Types 3.3. Digital Resources and Research 3.4. Standards of Scientific practice 3.5. Publication Misconduct 3.6. Considerations of Societal Involvement and Impact	

**Recommended Resources:**

Alasdair Macintyre. *A Short History of Ethics a History of Moral Philosophy from the Homeric Age to the 20th Century*. 1st ed., London, Routledge, 2002.

Beall, Jeffrey. "Predatory Publishers Are Corrupting Open Access." *Nature*, vol. 489, no. 7415, Sept. 2012, pp. 179–179, 10.1038/489179a.

Blaxter, Loraine, et al. *How to Research*. 4th ed., Maidenhead, Open University Press, 2010. Chaddah,

Praveen. *Ethics in Competitive Research: Do Not Get Scooped; Do Not Get Plagiarized*. 1 June 2018.

Dipak Kumar Bhattacharyya. *Research Methodology*. New Delhi Excel Books, 2006.

Kothari, C R. *Research Methodology: Methods and Techniques*. 2nd ed., New Delhi, New Age International Limited, Publishers, 2004.

Kundu, A., and P. K. Nayar. *The Humanities: Methodology and Perspectives*. Pearson Education India.

## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Modality of Assessment

#### Theory Examination Pattern:

A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignments	20
2	Group Presentations	20
	<b>Total</b>	<b>40</b>

B. External Examination- 60%- 60 Marks per paper

#### End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

- There shall be 5 questions each of 20 marks
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining four questions.
- Questions shall be set according to ascending levels of learning outcomes.

#### Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all Cos with specific focus on CO1 <b>Learners will demonstrate an understanding of the concept of research and its methodology.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern

#### Semester I

Course	WAENGMT513		Grand Total
	Internal	External	
Theory	40	60	100

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**John Wilson Education Society's Wilson College  
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Chowpatty, Mumbai-400007  
RE-ACCREDITED 'A' grade by NAAC

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**Syllabus for MA Programme  
Programme Code: WAENGET511**

**Programme Name:  
English: Literature, Media and Culture**

**Course Title:  
Elective I: Creative Writing: Poetry**

**NEP 2020 with Effect from Academic Year 2024–2025**

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

<b>PROGRAMME: F.Y.M.A.</b>		<b>SEMESTER: I</b>		
<b>English Core</b>				
<b>Course 5: Elective I- Creative Writing: Poetry</b>		<b>Course Code: WAENGET511</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks-40)</b>	<b>End Semester Examination (Marks-60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To equip learners with the skills to identify, analyse and utilize the components of the literary craft of poetry. <b>LO2:</b> To expose learners to a wide range of writing styles to help develop their own unique style of writing. <b>LO3:</b> To familiar learners with the rules and techniques of writing in order to build personal strategies of writing. <b>LO4:</b> To provide learners with the skill to evaluate and critique contemporary and canonical works.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will possess the skills to identify analyse and utilize the components of the literary craft of poetry. <b>CO2:</b> Learners will be closer to developing their own unique style of writing. <b>CO3:</b> Learners will be able to practically apply the rules and techniques of writing. <b>CO4:</b> Learners will have the ability to evaluate and critique contemporary and canonical works.				



**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**  
**DETAILED SYLLABUS**

<b>Course Code: WAENGET511</b>	<b>Unit</b>	<b>Course 5: Elective I: Creative Writing: Poetry</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: The Craft of Writing</b>	<b>20</b>
		1.1. Prosody: Theme, rhythm, lyricism, meter, stanza forms, sub-genres, style, and imagery. 1.2. Critical Appreciation of Poetry 1.3. Representations of forms and genres- sonnet. ode, elegy etc. 1.4. Editing, rewriting, art of critiquing	
	<b>II</b>	<b>Unit 2: Poetry (detailed analysis of any 6)</b>	<b>20</b>
		2.1. John Donne - "Sonnet Rising" 2.2. Shakespeare - Sonnet 116 2.3. John Milton - "On His Blindness" 2.4. W B Yeats - "The Second Coming" 2.5. Philip Larkin - "Church-going" 2.6. Dylan Thomas - "A Poem in October" 2.7. Sylvia Plath - "Daddy" 2.8. Nissim Ezekiel - "Enterprise" 2.9. Arun Kolatkar - "Traffic Lights" 2.10. Jayant Mahapatra - "Monsoon Day Fable" 2.11. Arvind Mehrotra - "The Sale"	
	<b>III</b>	<b>Ekphrasis</b>	<b>20</b>
		3.1 Understanding Ekphrasis 3.1.1. W.J.T Mitchell - "Ekphrasis and the Other" (1992) 3.1.2. James A. Heffernan - "Ekphrasis and Representation" (1991) 3.2 Samples for Study 3.2.1. Percy Bysshe Shelley, "On the Medusa of Leonardo Da Vinci in the Florentine Gallery" 3.2.2. Robert Browning "My Last Duchess" 3.2.3. Walter de la Mare "Brueghel's Winter" 3.2.4. William Carlos Williams 'Landscape with the Fall of Icarus' 3.2.5. W. H. Auden 'Musée des Beaux Arts' 3.2.6. Elizabeth Jennings, 'Rembrandt's Late Self-Portraits' 3.2.7. John Berryman, 'Winter Landscape'. 3.2.8. Anne Sexton, 'The Starry Night'. 3.2.9. U. A. Fanthorpe, 'Not My Best Side'. 3.3 Ekphrasis in Practice	

## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Recommended Resources:

- Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
- Addonizio, Kim, and Dorianne Laux. *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*. Norton, 1997.
- Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1984.
- Bodkin, Maud. *Archetypal Patterns in Poetry*. London: Oxford University Press, 1934.
- Bugeja, Michael J., and Mary K. Stillwell, editors. *The Art and Craft of Poetry: Twenty Exercises Toward Mastery*. Purdue University Press, 1994.
- Dobyns, Stephen. *Best Words, Best Order: Essays on Poetry*. Palgrave Macmillan, 2003.
- Enid, Hamer. *The Metres of English Poetry*. Booksway, 2014.
- Finch, Annie, and Kathrine Varnes, editors. *An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of Their Art*. University of Michigan Press, 2002.
- Hirsch, Edward. *How to Read a Poem: And Fall in Love with Poetry*. Harcourt Brace, 1999.
- Hollander, John. *Rhyme's Reason: A Guide to English Verse*. Yale University Press, 2001.
- Longenbach, James. *The Art of the Poetic Line*. Graywolf Press, 2007.
- Oliver, Mary. *A Poetry Handbook*. Harcourt Brace, 1994.
- Orr, Gregory. *Poetry as Survival*. University of Georgia Press, 2002.
- Strand, Mark, and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*. Norton, 2000.
- Turco, Lewis. *The Book of Forms: A Handbook of Poetics*. University Press of New England, 2012.
- Vendler, Helen. *Poems, Poets, Poetry: An Introduction and Anthology*. Bedford/St. Martin's, 1996.

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

Modality of Assessment

**Theory Examination Pattern:**

A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

B. External Examination- 60%- 60 Marks per paper

**End Semester Examination:****Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

1. There shall be 5 questions each of 20 marks.
2. Question 1 will be compulsory with internal choice.
3. Learners will answer two questions out of the remaining four questions.
4. Questions shall be set according to ascending levels of learning outcomes.

Paper Pattern:

Question	Options	Marks
Q.1.	A OR B: Fulfilling all Cos with specific focus on CO4 <b>Learners will have the ability to evaluate and critique contemporary and canonical works.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern  
Semester I**

Course	WAENGET511		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

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*Affiliated to the University of Mumbai*



**Syllabus for MA Programme  
Programme Code: WAENGET512**

**Programme Name:  
English: Literature, Media and Culture**

**Course Title:  
Elective I: Writing for Digital Media**

**NEP 2020 with Effect from Academic Year 2024–2025**

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

<b>PROGRAMME: F.Y.M.A.</b>		<b>SEMESTER: I</b>		
<b>English Core</b>				
<b>Course 5: Elective II- Writing for Digital Media: Strategies and Techniques</b>		<b>Course Code: WAENGET512</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b>  <b>LO1:</b> To help learners analyze the evolution of digital media writing and its impact on contemporary communication. <b>LO2:</b> To help learners develop an understanding of the principles and techniques used in creating compelling content for various digital platforms and to apply the best practices for search engine optimization, audience engagement, and content marketing in the digital landscape. <b>LO3:</b> To help learners critically evaluate digital content to improve its quality, engagement, and effectiveness. <b>LO4:</b> To help learners create a diverse portfolio of digital media writing samples that demonstrate an understanding of the course concepts.				
<b>Course Outcomes:</b>  <b>CO1:</b> Learners will have analyzed the evolution of digital media writing and its impact on contemporary communication. <b>CO2:</b> Learners will have developed an understanding of the principles and techniques used in creating compelling content for various digital platforms and applied the best practices for search engine optimization, audience engagement, and content marketing in the digital landscape. <b>CO3:</b> Learners will have critically evaluated digital content to improve its quality, engagement, and effectiveness. <b>CO4:</b> Learners will have created a diverse portfolio of digital media writing samples that demonstrate an understanding of the course concepts.				

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**DETAILED SYLLABUS**

<b>Course code:</b> <b>WAENGET512</b>	<b>Unit</b>	<b>Course 5: Elective II- Writing for Digital Media:</b> <b>Strategies and Techniques</b> (Readings and Extracts from - Carroll, Brian. Writing for Digital Media. Routledge, 1 June 2010.)	<b>Credits 4</b> <b>Lectures 60</b>
	<b>I</b>	<b>Unit 1: Foundations</b>	<b>15</b>
		1.1 On Writing Well 1.2 Digital Media Versus Analog Media	
	<b>II</b>	<b>Unit 2: Practice</b>	<b>20</b>
		2.1 Screen Writing: Online Style and Techniques 2.2 Headlines and Hypertext 2.3 Designing Places and Spaces 2.4 Getting It Right: Online Editing, Designing and Publishing 119	
	<b>III</b>	<b>Unit 3: Contexts</b>	<b>20</b>
		3.1 Blogito, Ergo Sum: Trends in Personal Publishing 3.2 We the People, Part I: Citizen Journalism 3.3 We the People, Part II: News as Conversation 3.4 Getting Down to Business: Intranets, Extranets, Portals 3.5 Learning the Legal Landscape: Libel and Privacy in a Digital Age	

## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Recommended Readings:

- Bly, R. W. *The Digital Marketing Handbook: A Step-By-Step Guide to Creating Websites That Sell*. Entrepreneur Press, 2019.
- Enge, Eric. *Art of SEO: Mastering Search Engine Optimization*. Shroff Publishers & Distributors, 2016.
- Fisher, A. *Writing Effectively for the Digital Age: A Comprehensive Guide to Content Creation*. 2020.
- Halvorson, K., & Rach, M. *Content Strategy for the Web*. New Riders. 2012.
- Handley, A., and C. C. Chapman. *Content Rules: How to Create Killer Blogs, Podcasts, Videos, Ebooks, Webinars (and More) That Engage Customers and Ignite Your Business*. Wiley, 2011.
- Handley, Ann. *Everybody Writes: Your Go-to Guide to Creating Ridiculously Good Content*. Wiley, 2014.
- Kilian, Crawford. *Writing for the Web*. Self-Counsel Press. 2009.
- Murray, J. *The Content Strategy Toolkit: Methods, Guidelines, and Templates for Getting Content Right*. 2013.
- Pulizzi, Joe. *Content Inc.: How Entrepreneurs Use Content to Build Massive Audiences and Create Radically Successful Businesses*. McGraw-Hill Education, 2015.
- Ramsay, S. *Praxis: A Practical Guide to Writing Online*. Self-published. 2017
- Redish, Janice. *Letting Go of the Words: Writing Web Content That Works*. 2nd ed., Morgan Kaufmann, 2012. Interactive Technologies.
- Solis, B., and D. Breakenridge. *Putting the Public Back in Public Relations: How Social Media Is Reinventing the Aging Business of PR*. FT Press, 2012.
- Ward, S. *The Content Machine: Towards a Theory of Publishing from the Printing Press to the Digital Network*. Anthem Press, 2014.



## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Modality of Assessment

#### Theory Examination Pattern:

##### A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

##### B. External Examination- 60%- 60 Marks per paper

#### End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

1. There shall be 5 questions each of 20 marks
2. Question 1 will be compulsory with internal choice.
3. Learners will answer two questions out of the remaining four questions.
4. Questions shall be set according to ascending levels of learning outcomes.

#### Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all Cos with specific focus on CO4 <b>Learners will have the ability to evaluate and critique contemporary and canonical works.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester I

Course	WAENGET511		Grand Total
	Internal	External	
Theory	40	60	100



**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**SEMESTER II**

**John Wilson Education Society's Wilson College  
(Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the University of Mumbai*



**Syllabus for MA Programme**

**Programme Code: WAENGMT521**

**Programme Name:**

**English: Literature, Media and Culture**

**Course Title:**

**Literature and Cinema**

**NEP 2020 with Effect from Academic Year 2024–2025**

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

<b>PROGRAMME:</b> F.Y.M.A. English Core		<b>SEMESTER: II</b>		
<b>Course 1: Literature and Cinema</b>		<b>Course Code: WAENGMT521</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To develop an understanding of the co-dependency of literary and visual formats. <b>LO2:</b> To expand analytical skills in interrogating written and visual texts. <b>LO3:</b> To appreciate and evaluate different perspectives on film adaptations. <b>LO4:</b> To create the ability to critique written and visual formats.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have an understanding of the co-dependency of literary and visual formats. <b>CO2:</b> Learners will possess the analytical skills to interrogate written and visual texts. <b>CO3:</b> Learners will have the ability to appreciate and evaluate different perspectives on film adaptations. <b>CO4:</b> Learners will demonstrate the ability to critique written and visual formats.				

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**  
**DETAILED SYLLABUS**

<b>Course code: WAENGMT 521</b>	<b>Unit</b>	<b>Course 1: Literature and Cinema</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: The Construction of Meaning</b>	<b>20</b>
		<p>1.1 Postmodern Theory, Concept of Hyperrealism, Baudrillard's Simulacra and Simulacrum (Reference film The Truman Show (1998) Peter Weir)</p> <p>1.2 Spatio-Temporal Elements Perspective and Depth of Vision, Framing and Composition, Balance, Colour, Tone, Mise En Scene, Camera Angles</p> <p>1.3 Editing, Narrative Point of View, Diegetic and non-diegetic sound</p> <p>1.4 Basics of Adaptation Theory and Types of Adaptation</p>	
	<b>II</b>	<b>Unit 2: Literary Texts (Any Two Texts)</b>	<b>20</b>
		<p>2.1 Shakespeare, William. <i>Macbeth</i> (Filmic Adaptations by Welles, Polanski, BBC, Bharadwaj, Kurasawa)</p> <p>2.2 Shelley, Mary. <i>Frankenstein</i> (Any versions of filmic adaptation including Bride of Frankenstein)</p> <p>2.3 McCarthy, Cormac. <i>No Country for Old Men</i> (Novel, 2005 and Film 2007 Dir Ethan Coen)</p> <p>2.4 <i>Devdas</i> Sharad Chandra Chattopadhyaya (Leela Bansali, Kashyap, Bimal Roy)</p>	
	<b>III</b>	<b>Unit 3: Documentaries (Any Two Texts)</b>	<b>20</b>
		<p>3.1 Zagar, Jeremiah. <i>Captivated: The Trials of Pamela Smart</i>, 2014</p> <p>3.2 Alexandrowicz, Ra'anan. <i>The Viewing Booth</i> 1919</p> <p>3.3 Joost, Henry and Schulman, Ariel. <i>Catfish</i>, 2010</p> <p>3.4 Folman, Ari. <i>Waltz with Bashir</i>, 2008</p>	

## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Recommended Readings:

- “Adaptation | the Chicago School of Media Theory.” *Uchicago.edu*, 2014, [lucian.uchicago.edu/blogs/mediatheory/keywords/adaptation/](http://lucian.uchicago.edu/blogs/mediatheory/keywords/adaptation/). Accessed 10 July 2022.
- Alton, John. *Painting with Light*. Berkeley University Of California Press, 2013.
- Baudrillard, Jean. *Simulacra and Simulation*. 1981
- Baudrillard, Jean. *Why Hasn't Everything Already Disappeared?* 2007
- Brown, Blain. *Cinematography: Theory and Practice: Imagemaking for Cinematographers & Directors*. New York, Routledge, 2016.
- Cecchi, Alessandro. “Diegetic versus Nondiegetic: A Reconsideration of the Conceptual Opposition as a Contribution to the Theory of Audiovision.” *Worlds of AudioVision (2010)*, 1 Jan. 2010, [www.academia.edu/4365097/Diegetic\\_versus\\_nondiegetic\\_a\\_reconsideration\\_of\\_the\\_conceptual\\_opposition\\_as\\_a\\_contribution\\_to\\_the\\_theory\\_of\\_audiovision](http://www.academia.edu/4365097/Diegetic_versus_nondiegetic_a_reconsideration_of_the_conceptual_opposition_as_a_contribution_to_the_theory_of_audiovision). Accessed 9 July 2022.
- Dunham, Brent. “30 Books on Cinematography That Actually Inspire.” *StudioBinder*, 31 Aug. 2020, [www.studiobinder.com/blog/best-cinematography-books/](http://www.studiobinder.com/blog/best-cinematography-books/).
- Elmore, Jonathan, and Rick Elmore. “Human Become Coin: Neoliberalism, Anthropology, and Human Possibilities in No Country for Old Men.” *The Cormac McCarthy Journal*, vol. 14, no. 2, 2016, p. 168, [www.academia.edu/37542379/Human\\_Become\\_Coin\\_Neoliberalism\\_Anthropology\\_and\\_Human\\_Possibilities\\_in\\_No\\_Country\\_for\\_Old\\_Men](http://www.academia.edu/37542379/Human_Become_Coin_Neoliberalism_Anthropology_and_Human_Possibilities_in_No_Country_for_Old_Men). Accessed 10 July 2022.
- Hutcheon, Linda. *A Theory of Adaptation*. London, Routledge, 2006.
- Luke, Timothy W. “Power and Politics in Hyperreality: The Critical Project of Jean Baudrillard.” *The Social Science Journal*, vol. 28, no. 3, 1 Sept. 1991, pp. 347–367, 10.1016/0362-3319(91)90018-y. Accessed 15 Dec. 2019
- Maimon, Vered. *Activestills: Photography as Protest in Palestine/Israel*
- Maimon, Vered. *Art and Society, Interview with Prof Homi Bhabha*.  
<https://www.youtube.com/watch?v=pHcp9yAWIdc>
- Mcfarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford Clarendon Press, 2004.
- Mroue, Raabi. “The Fabrication of Truth.”

## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Modality of Assessment

#### Theory Examination Pattern:

##### A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

##### B. External Examination- 60%- 60 Marks per paper

#### End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

- There shall be 5 questions each of 20 marks
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining four questions.
- Questions shall be set according to ascending levels of learning outcomes.

#### Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all Cos with specific focus on CO4 <b>Learners will demonstrate the ability to critique written and visual formats.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester II

Course	WAENGET521		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

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Chowpatty, Mumbai-400007  
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**Syllabus for MA Programme  
Programme Code: WAENGMT522**

**Programme Name:  
English: Literature, Media and Culture**

**Course Title:  
Myth, Ritual and Symbolism**

**NEP 2020 with Effect from Academic Year 2024–2025**

**Amended: 26/04/2025**

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

<b>PROGRAMME:</b> F.Y.M.A. English Core		<b>SEMESTER: II</b>		
<b>Course 2: Myth, Ritual and Symbolism</b>		<b>Course Code: WAENGMT522</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To enable learners to analyse the function and the structure of myths. <b>LO2:</b> To help learners to develop a deeper understanding of myths and their belief systems. <b>LO3:</b> To help learners recognize cross-cultural contexts of myths and their underlying ideologies. <b>LO4:</b> To provide learners with the critical vocabulary to interrogate and critique myths through deliberations and written dissertations.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to analyse the function and the structure of myths. <b>CO2:</b> Learners will have developed a deeper understanding of myths and their belief systems. <b>CO3:</b> Learners will possess and understanding of cross-cultural contexts of myths and their underlying ideologies. <b>CO4:</b> Learners will be equipped with the critical vocabulary to interrogate and critique myths through deliberations and written dissertations.				

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH  
DETAILED SYLLABUS**

<b>Course code: WAENGMT 522</b>	<b>Unit</b>	<b>Course 2: Myth, Ritual and Symbolism</b>	<b>Credits  4  Lectures  60</b>
	<b>I</b>	<b>Unit 1: Myth Criticism</b>	<b>20</b>
		1.1 Joseph Campbell - The Power of Myth (1988) 1.2 Percy S. Cohen- "Theories of Myth" (1969) 1.3 Theories of Myth 1.3.1 Rational Myth 1.3.2 Functional Myth 1.3.3 Psychological Myth	
	<b>II</b>	<b>Unit 2: Re-reading Western Myth (Any Two)</b>	<b>20</b>
		2.1. Peter Shaffer- <i>Equus</i> (1973) 2.2. Sophocles - <i>Oedipus Rex</i> (429 BC) 2.3. Terry Pratchett - <i>Good Omens</i> (1990) 2.4. Margaret Atwood - <i>The Penelopiad</i> (2005)	
	<b>III</b>	<b>Unit 3: Re-reading Indian Myth (Any Two)</b>	<b>20</b>
		3.1. Amish Tripathi- <i>The Shiva Trilogy</i> (2010) 3.2. Devdutt Pattanaik- <i>The Pregnant King</i> (2008) 3.3. Temsula Ao- <i>The Tombstone in my Garden</i> (2022) 3.4. Girish Karnad- <i>Nagamandala</i> (1996)	



## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Recommended Readings:

Bloom, Harold. *Bloom's Modern Critical Interpretations: Sophocles' Oedipus Rex*. New York, Chelsea House, 2007.

Bulfinch, Thomas. *Bulfinch's Mythology*. Feltham, Eng., Spring Books, 1968. C,

Ezema Emmanuel. "Oedipus Rex." *Www.academia.edu*,

[www.academia.edu/30371708/Oedipus\\_Rex](http://www.academia.edu/30371708/Oedipus_Rex). Accessed 10 July 2022.

Campbell, Joseph, and Bill D Moyers. *The Power of Myth*. New York, Doubleday, 1988.

Campbell, Joseph. *The Hero with a Thousand Faces*. 1949. Mumbai, India, Yogi Impressions, May, 2017.

Graves, Robert. *The Greek Myths*. London, Penguin Books, 2017.

Jung, C G, and Joseph Campbell. *The Portable Jung*. New York, Penguin Books, 1976.

Lévi-Strauss, Claude. *Myth and Meaning*. London, Routledge, 2016.

Mircea Eliade, and Willard Ropes Trask. *The Sacred and the Profane: The Nature of Religion*. San Diego Calif., Harcourt Brace Jovanovich, 1987.

Misra, Aditya. "Review: The Cosmopolitans by Anjum Hasan in Caesurae: Poetics of Cultural Translation, 1.2 (2016)." *Www.academia.edu*,  
[www.academia.edu/24210127/Review\\_The\\_Cosmopolitans\\_by\\_Anjum\\_Hasan\\_in\\_Caesurae\\_Poetics\\_of\\_Cultural\\_Translation\\_1\\_2\\_2016](http://www.academia.edu/24210127/Review_The_Cosmopolitans_by_Anjum_Hasan_in_Caesurae_Poetics_of_Cultural_Translation_1_2_2016). Accessed 10 July 2022.

Murdock, Maureen. *The Heroine's Journey*. Boston, Mass., Shambhala; [New York, N.Y, 1990. Parui,

Dipankar. "Temsula Ao's Laburnum for My Head: An Eco-Critical Exploration." *The Atlantic*

*Critical Review Quarterly (ISSN 0972-6373) New Delhi.*, 1 Jan. 2017,  
[www.academia.edu/43852483/Temsula\\_Aos\\_Laburnum\\_for\\_My\\_Head\\_An\\_Eco\\_critical\\_Exploration](http://www.academia.edu/43852483/Temsula_Aos_Laburnum_for_My_Head_An_Eco_critical_Exploration). Accessed 10 July 2022.

Pinkola, Clarissa. *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*. New York, Ballantine Books, 1992.

Propp, Vladimir, et al. *Morphology of the Folktale*. Translated by Lawrence Scott, edited by Louis A Wagner, Austin, University of Texas Press, 2015.

# WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

## Modality of Assessment

### A. Theory Examination Pattern:

Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

### B. External Examination- 60%- 60 Marks per paper

### C. End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

9. There shall be 5 questions each of 20 marks
10. Question 1 will be compulsory with internal choice.
11. Learners will answer two questions out of the remaining four questions.
12. Questions shall be set according to ascending levels of learning outcomes.

Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all COs with specific focus on CO4 <b>Learners demonstrate critical vocabulary to interrogate and critique myths through deliberations and written dissertations.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

## Overall Examination & Marks Distribution Pattern Semester II

Course	WAENGET522		Grand Total
	Internal	External	
Theory	40	60	100

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**John Wilson Education Society's Wilson College  
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Chowpatty, Mumbai-400007  
RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the University of Mumbai*



**Syllabus for MA Programme  
Programme Code: WAENGMT523**

**Programme Name:  
English: Literature, Media and Culture**

**Course Title:  
Comedy and Humour: An Introduction**

**NEP 2020 with Effect from Academic Year 2024–2025**

**Amended: 26/04/2025**

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

<b>PROGRAMME: F.Y.M.A.</b>		<b>SEMESTER: II</b>		
<b>English Core</b>				
<b>Course 3: Comedy and Humour: An Introduction</b>		<b>Course Code: WAENGMT523</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the interdisciplinary examination of the history, theory, and practice of comedy and humour. <b>LO2:</b> To familiarise learners with a variety of texts and media from different time periods, genres, and cultural contexts. <b>LO3:</b> To help learners critically analyze the techniques and strategies employed by creators to elicit laughter and provoke thought. <b>LO4:</b> To help learners understand the role of comedy and humour in society and appreciate its impact on the human experience.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have been introduced to the interdisciplinary examination of the history, theory, and practice of comedy and humour. <b>CO2:</b> Learners will have been familiarised with a variety of texts and media from different time periods, genres, and cultural contexts. <b>CO3:</b> Learners will have critically analyzed the techniques and strategies employed by creators to elicit laughter and provoke thought. <b>CO4:</b> Learners will be able to creatively express their understanding of the role of comedy and humour in society through their own form and modules				

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**DETAILED SYLLABUS**

<b>Course Code: WAENGMT523</b>	<b>Unit</b>	<b>Course 3: Comedy and Humour: An Introduction</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: The History of Humour</b>	<b>20</b>
		1.1 Introduction to humour and its social functions 1.2 Theories of humour (superiority, relief, incongruity) 1.3 Historical Timeline of Comedies: Ancient Greek & Roman comedy, Medieval and Renaissance humour 1.4 Satire and the rise of the novel 1.5 Representational Texts (Not for Detailed Study): i) Aristophanes - <i>Lysistrata</i> ii) Geoffrey Chaucer - <i>The Canterbury Tales</i> (selections) iii) Jonathan Swift - <i>Gulliver's Travels</i>	
	<b>II</b>	<b>Unit 2: Comedy in Drama and Novel</b>	<b>20</b>
		2.1 Comedy in Elizabethan and Restoration drama, Sentimental and Romantic comedy 2.2 Victorian humour and the rise of the comic novel 2.3 The absurd and existential humour 2.4 Texts: (Any two for detailed study): i) Samuel Beckett - <i>Waiting for Godot</i> (1953) ii) Douglas Adam- <i>Hitchhiker's Guide to the Galaxy</i> (1979) iii) Sue Townsend- <i>Adrian Mole and the Weapons of Mass Destruction</i> (2004) iv) Bill Bryson- <i>Neither Here Nor There: Travels in Europe</i> (1991)	
	<b>III</b>	<b>Unit 3: Contemporary Comedy: Stand-up and Film</b> (Selections to be added by the teacher)	<b>20</b>

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

		3.1 The evolution of stand-up comedy, Techniques in stand-up comedy 3.2 Comedy, identity politics and the role of satire in contemporary society 3.3 The Mockumentary: Cunk of Earth /Between Two Ferns/Tamilian Stand-up (Name to be added) 3.3.1 Representational Texts: Blackadder, Yes Minister, Best of Laurie and Fry, Mind Your Language etc Trevor Noah, Romesh Ranganathan, Hasan Minaj, Vir Das, Kenny Sebastian, Kannan Gill, Abhish Mathew, Zarna Garg, etc	
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**Recommended Resources:**

Palmer, Jerry. "Taking Humour Seriously." Routledge, 1994.

Morreall, John. "Comedy, Tragedy, and Religion." State Univ. of New York Press, 1999.

Critchley, Simon. "On Humour." Routledge, 2002.

Carlson, Marvin. "Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present." Expanded ed., Cornell UP, 1993.

Harries, Martin. "Scare Quotes from Shakespeare: Marx, Keynes, and the Language of Reenchantment." Stanford UP, 2000.

Mintz, Lawrence E. "Standup Comedy as Social and Cultural Mediation." American Quarterly, vol. 37, no. 1, 1985, pp. 71-80.

Double, Oliver. "Getting the Joke: The Inner Workings of Stand-Up Comedy." Methuen Drama, 2005.

Alexander, Richard. "The Language of Humour: Style and Technique in Comic Discourse." Cambridge UP, 1997.

Little, Judy. "Comedy and the Woman Writer: Woolf, Spark, and Feminism." University of Nebraska Press, 1983.

Nesteroff, Kliph. "The Comedians: Drunks, Thieves, Scoundrels, and the History of American Comedy." Grove Press, 2015.

## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Modality of Assessment

#### A. Theory Examination Pattern:

Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

External Examination- 60%- 60 Marks per paper

#### End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

13. There shall be 5 questions each of 20 marks
14. Question 1 will be compulsory with internal choice.
15. Learners will answer two questions out of the remaining four questions.
16. Questions shall be set according to ascending levels of learning outcomes.

Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all COs with specific focus on CO4 <b>Learners will have critically analyzed the techniques and strategies employed by creators to elicit laughter and provoke thought.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester II

Course	WAENGET523		Grand Total
	Internal	External	
Theory	40	60	100

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**John Wilson Education Society's Wilson College  
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Chowpatty, Mumbai-400007  
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**Syllabus for MA Programme  
Programme Code: WAENGET521**

**Programme Name:  
English: Literature, Media and Culture**

**Course Titles:  
Elective I: Creative Writing: The Novel and Short Story  
Elective II: Stylistics**

**NEP 2020 with Effect from Academic Year 2024–2025**



**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

<b>PROGRAMME:</b> F.Y.M.A. English Elective		<b>SEMESTER: II</b>		
<b>Course 4: Elective I- Creative Writing: The Novel and Short Story</b>		<b>Course Code: WAENGET521</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To develop higher order skills of analysis, innovation and creativity. <b>LO2:</b> To equip learners with the skills to identify, analyse and utilize the components of the craft of writing. <b>LO3:</b> To expose learners to a wide range of writing styles to help develop their own unique style of writing. <b>LO4:</b> To familiar learners with the rules and techniques of writing in order to build personal strategies of writing.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have developed the higher order skills of analysis, innovation and creativity. <b>CO2:</b> Learners will possess the skills to identify analyse and utilize the components of the craft of writing. <b>CO3:</b> Learners will be closer to developing their own unique style of writing. <b>CO4:</b> Learners will be familiar with strategies to apply the rules and techniques of writing				

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**DETAILED SYLLABUS**

<b>Course code: WAENGET 521</b>	<b>Unit</b>	<b>Course 4: Elective I- Creative Writing: The Novel and Short Story</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: Understanding Structures: Theories and Readings</b>	<b>20</b>
	<b>1.1</b>	<b>Structures of Narratives:</b>	
		1.1 Hero's journey and Dan Harmon's Story Circle. 1.2 Five-act structures: Horace's Ars Poetica, John York, Freytag's Pyramid. 1.3 Narrative structures: Circular, non-linear, hyperlink, real- time, multiple timelines, fabula/Syuzhet, reverse chronological, oneiric. 1.4 Genre conventions: drama, comedy, thriller, noir, mystery, romance, that mould to structure	
	<b>II</b>	<b>Unit 2: Reading/Analysing Novels and Creating a Concept and Structure Design for their Novel</b>	<b>20</b>
		2.1 Any 3 of the novels below can be selected for detailed study on the basis of the following 2.1.1 Archetypes & Antagonists; Gatekeepers & Shapeshifters. 2.1.2 Story system: Characters, characterization and psychological icebergs, 2.1.3 Types of conflicts: Thematic, Dramatic 2.1.4 Myth, Genre etc  Harper Lee Tony - To Kill a Mockingbird Tony Morrison - Beloved F. Scott Fitzgerald - The Great Gatsby Virginia Woolf - Mrs Dalloway Alice Walker - The Colour Purple Charlotte Bronte - Jane Eyre Ray Bradbury - Fahrenheit 451	

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

	<b>III</b>	<b>Unit 3: Analysis of Short Stories</b> <b>(To analyze any 5 stories in detail. It is advised that students independently analyze the rest of the short stories)</b>	<b>20</b>
		3.1 The Tell-Tale Heart- Edgar Allan Poe 3.2 The Yellow Wallpaper- Charlotte Perkins Gilman 3.3 The Dead- James Joyce 3.4 The Lady with the Dog- Anton Chekhov 3.5 Hills Like White Elephants- Ernest Hemingway 3.6 Lamb to the Slaughter- Roald Dahl 3.7 The Minority Report- Philip K. Dick 3.8 The Birds- Daphne du Maurier 3.9 The Rocking-Horse Winner- D. H. Lawrence 3.10 Devi, Mahasweta, 'Draupadi' (Breast Stories) 3.11 Potkar, Rochelle. Bombay Hangovers, 2021	

**Recommended Resources:**

Egri, Lajos. *The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives*. New York; London, Simon and Schuster, 15 Feb. 1972.

Ferriss-Hill, Jennifer. *Horace's Ars Poetica: Family, Friendship, and the Art of Living*. Princeton University Press, 12 Nov. 2019, p. 352.

The Anatomy of Story, John Truby.

The Comic Hero's Journey: Serious Story Structure for Fabulously Funny Films by Steve Kaplan.  
 Yorke, John. *Into the Woods: A Five-Act Journey into Story*. Harry N. Abrams, 20 Oct. 2015.  
 Yorke, John. *Into the Woods: How Stories Work and Why We Tell Them*. London, England, Penguin Books, 3 Apr. 2014, p. 336.

## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Modality of Assessment

#### Theory Examination Pattern:

Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	<b>Total</b>	<b>40</b>

External Examination- 60%- 60 Marks per paper

#### End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

17. There shall be 5 questions each of 20 marks
18. Question 1 will be compulsory with internal choice.
19. Learners will answer two questions out of the remaining four questions.
20. Questions shall be set according to ascending levels of learning outcomes.

Paper Pattern:

Question	Options	Marks
Q.1.	A OR B.  Fulfilling all COs with specific focus on CO2 <b>Learners will possess the skills to identify analyse and utilize the components of the craft of</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester II

Course	WAENGET521		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

<b>PROGRAMME:</b> F.Y.M.A. English Elective		<b>SEMESTER: II</b>		
<b>Course 4: Elective II- Stylistics</b>		<b>Course Code: WAENGET522</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the principles of stylistics. <b>LO2:</b> To enable learners to undertake stylistic analysis of a variety of styles and genres. <b>LO3:</b> To develop critical thinking skills in learners. <b>LO4:</b> To develop a critical vocabulary to present sustained coherent arguments.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will possess an understanding of the principles of stylistics. <b>CO2:</b> Learners will be able to undertake stylistic analysis of a variety of styles and genres. <b>CO3:</b> Learners will be equipped with critical thinking skills. <b>CO4:</b> Learners will have developed the critical vocabulary to present sustained coherent arguments.				

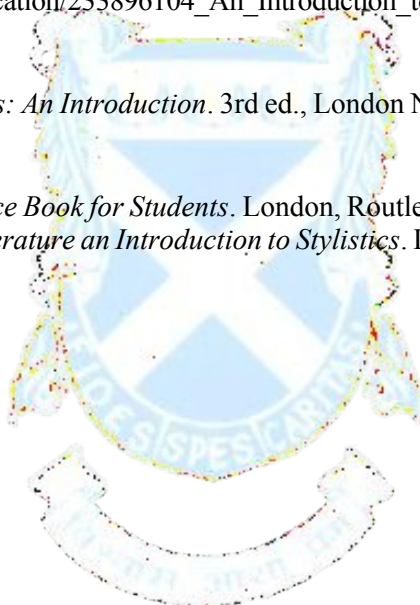
**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**DETAILED SYLLABUS**

<b>Course code: WAENGET 522</b>	<b>Unit</b>	<b>Course 4: Elective II- Stylistics</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: Understanding Stylistics</b>	<b>20</b>
	<b>1.1</b>	1.1.1 Introduction to the Basics of Stylistics 1.1.2 Identifying stylistic elements in sample literary texts. (To be chosen by the teacher)	
	<b>II</b>	<b>Unit 2: Discourse Analysis:</b>	<b>20</b>
	<b>2.1</b>	2.1.1 Introduction to Discourse Analysis 2.1.2 Meaning and Identity in Halliday's six "Ideational Meta- functions" 2.1.3 Learners produce their own body of writing. One from any 4 styles chosen by the teacher.	
	<b>III</b>	<b>Unit 3: Texts for Discourse Analysis</b>	<b>20</b>
	<b>3.1</b>	3.1.1 Two literary texts to be chosen by the teacher  3.1.2 Two non-literary texts to be chosen by the teacher	

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**  
**Recommended Resources:**

- Forey, Gail, and Nicholas Sampson. "Textual Metafunction and Theme: What's "It" About?" *The Routledge Handbook of Systemic Functional Linguistics*, edited by Tom Bartlett and Gerard O'Grady, Milton Park, Abingdon, Oxon; New York, NY: Routledge, Routledge, 12 Jan. 2017, p. 15.
- Halliday, M. A. K. *Language and Education*. Edited by Jonathan J. Webster. *Language and Education*, vol. 9 in the Collected Works of M. A. K. Halliday, 26 Sept. 2014, p. (ebi)-(ebi), [staffnew.uny.ac.id/upload/132107096/pendidikan/Book+Three+for+Intro.pdf](http://staffnew.uny.ac.id/upload/132107096/pendidikan/Book+Three+for+Intro.pdf).
- James Paul Gee. *An Introduction to Discourse Analysis: Theory and Method*. *ResearchGate*, Routledge, 1999, [www.researchgate.net/publication/233896104\\_An\\_Introduction\\_to\\_Discourse\\_Analysis\\_Theory\\_and\\_Method](http://www.researchgate.net/publication/233896104_An_Introduction_to_Discourse_Analysis_Theory_and_Method).
- Paltridge, Brian. *Discourse Analysis: An Introduction*. 3rd ed., London New York Bloomsbury Academic, 2021.
- Simpson, Paul. *Stylistics: A Resource Book for Students*. London, Routledge, 2004.
- Toolan, Michael J. *Language in Literature an Introduction to Stylistics*. London New York Routledge,



## WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH

### Modality of Assessment

#### Theory Examination Pattern:

Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignment	20
2	Group Assignment	20
	<b>Total</b>	<b>40</b>

External Examination- 60%- 60 Marks per paper

#### End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

21. There shall be 5 questions each of 20 marks
22. Question 1 will be compulsory with internal choice.
23. Learners will answer two questions out of the remaining four questions.
24. Questions shall be set according to ascending levels of learning outcomes.

Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all COs with specific focus on CO4 <b>Learners will have developed the critical vocabulary to present sustained coherent arguments</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester II

Course	WAENGET522		Grand Total
	Internal	External	
Theory	40	60	100



**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

**John Wilson Education Society's Wilson College  
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*Affiliated to the University of Mumbai*



**Syllabus for MA Programme  
Programme Code: WAENOJ524**

**Programme Name:  
English: Literature, Media and Culture**

**Course Title: (OJT)  
Internship**

**NEP 2020 with Effect from Academic Year 2025–2026**

**(Applicable in Semester II for FYMA Batch 2024-25 onwards)**

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

<b>PROGRAMME:</b> <b>OJT</b>		<b>SEMESTER: II</b>		
<b>Course 5: OJT Internship</b>		<b>Course Code: WAENGOJ524</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures</b>	<b>Practical</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4*5 = 20</b>	<b>As per requirement (Total 100 hours)</b>	<b>4</b>	<b>NA</b>	<b>NA</b>
<b>Learning Objectives:</b> <b>LO1:</b> To enable a grasp of key concepts, principles, and importance of on-the-job training within various organizational contexts. <b>LO2:</b> To develop tailored on-the-job training that meets the specific needs of the organization and workforce. <b>LO3:</b> To execute effective work strategies that maximize learner engagement and knowledge retention. <b>LO4:</b> To measure the effectiveness of on-the-job training by utilizing the latest technologies and platforms to enhance the delivery and efficiency of OJT. <b>LO5:</b> To strengthen interpersonal and communication skills. <b>LO6:</b> To understand the need to imbibe an ideology of continuous learning and improvement through effective feedback.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to grasp key concepts, principles, and importance of on-the-job training within various organizational contexts. <b>CO2:</b> Learners will have developed on-the-job training that meets the specific needs of the organization and workforce. <b>CO3:</b> Learners will be able to execute effective work strategies that maximize learner engagement and knowledge retention. <b>CO4:</b> Learners will be able to measure the effectiveness of on-the-job training by utilizing the latest technologies and platforms to enhance the delivery and efficiency of OJT. <b>CO5:</b> Learners will be able to strengthen their interpersonal and communication skills. <b>CO6:</b> Learners will be able to understand the need to imbibe an ideology of continuous learning and improvement through effective feedback.				

**WILSON COLLEGE (AUTONOMOUS), SYLLABUS FOR M.A. ENGLISH**

<b>Course Code WAENGOJ524</b>	<b>Unit</b>	<b>OJT (On-Job Training)</b>	<b>Credits Lectures 120 hours</b>
	<b>I</b>	<b>Basics</b>	<b>20 hours</b>
		1. Drafting a Resume and Cover Letter 2. Ethical and Moral conduct 3. Briefing about the course a. Log-book b. Weekly Reports c. Mid-Internship Report d. Final Internship Report e. Final Presentation and Viva	
	<b>II</b>	<b>Areas</b>	<b>100 hours (30 days)</b>
		Area allotted by faculty based on student preference a. Research and Teaching Assistant Intern b. Teaching Assistant c. Teacher d. Editor e. Creative Writing f. Library Assistant g. Theatre/ Museum h. Publication houses and Newspapers	

**The Revised Rubrics of Field Project/ OJT from the Academic year of 2024-25 under NEP 2020**

	Semester II	
	Field Project/OJT	
Credits	4 (120 hrs)	
Marks	100	
	Internal (40)	External (60)

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**John Wilson Education Society's**

**Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the*

**UNIVERSITY OF MUMBAI**



**Syllabus for S.Y.M.A.**

**Programme:**

**English: Literature, Media and Culture**

**NEP 2020 Guidelines w.e.f. Academic Year 2024–2025**

**PROGRAMME OUTLINE 2024-2025**

<b>YEAR</b>	<b>SEM</b>	<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>CREDITS/ Lectures</b>
<b>S.Y.M.A</b>	<b>III</b>	<b>WAENGMT631</b>	<b>Course 1: Literature and Ideology</b>	<b>4/4</b>
	<b>III</b>	<b>WAENGMT632</b>	<b>Course 2: Identity and Perception</b>	<b>4/4</b>
	<b>III</b>	<b>WAENGMT633</b>	<b>Course 3: Narratives of Conflict</b>	<b>4/4</b>
	<b>III</b>	<b>WAENGEL631</b> <b>WAENGEL632</b>	<b>Course 4: Writing I:</b> <b>Elective I- Filmmaking</b> <b>Elective II- Digital Humanities</b>	<b>4/4</b>
	<b>III</b>	<b>WAENGRP631</b>	<b>Research Project</b>	<b>4 Credits</b>

<b>YEAR</b>	<b>SEM</b>	<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>CREDITS/ Lectures</b>
<b>S.Y.M.A</b>	<b>IV</b>	<b>WAENGMT641</b>	<b>Course 1: Aesthetics in Art and Architecture</b>	<b>4/4</b>
	<b>IV</b>	<b>WAENGMT642</b>	<b>Course 2: Cultural Studies</b>	<b>4/4</b>
	<b>IV</b>	<b>WAENGMT643</b>	<b>Course 3: Biopolitics and Biopower</b>	<b>4/4</b>
	<b>IV</b>	<b>WAENGET641</b> <b>WAENGET642</b>	<b>Course 4:</b> <b>Elective I- Copywriting</b> <b>Elective II- Vulnerability Studies</b>	<b>4/4</b>
	<b>IV</b>	<b>WAENGRP641</b>	<b>Research Project: Dissertation</b>	<b>6 Credits</b>

**Eligibility for Admission**

- 1. Must have had English Literature as a major subject in BA**
- 2. For Outsiders, the course content and vertical credits earned should be compatible with those of the Undergraduate Programme at Wilson College.**
- 3. Admission will be based on merit**

## PROGRAMME SPECIFIC OUTCOMES (PSOs)

1. Learners will show an interest and display a passion towards literature and the English language.
2. Learners will be able to display an understanding of language and literature as an expression of human values, universal truths and socio-cultural influences.
3. Learners will have imbibed the underlying philosophy and values reflected in literature.
4. Learners will have developed a sensitivity towards nature and understand the relationship between human beings, environment and culture through language and literature
5. Learners will be acquainted with various genres and literary terms and the pluralistic dimensions of English language and literature with its intersections with race, gender, class and sexuality etc in local, national and international literary studies.
6. Learners will be able to identify various themes and styles of literature from different perspectives.
7. Learners will possess a higher level of proficiency in the English Language and be better communicators, equipped for the job market as well as higher education.
8. Learners will evince the higher order thinking skills of application, evaluation, inferencing and creativity.
9. Learners will have studied a wide variety of genres and in particular more contemporary theories
10. Learners will have a thorough theoretical grounding in literature, media and culture
11. Learners will be able to think creatively and compose their own literary and media-related content
12. Learners will possess a research-oriented mind-set
13. Learners will be equipped with the knowledge and skills to acquire employment in bespoke professions like education, editing, education, publishing and other creative areas.

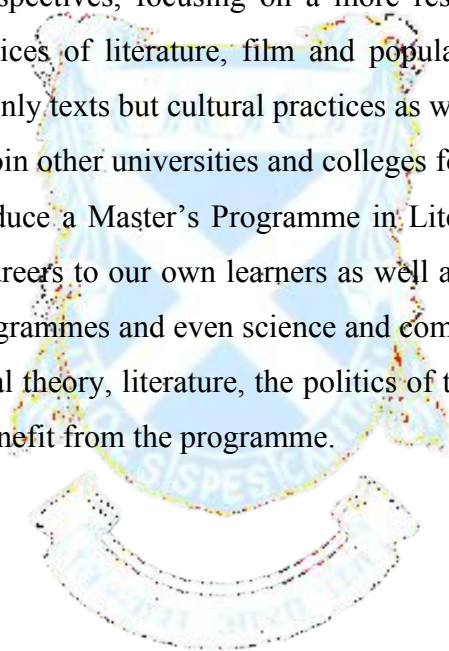
## Programme Learning Objectives:

1. To provide opportunities for immersive interdisciplinary study
2. To facilitate interaction between literary texts, media and culture
3. To introduce learners to an understanding of literary theory and its application in the re-readings of texts and practices.
4. To encourage the study of a wide variety of genres including multimodal forms and digital technologies.
5. To engender an atmosphere of research
6. To promote critical thinking for future research or career opportunities
7. The programme will also act as a bridge for higher studies like the PhD Study To provide opportunities for creative, and other forms of writing

**Preamble:**

The Department of English at Wilson College was established officially in 1836 two years after the Wilson College was founded. Whereas, in the past humanities courses had secondary status after the sciences, following the changes brought about by globalization, the status of English as a lingua franca brought about an increased interest. With the inclusion of the electives Popular Culture and Film and Literature, the English Literature Programme began to take the shape of a career-oriented programme, enabling graduates to be industry-ready. From the use of innovative teaching techniques to greater student interaction, the faculty of the department adapted to the demands of the changing scenario. The global increase in demand for qualified candidates in a wide range of careers led to a rethinking/modification of our teaching perspectives, focusing on a more research-oriented style, encouraging deconstruction of texts and practices of literature, film and popular culture to bring about a wider understanding of a variety of not only texts but cultural practices as well.

Each year 50% of our graduates join other universities and colleges for further studies. It was hence the most natural progression to introduce a Master's Programme in Literature, Media and Culture which can open up further avenues of careers to our own learners as well as those from diverse backgrounds like BAMMC, the humanities programmes and even science and commerce graduates. Those interested in a wider understanding of critical theory, literature, the politics of the media and the ideology behind cultural texts and practices will benefit from the programme.



**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007  
RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the University of Mumbai*



**Syllabus for MA Programme**  
**Programme Code: WAENGMT631**

**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Literature and Ideology**

**NEP 2020 with Effect from Academic Year 2024–2025**  
**Amended: 26/04/2025**



<b>PROGRAMME: S.Y.M.A.</b>		<b>SEMESTER: III</b>		
<b>English Core</b>				
<b>Course 1: Literature and Ideology</b>		<b>Course Code: WAENGMT631</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To acquaint learners with a wide range of reading perspectives. <b>LO2:</b> To provide the tools for re-reading of texts and practices. <b>LO3:</b> To create an awareness of underlying ideologies inherent in texts. <b>LO4:</b> To provide a critical framework and vocabulary for advanced readings.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be acquainted with a wide range of reading perspectives. <b>CO2:</b> Learners will possess the tools for re-readings of texts and practices. <b>CO3:</b> Learners will be aware of underlying ideologies inherent in texts. <b>CO4:</b> Learners will have acquired a critical framework and vocabulary for advanced readings.				

**DETAILED SYLLABUS**

<b>Course Code:</b> <b>WAENGMT631</b>	<b>Unit</b>	<b>Course 1: Literature and Ideology</b>	<b>Credits</b> <b>4</b> <b>Lectures</b> <b>60</b>
	<b>I</b>	<b>Unit 1: Theory and Text</b>	<b>20</b>
		<p>1.1 Theory of Ideology, Marxian Perspectives, Louis Althusser, Roland Barthes, Pierre Macherey's A Theory of Literary Production, Antonio Gramsci</p> <p>(Storey, John . "Marxism." <i>An Introduction to Cultural Theory and Popular Culture</i>, by John Storey, Prentice Hall, 1997, pp. 101–134.)</p> <p>1.2 Structuralism and Post-Structuralism- Ferdinand De Saussure , Roland Barthes, Jacques Derrida, Jacques Lacan, Michel Foucault, Edward Said</p> <p>(Storey, John . "Structuralism and Post-Structuralism." <i>An Introduction to Cultural Theory and Popular Culture</i>, by John Storey, Prentice Hall, 1997, pp. 73–100.)</p>	
	<b>II</b>	<b>Unit 2: Constructing Ideologies (Any 2)</b>	<b>20</b>
		<p>2.1 Stoker, Bram. <i>Dracula</i></p> <p>2.2 Conrad, Joseph. <i>Heart of Darkness</i></p> <p>2.3 Chandra, Vikram. <i>Sacred Games</i></p> <p>2.4 Orwell, George. <i>Animal Farm</i></p>	
	<b>III</b>	<b>Unit 3: Deconstructing Ideologies (any 2)</b>	<b>20</b>
		<p>3.1 Achebe, Chinua. <i>Things Fall Apart</i></p> <p>3.2 Adichie, Chimamanda Ngozi. <i>Half of a Yellow Sun</i></p> <p>3.3 Adiga, Aravind. <i>The White Tiger</i></p> <p>3.4 MacEwan Ian. <i>Atonement</i></p>	

**Recommended Readings:**

Culler, Jonathan. *Ferdinand de Saussure*. Cornell University Press, 1991.

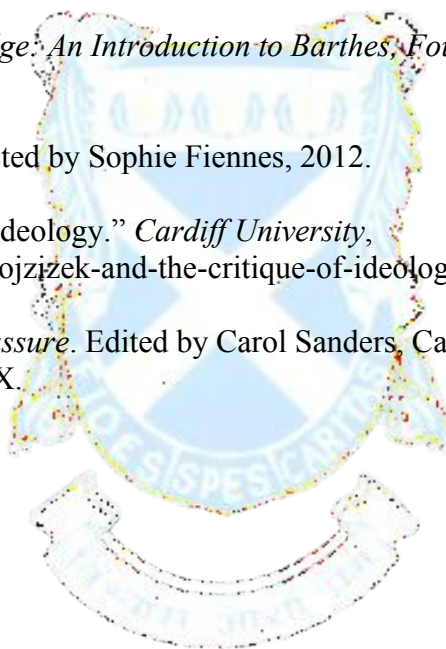
Elmore, Jonathan. "Bram Stoker's Dracula: A Handbook for Understanding the Inexplicable." *British Fantasy Society Journal*, 2021,  
[www.academia.edu/46886005/Bram\\_Stokers\\_Dracula\\_A\\_Handbook\\_for\\_Understanding\\_the\\_Inexplicable](http://www.academia.edu/46886005/Bram_Stokers_Dracula_A_Handbook_for_Understanding_the_Inexplicable). Accessed 8 July 2022.

Payne, Michael. *Reading Knowledge: An Introduction to Barthes, Foucault and Althusser*. Blackwell, 1997.

*Pervert's Guide to Ideology*. Directed by Sophie Fiennes, 2012.

"Slavoj Žižek and the Critique of Ideology." *Cardiff University*,  
[sites.cardiff.ac.uk/zizekcentre/slavojzizek-and-the-critique-of-ideology/](http://sites.cardiff.ac.uk/zizekcentre/slavojzizek-and-the-critique-of-ideology/). Accessed 8 July 2022.

*The Cambridge Companion to Saussure*. Edited by Carol Sanders. Cambridge University Press, 2004,  
[doi.org/10.1017/CCOL052180051X](https://doi.org/10.1017/CCOL052180051X).



## Modality of Assessment

**Theory Examination Pattern:****A. Continuous Internal Assessment- 40%- 40 Marks per paper**

Sr. No.	Evaluation Type	Marks
1	Individual Assignment	20
2	Group Presentation	20
	<b>Total</b>	<b>40</b>

**B. External Examination- 60%- 60 Marks per paper End****Semester Examination:**

**1. Duration** - These examinations shall be of **two hours and thirty minutes** duration.

**2. Theory question paper pattern:**

- There shall be **6 questions** each of **20 marks**
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining five questions.
- Questions shall be set according to ascending levels of learning outcomes.

**3. Paper Pattern:**

Question	Options	Marks
Q.1.	A. OR B. Fulfilling all COs with specific focus on-CO5 <b>Learners will creatively apply critical theoretical perspectives.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern****Semester III**

Course	WAENGMT631		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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**Syllabus for MA Programme**  
**Programme Code: WAENGMT632**

**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Identity and Perception**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME: S.Y.M.A.</b>		<b>SEMESTER: III</b>		
<b>English Core</b>				
<b>Course 2: Identity and Perception</b>		<b>Course Code: WAENGMT632</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
4	NA	4	40	60
<b>Learning Objectives:</b> <b>LO1:</b> To enable learners define the concept of identity, its elements, and how it is formed and modified. <b>LO2:</b> To understand the role of sense perception in shaping identity. <b>LO3:</b> To enable learners to articulate the relationship between sense perception and cultural influences. <b>LO4:</b> To assist learners in a critical analysis of the role of bias in perception.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have an understanding of the concept of identity, its elements, and how it is formed and modified. <b>CO2:</b> Learners will be able to identify the role of sense perception in shaping identity. <b>CO3:</b> Learners will be able to articulate the relationship between sense perception and cultural influences. <b>CO4:</b> Learners will be able to critically analyze the role of bias in perception. Learners will possess a framework for analysis of literature and the visual vis-à-vis the spatial.				

Course Code: WAENGMT632	Unit	Course 2: Identity and Perception	Credits 4 Lectures 60
	<b>I</b>	<b>Unit 1: Foundations of Sensory Perceptions:</b>	<b>20</b>
		<p>1.1 Understanding sensory perception and its role in identity formation-Theories of Perception in Media Psychology</p> <p>Michael J. Gelb- <i>How to Think like Leonardo da Vinci</i> (Section on Synaesthesia)</p> <p>1.2 Exploring the interplay between language, sound, and sensory perception in creating identity</p> <p>1.2.1 Performance poetry (Benjamin Zephannash)</p> <p>1.2.2 Oral traditions: Powada tradition in Maharashtra</p> <p>1.2.3 Folklore: Mask dances in (Ladakh, Spiti Valley, Sikkim)</p>	
	<b>II</b>	<b>Unit 2: Music and Identity</b>	<b>20</b>
		<p>2.1 The role of music in shaping individual and collective identity</p> <p>2.2 Music genres and their cultural, social, and historical significance/ Exploring the connection between music, emotion, and sensory perception</p> <p>2.3 Mera Jootha Hai Janani, Phirbi dil hai Hindustani, Aaloo Naga</p> <p>2.4 Western Music:</p> <p>2.4.1 Esperanza Spalding - Black Gold</p> <p>2.4.2 Arie Simpson - I am not my hair</p> <p>2.4.3 Macklemore and Ryan Lewis - Same Love</p>	

	<b>III</b>	<b>Unit 3: Storytelling, Folklore and Identity</b>	<b>20</b>
		<p>3.1 The role of folklore and storytelling as a means of shaping cultural and individual identity, and of preserving cultural memory</p> <p>3.2 Analyzing the themes, archetypes, and motifs in folklore and identity</p> <p>3.3 Analyzing the role of voice, gesture, and emotion in oral storytelling</p> <p>3.4 Popular global folklore traditions: Africa and South America</p> <p>3.5 Choice of 2 or 3 states in India:</p> <p>3.5.1 Kathakali (Kerala)</p> <p>3.5.2 Leather Puppet</p> <p>3.5.3 Story telling traditions from the North East/ North India</p>	

### Recommended Readings:

- Merleau-Ponty, M. *Phenomenology of Perception*. Routledge. 1962.
- Guttman, A. *Writing and Performing the Self*. Palgrave Macmillan. 2013.
- Somers-Willett, S.B.A. *The Cultural Politics of Slam Poetry*. University of Michigan Press. 2009.
- DeNora, T. *Music in Everyday Life*. Cambridge University Press. 2000.
- Frith, S. *Performing Rites: On the Value of Popular Music*. Harvard University Press. 1996.
- Finnegan, R. *Oral Literature in Africa*. Open Book Publishers. 2012.
- Vansina, J. *Oral Tradition as History*. University of Wisconsin Press. 1985.
- Bascom, W. "The Forms of Folklore: Prose Narratives", *Journal of American Folklore*, 78(307), 3-20. 1965.
- Dundes, A. (Ed.). *Sacred Narrative: Readings in the Theory of Myth*. University of California Press. 1984.



## Modality of Assessment

**Theory Examination Pattern:****A. Continuous Internal Assessment- 40%- 40 Marks per paper**

Sr. No.	Evaluation Type	Marks
1	Individual Assignment	20
2	Group Presentation	20
	<b>Total</b>	<b>40</b>
	<b>Directions for Case Studies and Creative Exploration:</b> (Extensions of these can also be set as topics for CIA 2): Each week, students will engage in a case study of a specific cultural or regional tradition, exploring its performance poetry, music, storytelling, and folklore. Examples may include: Indian, West African Griots, Native American oral traditions, Irish sean-nós singing, and Japanese rakugo. Students will also need to participate in workshops, discussions, and creative exercises related to the case study. A journal is to be maintained.	

**B. External Examination- 60%- 60 Marks per paper End****Semester Examination:**

**Duration** - These examinations shall be of **two hours and thirty minutes** duration.

Theory question paper pattern:

- There shall be **6 questions** each of **20 marks**
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining five questions.
- Questions shall be set according to ascending levels of learning outcomes.

Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all COs with-specific focus on CO4  <b>Learners will be able to critically analyze the role of bias in perception. Learners will possess a framework for analysis of literature and the visual vis-à-vis the spatial.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern  
Semester III**

Course	WAENGMT632		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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**Syllabus for MA Programme**  
**Programme Code: WAENGMT633**

**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Narratives of Conflict**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME: S.Y.M.A.</b>		<b>SEMESTER: III</b>		
<b>English Core</b>				
<b>Course 3: Narratives of Conflict</b>		<b>Course Code: WAENGMT633</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To analyze and critique the various narratives that emerge from conflicts, including their origins, development, and societal impacts. <b>LO2:</b> To understand the psychological and social dimensions of conflict narratives and their implications for conflict resolution and peacebuilding. <b>LO3:</b> To assess the role of different media and communication strategies in constructing and disseminating conflict narratives. <b>LO4:</b> To develop critical thinking skills necessary to distinguish between propaganda, bias, and balanced reporting in conflict-related narratives. <b>LO5:</b> To engage in interdisciplinary research to explore narratives from multiple perspectives, enhancing their analytical and synthesis skills.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to analyze and critique the various narratives that emerge from conflicts, including their origins, development, and societal impacts. <b>CO2:</b> Learners will understand the psychological and social dimensions of conflict narratives and their implications for conflict resolution and peacebuilding. <b>CO3:</b> Learners can assess the role of different media and communication strategies in constructing and disseminating conflict narratives. <b>CO4:</b> Learners will have developed critical thinking skills necessary to distinguish between propaganda, bias, and balanced reporting in conflict-related narratives. <b>CO5:</b> Learners will be able to engage in interdisciplinary research to explore narratives from multiple perspectives, enhancing their analytical and synthesis skills.				

<b>Course Code: WAENGMT633</b>	<b>Unit</b>	<b>Course 3: Narratives of Conflict</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: The Literature of Conflict (any 3 for detailed study)</b>	<b>20</b>
		1.1. Defining and Understanding Conflict in the 21 <sup>st</sup> Century 1.2. Edward Said - <i>Culture and Imperialism</i> (Selections) 1.3. Himadeep Muddipi - <i>The Colonial Signs of International Relations</i> (Chp 5 and 6) 1.4. Roxani Krystalli - "Narrating violence: feminist dilemmas and approaches" from <i>Handbook on Gender and Violence</i> by Laura Shepherd 1.5. Susan Sontag - <i>Regarding the Pain of Others</i>	
	<b>II</b>	<b>Unit 2: Novels and Short-Stories (any two for detailed study)</b>	<b>20</b>
		2.1. Chimamanda Ngozi Adichie - <i>Half of a Yellow Sun</i> (2006) 2.2. Joseph Heller - <i>Catch-22</i> (1961) 2.3 Tim O'Brien - "The Things They Carried" (1990) 2.4. Edwidge Danticat - "Children of the Sea" (1995) 2.5 Marjane Satrapi - <i>Persepolis</i> (2000)	
	<b>III</b>	<b>Unit 3: Films (any two for detailed study)</b>	<b>20</b>
		3.1. Steven Spielberg - <i>Schindler's List</i> (1994) 3.2. Terry George - <i>Hotel Rwanda</i> (2004) 3.3. Kirby Dick - <i>The Invisible War</i> (Documentary) (2012) 3.4. Hernán Zin - <i>The War Against Women</i> (2013) 3.5. Shoojit Sircar - <i>Madras Café</i> (2013)	

### Recommended Readings :

Anonymous. "Summary of 'The Dynamic of Identity in Personal and Social Conflict.'" "

*Beyond Intractability*, 3 Oct. 2016,

<https://www.beyondintractability.org/artsum/northrup-thedynamics>.

Jacquin-Berdal, Dominique, et al., editors. *Culture in World Politics*. Palgrave Macmillan UK,

1998. DOI.org (Crossref), <https://doi.org/10.1007/978-1-349-26778-1>.

Jervis, Robert. "War and Misperception." *Journal of Interdisciplinary History*, vol. 18, no. 4,

1988, p. 675. DOI.org (Crossref), <https://doi.org/10.2307/204820>.

Lebow, Richard Ned. *The Tragic Vision of Politics: Ethics, Interests and Orders*. 1st ed.,

Cambridge University Press, 2003. DOI.org (Crossref),

<https://doi.org/10.1017/CBO9780511491504>.

Ramsbotham, Oliver, et al. *Contemporary Conflict Resolution*. Fourth edition, Polity Press,

2016.

Sambanis, Nicholas. "Do Ethnic and Nonethnic Civil Wars Have the Same Causes?: A

Theoretical and Empirical Inquiry (Part 1)." *Journal of Conflict Resolution*, vol. 45, no.

3, June 2001, pp. 259–82. DOI.org (Crossref),

<https://doi.org/10.1177/0022002701045003001>.

### Modality of Assessment

#### Theory Examination Pattern:

##### A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignment	20
2	Group Presentation	20
	<b>Total</b>	<b>40</b>

##### B. External Examination- 60%- 60 Marks per paper

##### C. End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration.

Theory question paper pattern:

- There shall be **6 questions** each of **20 marks**
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining five questions.
- Questions shall be set according to ascending levels of learning outcomes.

#### 4. Paper Pattern:

Question	Options	Marks
Q.1.	D. OR B. Fulfilling all COs with specific focus on CO5 <b>Learners will be able to explore narratives from multiple perspectives, enhancing their analytical and synthesis skills.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern

#### Semester III

Course	WAENGMT633		Grand Total
	Internal	External	
Theory	40	60	100

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**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007  
RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the University of Mumbai*



**Syllabus for MA Programme**  
**Programme Code: WAENGEL631**

**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Elective I - Filmmaking**

**NEP 2020 with Effect from Academic Year 2024–2025**



<b>PROGRAMME: S.Y.M.A.</b>			<b>SEMESTER: III</b>	
<b>English Elective</b>				
<b>Course 4: Elective I- Filmmaking</b>			<b>Course Code: WAENGEL631</b>	
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
4	NA	4	40	60
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the basic principles and techniques of filmmaking <b>LO2:</b> To equip learners with the skills to identify, analyse and utilize the components of the craft of screenplay writing. <b>LO3:</b> To examine the three key areas of film making: pre-production, production, and post-production including cinematography. <b>LO4:</b> To facilitate a nuanced understanding of the technical, aesthetic, and creative aspects of filmmaking.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have an understanding of the basic principles and techniques of filmmaking <b>CO2:</b> Learners will possess the skills to identify analyse and utilize the components of the craft of screenplay writing. <b>CO3:</b> Learners will have examined the three key areas of film making: pre-production, production, and post-production including cinematography. <b>CO4:</b> Learners will be able to creatively express their understanding of the technical, aesthetic, and creative aspects of filmmaking.				



**DETAILED SYLLABUS**

<b>Course Code:</b> <b>WAENGEL631</b>	<b>Unit</b>	<b>Course 4:</b> <b>Elective I- Filmmaking</b>	<b>Credits 4</b> <b>Lectures 60</b>
	<b>I</b>	<b>Introduction to Filmmaking &amp; Screenwriting</b>	<b>20</b>
		<b>1.1 Introduction to Filmmaking</b> 1.1.1 The history of cinema 1.1.2 Key elements of film form: Exploring basic building blocks of the cinematic language 1.1.3 'Genres, Film Movements and Effects of Cinema on Public Perception' 1.1.4 Roles & functions of a Film crew <b>1.2 Screenwriting Basics</b> 1.2.1 Structure of a screenplay 1.2.2 Film Treatment & Character Development 1.2.3 The 3'Cs of Screenplay Writing- Concept, Conflict & Character 1.2.4 Adaptation and original work	
	<b>II</b>	<b>Pre-production: Envisioning your project</b>	<b>20</b>
		2.1 Essential Steps of Pre-Production 2.2 Roles & functions of the members of pre-production 2.3 Production design, budgeting and scheduling 2.4 Set design and props 2.5 Costumes, Makeup & Prosthetics	
	<b>III</b>	<b>Unit 3: Production &amp; Post Production</b>	<b>20</b>
		3.1 Role of the director in shaping the narrative 3.2 Exploring the technicalities of the film making process 3.3 Lighting techniques 3.4 Sound design & Film Score 3.5 Principles of film editing: software and tools	

### Recommended Field Visits -

- 1) National Museum of India Cinema
  - 2) Any dubbing studio in the city
  - 3) Film City tour at Goregaon & Whistling Woods
  - 4) Film studios like Yash Raj Studios & Mehboob
  - 5) Photowalks in Mumbai where concepts taught can be implemented. Content for the short film submission can also be shot done during such trips.
- Note- All educational trips are to be 1 day only. Multiple locations can be clubbed together. Practical sessions can be utilised.

### Recommended Readings-

Decker, Dan. *Anatomy of a Screenplay: Writing the American Screenplay from Character Structure to Convergence*.

Screenwriters Group, 1998.

Ross, Edward. *Filmish: A Graphic Journey through Film*. SelfMadeHero, 2015.

Truffaut, François, and Alfred Hitchcock. *Hitchcock*. Revised edition, Faber & Faber, 2017.

Wells, H. G. *The War of the Worlds*. Enhanced Media, 2017.

### Recommended Viewing-

*Amores Perros*. Directed by Alejandro González Iñárritu, 2000.

*Battleship Potemkin*. Directed by Sergei Eisenstein, Goskino, 1925. (Soviet Montage)

*Bullitt*. Directed by Peter Yates, Warner Bros.-Seven Arts, 1968.

*Charulatha*. Directed by Satyajit Ray, 1964.

*Children of Men*. Directed by Alfonso Cuarón, Universal Pictures, 2006.

*Citizen Kane*. Directed by Orson Welles, RKO Radio Pictures, 1941.

*City Lights*. Directed by Charlie Chaplin, United Artists Corporation (UA), 1931. (Golden Era of Hollywood & Emphasis on Silent Films)

*Coffee and Cigarettes*. Directed by Jim Jarmusch, MGM Distribution Co., 2003.

*Do Bigha Zamin*. Directed by Bimal Roy, Bimal Roy Productions, 1953.

*Dracula*. Directed by Tod Browning, Universal Pictures, 1931.

*Escape from Alcatraz*. Directed by Don Siegel, Paramount Pictures, 1979.

*Get Out*. Directed by Jordan Peele, Universal Pictures, 2017.

*Gladiator*. Directed by Ridley Scott, Universal Pictures, 2000.

*Idiocracy*. Directed by Mike Judge, 20th Century Fox, 2006.

*Ladri Di Bicicletta*. Directed by Vittorio De Sica, Ente Nazionale Industrie Cinematografiche, 1948. (Italian Neorealism)

*Man with a Movie Camera*. Directed by Dziga Vertov, 1929.

*Minority Report*. Directed by Steven Spielberg, DreamWorks Pictures, 2002. *Modern Times*. Directed by Charlie Chaplin, United Artists Corporation (UA), 1936. *Nope*. Directed by Jordan Peele, Universal Pictures, 2022.

*Psycho*. Directed by Alfred Hitchcock, Paramount Pictures, 1960.

*Rashomon*. Directed by Akira Kurosawa, Daiei Film Co. Ltd, 1950.

*Schindler's List*. Directed by Steven Spielberg, Universal Pictures, 1993. *Taxi Driver*. Directed by Martin Scorsese, Columbia Pictures, 1976.

*The 400 Blows*. Directed by François Truffaut, Cocinor, 1959. (French New Wave)

*The Cabinet of Dr. Caligari*. Directed by Robert Wiene, Decla-Bioscop AG, 1920.

*The Pervert's Guide to Cinema*. Directed by Sophie Fiennes, ICA Projects, 2006. (Documentary Film) *The Shining*. Directed by Stanley Kubrick, Warner Bros., 1980.

*The Truman Show*. Directed by Peter Weir, Paramount Pictures, 1998.

*The War of the Worlds*. Directed by Byron Haskin, Paramount Pictures, 1953.

*War of the Worlds*. Directed by Steven Spielberg, Paramount Pictures, 2005



**Modality of Assessment****Theory Examination Pattern:**

A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignments based on Field Visits/ Case studies	20
2	Group Presentation based on Field Visits	20
	<b>Total</b>	<b>40</b>

B. External Examination- 60%- 60 Marks per paper

**End Semester Examination:****Duration** - These examinations shall be of **two hours and thirty minutes** duration.**Theory question paper pattern:**There shall be **6 questions** each of **20 marks**

Question 1 will be compulsory with internal choice.

Learners will answer two questions out of the remaining five questions.

Questions shall be set according to ascending levels of learning outcomes.

**Paper Pattern:**

Question	Options	Marks
Q.1.	A OR B Fulfilling all COs with specific focus on CO4 <b>Learners will be able to creatively express their understanding of the technical, aesthetic, and creative aspects of filmmaking.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern****Semester III**

Course	WAENGEL631		Grand Total
	Internal	External	
Theory	40	60	100

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**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007  
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**Syllabus for MA Programme**  
**Programme Code: WAENGEL632**

**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Elective II - Digital Humanities**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME:</b> <b>S.Y.M.A. English Elective</b>		<b>SEMESTER: III</b>		
<b>Course 4: Elective II- Digital Humanities</b>		<b>Course Code: WAENGEL632</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce students to the key concepts, technologies, and methodologies in Digital Humanities. <b>LO2:</b> To develop proficiency in using digital tools for research and presentation in the humanities. <b>LO3:</b> To encourage critical thinking about the relationship between technology and the humanities. <b>LO4:</b> To foster skills in interdisciplinary collaboration and project management. <b>LO5:</b> To promote ethical considerations in the digitization and dissemination of cultural materials.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to understand key concepts, technologies, and methodologies in Digital Humanities. <b>CO2:</b> Learners will have develop proficiency in using digital tools for research and presentation in the humanities. <b>CO3:</b> Learners will possess the ability for critical thinking about the relationship between technology and the humanities. <b>CO4:</b> Learners will be able to possess skills in interdisciplinary collaboration and project management. <b>CO5:</b> Learners will demonstrate an awareness of ethical considerations in the digitization and dissemination of cultural materials.				

Course Code WAENGEL632	Unit	Sem IV: Introduction to Digital Humanities (DH)	Credits 4 Lectures 60
	<b>I</b>	<b>Understanding Digital Humanities</b>	<b>20</b>
		1.1. What is DH and what is it doing in the English Department? 1.2 Definitions and Debates 1.3 Relevance of DH to the 21 <sup>st</sup> century	
	<b>II</b>	<b>The several contours of DH</b>	<b>20</b>
		2.1 Understanding Digital Pedagogy 2.2 Digital literary spaces- Interactive fiction and literary games 2.3 DH Tools for Literature 2.4 Decolonizing DH 2.5 Digital Archiving in India	
	<b>III</b>	<b>DH and Interdisciplinary Studies</b>	<b>20</b>
		3.1 The Interdisciplinary nature of DH 3.2 DH and Gender Studies 3.3 DH and Human Rights 3.4 DH and Film Studies/Visual Studies 3.5 DH and Cultural Rhetoric	

### Recommended Readings:

- Arthur, Paul Longley, et al. *Advancing Digital Humanities: Research, Methods, Theories*. Palgrave Macmillan UK, 2014.
- Battershill, Claire, and Shawna Ross. *Using Digital Humanities in the Classroom: a Practical Introduction for Teachers, Lecturers and Students*. Bloomsbury Academic, 2017.
- Blank, Trevor J. *Folk Culture in the Digital Age The Emergent Dynamics of Human Interaction*. Utah State University Press, 2012.
- Boyd, Douglas A., and Mary A. Larson. *Oral History and Digital Humanities: Voice, Access, and Engagement*. Palgrave Macmillan, 2014.
- Deuff, Olivier Le. *Digital Humanities History and Development: Volume 4*. John Wiley & Sons, Inc, 2018.
- Dobson, James E. *Critical Digital Humanities: the Search for a Methodology*. University of Illinois Press, 2019.
- Dodd, Maya, and Nidhi Kalra. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Routledge, Taylor & Francis Group, 2021.
- Gold, Matthew K., and Lauren F. Klein. *Debates in the Digital Humanities*. University of Minnesota Press, 2019.
- Hayles, Katherine. *Electronic Literature: New Horizons for the Literary*. University of Notre Dame, 2010.
- Jones, Steven E. *The Emergence of the Digital Humanities*. Routledge, 2014.
- Klein, Julie Thompson. *Interdisciplining Digital Humanities: Boundary Work in an Emerging Field*. University of Michigan Press, 2015.
- Levenberg, Lewis, et al. *Research Methods for the Digital Humanities*. Palgrave Macmillan, 2018. 5.
- Murray, Simone. *The Digital Literary Sphere: Reading, Writing, and Selling Books in the Internet Era*. Johns Hopkins University Press, 2018.
- Nyhan, Julianne, and Marco Passarotti. *One Origin of Digital Humanities Fr Roberto Busa in His Own Words*. Springer International Publishing, 2019.
- O'Sullivan, James. *Towards a Digital Poetics Electronic Literature & Literary Games*. Springer International Publishing, 2019.
- Rettberg, Scott. *Electronic Literature*. Polity Press, 2019.
- Ridolfo, Jim, and William Hart-Davidson. *Rhetoric and the Digital Humanities*. The University of Chicago Press, 2015.



Risam, Roopika. *New Digital Worlds Postcolonial Digital Humanities in Theory, Praxis and Pedagogy*.

Northwestern University Press, 2019.

Roda, Claudia, and Susan Perry. *Human Rights and Digital Technology: Digital Tightrope*. Palgrave Macmillan, 2018.

*The Routledge Companion to Media Studies and Digital Humanities*. Routledge, 2020.

Schreibman, Susan, et al. *A New Companion to Digital Humanities*. John Wiley & Sons Inc., 2016.

Schreibman, Susan. *A Companion to Digital Humanities*. Blackwell Publ, 2011.

Smithies, James. *The Digital Humanities and the Digital Modern*. Palgrave Macmillan, 2017.

Terras, Melissa M., et al. *Defining Digital Humanities: A Reader*. Routledge, 2016.

Warwick, Claire, et al. *Digital Humanities in Practice*. Facet Publishing in Association with UCL Centre for Digital Humanities, 2012.

White, John W., and Heather Gilbert. *Laying the Foundation Digital Humanities in Academic Libraries*. Purdue University Press, 2016

### Modality of Assessment

#### Theory Examination Pattern:

##### A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignment	20
2	Group Presentations	20
	<b>Total</b>	<b>40</b>

##### B. External Examination- 60%- 60 Marks per paper End

###### Semester Examination:

**Duration** - These examinations shall be of **two hour** duration.

###### Theory question paper pattern:

- There shall be **6 questions** each of **20 marks**
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining five questions.
- Questions shall be set according to ascending levels of learning outcomes.

##### C. Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all COs with specific focus on CO3 <b>Learners will possess the ability for critical thinking about the relationship between technology and the humanities.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester III

Course	WAENGEL632		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007  
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**Syllabus for MA Programme**  
**Programme Code: WAENGRP631**

**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Research Project**

**NEP 2020 with Effect from Academic Year 2025–2026**  
**Amended: 26/04/2025**

<b>PROGRAMME:</b> <b>S.Y.M.A. English RP</b>		<b>SEMESTER: III</b>		
<b>Course 4: Research Project</b>		<b>Course Code: WAENGRP631</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>NA</b>	<b>NA</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the history, types, and roles of journalism <b>LO2:</b> To help learners develop an understanding of the forms of journalism, storytelling techniques, and the use of multimedia tools <b>LO3:</b> To familiarise learners with the concepts of news writing, opinion writing, and editorial journalism. <b>LO4:</b> To equip learners with a deep understanding of ethical principles and professional standards that guide the practice of journalism				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have been introduced to the history, types, and roles of journalism <b>CO2:</b> Learners will have developed an understanding of the forms of journalism, storytelling techniques, and the use of multimedia tools <b>CO3:</b> Learners will have been familiarised with the concepts of news writing, opinion writing, and editorial journalism. <b>CO4:</b> Learners will have been equipped with a deep understanding of ethical principles and professional standards that guide the practice of journalism.				

**DETAILED SYLLABUS**

<b>Course Code WAENGRP631</b>	<b>Unit</b>	<b>SYMA Sem III: Research Project</b>	<b>Credits 4 Lectures 60</b>
	<b>I.</b>	<b>Unit 1: Research Proposal</b>	<b>20</b>
		1.1. Research Proposal- Introduction 1.2. Contemporary Research Areas and Methodologies 1.3. Literature review	
	<b>II.</b>	<b>Unit 2: Components of a Research Proposal</b>	<b>20</b>
		2.1. Title/ Topic selection and problem statement 2.2. Abstract 2.3. Introduction/Rationale 2.4. Research Questions/Objectives 2.5. Description of Methodology 2.6. Evidence of Knowledge 2.7. Contemporary Relevance 2.8. Interdisciplinary aspects 2.9. Social/ practical impact of project and knowledge in the research field 2.10. Works Cited	
	<b>III.</b>	<b>Unit 3: Writing a Research Proposal</b>	<b>20</b>
		3.1. Draft 1 3.2. Draft 2 3.3. Presentation and Viva-voce	

## Recommended Readings

- Creswell, John W., and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Fifth edition, SAGE, 2018.
- Damaskinidis, George, and Anastasia Christodoulou. *Writing Research Proposals for Social Sciences and Humanities in a Higher Education Context*. Cambridge Scholars Publishing, 2019.
- Denscombe, Martyn. *Research Proposals: A Practical Guide*. Open Univ. Press, 2012.
- Goliath, Lee. *LibGuides: Faculty of Humanities: Proposal Writing Guidelines*.  
<https://ufs.libguides.com/c.php?g=834233&p=6039803>. Accessed 26 Apr. 2024.
- Mckee, Alan. *Textual Analysis: A Beginner's Guide*. Jan. 2001, pp. 139–49.
- Merriam, Sharan B. *Qualitative Research: A Guide to Design and Implementation*. 2. ed, Jossey-Bass, 2009.
- Munhall, Patricia L., and Ronald J. Chenail. *Qualitative Research Proposals and Reports: A Guide*. 3rd ed, Jones and Bartlett Publishers, 2008.
- TRACY, SARAH J. *QUALITATIVE RESEARCH METHODS: Collecting Evidence, Crafting Analysis, Communicating Impact*. WILEY-BLACKWELL, 2024.
- ZAUMANIS, MARTINS. *WRITE A WINNING RESEARCH PROPOSAL: How to Generate Grant Ideas and Secure Funding Using..* INDEPENDENTLY PUBLISHED, 2023.

## Modality of Assessment

### The Revised Rubrics of Research Project/Field Project/ OJT from the Academic year of 2024-25 under NEP 2020

#### I) Semester-wise distribution of research work: Credits and marks

	Semester III
	Research Project
Credits	4 (120 hrs)
Marks	100
	Internal (40) External (60)

#### II) Rubric for External Exam: SEM-III & IV

Sr. No.	Log book	Thesis	Presentation		
	20% marks	40% marks	40% marks		
	Mentor's Signature Mandatory	Certified	Content	Presentation Skills	Viva
			15%	15%	10%

#### III) Rubric for Internal Exam: Research Project-Minimum 2

Sr. No.	Log book	Presentation			
	40% marks	60% marks			
		Content	Presentation Skills	Viva	
		30%	20%	10%	

**Plagiarism Report:** It is mandatory to attach the Plagiarism Certificate with not more than 15% similarity.

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## **SEMESTER IV**

**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

*Affiliated to the University of Mumbai*



**Syllabus for the MA Programme**

**Programme Code: WAENGMT641**

**Programme Name:**

**English: Literature, Media and Culture**

**Course Title:**

**Aesthetics in Art and Architecture**

**NEP 2020 with Effect from Academic Year 2024–2025**

**DETAILED SYLLABUS**

<b>PROGRAMME:</b> <b>S.Y.M.A. English Core</b>		<b>SEMESTER: IV</b>		
<b>Course 1: Aesthetics in Art and Architecture</b>		<b>Course Code: WAENGMT641</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the connections between literature, arts, and architecture, focusing on historical contexts, cultural intersections, theories, and methodologies. <b>LO2:</b> To help learners gain a deeper understanding of the interdisciplinary connections between literature, arts, and architecture <b>LO3:</b> To engage learners in discussions on the role of space, place, and environment in creative expression, intersections of identity and representation. <b>LO4:</b> To equip learners with the tools to engage in critical and creative discussions and research in these fields				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have an understand of the connections between literature, arts, and architecture, focusing on historical contexts, cultural intersections, theories, and methodologies. <b>CO2:</b> Learners will have gained a deeper understanding of the interdisciplinary connections between literature, arts, and architecture <b>CO3:</b> Learners will have engaged in discussions on the role of space, place, and environment in creative expression, intersections of identity and representation. <b>CO4:</b> Learners will be equipped with the tools to engage in critical and creative discussions and research in these fields.				

Course code: WAENGMT641	Unit	Course 1: Aesthetics in Art and Architecture	Credits 4 Lectures 60
	<b>I</b>	<b>Unit 1: Representations and Interactions</b>	<b>15</b>
		<p><b>1.1 Background Study:</b> Historical Development of Literature, Art, and Architecture Gustav Dore Illustrations to the Ancient Mariner/Jack Teniell</p> <p><b>1.2</b> Lewis Carroll: <i>Alice's Adventures in Wonderland</i> (1865)</p> <p><b>1.3</b> Pamela Dunbar: <i>William Blakes's Illustrations to the Poetry of Milton</i> (1980)</p> <p><b>1.4 The Gothic Imagination: Architecture, Literature, and the Visual Arts</b></p> <p>1.4.1 Texts: Selections from</p> <p>1.4.1.1 Horace Walpole: <i>The Castle of Otranto</i> (1764)</p> <p>1.4.1.2 Victor Hugo: <i>The Hunchback of Notre-Dame</i> (1831)</p> <p>1.4.1.3 Gothic Architectural Treatises</p> <p>1.4.2 Visuals: Gothic Cathedrals, Paintings, and Illuminated Manuscripts</p> <p><b>1.5 The Renaissance: Humanism, Art, and Architecture</b></p> <p>1.5.1 Texts: Selections from</p> <p>1.5.1.1 Giorgio Vasari: <i>Lives of the Artists</i> (1550)</p> <p>1.5.1.2 Renaissance Architectural Treatises</p> <p>1.5.1.3 Leonardo Da Vinci: <i>The Vitruvian Man</i> (1490)</p> <p>1.5.2 Visuals: Renaissance paintings, sculptures, and architectural masterpieces</p> <p><b>1.6 Indian Art and Architecture</b></p> <p>Cave Temples, Buddhist, Jain, and Hindu</p> <p>Temples/Medieval- Indian and Persian Influence</p> <p>Colonial period- Indo- Saracenic/FrancisGoya paintings- Abstraction and Empathy</p>	
	<b>II</b>	<b>Unit 2: Influence and Exchange</b>	<b>20</b>
		<p><b>2.1 Orientalism and the East-West Encounter</b></p> <p>2.1.1 Texts: Edward Said: <i>Orientalism</i> (1978), One Thousand and One Nights (Cassim in the Cave</p>	



		<p>by Maxfield Parrish), Oscar Wilde: <i>The Picture of Dorian Gray</i> (1890)</p> <p>2.1.2 <b>Visuals:</b> Orientalist paintings, Islamic architecture, and design: Sultan's Court- Alain Grosrichard</p> <p><b>2.2 Modernism and the City</b></p> <p>2.2.1 <b>Texts:</b> Virginia Woolf: <i>Mrs. Dalloway</i>, T. S. Eliot: <i>The Waste Land</i>, and Modernist architectural treatises</p> <p>2.2.2 <b>Visuals:</b> Modernist paintings, sculptures, and cityscapes</p> <p>2.2.3 Munro K Spears: <i>Dionysus and the City</i></p> <p><b>2.3 Postcolonialism and Cultural Identity</b></p> <p>2.3.1 <b>Texts:</b> Chinua Achebe <i>Things Fall Apart</i> (1958), Jean Rhys: <i>Wide Sargasso Sea</i> (1966) and Postcolonial Architectural Critiques</p> <p>2.3.2 <b>Visuals:</b> Postcolonial art, monuments, and urban landscapes</p> <p><b>2.4 Picasso Guernica/ Japanese Art post Hiroshima</b></p>	
	<b>III</b>	<b>Unit 3: Narratives and Space</b>	<b>20</b>
		<p><b>3.1 Literature and the Built Environment</b></p> <p>3.1.1 <b>Texts:</b> Italo Calvino: <i>Invisible Cities</i> (1972), and Architectural Theory on Space and Narrative</p> <p>3.1.2 <b>Visuals:</b> Experimental Architecture, Literary Maps, and Cityscapes</p> <p><b>3.2 Art as Storytelling</b></p> <p>3.2.1 <b>Texts:</b> John Berger: <i>Ways of Seeing</i> (1972), E.H. Gombrich: <i>The Story of Art</i> (1995), and Narrative Art Theory</p> <p>3.2.2 <b>Visuals:</b> Storytelling in Paintings, Sculptures, and Installations</p>	



### Recommended Readings:

Alpers, Svetlana. *The Art of Describing: Dutch Art in the Seventeenth Century*. University of Chicago Press, 1983.

Achebe, Chinua. *Things Fall Apart*. Penguin Books, 1958.

Berger, John. *Ways of Seeing*. Penguin Books, 1972.

Calvino, Italo. *Invisible Cities*. Harcourt, 1974.

Castiglione, Baldassare. *The Book of the Courtier*. Penguin Classics, 2003.

Danielewski, Mark Z. *House of Leaves*. Pantheon Books, 2000.

Eliot, T. S. *The Waste Land*. Liveright, 1922.

Gombrich, E.H. *The Story of Art*. Second Edition. Phaidon Press, 1995.

Hugo, Victor. *The Hunchback of Notre-Dame*. Signet Classics, 1831.

Rhys, Jean. *Wide Sargasso Sea*. W. W. Norton & Company, 1966.

Said, Edward W. *Orientalism*. Pantheon Books, 1978.

Vasari, Giorgio. *Lives of the Artists*. Oxford University Press, 1991.

Walpole, Horace. *The Castle of Otranto*. Oxford University Press, 1764.

Wilde, Oscar. *The Picture of Dorian Gray*. Penguin Classics, 1890.

Woolf, Virginia. *Mrs. Dalloway*. Harcourt, 1925.

### Additional Readings:

Bachelard, Gaston. *The Poetics of Space*. Penguin Classics, 1964.

Banham, Reyner. *Theory and Design in the First Machine Age*. The MIT Press, 1960. Colomina,

Beatriz. *Privacy and Publicity: Modern Architecture as Mass Media*. The MIT Press, 1994.

Hays, K. Michael, ed. *Architecture Theory since 1968*. The MIT Press, 2000.

Holquist, Michael. *Dialogism: Bakhtin and His World*. Routledge, 2002.

Le Corbusier. *Towards a New Architecture*. Dover Publications, 1986.

Lefebvre, Henri. *The Production of Space*. Wiley-Blackwell, 1991.

Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. Wiley, 2005.

Simmel, Georg. "The Metropolis and Mental Life" in *The Sociology of Georg Simmel*. The Free Press, 1950.

Venturi, Robert. *Complexity and Contradiction in Architecture*. The Museum of Modern Art, 1966.

## Modality of Assessment

## Theory Examination Pattern:

## A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignments	20
2	Group Presentations	20
	<b>Total</b>	<b>40</b>

## B. External Examination- 60%- 60 Marks per paper End

## Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

- There shall be **6 questions** each of **20 marks**
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining five questions.
- Questions shall be set according to ascending levels of learning outcomes.

## Paper Pattern:

Question	Options	Marks
Q.1.	A OR B. Fulfilling all COs with specific focus on CO4 <b>Learners will be equipped with the tools to engage in critical and creative discussions and research in these fields.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

Overall Examination & Marks Distribution Pattern  
Semester IV

Course	WAENGMT641		Grand Total
	Internal	External	
Theory	40	60	100

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**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007  
RE-ACCREDITED 'A' grade by NAAC

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**Syllabus for MA Programme**  
**Programme Code: WAENGMT642**

**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Cultural Studies**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME:</b> <b>S.Y.M.A. English Core</b>		<b>SEMESTER: IV</b>		
<b>Course 2: Cultural Studies</b>		<b>Course Code: WAENGMT642</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To help learners examine the complexities of cultural practices from a multidisciplinary perspective, focusing on the role that power, ideology, and representation play in shaping cultural expression <b>LO2:</b> To familiarise learners with critical readings and texts that explore topics such as identity, race, gender, religion, and globalization, while fostering a deep understanding of the intricacies of cultural practices in various contexts. <b>LO3:</b> To help learners develop critical thinking skills and a greater understanding of how cultural practices shape and are shaped by broader social, political, and economic contexts. <b>LO4:</b> To help learners acquire a comprehensive understanding of the nuances and intricacies of cultural practices, while critically examining their own positions within the cultural landscape.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have examined the complexities of cultural practices from a multidisciplinary perspective, focusing on the role that power, ideology, and representation play in shaping cultural expression. <b>CO2:</b> Learners will have been familiarised with critical readings and texts that explore topics such as identity, race, gender, religion, and globalization, while fostering a deep understanding of the intricacies of cultural practices in various contexts. <b>CO3:</b> Learners will have developed critical thinking skills and a greater understanding of how cultural practices shape and are shaped by broader social, political, and economic contexts. <b>CO4:</b> Learners will have acquired a comprehensive understanding of the nuances and intricacies of cultural practices, while critically examining their own positions within the cultural landscape.				

<b>Course code: WAENGMT642</b>	<b>Unit</b>	<b>Course 2: Cultural Studies</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: Introduction to Cultural Studies</b>	<b>20</b>
		<b>1.1 Culturalism</b> 1.1.1 Culture and Civilisation Tradition 1.1.2 High Culture vs Culture Debate <b>1.2 Identity and Intersectionality</b> 1.2.1 Defining identity and intersectionality 1.2.2 Theories of social identity 1.2.3 The role of intersectionality in understanding cultural practices <b>1.3 Race, Ethnicity, and Cultural Identity</b> 1.3.1 Concepts of race and ethnicity 1.3.2 The social construction of race and ethnicity 1.3.3 Racial and ethnic identity in cultural practices	
	<b>II</b>	<b>Unit 2: Control over Meaning through Perpetuation of Myth</b>	<b>20</b>
		2.1 Ferdinand de Saussure - Semiotics - Understanding the construction of the Sign 2.2 Roland Barthes – Structuralism and post structuralism 2.3 Claude Levi-Strauss - The Role of Myth	
	<b>III</b>	<b>Unit 3: The Politics of Culture - Hegemony and Post Marxist Perspectives</b>	<b>20</b>
		3.1 Stuart Hall's model of encoding/decoding. 3.2 Concepts of negotiation in cultural studies. 3.3 Agency in post-Marxist thought.	

### Recommended Readings:

- Appadurai, Arjun. *Modernity at Large : Cultural Dimensions of Globalization*. University of Minnesota Press, 15 Nov. 1996.
- Barthes, Roland. *Mythologies*. Translated by Annette Lavers, Farrar, Straus and Giroux, 1972.
- Baudrillard, Jean. *The Consumer Society : Myths and Structures*. London, SAGE Publications, 1998.
- Fanon, Frantz. *Black Skin, White Masks*. 1952. Translated by Charles Markman, London, Macgibbon & Kee, 1968.
- Fiske, John. *Understanding Popular Culture*. 2nd ed., London, Routledge, 2010.
- Foucault, Michel. *The Archaeology of Knowledge and the Discourse on Language*. Translated by A. M. Sheridan Smith, New York, Pantheon Books, 1972.
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- Hall, Stuart. "Cultural Studies: Two Paradigms." *Media, Culture & Society*, vol. 2, no. 1, 1980, pp. 57–72, <https://doi.org/10.1177/016344378000200106>.
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- Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi, Viva Books, 2008.
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- Sontag, Susan. *Against Interpretation and Other Essays*. Penguin Classics, 2009.
- Storey, John. *Cultural Theory and Popular Culture: An Introduction*. 5th ed., New York, Routledge, 2009.
- Turner, Victor, et al. *The Ritual Process: Structure and Anti-Structure*. New York, Routledge, 1969.
- Young, James O. "Profound Offense and Cultural Appropriation." *The Journal of Aesthetics and Art Criticism*, vol. 63, no. 2, Mar. 2005, pp. 135–146, <https://doi.org/10.1111/j.0021-8529.2005.00190.x>.



### Modality of Assessment

#### Theory Examination Pattern:

A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignment	20
2	Group Presentation	20
	<b>Total</b>	<b>40</b>

B. External Examination- 60%- 60 Marks per paper End

#### Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes** duration. Theory question paper pattern:

1. There shall be **6 questions each of 20 marks**
2. Question 1 will be compulsory with internal choice.
3. Learners will answer two questions out of the remaining five questions.
4. Questions shall be set according to ascending levels of learning outcomes.

C. Paper Pattern:

Question	Options	Marks
Q.1.	A. OR B. Fulfilling all COs with specific focus on CO4 <b>Learners will have acquired a comprehensive understanding of the nuances and intricacies of cultural practices, while critically examining their own positions within the cultural landscape</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

### Overall Examination & Marks Distribution Pattern Semester IV

Course	WAENGMT642		Grand Total
	Internal	External	
Theory	40	60	100

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**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007  
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*Affiliated to the University of Mumbai*



**Syllabus for MA Programme**  
**Programme Code: WAENGMT643**

**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Biopower and Biopolitics**

**NEP 2020 with Effect from Academic Year 2024–2025**



<b>PROGRAMME:</b> S.Y.M.A. English Core		<b>SEMESTER: IV</b>		
<b>Course 3: Biopower and Biopolitics</b>		<b>Course Code: WAENGMT643</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
4	NA	4	40	60
<b>Learning Objectives:</b> <b>LO1:</b> To grasp fundamental concepts of biopolitics and biopower. <b>LO2:</b> To develop skills to critically analyze how biopolitical strategies are embedded in societal structures and influence individual and collective bodies. <b>LO3:</b> To employ interdisciplinary methodologies to explore the impact of biopolitics on various domains such as healthcare, environmental policies, and human rights. <b>LO4:</b> To enhance research capabilities to study biopolitical issues, using both qualitative and quantitative methods. <b>LO5:</b> To cultivate the ability to ethically evaluate the implications of biopolitical practices on human and non-human life. <b>LO6:</b> To apply theoretical knowledge of biopolitics to analyze real-world scenarios and policy-making processes.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to grasp fundamental concepts of biopolitics and biopower. <b>CO2:</b> Learners will be able to critically analyze how biopolitical strategies are embedded in societal structures and influence individual and collective bodies. <b>CO3:</b> Learners will be able to employ interdisciplinary methodologies to explore the impact of biopolitics on various domains such as healthcare, environmental policies, and human rights. <b>CO4:</b> Learners will be able to enhance research capabilities to study biopolitical issues, using both qualitative and quantitative methods. <b>CO5:</b> Learners will cultivate the ability to ethically evaluate the implications of biopolitical practices on human and non-human life. <b>CO6:</b> Learners will be able to apply theoretical knowledge of biopolitics to analyze real-world scenarios and policy-making processes.				

<b>Course Code: WAENGMT643</b>	<b>Unit</b>	<b>Course: Introduction to Biopower and Biopolitics</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: Foundations (any two for detailed study)</b>	<b>20</b>
		<p>Selections from:</p> <p>1.1. 'The Birth of Biopolitics' in Faubion ed., <i>Essential Works of Foucault</i> (1979)</p> <p>1.2. Giorgio Agamben, <i>Homo Sacer: Sovereign Power and Bare Life</i> (1995)</p> <p>1.3. Partha Chatterjee, <i>The Politics of the Governed: Reflections on Popular Politics in Most of the World</i> (2004)</p> <p>1.4. Foucault's "Panopticism" from <i>Discipline and Punish</i> (1975)</p>	
	<b>II</b>	<b>Unit 2: Critical Perspectives of the 21<sup>st</sup> century (any two for detailed study)</b>	<b>20</b>
		<p>2.1. Achille Mbembe, <i>Necropolitics</i> (Selections) (2019)</p> <p>2.2. Meenakshi Thapan- <i>Living the Body: Embodiment, Womanhood and Identity in Contemporary India</i> (Selections) (2009)</p> <p>2.3. Zygmunt Bauman and David Lyon, "Liquid Surveillance: A Conversation" (2013)</p> <p>2.4 An eventful pandemic: thinking the COVID19 'event' with Deleuze and Foucault (2022)</p> <p>2.5. Paul Rabinow and Nikolas Rose, "Biopower Today" (2006)</p>	
	<b>III</b>	<b>Unit 3: Applying theory to texts (any two for detailed study)</b>	<b>20</b>
		<p>3.1. Margaret Atwood, <i>The Handmaid's Tale</i> (1985)</p> <p>3.2. Philip K. Dick, "The Minority Report" (1956)</p> <p>3.3. Never Let Me Go" (Directed by Mark Romanek) (2010) (Film)</p> <p>3.4. - "The Corporation" (2003) -Mark Achbar, Jennifer Abbott</p>	

## Recommended Readings:

Adams, Rachel. "Michel Foucault: Biopolitics and Biopower." *Critical Legal Thinking*, 10 May 2017, <https://criticallegalthinking.com/2017/05/10/michel-foucault-biopolitics-biopower/>.

Bhattacharya, Baidik. "Public Penology: Postcolonial Biopolitics and a Death in Alipur Central Jail, Calcutta." *Postcolonial Studies*, vol. 12, no. 1, Mar. 2009, pp. 7–28. DOI.org (Crossref), <https://doi.org/10.1080/13688790802616225>.

Bull, Malcolm. "Vectors of the Biopolitical." *New Left Review*, no. 45, June 2007, pp. 7–25.

*Foucault: Biopower, Governmentality, and the Subject*. Directed by Then & Now, 2019. YouTube, <https://www.youtube.com/watch?v=AXyr4Zasdkg>.

Foucault, Michel. *The Foucault Reader*. Edited by Paul Rabinow, Vintage Books; Random House, 2010.

Foucault, Michel, and Colin Gordon. *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. 1st American ed, Pantheon Books, 1980.

Nayar, Pramod K. "Biopower, Biopolitics and Pandemic Vulnerabilities: Reading the Covid Chronicles Comics." *Critical Humanities*, vol. 1, no. 1, Dec. 2022. DOI.org (Crossref), <https://doi.org/10.33470/2836-3140:1003>.

Norris, Andrew. "Giorgio Agamben and the Politics of the Living Dead." *Diacritics*, vol. 30, no. 4, Dec. 2000, pp. 38–58. DOI.org (Crossref), <https://doi.org/10.1353/dia.2000.0032>.

Ojakangas, Mika. "Impossible Dialogue on Bio-Power: Agamben and Foucault." *Foucault Studies*, May 2005, pp. 5–28. DOI.org (Crossref), <https://doi.org/10.22439/fs.v0i2.856>.

Pramod K Nayar. *Biopower, Biopolitics and Pandemic Comics: Reading Covid Chronicles* - YouTube. [https://www.youtube.com/watch?v=5YO72WnNL5g&ab\\_channel=DepartmentOfDesign-IITDELHI](https://www.youtube.com/watch?v=5YO72WnNL5g&ab_channel=DepartmentOfDesign-IITDELHI). Accessed 26 Apr. 2024.

Synnott, Anthony. "Tomb, Temple, Machine and Self: The Social Construction of the Body." *The British Journal of Sociology*, vol. 43, no. 1, Mar. 1992, p. 79. DOI.org (Crossref), <https://doi.org/10.2307/591202>.

## Modality of Assessment

**Theory Examination Pattern:**

A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignment	20
2	Group Presentation	20
	<b>Total</b>	<b>40</b>

B. External Examination- 60%- 60 Marks per paper End

**Semester Examination:****Duration** - These examinations shall be of **two hours and thirty minutes** duration.

Theory question paper pattern:

- There shall be **6 questions** each of **20 marks**.
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining five questions.
- Questions shall be set according to ascending levels of learning outcomes.

**C. Paper Pattern:**

Question	Options	Marks
Q.1.	A. OR B. Fulfilling all COs with specific focus on CO5 <b>Learners will be able to apply theoretical knowledge of biopolitics to analyze real-world scenarios and policy-making processes.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern  
Semester IV**

Course	WAENGMT643		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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**Syllabus for MA Programme**  
**Programme Code: WAENGET641**

**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Elective I - Copywriting**

**NEP 2020 with Effect from Academic Year 2024–2025**

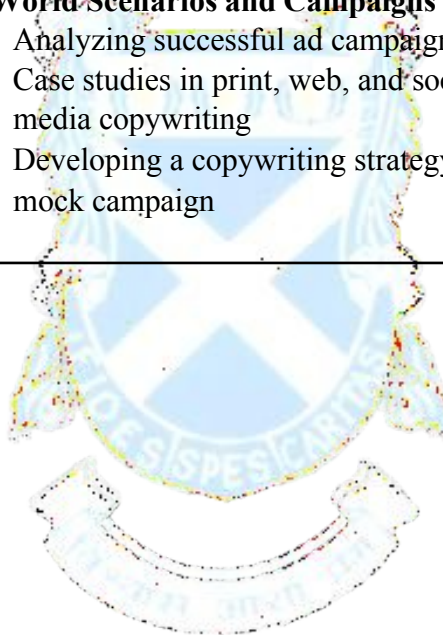
<b>PROGRAMME:</b> <b>S.Y.M.A. English Elective</b>		<b>SEMESTER: IV</b>		
<b>Course 4: Elective I- Copywriting</b>		<b>Course Code: WAENGET641</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to the role of copywriting <b>LO2:</b> To help learners develop the skills and knowledge necessary to create effective copy for a variety of marketing and advertising mediums. <b>LO3:</b> To help learners acquire the critical skills needed to succeed as copywriters. <b>LO4:</b> To help learners gain the knowledge, skills, and confidence to pitch and present their work to clients effectively				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will have been introduced to the role of copywriting <b>CO2:</b> Learners will have developed the skills and knowledge necessary to create effective copy for a variety of marketing and advertising mediums. <b>CO3:</b> Learners will have acquired the critical skills needed to succeed as copywriters. <b>CO4:</b> Learners will have gained the knowledge, skills, and confidence to pitch and present their work to clients effectively				



## DETAILED SYLLABUS

Course code: WAENGET641	Unit	Course 4: Elective I- Copywriting: Crafting Copy for Diverse Media and Audiences	Credits 4 Lectures 60
	<b>I</b>	<b>Unit 1: Foundations of Copywriting</b>	<b>20</b>
	<b>1.1</b>	<b>Introduction to Copywriting</b> 1.1.1 What is copywriting? 1.1.2 The role of copywriting in marketing and advertising 1.1.3 The importance of effective copy	
	<b>1.2</b>	<b>History, Definitions, and Importance of Copywriting</b> 1.2.1 A brief history of copywriting 1.2.2 Key terms and definitions 1.2.3 The role of copywriting in brand identity and consumer behaviour 1.2.4 Texts: The Copy Book Cutting edge Advertising- Atkinson Hey Whipple! Squeeze This	
	<b>1.3</b>	<b>The Art and Science of Persuasion</b> 1.3.1 Principles of persuasion 1.3.2 Writing compelling headlines 1.3.3 Crafting engaging body copy	
	<b>II</b>	<b>Unit 2: Copywriting for Different Mediums</b>	<b>20</b>
	<b>2.1</b>	<b>Print Advertising</b> 2.1.1 Anatomy of a print ad 2.1.2 Writing for billboards, brochures, and direct mail 2.1.3 Best practices for print copywriting	
	<b>2.2</b>	<b>Digital Copywriting: Websites and Blogs</b> 2.2.1 Writing for web pages and landing pages 2.2.2 Blog post structure and best practices 2.2.3 Crafting effective calls-to-action	
	<b>2.3</b>	<b>Social Media Copywriting</b> 2.3.1 Writing for different social media platforms 2.3.2 Creating engaging social media content 2.3.3 The role of visual elements in social media copywriting	

	<b>III</b>	<b>Unit 3: Advanced Copywriting Techniques and Applications</b>	<b>20</b>
	<b>3.1</b>	<b>Writing for SEO and Online Marketing</b> 3.1.1 Basics of search engine optimization (SEO) 3.1.2 Keyword research and usage 3.1.3 Writing SEO-friendly headlines and meta descriptions	
	<b>3.2</b>	<b>Brand Voice and Tone</b> 3.2.1 Defining your brand's voice and tone 3.2.2 Adapting your copy to different audiences 3.2.3 Maintaining brand consistency across platforms	
	<b>3.3</b>	<b>Real-World Scenarios and Campaigns</b> 3.3.1 Analyzing successful ad campaigns 3.3.2 Case studies in print, web, and social media copywriting 3.3.3 Developing a copywriting strategy for a mock campaign	





**Recommended Readings:**

- Barry, Pete. *The Advertising Concept Book: Think Now, Design :Later: A Complete Guide to Creative Ideas, Strategies and Campaigns*. 2nd ed., Thames & Hudson, 14 May 2018.
- Benun, Ilise. *The Creative Professional's Guide to Money: How to Think about It, How to Talk about It, How to Manage It*. Adams Media, 4 Feb. 2011.
- Berger, Jonah. *Contagious: Why Things Catch On*. USA, Simon & Schuster Paperbacks, 5 Mar. 2013.
- Berman, Margo. *The Copywriter's Toolkit: The Complete Guide to Strategic Advertising Copy*. Wiley-Blackwell, Aug. 2012.
- Blanchard, Kenneth H., et al. *The One Minute Manager Meets the Monkey*. 1st ed., William Morrow Paperbacks, 26 Sept. 1999.
- Bly, Robert W. *The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells*. 3rd ed., Holt Paperbacks, 4 Apr. 2006.
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- Cialdini, Robert B. *Influence: The Psychology of Persuasion*. Harper Business, 2006.
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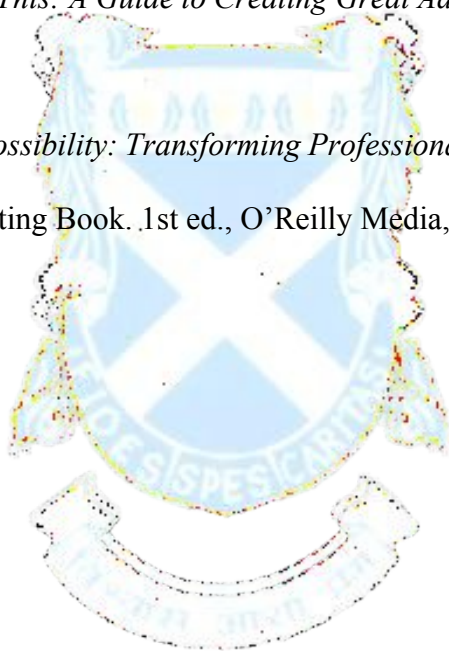
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Sullivan, Luke. *Hey, Whipple, Squeeze This: A Guide to Creating Great Ads*. 2nd ed., John Wiley & Sons, 15 Apr. 2003.

Zander, Rosamund Stone . *The Art of Possibility: Transforming Professional and Personal Life*. USA, Penguin, 2002.

Zarrella, Dan. *The Social Media Marketing Book*. 1st ed., O'Reilly Media, Inc., 2009.



## Modality of Assessment

**Theory Examination Pattern:**

A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignment	20
2	Group Presentation	20
	<b>Total</b>	<b>40</b>

B. External Examination- 60%- 60 Marks per paper End

**Semester Examination:****Duration** - These examinations shall be of **two hours and thirty minutes** duration.

Theory question paper pattern:

- There shall be **6 questions** each of **20 marks**
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining five questions.
- Questions shall be set according to ascending levels of learning outcomes.

Paper Pattern:

Question	Options	Marks
Q.1.	A. OR B. Fulfilling all COs with specific focus on CO3 <b>Learners will have acquired the critical skills needed to succeed as copywriters.</b>	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern  
Semester IV**

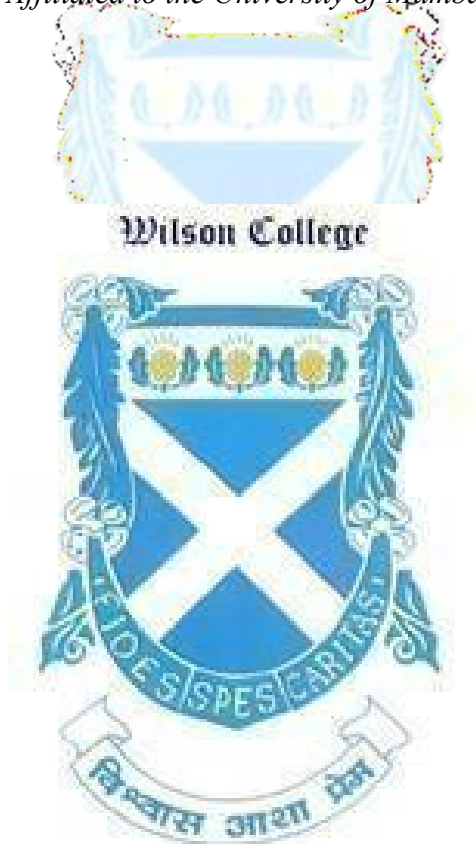
Course	WAENGET641		Grand Total
	Internal	External	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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*Affiliated to the University of Mumbai*



**Syllabus for MA Programme**  
**Programme Code: WAENGET642**  
**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Elective II - Vulnerability Studies**

**NEP 2020 with Effect from Academic Year 2024–2025**

**Amended: 26/04/2025**

<b>PROGRAMME:</b> <b>S.Y.M.A. English Core</b>		<b>SEMESTER: IV</b>		
<b>Course 4: Elective II - Vulnerability Studies</b>		<b>Course Code: WAENGET642</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credit</b>	<b>Continuous Internal Assessment (CIA) (Marks- 40)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To gain a comprehensive understanding of environmental, and technological dimensions. <b>LO2:</b> To learn to critically analyze the factors that contribute to vulnerability and resilience in various contexts using multidisciplinary approaches. <b>LO3:</b> To develop robust research skills, including qualitative and quantitative analysis, to study vulnerability and assess interventions aimed at reducing it. <b>LO4:</b> To encourage the development of innovative solutions to vulnerability issues, emphasizing sustainable and equitable outcomes. <b>LO5:</b> To cultivate ethical awareness and leadership skills necessary for makey concepts and theories related to vulnerability, including its social, economic, naging and implementing vulnerability reduction strategies in diverse settings.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will gain a comprehensive understanding of key concepts and theories related to vulnerability, including its social, economic, environmental, and technological dimensions. <b>CO2:</b> Learners will be able to critically analyze the factors that contribute to vulnerability and resilience in various contexts using multidisciplinary approaches. <b>CO3:</b> Learners will develop robust research skills to study vulnerability and assess interventions aimed at reducing it. <b>CO4:</b> Learners will develop innovative solutions to vulnerability issues, emphasizing sustainable and equitable outcomes. <b>CO5:</b> Learners will cultivate ethical awareness and leadership skills necessary for managing and implementing vulnerability reduction strategies in diverse settings.				

<b>Course Code: WAENGET642</b>	<b>Unit</b>	<b>Course: Vulnerability Studies</b>	<b>Credits 4 Lectures 60</b>
	<b>I</b>	<b>Unit 1: Foundation Texts (any two for detailed study)</b>	<b>20</b>
		Selections from: 1.1. Frantz Fanon: <i>The Wretched of the Earth</i> (1961) 1.2. Judith Butler: <i>Prekarious Life: The Powers of Mourning and Violence</i> (2004) 1.3. Elaine Scarry: <i>The Body in Pain: The Making and Unmaking of the World</i> (1985) 1.4. Hannah Arendt: <i>The Human Condition</i> (1958)	
	<b>II</b>	<b>Unit 2: Critical Perspectives of the 21<sup>st</sup> century ( any two for detailed study)</b>	<b>20</b>
		2.1. Margaret Urban Walker “Moral Vulnerability and the Task of Reparations” (2014) 2.2. Catriona Mackenzie, Wendy Rogers, and Susan Dodds (Introduction) <i>Vulnerability: New Essays in Ethics and Feminist Philosophy</i> (2013) 2.3. Pramod K Nayar: <i>Ecoprecarity: Vulnerable Lives in Literature and Culture</i> (2019) 2.4. Alexandra Schultheis Moore - <i>Vulnerability and Security in Human Rights Literature and Visual Culture</i> (Selections) (2015)	
	<b>III</b>	<b>Unit 3: Reading Literature from a Theoretical Lens (any two for detailed study)</b>	<b>20</b>
		3.1. Stephen Daldry: <i>Extremely Loud &amp; Incredibly Close</i> (Film 2011) 3.2. Amitav Ghosh: <i>The Hungry Tide</i> (2004) 3.3. Steve McQueen: <i>12 Years a Slave</i> (2014) 3.4. Richard Ladkani, Kief Davidson: <i>The Ivory Game</i> (2016) 3.5 Harper Lee: <i>To Kill a Mockingbird</i> (1960)	

Note: Selected content in this course will be taught by expert faculty from other universities in the form of Guest lectures.



### Recommended Readings:

- Behar, Ruth. *The Vulnerable Observer: Anthropology That Breaks Your Heart*. Nachdr., Beacon Press, 2001.
- Brown, Patrick. *On Vulnerability: A Critical Introduction*. 1st ed., Routledge, 2021. DOI.org (Crossref), <https://doi.org/10.4324/9780429347740>.
- Butler, Judith, et al., editors. *Vulnerability in Resistance*. Duke University Press, 2016. DOI.org (Crossref), <https://doi.org/10.2307/j.ctv11vc78r>.
- Gilson, Erinn. *The Ethics of Vulnerability*. 0 ed., Routledge, 2013. DOI.org (Crossref), <https://doi.org/10.4324/9780203078136>.
- Klein, Naomi, editor. *This Changes Everything: Capitalism vs. the Climate*. First Simon&Schuster export edition, Simon & Schuster, 2014.
- Nayar, Pramod K. *The Extreme in Contemporary Culture: States of Vulnerability*. Rowman & Littlefield International, 2017.
- Sontag, Susan. *Regarding the Pain of Others*. 1st ed, Farrar, Straus and Giroux, 2003.

### Modality of Assessment

#### Theory Examination Pattern:

##### A. Continuous Internal Assessment- 40%- 40 Marks per paper

Sr. No.	Evaluation Type	Marks
1	Individual Assignment	20
2	Group Presentation	20
	<b>Total</b>	<b>40</b>

##### B. External Examination- 60%- 60 Marks per paper End Semester Examination:

**Duration** - These examinations shall be of **two hours and thirty minutes**

duration.

#### Theory question paper pattern:

- There shall be **6 questions** each of **20 marks**
- Question 1 will be compulsory with internal choice.
- Learners will answer two questions out of the remaining five questions.
- Questions shall be set according to ascending levels of learning outcomes.

#### Paper Pattern:

Question	Options	Marks
Q.1.	A. OR B. Fulfilling all COs with specific focus on CO2 Learners will be able to critically analyze the factors that contribute to vulnerability and resilience in various contexts using multidisciplinary approaches.	20
Q.2. to Q.5.	4 options to elicit graded levels of understanding (any 2 out of 4 to be answered)	20*2= 40
	<b>TOTAL</b>	<b>60</b>

**Overall Examination & Marks Distribution Pattern**

**Semester IV**

<b>Course</b>	<b>WAENGET642</b>		<b>Grand Total</b>
	<b>Internal</b>	<b>External</b>	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>

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**John Wilson Education Society's Wilson College (Autonomous)**

Chowpatty, Mumbai-400007  
RE-ACCREDITED 'A' grade by NAAC

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**Syllabus for MA Programme**  
**Programme Code: WAENGRP641**

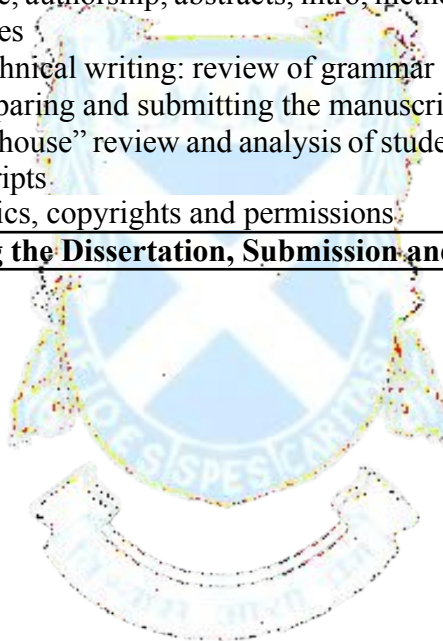
**Programme Name:**  
**English: Literature, Media and Culture**

**Course Title:**  
**Dissertation**

**NEP 2020 with Effect from Academic Year 2024–2025**

<b>PROGRAMME:</b> <b>S.Y.M.A. English Core RP</b>		<b>SEMESTER: IV</b>		
<b>Course 5: Dissertation</b>		<b>Course Code: WAENGRP641</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Total Lectures</b>	<b>Total Practicals</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA) (Log Book + Weekly Reports)</b>	<b>Dissertation and Viva</b>
<b>48</b>	<b>132</b>	<b>6</b>	<b>20%+30%= 75 Marks</b>	<b>50% = 75 Marks</b>
<b>Learning Objectives:</b> <b>LO1:</b> To develop clear, concise, and researchable questions that effectively guide their dissertation projects. <b>LO2:</b> To inculcate the ability to conduct comprehensive literature reviews that critically engage with existing research and theories relevant to their dissertation topic. <b>LO3:</b> To enhance the ability to write scholarly papers, ensuring clarity, coherence, and academic rigor in their dissertations. <b>LO4:</b> To practice presenting their research findings effectively and defending their conclusions under scrutiny.				
<b>Learning Outcomes:</b> <b>CO1:</b> Learners will have developed clear, concise, and researchable questions that effectively guide their dissertation projects. <b>CO2:</b> Learners will possess the ability to conduct comprehensive literature reviews that critically engage with existing research and theories relevant to their dissertation topic. <b>CO3:</b> Learners will be equipped with an enhanced ability to write scholarly papers, ensuring clarity, coherence, and academic rigor in their dissertations. <b>CO4:</b> Learners will practice presenting their research findings effectively and defending their conclusions under scrutiny.				

<b>Course Code WAENG RP641</b>	<b>Unit</b>	<b>SYMA Sem IV: Dissertation</b>	<b>Credits 6 Lectures/ Practicals 180 hours</b>
	<b>I</b>	<b>Components of the Dissertation</b>	<b>24</b>
		1.1. Title 1.2. Introduction 1.3. Chapter 2 1.4. Chapter 3 1.5. Chapter 4 1.6. Conclusion 1.7. Works Cited	
	<b>II</b>	<b>Review and Publication Process</b>	<b>24</b>
		2.1. Journal Selection 2.2. Title, authorship, abstracts, intro, methods, references 2.3. Technical writing: review of grammar 2.4. Preparing and submitting the manuscript 2.5. "In house" review and analysis of student manuscripts 2.6. Ethics, copyrights and permissions	
	<b>III</b>	<b>Writing the Dissertation, Submission and Defence</b>	<b>132</b>



### Recommended Readings:

- Biggam, John. *Succeeding with Your Master's Dissertation: A Step-by-Step Handbook*. 2. ed, McGraw Hill/Open Univ. Press, 2011.
- Fairclough, Norman. *Analysing Discourse: Textual Analysis for Social Research*. 1. ed., Repr, Routledge, 2010.
- Gaw, Allan. *Writing an Effective Literature Review*.
- Germano, William P. *From Dissertation to Book*. Univ. of Chicago Press, 2005.
- McKee, Alan. *Textual Analysis: A Beginner's Guide*. Repr, SAGE, 2004.
- Silvia, Paul J. *How to Write a Lot: A Practical Guide to Productive Academic Writing*. Second edition, American Psychological Association, 2019. K10plus ISBN, <https://doi.org/10.1037/0000109-000>.
- Single, Peg Boyle. *Demystifying Dissertation Writing: A Streamlined Process from Choice of Topic to Final Text*. 1st ed, Stylus, 2009.

### Modality of Assessment

### The Revised Rubrics of Research Project/Field Project/ OJT from the Academic year of 2024-25 under NEP 2020

#### I) Semester-wise distribution of research work: Credits and marks

	Semester IV
	Research Project
Credits	6 (180 hrs)
Marks	150
	Internal (60) External (90)

#### II) Rubric for External Exam: SEM-III & IV

Sr. No.	Log book	Thesis	Presentation		
	20% marks	40% marks	40% marks		
	Mentor's Signature Mandatory	Certified	Content	Presentation Skills	Viva
			15%	15%	10%

#### III) Rubric for Internal Exam: Research Project-Minimum 2

Sr. No.	Log book	Presentation			
	40% marks	60% marks			
		Content	Presentation Skills	Viva	
		30%	20%	10%	

**IV) Appointment of Examiners:** Two examiners will be appointed, of whom one will be the Internal examiner and one will be the External Examiner.

**V) Plagiarism Report:** It is mandatory to attach the Plagiarism Certificate with not more than 15% similarity.

#### Overall Examination & Marks Distribution Pattern Semester IV

Course	WAENGRP641: Dissertation		Grand Total
	Internal	External	
Theory	60	90	150