

John Wilson Education Society's

Wilson College, Mumbai

(Autonomous)

Wilson College informs all concerned that the recommendations made by the Board of Studies in English at its meeting held on 4th July, 2022, have been accepted by the Academic Council at its meeting held on Thursday 23rd June, 2022 vide item no. 2022:08C and that in accordance therewith, the proposed syllabus as per the (CBCS) for English: First Year MA Literature, Media and Culture (Sem I and II) has been brought into force with effect from the academic year 2022-23, accordingly, the same is made available on the college website:

www.wilsoncollege.edu.

MUMBAI 400 007

Date: 25th June, 2022



Arindam

Principal

**PRINCIPAL
WILSON COLLEGE
CHOWPATTY,
MUMBAI - 400 007.**

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.M.A

Programme: M.A. Literature, Media and Culture

Programme Code: WPAENG101 to 204

**Choice Based Credit System (CBCS) with effect from
Academic year 2022–2023**

PROGRAMME OUTLINE 2022-2023

YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/Lectures/ Tutorials
FYMA	I	WPAENG101	Course 1: Literature & Ideology	5/4/1RH
	I	WPAENG102	Course 2: Literature, Media and Culture	5/4/1RH
	I	WPAENG103	Course 3: Research Methodology	5/4/1RH
	I	WPAENG104	Course 4: Creative Writing I	5/4/1RH
			Project: 100 Marks	2 Credits



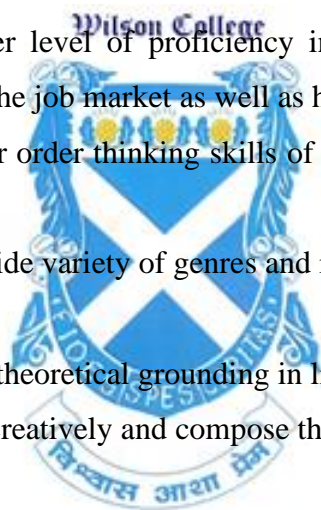
YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/ Lectures/ Tutorials
FYMA	II	WPAENG201	Course 1: Literature and Culture	5/4/1RH
	II	WPAENG202	Course 2: Literature and Cinema	5/4/1RH
	II	WPAENG203	Course 3: Stylistics	5/4/1RH
	II	WPAENG204	Course 4: Creative Writing II	5/4/1RH
			Project: 100 Marks	2 Credits

YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/ Lectures/ Tutorials
SYMA	III	WPAENG301	Course 1: Visual Culture	5/4/1RH
	III	WPAENG302	Course 2: Shaping Identity Through Senses Perception (Performance Poetry/Music/Oral Traditions of Storytelling/Folklore)	5/4/1RH
	III	WPAENG3A3 WPAENG3B3	Course 3: Elective I- Science Communication Elective II- Comedy & Humour	5/4/1RH
	III	WPAENG3A4 WPAENG3B4	Course 4: Writing I: Elective I- Copy Writing Elective II- Journalistic Writing Project: 100 Marks	5/4/1RH
				2 Credits

YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/ Lectures/ Tutorials
SYMA	IV	WPAENG401	Course 1: Literature, Arts and Architecture	5/4/1RH
	IV	WPAENG401	Course 2: Nuances of Cultural Practices	5/4/1RH
	IV	WPAENG4A3 WPAENG4B3	Course 3: Dissertation Publication of a Literary, Media or Cultural Text	14/00
	IV	WPAENG4A4 WPAENG4B4	Course 4: Writing II: Elective I- Writing for Public Digital Media Elective II- Writing for Personal Digital Media	5/4/1RH
			Project: 100 Marks	2 Credits

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:

To provide opportunities for immersive interdisciplinary study

To facilitate interaction between literary texts, media and culture

To introduce learners to an understanding of literary theory and its application in the re-readings of texts and practices.

To encourage the study of a wide variety of genres including multimodal forms and digital technologies.

To engender an atmosphere of research

To promote critical thinking for future research or career opportunities

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.

PROGRAMME: F.Y.M.A. English Core		SEMESTER: I			
Course I: Literature & Ideology		Course Code: WPAENG101			
Teaching Scheme					Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Recitation (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	1	5	40	60
Learning Objectives:					
<ul style="list-style-type: none"> • To acquaint learners with a wide range of reading perspectives. • To expose them to the significance of intertextuality. • To provide the tools for re-reading of texts and practices. • To create an awareness of underlying ideologies inherent in texts. • To provide a critical framework and vocabulary for advanced readings. 					
Course Outcomes:					
<ul style="list-style-type: none"> • Learners will be acquainted with a wide range of reading perspectives. • Learners will be exposed to the significance of intertextuality. • Learners will possess the tools for re-readings of texts and practices. • Learners will be aware of underlying ideologies inherent in texts. • Learners will have acquired a critical framework and vocabulary for advanced readings. 					

DETAILED SYLLABUS

Course Code: WPAENG 101	Unit	Course 1: Literature & Ideology: Re-Reading Texts	Credits 5 Lectures 60
	I	Unit 1: Theory and Text	12
	1.1	1.1.1. Theory of Ideology, Louis Althusser 1.1.2 Linguistic Base- Saussure, The Concept of the Signifier and Signified 1.1.3 Structuralism and Semiotics: Barthes: The Concept of the Other (Binaries)	
	II	Unit 2: Constructing Ideologies	24
	2.1	2.1.1 Stoker, Bram. <i>Dracula</i> 2.1.2. Conrad, Joseph. <i>Heart of Darkness</i> 2.1.3. Chandra, Vikram. <i>Sacred Games</i> 2.1.4. Orwell, George. <i>Animal Farm</i>	
	III	Unit 3: Deconstructing Ideologies	24
	3.1	3.1.1. Adichie, Chimamanda Ngozi. <i>Half of a Yellow Sun</i> 3.1.2. MacEwan Ian. <i>Atonement</i> 3.1.3. Achebe, Chinua. <i>Things Fall Apart</i> 3.1.4. Adiga, Aravind. <i>The White Tiger</i>	

Recitation hours:

Total No. of RH - 1

Recommended Resources:

Culler, Jonathan. *Ferdinand de Saussure*. Ithaca, N.Y. Cornell Univ. 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. Accessed 8 July 2022.

Payne, Michael. *Reading Knowledge: An Introduction to Barthes, Foucault and Althusser*. Malden, Mass., 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/slavoj-zizek-and-the-critique-of-ideology/.

The Cambridge Companion to Saussure. Edited by Carol Sanders, Cambridge, Cambridge University Press, 2004, 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	Written Tests of a Suitable Format	20
2	Assignment or Presentation	20
	Total	40

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

End Semester Examination:

1. **Duration** - These examinations shall be of **two hours** duration.

2. **Theory question paper pattern:**

- a. There shall be **3 questions** each of **20 marks**
- b. All questions shall be compulsory with internal choice within the questions as required
- c. Questions shall be set according to ascending levels of learning outcomes based on Bloom's Taxonomy

3. Paper Pattern:

Question	Options	Marks
Q.1.	3 options to elicit graded levels of understanding a. Descriptive/Explanatory b. Analytical c. Critique and Creative Expression	20
Q.2.	3 options to elicit graded levels of understanding a. Descriptive/Explanatory b. Analytical c. Critique and Creative Expression	20
Q.3	3 options to elicit graded levels of understanding a. Descriptive/Explanatory b. Analytical c. Critique and Creative Expression	20
	TOTAL	60

PROGRAMME: F.Y.M.A. English Core		SEMESTER: I			
Course 2: Literature, Media and Culture: Spaces of Modernism		Course Code: WPAENG102			
Teaching Scheme					Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Recitation (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks-40)	End Semester Examination (Marks- 60)
4	NA	1	5	40	60
<p>Learning Objectives:</p> <ul style="list-style-type: none"> • To introduce a critical vocabulary appropriate to the multi-disciplinary nature of Literature, Media and Culture • To provide a framework for analysis of literature and the visual vis-à-vis the spatial. • To create a critical awareness in order to employ current methodological approaches to visual and material culture. • To equip them with the advanced research skills to examine the politics of power in public and private spaces. 					
<p>Course Outcomes:</p> <ul style="list-style-type: none"> • Learners will be equipped with a critical vocabulary to examine multi-disciplinary texts of Literature, Media and Culture • Learners will possess a framework for analysis of literature and the visual vis-à-vis the spatial. • Learners will have acquired a critical awareness to employ current methodological approaches to visual and material culture. • Learners will possess the advanced research skills to examine the politics of power in public and private spaces. 					

DETAILED SYLLABUS

Course Code: WPAENG 102	Unit	Course 2: Literature, Media and Culture: Spaces of Modernism	Credits 5 Lectures 60
	I	Unit 1: Narratology and Framing Concepts	20
	1.1	1.1.1 Freytag's Pyramid 1.1.2 Creations of Culture through Spatial Negotiations 1.1.3 Cunningham, Michael. The Hours 1.1.4 Atwood, Margaret. The Handmaid's Tale	
	II	Unit 2: Interrogating Private and Public Spaces	20
	2.1	2.1.1. Michel de Certeau. The concept of the flaneur/narrator and Point of View 2.1.2 Two films for compulsory, detailed study. The rest can be used for discussion. <ul style="list-style-type: none"> • Metropolis (1927) Fritz Lang • Taxi Driver (1976) Martin Scorsese • Batman Begins (2005) Christopher Nolan • Midnight in Paris, (2011) Woody Allen 2.1.3 Two films for compulsory, detailed study. The rest can be used for discussion. <ul style="list-style-type: none"> • Masaan (2015) Neeraj Gheywan • Khosla ka Ghosla (2006) Dibakar Banerjee • Ziprya. Directed by Kedar Vaidya, 2018. • Dombivali Fast. Directed by Nishikant Kamat, 2005. 	

	III	Unit 3: The Politics of Space in the Metaverse	20
	3.1	<p>Web Series: Money Heist (2017) (Spanish Version) Jesus Colemenar</p> <p>Animation: Akira (1988) Katsuhiro Otomo</p> <p>Manga - Welcome to the Space Show (2010) Dir Koji Masunari</p> <p>Web Series: Lovestruck in the City (2020) Dir Park Shin-Woo</p>	

Recitation hours:

Total No. of RH - 1

Recommended Readings:

Best, Jonathan. Walking in the City: A Reflection on Michel de Certeau

Buckley, Linda. "Michael Cunningham's the Hours: The Search for the Soul." *www.academia.edu*, www.academia.edu/35446898/Michael_Cunningham_s_The_Hours_The_Search_for_the_Soul. Accessed 8 July 2022.

De Certeau, Michel. Walking in the City, Chapter from The Practice of Everyday Life, 1980

Harvey, David. Right to the City. *newleftreview.org*

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.

Phadke, Shilpa. Why Loiter? Women and Risk on Mumbai Streets



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
	Total	40

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

End Semester Examination:

1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
 - d. There shall be **3 questions** each of **20 marks**
 - e. All questions shall be compulsory with internal choice within the questions as required
 - f. Questions shall be set according to ascending levels of learning outcomes based on Bloom's Taxonomy

3. Paper Pattern:

Question	Options	Marks
Q.1.	3 options to elicit graded levels of understanding d. Descriptive/Explanatory e. Analytical f. Critique and Creative Expression	20
Q.2.	3 options to elicit graded levels of understanding d. Descriptive/Explanatory e. Analytical f. Critique and Creative Expression	20
Q.3	3 options to elicit graded levels of understanding d. Descriptive/Explanatory e. Analytical f. Critique and Creative Expression	20
	TOTAL	60

PROGRAMME: F.Y.M.A. English Core		SEMESTER: I			
Course 3: Research Methodology		Course Code: WPAENG103			
Teaching Scheme					Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Recitation (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	1	5	40	60

Learning Objectives:

- To introduce learners to the concept of research.
- To equip learners with the methodology of research.
- To acquaint learners with ethical issues involving research.
- To enable learners to identify gaps in knowledge to derive a suitable area to undertake research
- To equip learners with the skills to conduct a literature review.
- To familiarize learners with the process of drafting a thesis statement.

Course Outcomes:

- Learners will understand the concept of research and its methodology.
- Learners will be acquainted with ethical issues involving research and the role of citations in order to avoid plagiarism.
- Learners will be able to identify gaps in knowledge to derive a suitable area to undertake research
- Learners will possess the skills to conduct a literature review.
- Learners shall be able to draft a thesis statement.

DETAILED SYLLABUS

Course Code: WPAENG 103	Unit	Course 3: Research Methodology	Credits 5 Lectures 60
	I	Unit 1: Introduction to Research	20
	1.1	1.1.1 Research in Literature and the Humanities 1.1.2 Choosing a Topic, Deciding on a Title 1.1.3 Writing a thesis statement.	
	II	Unit 2: Literature Review	20
	2.1	2.1.1 Primary and Secondary resources 2.1.2 Data Collection and Analysis 2.1.3 Academic Reading and Writing	
	III	Unit 3: Ethics in Research	20
	3.1	3.1.1 Concept of Ethics 3.1.2 Types of Plagiarism and How to Avoid It 3.1.3 Digital Resources and Research	

Recitation hours:

Total No. of RH - 1

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 (P) Limited, Publishers, 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
	Total	40

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

End Semester Examination:

1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
 - g. There shall be **3 questions** each of **20 marks**
 - h. All questions shall be compulsory with internal choice within the questions as required
 - i. Questions shall be set according to ascending levels of learning outcomes based on Bloom's Taxonomy

3. Paper Pattern:

Question	Options	Marks
Q.1.	3 options to elicit graded levels of understanding of the processes of research methodology g. Descriptive/Explanatory h. Analytical i. Critique	20
Q.2.	2 options to elicit graded levels of understanding g. Descriptive/Explanatory h. Analytical	20
Q.3	2 options to elicit the production proposals to hypothetical research questions OR Drafting a research proposal	20
	TOTAL	60

PROGRAMME: F.Y.M.A.		SEMESTER: I			
English Core					
Course 4: Creative Writing I: Creative Writing: Poetry, Prose, the Novel and Short Story		Course Code: WPAENG104			
Teaching Scheme					Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Recitation (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks-40)	End Semester Examination (Marks- 60)
4	NA	1	5	40	60
<p>Learning Objectives:</p> <ul style="list-style-type: none"> • To equip learners with the skills to identify, analyse and utilize the components of the literary craft of poetry and the novel. • To expose learners to a wide range of writing styles to help develop their own unique style of writing. • To familiar learners with the rules and techniques of writing in order to build personal strategies of writing. • To acquaint learners with the processes of editing. • To provide learners with the skill to evaluate and critique contemporary and canonical works. 					
<p>Course Outcomes:</p> <ul style="list-style-type: none"> • Learners will possess the skills to identify analyse and utilize the components of the literary craft of poetry and the novel. • Learners will be closer to developing their own unique style of writing. • Learners will be familiar with strategies to apply the rules and techniques of writing. • Learners will be conversant with the process of editing. • Learners will possess the skills to evaluate and critique contemporary and canonical works. 					

DETAILED SYLLABUS

<p>Course Code: WPAENG 104</p>	<p>Unit</p>	<p>Course 4: Creative Writing I: Creative Writing: Poetry, Prose, the Novel and Short Story</p>	<p>Credits 5 Lectures 60</p>
	<p>I</p>	<p>Unit 1: The Craft of Writing</p>	<p>20</p>
	<p>1.1</p>	<p>1.1.1: Craft of Poetry: Theme, rhythm, lyricism, meter, stanza forms, sub-genres, style, and imagery.</p> <p>1.2.1: Prose- Observation and Imagination: Reality and Research. Components of story design, structure and narrative voice.</p> <p>1.3.1: Editing, re-writing, art of critiquing, translating, publishing.</p>	
	<p>II</p>	<p>Unit 2: Poetry: Samples for Study</p>	<p>20</p>
	<p>2.1</p>	<p>Agha Shahid Ali: ‘Srinagar Airport’, ‘Of Snow’, ‘Memory’, from The Final Collections & Sylvia Plath: 'Lady Lazarus', 'Cut', 'Edge'.</p> <p>Modern English Poetry by Younger Indians, Ed. Sudeep Sen, Published by Sahitya Akademi, 2019</p> <p>Nissim Ezekiel 'Enterprise'</p> <p>Arun Kolatkar ‘Traffic Lights’</p> <p>Jayanta Mahapatra 'Monsoon Day Fable'</p> <p>Arvind Mehrotra 'The Sale'</p>	

	III	Unit 3: Prose -The Novel and Short Story- Selections from the Samples to be Studied	20
	3.1	<p>Desai, Kiran. The Inheritance of Loss, 2006</p> <p>Mistry, Rohinton. A Fine Balance, 1995.</p> <p>Lahiri, Jhumpa. Unaccustomed Earth, 2009.</p> <p>Mistry, Rohinton. Swimming Lessons, 2016.</p> <p>Mistry, Rohinton. Tales from Ferozsha Baag, 2003.</p> <p>Cotazar, Julio. ‘House Taken Over’ (short story).</p> <p>Guimaraes Rosa, Joao. ‘The Third Bank of the River’ (short story).</p> <p>Gordimer, Nadine. My Son’s Story, 1990.</p> <p>Ngozi, Chimamanda. The Thing Around Your Neck, 2009. (two stories from this collection)</p> <p>Morrison, Toni. Beloved, 1987.</p>	

Recitation hours:

Total No. of RH - 1

Recommended Resources:

(Craft)

Berg, Carly. Writing Flash Fiction: How to Write Very Short Stories and Get Them Published. *Then

Re-Publish Them All Together as a Book. Houston: Magic Lantern Press, 2015.

Charles Morgan: Creative Imagination.

Edgar Allan Poe: The Philosophy of Composition (essay).

Goldberg, Natalie. Writing Down the Bones. Boston and London: Shambhala, 1986.

King, Stephen. On Writing: A Memoir of the Craft. London: Hodder and Stoughton, 2000.

On Writing, Sol Stein.

Susan Lohafer, *Coming to Terms with the Short Story*, Louisiana State University Press, Baton, Rouge and London, 1983.

(Short stories)

Calvino, Italo. 'The Man Who Shouted Teresa'.

Devi, Mahasweta. 'Draupadi' (Breast Stories).

Potkar, Rochelle. *Bombay Hangovers*, 2021 (short stories).

Rudy Wiebe: one story from *Collected Stories*, 1955-2010.

Sharma, Bulbul. 'Rites of Passage' (In Other Words: New Writing by Indian Women)

The Punch Anthology of New Writing, Select Short stories by Women Writers, ed. Shireen Quadri, 2021.

(Poetry)

Mehrotra, Arvind K. *A Concise History of Indian Literature in English*, Macmillan, 2009.

Poetry Foundation (A walkthrough the website archives: <https://www.poetryfoundation.org>).

Robin S. Ngangom: 'Poetry in Times of Terror' *Indian Literature* 227, May-June 2005, 168-174.

(Haibun)

Journeys 2015: An Anthology of International Haibun, ed. Angelee Deodhar.

Potkar, Rochelle. *Paper Asylum*, 2018.

(Novels)

Michael Ondaatje: *The English Patient*.

(Self-narratives)

Gidla, Sujata. *Ants Among Elephants*

Haldar, Baby. *A Life Less Ordinary* (Tr. Urvashi Butalia)

McCourt, Frank. *Angela's Ashes: A Memoir*.

(Others)

Jose, Nicholas. "Translation Plus: On Literary Translation and Creative Writing." *The AALITRA Review*, 1 Jan. 2015,

www.academia.edu/49630716/Translation_Plus_On_Literary_Translation_and_Creative_Writing. Accessed 9 July 2022.

Kak, Manju. "Of Moving Times TALES from FIROZSHA BAAG by Rohinton Mistry."

Www.academia.edu,

www.academia.edu/9260846/Of_moving_times_TALES_FROM_FIROZSHA_BAAG_by_Rohinton_Mistry. Accessed 9 July 2022.

Levy, Lital. "Family Affairs: Complicity, Betrayal, and the Family in Hisham Matar's in the Country of Men and Nadine Gordimer's My Son's Story." *CLCWeb: Comparative Literature and Culture*, vol. 21, no. 3, 2019,

www.academia.edu/39398597/Family_Affairs_Complicity_Betrayal_and_the_Family_in_Hisham_Matars_In_the_Country_of_Men_and_Nadine_Gordimers_My_Sons_Story. Accessed 9 July 2022.

Myint, Win. "Poetry Notes." *Win Myint Thu*, 1 Jan. 2020, www.academia.edu/44363308/Poetry_Notes. Accessed 9 July 2022.

Paudel, Pitambar. "Editing as a Craft in Academic Writing." *AWADHARANA Published by Creative Democrat Academy, Pokhara, Nepal*, 1 Jan. 2018,

www.academia.edu/38795217/Editing_as_a_Craft_in_Academic_writing. Accessed 9 July 2022.

Wendland, Ernst. *Prose Fiction: An Introduction to the Semiotics of Narrative*. *Www.academia.edu*, Open Book Publishers,

www.academia.edu/46848994/PROSE_FICTION_An_Introduction_to_the_Semiotics_of_Narrative. Accessed 9 July 2022.

Project: 100 Marks (2 Credits)

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
	Total	40

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

End Semester Examination:



1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
 - j. There shall be **3 questions** each of **20 marks**
 - k. All questions shall be compulsory with internal choice within the questions as required
 1. Questions shall be set according to ascending levels of learning outcomes based on Bloom's Taxonomy

3. Paper Pattern:

Question	Options	Marks
Q.1.	3 options to elicit graded levels of understanding of the processes of the craft of writing poetry and the novel	20
Q.2.	3 prompts to generate the writing of different formats of poetry OR 1 question to elicit the critique/analysis of either unseen or prescribed poems.	20
Q.3	3 prompts to elicit the production of creative prose writing for example opening or closing paragraphs of novels etc. OR 1 question to elicit critique/analysis of prescribed texts	20
	TOTAL	60

PROGRAMME: F.Y.M.A. English Core		SEMESTER: II			
Course 1: Literature and Culture		Course Code: WPAENG201			
Teaching Scheme					Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Recitation hours (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	1	5	40	60
Learning Objectives: <ul style="list-style-type: none"> • To acquaint learners with the function of myths. • To enable learners to analyse the structure of myths. • To help learners to develop a deeper understanding of myths and their belief systems. • To help learners recognize cross-cultural contexts of myths and their underlying ideologies. • To provide learners with the critical vocabulary to interrogate and critique myths through deliberations and written dissertations. 					
Course Outcomes: <ul style="list-style-type: none"> • Learners will be acquainted with the function of myths. • Learners will be able to analyse the structure of myths. • Learners will have developed a deeper understanding of myths and their belief systems. • Learners will possess and understanding of cross-cultural contexts of myths and their underlying ideologies. • Learners will be equipped with the critical vocabulary to interrogate and critique myths through deliberations and written dissertations. 					

DETAILED SYLLABUS

Course code: WPAENG 201	Unit	Course 1: Literature and Culture: Myth Making	Credits 3 Lectures 45 Tutorials 15
	I	Unit 1: Understanding the Power and Shaping of Myth.	20
	1.1	1.1. Readings from select extracts of texts in the reference section. 	
	II	Unit 2: Deconstructing Texts: Any two texts to be taught	20
	2.1	2.1.1. Shaffer, Peter. <i>Equus</i> 2.1.2. Oedipus Rex-The Trilogy 2.1.3. Pratchett, Terry. <i>Good Omens</i> 2.1.4. Atwood, Margaret. <i>Penelopiad</i> 	
	III	Unit 3: Deconstructing Texts: Any two text to be taught	20
	3.1	3.1.1. Amish. <i>The Shiva Trilogy</i> 3.1.2. Pattnaik, Devdutt. <i>The Pregnant King</i> 3.1.3. Hasan, Anjum. <i>The Cosmopolitans</i> (2015) 3.1.4. Ao, Tamsula. <i>The Tombstone in my Garden</i> 3.1.5. Ray, Pratibha. <i>Yajnaseni</i>	

Recitation hours:

Total No. of RH - 1

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. 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_. 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. 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.

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
	Total	40

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

End Semester Examination:

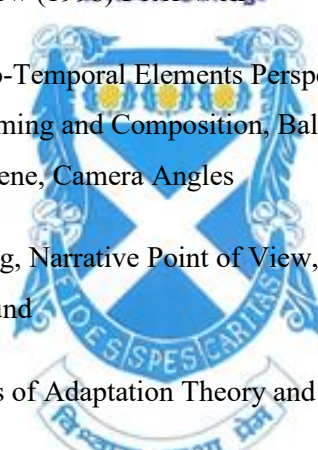
1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
 - m. There shall be **3 questions** each of **20 marks**
 - n. All questions shall be compulsory with internal choice within the questions as required
 - o. Questions shall be set according to ascending levels of learning outcomes based on Bloom's Taxonomy

3. Paper Pattern:

Question	Options	Marks
Q.1.	3 options to elicit graded levels of understanding j. Descriptive/Explanatory k. Analytical l. Critique and Creative Expression	20
Q.2.	3 options to elicit graded levels of understanding i. Descriptive/Explanatory j. Analytical k. Critique and Creative Expression	20
Q.3	3 options to elicit graded levels of understanding g. Descriptive/Explanatory h. Analytical i. Critique and Creative Expression	20
	TOTAL	60

PROGRAMME: F.Y.M.A. English Core		SEMESTER: II			
Course 2: Literature and Cinema		Course Code: WPAENG202			
Teaching Scheme					Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Recitation hours (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	1	5	40	60
Learning Objectives:					
<ul style="list-style-type: none"> • To introduce learners to the theories of adaptation. • To develop an understanding of the co-dependency of literary and visual formats. • To expand analytical skills in interrogating written and visual texts. • To appreciate and evaluate different perspectives on film adaptations. • To create the ability to critique written and visual formats. 					
Course Outcomes:					
<ul style="list-style-type: none"> • Learners will possess an understanding of the theories of adaptation. • Learners will have an understanding of the co-dependency of literary and visual formats. • Learners will possess the analytical skills to interrogate written and visual texts. • Learners will have the ability to appreciate and evaluate different perspectives on film adaptations. • Learners will demonstrate the ability to critique written and visual formats. 					

DETAILED SYLLABUS

<p>Course code: WPAENG 202</p>	<p>Unit</p>	<p>Course 2: Literature and Cinema: Constructions of Reality and the Politics of Representation: Literature, Feature Film and Documentary</p>	<p>Credits 3 Lectures 45 Tutorials 15</p>
	<p>I</p>	<p>Unit 1: The Construction of Meaning</p>	<p>20</p>
	<p>1.1</p>	<p>1.1.1 Postmodern Theory, Concept of Hyperrealism, Baudrillard's Simulacra and Simulacrum (Reference film The Truman Show (1998) Peter Weir)</p> <p>1.1.2 Spatio-Temporal Elements Perspective and Depth of Vision, Framing and Composition, Balance, Colour, Tone, Mise En Scene, Camera Angles</p> <p>1.1.3 Editing, Narrative Point of View, Diegetic and non-diegetic sound</p> <p>1.1.4 Basics of Adaptation Theory and Types of Adaptation</p> 	
	<p>II</p>	<p>Unit 2: Literary Texts</p>	<p>20</p>
	<p>2.1</p>	<p>2.1.1 Shakespeare, William. <i>Macbeth</i> (Filmic Adaptations by Welles, Polanski, BBC, Bharadwaj, Kurasawa)</p> <p>2.1.2 Shelley, Mary. <i>Frankenstein</i> (Any versions of filmic adaptation including Bride of Frankenstein)</p> <p>2.1.3 McCarthy, Cormac. <i>No Country for Old Men</i> (Novel, 2005 and Film 2007 Dir Ethan Coen)</p> <p>2.1.4 <i>Devdas</i> Sharad Chandra Chattopadhyaya (Leela Bansali, Kashyap, Bimal Roy)</p>	

	III	Unit 3: Documentaries	20
	3.1	<p>3.1.1 Zagar, Jeremiah. <i>Captivated: The Trials of Pamela Smart</i>, 2014</p> <p>3.1.2 Alexandrowicz, Ra'anan. <i>The Viewing Booth (1919)</i></p> <p>3.1.3 Joost, Henry and Schulman, Ariel. <i>Catfish</i>, 2010</p> <p>3.1.4 Folman, Ari. <i>Waltz with Bashir</i>, 2008</p>	

Recitation hours:

Total No. of RH - 1

Readings:

“Adaptation | the Chicago School of Media Theory.” *Uchicago.edu*, 2014,
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

Barthes, Roland. *Camera Lucida*. 1980

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. Accessed 9 July 2022.

Dunham, Brent. “30 Books on Cinematography That Actually Inspire.” *StudioBinder*, 31 Aug. 2020,
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. 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*

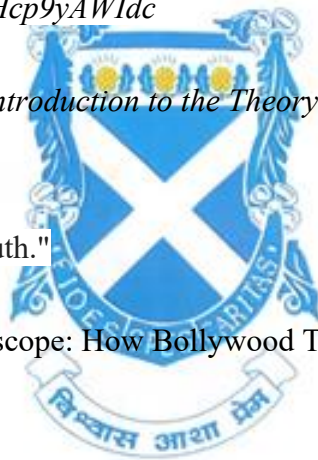
Maimon, Vered. *Art and Society, Interview with Prof Homi Bhabha*.

<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."

Shedde, Minakshi. Saffron In Cinemascope: How Bollywood Took Up Right-wing Agenda



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
	Total	40

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

End Semester Examination:

1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
 - p. There shall be **3 questions** each of **20 marks**
 - q. All questions shall be compulsory with internal choice within the questions as required
 - r. Questions shall be set according to ascending levels of learning outcomes based on Bloom's Taxonomy

3. Paper Pattern:

Question	Options	Marks
Q.1.	3 options to elicit graded levels of understanding m. Descriptive/Explanatory n. Analytical o. Critique and Creative Expression	20
Q.2.	3 options to elicit graded levels of understanding l. Descriptive/Explanatory m. Analytical n. Critique and Creative Expression	20
Q.3	3 options to elicit graded levels of understanding j. Descriptive/Explanatory k. Analytical l. Critique and Creative Expression	20
	TOTAL	60

PROGRAMME: F.Y.M.A. English Core		SEMESTER: II			
Course 3: Stylistics: Stylistics and Discourse Analysis		Course Code: WPAENG203			
Teaching Scheme					Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Recitation hours (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	1	5 <i>Wilson College</i>	40	60
Learning Objectives:					
<ul style="list-style-type: none"> • To introduce learners to the principles of stylistics. • To enable learners to undertake stylistic analysis of a variety of styles and genres. • To develop critical thinking skills in learners. • To develop a critical vocabulary to present sustained coherent arguments. 					
Course Outcomes:					
<ul style="list-style-type: none"> • Learners will possess an understanding of the principles of stylistics. • Learners will be able to undertake stylistic analysis of a variety of styles and genres. • Learners will be equipped with critical thinking skills. • Learners will have developed the critical vocabulary to present sustained coherent arguments. 					

DETAILED SYLLABUS

<p>Course code: WPAENG 203</p>	<p>Unit</p>	<p>Course 3: Stylistics: Stylistics and Discourse Analysis</p>	<p>Credits 3 Lectures 45 Tutorials 15</p>
	<p>I</p>	<p>Unit 1: Understanding Stylistics</p>	<p>20</p>
	<p>1.1</p>	<p>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)</p>	
	<p>II</p>	<p>Unit 2: Discourse Analysis:</p>	<p>20</p>
	<p>2.1</p>	<p>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.</p>	
	<p>III</p>	<p>Unit 3: Texts for Discourse Analysis</p>	<p>20</p>
	<p>3.1</p>	<p>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</p>	

Recitation hours:

Total No. of RH - 1

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.

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.

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, Taylor & Francis Group, 2013.

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
	Total	40

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

End Semester Examination:

1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
 - s. There shall be **3 questions** each of **20 marks**
 - t. All questions shall be compulsory with internal choice within the questions as required
 - u. Questions shall be set according to ascending levels of learning outcomes based on Bloom's Taxonomy

3. Paper Pattern:

Question	Options	Marks
Q.1.	3 options to elicit graded levels of understanding of stylistics/discourse analysis p. Descriptive/Explanatory q. Analytical r. Critique	20
Q.2.	2 texts for stylistic analysis	20
Q.3	2 samples for discourse analysis	20
	TOTAL	60

PROGRAMME: F.Y.M.A. English Core		SEMESTER: II			
Course 4: Creative Writing II: Writing for Screen		Course Code: WPAENG204			
Teaching Scheme					Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Recitation hours (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	1	5	40	60

Learning Objectives:

- To develop higher order skills of analysis, innovation and creativity.
- To equip learners with the skills to identify, analyse and utilize the components of the craft of screenplay writing.
- To expose learners to a wide range of writing styles to help develop their own unique style of writing.
- To familiar learners with the rules and techniques of writing in order to build personal strategies of writing.
- To acquaint learners with the processes of editing.
- To provide learners with the skill to evaluate and critique a wide variety of screenplays.

Course Outcomes:

- Learners will have developed the higher order skills of analysis, innovation and creativity.
- Learners will possess the skills to identify analyse and utilize the components of the craft of screenplay writing.
- Learners will be closer to developing their own unique style of writing.
- Learners will be familiar with strategies to apply the rules and techniques of writing.
- Learners will be conversant with the process of editing.
- Learners will possess the skills to evaluate and critique a wide variety of screenplays enabling them to create their own.

DETAILED SYLLABUS

Course code: WPAENG 204	Unit	Course 4: Creative Writing II: Writing for Screen	Credits 3 Lectures 45 Tutorials 15
	I	Unit 1: Understanding Structures: Theories and Readings	20
	1.1	<p>1.1 Structures of Screenplays:</p> <p>1.1.1 Hero's journey and Dan Harmon's Story Circle.</p> <p>1.1.2 Five-act structures: Horace's Ars Poetica, John York, Freytag's Pyramid</p> <p>1.1.3 Michael Hauge's Six Stage Plot Structure in comparison to the 3-act structure.</p> <p>1.1.4 Narrative structures: Circular, non-linear, hyperlink, real-time, multiple timelines, fabula/Syuzhet, reverse chronological, oneiric.</p> <p>1.1.5 Genre conventions: drama, comedy, thriller, noir, mystery, romance, that mould to structure</p>	
	1.2	<p>1.2 Reading/Analysing Screenplays: [any 5 can be selected]</p> <p>1.2.1 Casablanca, (Screenwriters: Julius J. Epstein; Philip G. Epstein; Howard Koch, 1942).</p> <p>1.2.2 Chinatown (Roman Polanski, Robert Towne, 1974).</p> <p>1.2.3 Lost in Translation (writer/dir. Sofia Coppola, 2003).</p> <p>1.2.4 Amadeus (Peter Shaffer, 1984).</p> <p>1.2.5 Haider (Adapted from Hamlet, Vishal Bhardwaj, 2014).</p> <p>1.2.6 The Apartment (Billy Wilder, I. A. L. Diamond, 1960).</p> <p>1.2.7 Nomadland (Chloé Zhao/Based on the book by Jessica Bruder), 2021.</p> <p>1.2.8 Sunset Boulevard (Billy Wilder, Charles Brackett, 1950).</p>	


	II	Unit 2: Theory	20
	2.1	<p>2.1.1 Rasa theory Chapter VI from Natyashastra & "The Theory of Rasa: Its Conceptual Structure" K.J. Shah with reference to Aristotle's Poetics.</p> <p>2.1.2 History of Cinema - World; Indian and regional cinema. & Movements in India - Art, Commercial, Middle, Parallel, Indie.</p> <p>2.1.3 From where Stories come: The Collective Unconscious, Epics and World Mythology.</p>	
	2.2	2.2.1 Archetypes & Antagonists; Gatekeepers & Shapeshifters.	
	2.3	<p>2.3.1 Story system: Characters, characterization and psychological icebergs, Hegelian dialectic (thesis + antithesis = synthesis), Types of conflicts: Thematic, Dramatic, etc.</p> <p>2.3.2 Components of a Screenplay: Dialogue, Scene design, opening images, inciting incidents, beat sheets, plot points and dramatic twists, dramatic irony, acts and sequences, climax, dramatic questions. Temporality: Real-Time and Screen versus Time Frame.</p>	
	2.4	<p>2.4.1 Processes and analysis of adaptations (from books). Analysing film-scripts. Examples: William Golding's Lord of the Flies; Jose Saramago's Blindness; F. Scott Fitzgerald's The Great Gatsby, Mario Puzo's The Godfather, George R. R. Martin's Game of Thrones (Pilot Episode), Omkara.</p>	
	III	Unit 3: (Texts: Selections to be taught) (The BOS recommends that learners read all recommended texts for a deeper understanding of the subject)	20
	3.1	<p>3.1.1 Story: Style, Structure, Substance, and the Principles of Screenwriting by Robert McKee.</p> <p>3.1.2. Character: The Art of Role and Cast Design for Page, Stage, and Screen, Robert Mckee.</p>	

	<p>3.1.3. Dialogue: The Art of Verbal Action for Page, Stage, and Screen, Robert Mckee.</p> <p>3.1.4. Critical essays on Rasa theory "The Natyasastra: Dramatic Mode" V.Y. Katak Bhatt, G.K. - Rasa Theory.</p> <p>3.1.5. Mahabharata by Kamala Subramaniam.</p>	
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Recitation hours:

Total No. of RH - 1

Recommended Resources:

Cutting, James E. "Narrative Theory and the Dynamics of Popular Movies." *Psychonomic Bulletin & Review*, vol. 23, no. 6, 2016, p. 1713.  www.academia.edu/39279150/Narrative_theory_and_the_dynamics_of_popular_movies. Accessed 10 July 2022.

Dancyger, Ken, and Jeff Rush. *Alternative Scriptwriting: Successfully Breaking the Rules*. Amsterdam; Boston, Elsevier/Focal Press, 2007.

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.

Nandy, Ashis. *The Secret Politics of Our Desires*. 1998.

Scripting Bollywood: Candid Conversations with Women Who Write Hindi Cinema by Anubha Yadav.

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.

Project: 100 Marks (2 Credits)

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
	Total	40

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

End Semester Examination:

1. **Duration** - These examinations shall be of **two hours** duration.
2. **Theory question paper pattern:**
 - v. There shall be **3 questions** each of **20 marks**
 - w. All questions shall be compulsory with internal choice within the questions as required
 - x. Questions shall be set according to ascending levels of learning outcomes based on Bloom's Taxonomy

3. Paper Pattern:

Question	Options	Marks
Q.1.	3 options to elicit graded levels of understanding of the processes of the craft of writing screenplays	20
Q.2.	3 prompts to generate an appropriate section of a screenplay	40
	TOTAL	60