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

Choice Based Credit System (CBCS)

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

PROGRAMME OUTLINE 2024-2025

YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/ Lectures
S.Y.M.A	III	WAENGMT631	Course 1: An Introduction to Critical Theory	4/4
	III	WAENGMT632	Course 2: Identity and Perception	4/4
	III	WAENGMT633	Course 3: Narratives of Conflict	4/4
	III	WAENGEL631 WAENGEL632	Course 4: Writing I: Elective I- Filmmaking Elective II- Digital Humanities	4/4
	III	WAENGOT631 WAENGRP631	OJT for Batch 23-24 Research Project: Proposal (Batch 24-25 onwards)	4 Credits

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

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Syllabus for MA Programme
Programme Code: WAENGMT631

Programme Name:
English: Literature, Media and Culture

Course Title:

An Introduction to Critical Theory

NEP 2020 with Effect from Academic Year 2024–2025

PROGRAMME: S.Y.M.A. English Core		SEMESTER: III			
Course 1: An Introduction to Critical Theory		Course Code: WAENGMT631			
Teaching Scheme					**Evaluation Scheme**
Lectures (Hours per week)	Practical (Hours per week)	Credits	Continuous Internal Assessment (CIA) (Marks-40)		End Semester Examination (Marks- 60)
4	NA	4	40		60

Learning Objectives:

LO1: To provide a solid foundation in the origins and development of critical theory

LO2: To explore central concepts of critical theory facilitating their application across different cultural and social contexts.

LO3: To enhance learners' critical thinking and analytical skills, enabling them to critique and analyze various social, political, and cultural phenomena.

LO4: To demonstrate how critical theory intersects with various disciplines including literature and media studies, facilitating a multidisciplinary approach to contemporary issues.

LO5: To enable learners' to creatively apply critical theoretical perspectives to contemporary global issues.

Course Outcomes:

CO1: Learners will have a solid foundation in the origins and development of critical theory.

CO2: Learners will be able to independently explore central concepts of critical theory facilitating their application across different cultural and social contexts.

CO3: Learners will have developed critical thinking and analytical skills, enabling them to critique and analyze various social, political, and cultural phenomena.

CO4: 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.

CO5: Learners will creatively apply critical theoretical perspectives on contemporary global issues.

DETAILED SYLLABUS

Course Code: WAENGMT631	Unit	Course 1: An Introduction to Critical Theory	Credits 4 Lectures 60
	I	**Unit 1: Understanding Critical Theory**	**20**

		1.1 Lois Tyson "Everything you wanted to know about critical theory but were afraid to ask" from *Critical Theory Today*
		1.2 "Introduction: The Place of Theory Today" from *Theory Matters* by Martin Middeke and Christoph Reinfandt
		1.3 Approaches
		    1.3.1. Poststructuralism
		    1.3.2. Postcolonialism
		    1.3.3. Gender Studies	

	II	**Unit 2: Revisiting foundational texts in Critical Theory**	**20**
		Selections from: 2.1 Foucault - *The Archaeology of Knowledge* (1969) 2.2 Gilbert and Gubar - *The Madwoman in the Attic* (1979) 2.3 Linda Hutcheon - *A Poetics of Postmodernism* (1988) *2.4* Bakhtin - *The Dialogic Imagination* (1981)	
	III	**Unit 3: Practicing Theory (any 3)**	**20**
		3.1. Gabriel Garcia Marquez - *One Hundred Years of Solitude* (1967) 3.2. Charlotte Perkins Gilman- "The Yellow Wallpaper" (1892) 3.3. Arundhati Roy - *The God of Small Things* (1997) 3.4. Jeanette Winterson - *Oranges Are Not the Only Fruit* (1985) 3.5. Mohsin Hamid- *Exit West* (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 Assignment**	**20**
2	**Group 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 **6 questions** each of **20 marks**
     b. Question 1 will be compulsory with internal choice.
     c. Learners will answer two questions out of the remaining five questions.
     d. 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 **Learners will creatively apply critical theoretical perspectives.**	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
	TOTAL	**60**

Overall Examination & Marks Distribution Pattern

Semester III

Course	WAENGMT631		Grand Total
	Internal	External	
Theory	**40**	**60**	**100**

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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

PROGRAMME: S.Y.M.A. English Core		SEMESTER: III			
Course 2: Identity and Perception		Course Code: WAENGMT632			
Teaching Scheme					**Evaluation Scheme**
Lectures (Hours per week)	Practical (Hours per week)	Credits	Continuous Internal Assessment (CIA) (Marks- 40)		End Semester Examination (Marks- 60)
4	NA	4	40		60

Learning Objectives:

LO1: To enable learners define the concept of identity, its elements, and how it is formed and modified.

LO2: To understand the role of sense perception in shaping identity.

LO3: To enable learners to articulate the relationship between sense perception and cultural influences.

LO4: To assist learners in a critical analysis of the role of bias in perception.

Course Outcomes:

CO1: Learners will have an understanding of the concept of identity, its elements, and how it is formed and modified.

CO2: Learners will be able to identify the role of sense perception in shaping identity.

CO3: Learners will be able to articulate the relationship between sense perception and cultural influences.

CO4: 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
	I	**Unit 1: Foundations of Sensory Perceptions:**	**20**

		1.1 Understanding sensory perception and its role in identity formation-Theories of Perception in Media Psychology
		Michael J. Gelb- *How to Think like Leonardo da Vinci* (Section on Synaesthesia)
		1.2 Exploring the interplay between language, sound, and sensory perception in creating identity
		   1.2.1 Performance poetry (Benjamin Zephanash)
		   1.2.2 Oral traditions: Powada tradition in Maharashtra
		   1.2.3 Folklore: Mask dances in (Ladakh, Spiti Valley, Sikkim)	

	II	**Unit 2: Music and Identity**	**20**

		2.1 The role of music in shaping individual and collective identity
		2.2 Music genres and their cultural, social, and historical significance/ Exploring the connection between music, emotion, and sensory perception
		2.3 Mera Jootha Hai Japani, Phirbi dil hai Hindustani, Alobo Naga
		2.4 Western Music:
		   2.4.1 Esperanza Spalding - Black Gold
		   2.4.2 Arie Simpson - I am not my hair
		   2.4.3 Macklemore and Ryan Lewis - Same Love	

	III	Unit 3: Storytelling, Folklore and Identity	20

		3.1 The role of folklore and storytelling as a means of shaping cultural and individual identity, and of preserving cultural memory
		
		3.2 Analyzing the themes, archetypes, and motifs in folklore and identity
		
		3.3 Analyzing the role of voice, gesture, and emotion in oral storytelling
		
		3.4 Popular global folklore traditions: Africa and South America
		
		3.5 Choice of 2 or 3 states in India:
		    3.5.1 Kathakali (Kerala)
		    3.5.2 Leather Puppet
		    3.5.3 Story telling traditions from the North East/ North India	

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**
	Total	**40**
	Directions for Case Studies and Creative Exploration: (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** duration.

Theory question paper pattern:

    a. There shall be **6 questions** each of **20 marks**
    b. Question 1 will be compulsory with internal choice.
    c. Learners will answer two questions out of the remaining five questions.
    d. 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 **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.**	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
	TOTAL	**60**

Overall Examination & Marks Distribution Pattern
Semester III

Course	WAENGMT632		Grand Total
	Internal	**External**	
Theory	40	60	100

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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

PROGRAMME: S.Y.M.A. English Core	SEMESTER: III	
Course 3: Narratives of Conflict	Course Code: WAENGMT633	

Teaching Scheme				Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Credits	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	4	40	60

Learning Objectives:

LO1: To analyze and critique the various narratives that emerge from conflicts, including their origins, development, and societal impacts.

LO2: To understand the psychological and social dimensions of conflict narratives and their implications for conflict resolution and peacebuilding.

LO3: To assess the role of different media and communication strategies in constructing and disseminating conflict narratives.

LO4: To develop critical thinking skills necessary to distinguish between propaganda, bias, and balanced reporting in conflict-related narratives.

LO5: To engage in interdisciplinary research to explore narratives from multiple perspectives, enhancing their analytical and synthesis skills.

Course Outcomes:

CO1: Learners will be able to analyze and critique the various narratives that emerge from conflicts, including their origins, development, and societal impacts.

CO2: Leaners will understand the psychological and social dimensions of conflict narratives and their implications for conflict resolution and peacebuilding.

CO3: Learners can assess the role of different media and communication strategies in constructing and disseminating conflict narratives.

CO4: Leaners will have developed critical thinking skills necessary to distinguish between propaganda, bias, and balanced reporting in conflict-related narratives.

CO5: Learners will be able to engage in interdisciplinary research to explore narratives from multiple perspectives, enhancing their analytical and synthesis skills.

Course Code: WAENGMT633	Unit	Course 3: Narratives of Conflict	Credits 4 Lectures 60
	I	**Unit 1: The Literature of Conflict (any 3 for detailed study)**	**20**
		1.1. Defining and Understanding Conflict in the 21st Century 1.2. Edward Said - *Culture and Imperialism* (Selections) 1.3. Himadeep Muddipi - *The Colonial Signs of International Relations* (Chp 5 and 6) 1.4. Roxani Krystalli -"Narrating violence: feminist dilemmas and approaches" from *Handbook on Gender and Violence* by Laura Shepherd 1.5. Susan Sontag - *Regarding the Pain of Others*	
	II	**Unit 2: Novels and Short-Stories (any two for detailed study)**	**20**
		2.1. Chimamanda Ngozi Adichie - *Half of a Yellow Sun* (2006) 2.2. Joseph Heller - *Catch-22* (1961) 2.3 Tim O'Brien - "The Things They Carried" (1990) 2.4. Edwidge Danticat - "Children of the Sea" (1995) 2.5 Marjane Satrapi - *Persepolis* (2000)	
	III	**Unit 3: Films (any two for detailed study)**	**20**
		3.1. Steven Spielberg - *Schindler's List* (1994) 3.2. Terry George - *Hotel Rwanda* (2004) 3.3. Kirby Dick - *The Invisible War* (Documentary) (2012) 3.4. Hernán Zin - *The War Against Women* (2013) 3.5. Shoojit Sircar - *Madras Café* (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**
	Total	**40**

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

C. **End Semester Examination:**

Duration - These examinations shall be of **two hours** duration.
Theory question paper pattern:
- a. There shall be **6 questions** each of **20 marks**
- b. Question 1 will be compulsory with internal choice.
- c. Learners will answer two questions out of the remaining five questions.
- d. 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 **Learners will be able to explore narratives from multiple perspectives, enhancing their analytical and synthesis skills.**	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
	TOTAL	**60**

Overall Examination & Marks Distribution Pattern

Semester III

Course	WAENGMT633		Grand Total
	Internal	**External**	
Theory	40	60	100

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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

PROGRAMME: S.Y.M.A. English Elective	SEMESTER: III			
Course 4: Elective I- Filmmaking	Course Code: WAENGEL631			
Teaching Scheme				Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	4	40	60

Learning Objectives:

LO1: To introduce learners to the basic principles and techniques of filmmaking

LO2: To equip learners with the skills to identify, analyse and utilize the components of the craft of screenplay writing.

LO3: To examine the three key areas of film making: pre-production, production, and post-production including cinematography.

LO4: To facilitate a nuanced understanding of the technical, aesthetic, and creative aspects of filmmaking.

Course Outcomes:

CO1: Learners will have an understanding of the basic principles and techniques of filmmaking

CO2: Learners will possess the skills to identify analyse and utilize the components of the craft of screenplay writing.

CO3: Learners will have examined the three key areas of film making: pre-production, production, and post-production including cinematography.

CO4: Learners will be able to creatively express their understanding of the technical, aesthetic, and creative aspects of filmmaking.

DETAILED SYLLABUS

Course Code: WAENGEL631	Unit	Course 4: Elective I- Filmmaking	Credits 4 Lectures 60
	I	**Introduction to Filmmaking & Screenwriting**	20
		1.1 Introduction to Filmmaking 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 **1.2 Screenwriting Basics** 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	
	II	**Pre-production: Envisioning your project**	20
		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	
	III	**Unit 3: Production & Post Production**	20
		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 Biciclette. 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**
	Total	**40**

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

End Semester Examination:

Duration - These examinations shall be of **two hours** 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 **Learners will be able to creatively express their understanding of the technical, aesthetic, and creative aspects of filmmaking.**	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
	TOTAL	**60**

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

RE-ACCREDITED 'A' grade by NAAC

Affiliated to the University of Mumbai

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

PROGRAMME: S.Y.M.A. English Elective		SEMESTER: III		
Course 4: Elective II- Digital Humanities		Course Code: WAENGEL632		
Teaching Scheme				Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Credits	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	4	40	60

Learning Objectives:

LO1: To introduce students to the key concepts, technologies, and methodologies in Digital Humanities.

LO2: To develop proficiency in using digital tools for research and presentation in the humanities.

LO3: To encourage critical thinking about the relationship between technology and the humanities.

LO4: To foster skills in interdisciplinary collaboration and project management.

LO5: To promote ethical considerations in the digitization and dissemination of cultural materials.

Course Outcomes:

CO1: Learners will be able to understand key concepts, technologies, and methodologies in Digital Humanities.

CO2: Learners will have develop proficiency in using digital tools for research and presentation in the humanities.

CO3: Learners will possess the ability for critical thinking about the relationship between technology and the humanities.

CO4: Learners will be able to possess skills in interdisciplinary collaboration and project management.

CO5: 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
	I	**Understanding Digital Humanities**	20
		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 21st century	
	II	**The several contours of DH**	20
		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	
	III	**DH and Interdisciplinary Studies**	20
		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**
	Total	**40**

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

Duration - These examinations shall be of **two hour** duration.

Theory question paper pattern:

a. There shall be **6 questions** each of **20 marks**
b. Question 1 will be compulsory with internal choice.
c. Learners will answer two questions out of the remaining five questions.
d. 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 **Learners will possess the ability for critical thinking about the relationship between technology and the humanities.**	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
	TOTAL	**60**

Overall Examination & Marks Distribution Pattern
Semester III

Course	WAENGEL632		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: WAENOJ631

Programme Name:
English: Literature, Media and Culture

Course Title: (OJT)
Internship

NEP 2020 with Effect from Academic Year 2024–2025

(Only Applicable in Semester III for SYMA Batch 2024-25)

PROGRAMME: OJT	SEMESTER: III			
Course 5: OJT Internship	Course Code: WAENGOJ631			

Teaching Scheme				Evaluation Scheme	
Lectures	Practical	Credits	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)	
4*5 = 20	As per requirement (Total 100 hours)	4	NA	NA	

Learning Objectives:

LO1: To enable a grasp of key concepts, principles, and importance of on-the-job training within various organizational contexts.

LO2: To develop tailored on-the-job training that meets the specific needs of the organization and workforce.

LO3: To execute effective work strategies that maximize learner engagement and knowledge retention.

LO4: To measure the effectiveness of on-the-job training by utilizing the latest technologies and platforms to enhance the delivery and efficiency of OJT.

LO5: To strengthen interpersonal and communication skills.

LO6: To understand the need to imbibe an ideology of continuous learning and improvement through effective feedback.

Course Outcomes:

CO1: Learners will be able to grasp key concepts, principles, and importance of on-the-job training within various organizational contexts.

CO2: Learners will have developed on-the-job training that meets the specific needs of the organization and workforce.

CO3: Leaners will be able to execute effective work strategies that maximize learner engagement and knowledge retention.

CO4: Leaners 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.

CO5: Leaners will be able to strengthen their interpersonal and communication skills.

CO6: Leaners will be able to understand the need to imbibe an ideology of continuous learning and improvement through effective feedback.

Course Code WAENGOJ524	Unit	OJT (On-Job Training)	Credits Lectures 120 hours
	I	**Basics**	**20 hours**

		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	

	II	**Areas**	**100 hours (30 days)**

		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	

Assessment Pattern:

Log Book	20%
Weekly reports	30%
Final Report and Viva	50%
Total	100%

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: WAENGRP631

Programme Name:
English: Literature, Media and Culture

Course Title:

Research Proposal

NEP 2020 with Effect from Academic Year 2025–2026

PROGRAMME: S.Y.M.A. English RP	SEMESTER: III	
Course 4: Research Proposal	Course Code: WAENGRP631	
Teaching Scheme		**Evaluation Scheme**

Lectures (Hours per week)	Practical (Hours per week)	Credits	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	4	NA	NA

Learning Objectives:

LO1: To introduce learners to the history, types, and roles of journalism

LO2: To help learners develop an understanding of the forms of journalism, storytelling techniques, and the use of multimedia tools

LO3: To familiarise learners with the concepts of news writing, opinion writing, and editorial journalism.

LO4: To equip learners with a deep understanding of ethical principles and professional standards that guide the practice of journalism.

Course Outcomes:

CO1: Learners will have been introduced to the history, types, and roles of journalism

CO2: Learners will have developed an understanding of the forms of journalism, storytelling techniques, and the use of multimedia tools

CO3: Learners will have been familiarised with the concepts of news writing, opinion writing, and editorial journalism.

CO4: Learners will have been equipped with a deep understanding of ethical principles and professional standards that guide the practice of journalism.

DETAILED SYLLABUS

Course Code WAENGRP631	Unit	SYMA Sem III: Research Proposal	Credits 4 Lectures 60
	I.	**Unit 1: Research Proposal**	20
		1.1. Research Proposal- Introduction 1.2. Contemporary Research Areas and Methodologies I.3. Literature review	
	II.	**Unit 2: Components of a Research Proposal**	20
		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	
	III.	**Unit 3: Writing a Research Proposal**	20
		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 Writting 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

Sr. No.	Evaluation Type	Percentage of Marks
1	Log Book	20%
2	Weekly reports	30%
3	Final Proposal and Viva Voce	50%
	Total	100%

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 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

PROGRAMME: S.Y.M.A. English Core	SEMESTER: IV			
Course 1: Aesthetics in Art and Architecture	Course Code: WAENGMT641			
Teaching Scheme				**Evaluation Scheme**
Lectures (Hours per week)	Practical (Hours per week)	Credits	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	4	40	60

Learning Objectives:

LO1: To introduce learners to the connections between literature, arts, and architecture, focusing on historical contexts, cultural intersections, theories, and methodologies.

LO2: To help learners gain a deeper understanding of the interdisciplinary connections between literature, arts, and architecture

LO3: To engage learners in discussions on the role of space, place, and environment in creative expression, intersections of identity and representation.

LO4: To equip learners with the tools to engage in critical and creative discussions and research in these fields

Course Outcomes:

CO1: Learners will have an understand of the connections between literature, arts, and architecture, focusing on historical contexts, cultural intersections, theories, and methodologies.

CO2: Learners will have gained a deeper understanding of the interdisciplinary connections between literature, arts, and architecture

CO3: Learners will have engaged in discussions on the role of space, place, and environment in creative expression, intersections of identity and representation.

CO4: 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
	I	**Unit 1: Representations and Interactions**	15
		1.1 Background Study: Historical Development of Literature, Art, and Architecture Gustav Dore Illustrations to the Ancient Mariner/Jack Teniell	
		1.2 Lewis Caroll: *Alice's Adventures in Wonderland* (1865)	
		1.3 Pamela Dunbar: *William Blakes's Illustrations to the Poetry of Milton* (1980)	
		1.4 The Gothic Imagination: Architecture, Literature, and the Visual Arts	
		1.4.1 Texts: Selections from	
		1.4.1.1. Horace Walpole: *The Castle of Otranto* (1764)	
		1.4.1.2 Victor Hugo: *The Hunchback of Notre-Dame* (1831)	
		1.4.1.3 Gothic Architectural Treatises	
		1.4.2 Visuals: Gothic Cathedrals, Paintings, and Illuminated Manuscripts	
		1.5 The Renaissance: Humanism, Art, and Architecture	
		1.5.1 Texts: Selections from	
		1.5.1.1 Giorgio Vasari: *Lives of the Artists* (1550)	
		1.5.1.2 Renaissance Architectural Treatises	
		1.5.1.3 Leonardo Da Vinci: *The Vitruvian Man* (1490)	
		1.5.2 Visuals: Renaissance paintings, sculptures, and architectural masterpieces	
		1.6 Indian Art and Architecture Cave Temples, Buddhist, Jain, and Hindu Temples/Medieval- Indian and Persian Influence Colonial period- Indo- Saracenic/FrancisGoya paintings- Abstraction and Empathy	
	II	**Unit 2: Influence and Exchange**	20
		2.1 Orientalism and the East-West Encounter 2.1.1 **Texts**: Edward Said: *Orientalism* (1978), One Thousand and One Nights (Cassim in the Cave	

		by Maxfield Parrish), Oscar Wilde: *The Picture of Dorian Gray* (1890)	

2.1.2 **Visuals**: Orientalist paintings, Islamic architecture, and design**:** Sultan's Court- Alain Grosrichard

2.2 Modernism and the City

    2.2.1 **Texts**: Virginia Woolf: *Mrs. Dalloway,* T. S. Eliot: *The Waste Land*, and Modernist architectural treatises

    2.2.2 **Visuals**: Modernist paintings, sculptures, and cityscapes

    2.2.3 Munro K Spears: *Dionysus and the City*

2.3 Postcolonialism and Cultural Identity

    2.3.1 **Texts**: Chinua Achebe *Things Fall Apart* (1958), Jean Rhys: *Wide Sargasso Sea* (1966) and Postcolonial Architectural Critiques

    2.3.2 **Visuals**: Postcolonial art, monuments, and urban landscapes

2.4 Picasso Guernica/ Japanese Art post Hiroshima

	III	**Unit 3: Narratives and Space**	**20**

3.1 Literature and the Built Environment

    3.1.1 **Texts**: Italo Calvino: *Invisible Cities* (1972), and Architectural Theory on Space and Narrative

    3.1.2 **Visuals**: Experimental Architecture, Literary Maps, and Cityscapes

3.2 Art as Storytelling

    3.2.1 **Texts**: John Berger: *Ways of Seeing* (1972), E.H. Gombrich: *The Story of Art* (1995), and Narrative Art Theory

    3.2.2 **Visuals**: Storytelling in Paintings, Sculptures, and Installations

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**
	Total	**40**

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

Semester Examination:

Duration - These examinations shall be of **two hours** duration.
Theory question paper pattern:
a. There shall be **6 questions** each of **20 marks**
b. Question 1 will be compulsory with internal choice.
c. Learners will answer two questions out of the remaining five questions.
d. 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 **Learners will be equipped with the tools to engage in critical and creative discussions and research in these fields.**	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
	TOTAL	**60**

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

Affiliated to the University of Mumbai

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

PROGRAMME: S.Y.M.A. English Core	SEMESTER: IV				
Course 2: Cultural Studies	Course Code: WAENGMT642				
Teaching Scheme					**Evaluation Scheme**
Lectures (Hours per week)	Practical (Hours per week)	Credits	Continuous Internal Assessment (CIA) (Marks- 40)		End Semester Examination (Marks- 60)
4	NA	4	40		60

Learning Objectives:

LO1: 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

LO2: 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.

LO3: 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.

LO4: 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.

Course Outcomes:

CO1: 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.

CO2: 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.

CO3: 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.

CO4: 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.

Course code: WAENGMT642	Unit	Course 2: Cultural Studies	Credits 4 Lectures 60
	I	**Unit 1: Introduction to Cultural Studies**	**20**
		1.1 Culturalism 1.1.1 Culture and Civilisation Tradition 1.1.2 High Culture vs Culture Debate **1.2 Identity and Intersectionality** 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 **1.3 Race, Ethnicity, and Cultural Identity** 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	
	II	**Unit 2: Control over Meaning through Perpetuation of Myth**	**20**
		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	
	III	**Unit 3: The Politics of Culture - Hegemony and Post Marxist Perspectives**	**20**
		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.

Goffman, Erving. *The Presentation of Self in Everyday Life*. University of Edinburgh Social Sciences Research Centre, 1956.

Hall, Stuart. "Cultural Studies: Two Paradigms." *Media, Culture & Society*, vol. 2, no. 1, 1980, pp. 57–72, https://doi.org/10.1177/016344378000200106.

Hall, Stuart. "Cultural Studies and Its Theoretical Legacies." *Cultural Studies*, edited by Lawrence Grossberg et al., New York, Routledge, 1991, pp. 277–294.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. MIT Press, 24 Oct. 1994.

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

Said, Edward W. *Orientalism*. 1st ed., New York, Vintage Books, 1979.

Schechner, Richard. *Performance Theory*. 1st ed., New York, Routledge, 1988.

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**
	Total	**40**

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

Duration - These examinations shall be of **two hours** 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 **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**	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
	TOTAL	**60**

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

RE-ACCREDITED 'A' grade by NAAC

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

PROGRAMME: S.Y.M.A. English Core	SEMESTER: IV			
Course 3: Biopower and Biopolitics	Course Code: WAENGMT643			
Teaching Scheme				Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Credits	Continuous Internal Assessment (CIA) (Marks-40)	End Semester Examination (Marks- 60)
4	NA	4	40	60

Learning Objectives:

LO1: To grasp fundamental concepts of biopolitics and biopower.

LO2: To develop skills to critically analyze how biopolitical strategies are embedded in societal structures and influence individual and collective bodies.

LO3: To employ interdisciplinary methodologies to explore the impact of biopolitics on various domains such as healthcare, environmental policies, and human rights.

LO4: To enhance research capabilities to study biopolitical issues, using both qualitative and quantitative methods.

LO5: To cultivate the ability to ethically evaluate the implications of biopolitical practices on human and non-human life.

LO6: To apply theoretical knowledge of biopolitics to analyze real-world scenarios and policy-making processes.

Course Outcomes:

CO1: Learners will be able to grasp fundamental concepts of biopolitics and biopower.

CO2: Learners will be able to critically analyze how biopolitical strategies are embedded in societal structures and influence individual and collective bodies.

CO3: 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.

CO4: Learners will be able to enhance research capabilities to study biopolitical issues, using both qualitative and quantitative methods.

CO5: Learners will cultivate the ability to ethically evaluate the implications of biopolitical practices on human and non-human life.

CO6: Learners will be able to apply theoretical knowledge of biopolitics to analyze real-world scenarios and policy-making processes.

Course Code: WAENGMT643	Unit	Course: Introduction to Biopower and Biopolitics	Credits 4 Lectures 60
	I	**Unit 1: Foundations (any two for detailed study)**	**20**
		Selections from: 1.1. 'The Birth of Biopolitics' in Faubion ed., *Essential Works of Foucault* (1979) 1.2. Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (1995) *1.3.* Partha Chatterjee, *The Politics of the Governed: Reflections on Popular Politics in Most of the World* (2004) 1.4. Foucault's "Panopticism" from *Discipline and Punish* (1975)	
	II	**Unit 2: Critical Perspectives of the 21st century (any two for detailed study)**	**20**
		2.1. Achille Mbembe, *Necropolitics* (Selections) (2019) 2.2. Meenakshi Thapan- *Living the Body: Embodiment, Womanhood and Identity in Contemporary India* (Selections) (2009) 2.3. Zygmunt Bauman and David Lyon, "Liquid Surveillance: A Conversation" (2013) 2.4 An evental pandemic: thinking the COVID19 'event' with Deleuze and Foucault (2022) 2.5. Paul Rabinow and Nikolas Rose, "Biopower Today" (2006)	
	III	**Unit 3: Applying theory to texts (any two for detailed study)**	**20**
		3.1. Margaret Atwood, *The Handmaid's Tale* (1985) 3.2. Philip K. Dick, "The Minority Report" (1956) 3.3. Never Let Me Go" (Directed by Mark Romanek) (2010) (Film) 3.4. - "The Corporation" (2003) -Mark Achbar, Jennifer Abbott	

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.

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**
	Total	**40**

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

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

Theory question paper pattern:

a. There shall be **6 questions** each of **20 marks**
b. Question 1 will be compulsory with internal choice.
c. Learners will answer two questions out of the remaining five questions.
d. 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 **Learners will be able to apply theoretical knowledge of biopolitics to analyze real-world scenarios and policy-making processes.**	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
	TOTAL	**60**

Overall Examination & Marks Distribution Pattern
Semester IV

Course	WAENGMT643		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: WAENGET641

Programme Name:
English: Literature, Media and Culture

Course Title:

Elective I - Copywriting

NEP 2020 with Effect from Academic Year 2024–2025

PROGRAMME: S.Y.M.A. English Elective	SEMESTER: IV				
Course 4: Elective I- Copywriting	Course Code: WAENGET641				
Teaching Scheme					**Evaluation Scheme**
Lectures (Hours per week)	Practical (Hoursper week)	Credits	Continuous Internal Assessment (CIA) (Marks- 40)		End Semester Examination (Marks- 60)
4	NA	4	40		60

Learning Objectives:

LO1: To introduce learners to the role of copywriting

LO2: To help learners develop the skills and knowledge necessary to create effective copy for a variety of marketing and advertising mediums.

LO3: To help learners acquire the critical skills needed to succeed as copywriters.

LO4: To help learners gain the knowledge, skills, and confidence to pitch and present their work to clients effectively

Course Outcomes:

CO1: Learners will have been introduced to the role of copywriting

CO2: Learners will have developed the skills and knowledge necessary to create effective copy for a variety of marketing and advertising mediums.

CO3: Learners will have acquired the critical skills needed to succeed as copywriters.

CO4: 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
	I	**Unit 1: Foundations of Copywriting**	**20**
	1.1	**Introduction to Copywriting** 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	
	1.2	**History, Definitions, and Importance of Copywriting** 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	
	1.3	**The Art and Science of Persuasion** 1.3.1 Principles of persuasion 1.3.2 Writing compelling headlines 1.3.3 Crafting engaging body copy	
	II	**Unit 2: Copywriting for Different Mediums**	**20**
	2.1	**Print Advertising** 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	
	2.2	**Digital Copywriting: Websites and Blogs** 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	
	2.3	**Social Media Copywriting** 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	

	III	**Unit 3: Advanced Copywriting Techniques and Applications**	**20**
	3.1	**Writing for SEO and Online Marketing** 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	
	3.2	**Brand Voice and Tone** 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	
	3.3	**Real-World Scenarios and Campaigns** 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.

Caples, John. *Tested Advertising Methods*. 5th ed., Prentice Hall, 15 June 1998.

Cialdini, Robert B. *Influence: The Psychology of Persuasion*. Harper Business, 2006.

Einsohn, Amy, and Marilyn Schwartz. *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate*
Communications. 4th ed., University of California Press, 2019, doi.org/10.2307/j.ctvh1dnmz.

Gregory, Jennifer Goforth. *The Freelance Content Marketing Writer: Find Your Perfect Clients, Make Tons of Money*
and Build a Business You Love. 2018.

Handley, Ann. *Everybody Writes: Your Go-to Guide to Creating Ridiculously Good Content*. 1st ed., New Delhi,
Wiley India Pvt. Ltd., 2014.

Heath, Chip, and Dan Heath. *Made to Stick: Why Some Ideas Survive and Others Die*. Random House, 2 Jan. 2007.

Hillstrom, Kevin. *Hillstrom's Email Marketing Excellence*. 1 Nov. 2012.

King, Stephen. *On Writing: A Memoir of the Craft*. Scribner, 2000.

Klaff, Oren. *Pitch Anything: An Innovative Method for Presenting, Persuading, and Winning the Deal*. McGraw Hill,
16 Mar. 2016.

Ogilvy, David. *Ogilvy on Advertising*. RHUS, 12 Mar. 1985.

Rand Fishkin. *Lost and Founder: A Painfully Honest Field Guide to the Startup World*. Portfolio Penguin, 26 Apr. 2018.

Schwartz, Eugene M. *Breakthrough Advertising*. Bottom Line Books, 2004.

Solomon, Robert. *The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers*. 3rd ed., Wiley, Hoboken, New Jersey, Jan. 2016.
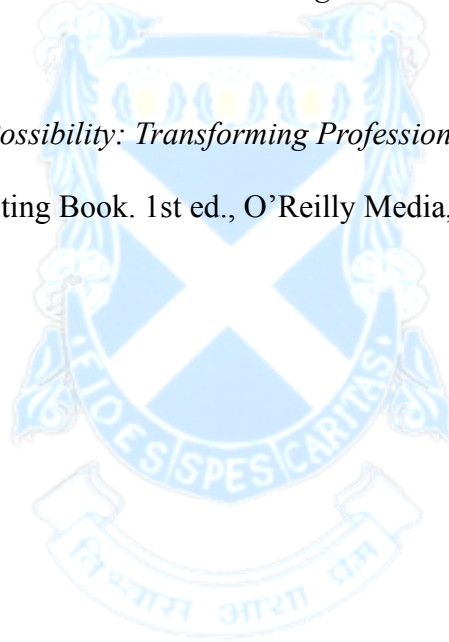
Strunk Jr., William, and E. B. White. *The Elements of Style*. 4th ed., 2003.

Sugarman, Joseph. *The Adweek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America's Top Copywriters*. 1st ed., Wiley, 2 Jan. 2007.

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**
	Total	**40**

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

Semester Examination:

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

Theory question paper pattern:
  a. There shall be **6 questions** each of **20 marks**
  b. Question 1 will be compulsory with internal choice.
  c. Learners will answer two questions out of the remaining five questions.
  d. 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 **Learners will have acquired the critical skills needed to succeed as copywriters.**	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
	TOTAL	**60**

Overall Examination & Marks Distribution Pattern
Semester IV

Course	WAENGET641		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: WAENGET642

Programme Name:
English: Literature, Media and Culture

Course Title:

Elective II - Vulnerability Studies

NEP 2020 with Effect from Academic Year 2024–2025

PROGRAMME: S.Y.M.A. English Core		SEMESTER: IV		
Course 4: Elective II - Vulnerability Studies		Course Code: WAENGET642		
Teaching Scheme				Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Credit	Continuous Internal Assessment (CIA) (Marks- 40)	End Semester Examination (Marks- 60)
4	NA	4	40	60

Learning Objectives:

LO1: To gain a comprehensive understanding of environmental, and technological dimensions.

LO2: To learn to critically analyze the factors that contribute to vulnerability and resilience in various contexts using multidisciplinary approaches.

LO3: To develop robust research skills, including qualitative and quantitative analysis, to study vulnerability and assess interventions aimed at reducing it.

LO4: To encourage the development of innovative solutions to vulnerability issues, emphasizing sustainable and equitable outcomes.

LO5: 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.

Course Outcomes:

CO1: Learners will gain a comprehensive understanding of key concepts and theories related to vulnerability, including its social, economic, environmental, and technological dimensions.

CO2: Learners will be able to critically analyze the factors that contribute to vulnerability and resilience in various contexts using multidisciplinary approaches.

CO3: Learners will develop robust research skills to study vulnerability and assess interventions aimed at reducing it.

CO4: Learners will develop innovative solutions to vulnerability issues, emphasizing sustainable and equitable outcomes.

CO5: Learners will cultivate ethical awareness and leadership skills necessary for managing and implementing vulnerability reduction strategies in diverse settings.

Course Code: WAENGET642	Unit	Course: Vulnerability Studies	Credits 4 Lectures 60
	I	**Unit 1: Foundation Texts (any two for detailed study)**	**20**
		Selections from: 1.1. Frantz Fanon: *The Wretched of the Earth* (1961) 1.2. Judith Butler: *Precarious Life: The Powers of Mourning and Violence* (2004) 1.3. Elaine Scarry: *The Body in Pain: The Making and Unmaking of the World* (1985) 1.4. Hannah Arendt: *The Human Condition* (1958)	
	II	**Unit 2: Critical Perspectives of the 21st century (any two for detailed study)**	**20**
		2.1. Margaret Urban Walker "Moral Vulnerability and the Task of Reparations" (2014) 2.2. Catriona Mackenzie, Wendy Rogers, and Susan Dodds (Introduction) *Vulnerability: New Essays in Ethics and Feminist Philosophy* (2013) 2.3. Pramod K Nayar: *Ecoprecarity: Vulnerable Lives in Literature and Culture* (2019) 2.4. Alexandra Schultheis Moore - *Vulnerability and Security in Human Rights Literature and Visual Culture* (Selections) (2015)	
	III	**Unit 3: Reading Literature from a Theoretical Lens (any two for detailed study)**	**20**
		3.1. Jonathan Safran Foer: *Extremely Loud & Incredibly Close* (2005) 3.2. Toni Morrison: *Beloved* (1987) 3.3. Steve McQueen: *12 Years a Slave* (2014) 3.4. Richard Ladkani, Kief Davidson: *The Ivory Game* (2016) 3.5 Harper Lee: *To Kill a Mockingbird* (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)*,
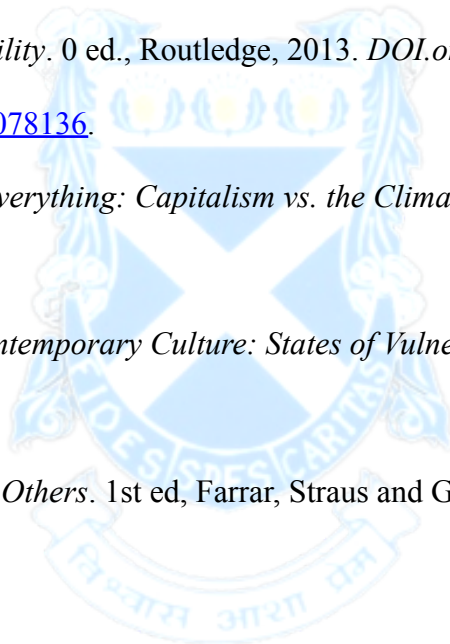
https://doi.org/10.4324/9780203078136.

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**
	Total	**40**

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

Semester Examination:

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

Theory question paper pattern:
   a. There shall be **6 questions** each of **20 marks**
   b. Question 1 will be compulsory with internal choice.
   c. Learners will answer two questions out of the remaining five questions.
   d. 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
	TOTAL	**60**

Overall Examination & Marks Distribution Pattern
Semester IV

Course	WAENGET642		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: WAENGRP641

Programme Name:
English: Literature, Media and Culture

Course Title:

Dissertation

NEP 2020 with Effect from Academic Year 2024–2025

PROGRAMME: S.Y.M.A. English Core RP		SEMESTER: IV			
Course 5: Dissertation		Course Code: WAENGRP641			
Teaching Scheme					Evaluation Scheme
Total Lectures	Total Practicals	Credits	Continuous Internal Assessment (CIA) (Log Book + Weekly Reports)		Dissertation and Viva
48	132	6	20%+30%= 75 Marks		50% = 75 Marks

Learning Objectives:

LO1: To develop clear, concise, and researchable questions that effectively guide their dissertation projects.

LO2: To inculcate the ability to conduct comprehensive literature reviews that critically engage with existing research and theories relevant to their dissertation topic.

LO3: To enhance the ability to write scholarly papers, ensuring clarity, coherence, and academic rigor in their dissertations.

LO4: To practice presenting their research findings effectively and defending their conclusions under scrutiny.

Learning Outcomes:

CO1: Learners will have developed clear, concise, and researchable questions that effectively guide their dissertation projects.

CO2: Leaners will possess the ability to conduct comprehensive literature reviews that critically engage with existing research and theories relevant to their dissertation topic.

CO3: Learners will be equipped with an enhanced ability to write scholarly papers, ensuring clarity, coherence, and academic rigor in their dissertations.

CO4: Learners will practice presenting their research findings effectively and defending their conclusions under scrutiny.

Course Code WAENG RP641	Unit	SYMA Sem IV: Dissertation	Credits 6 Lectures/ Practicals 180 hours
	I	**Components of the Dissertation**	24
		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	
	II	**Review and Publication Process**	24
		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	
	III	**Writing the Dissertation, Submission and Defence**	132

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

Sr. No.	Evaluation Type	Percentage of Marks
1	**Log Book**	**20%**
2	**Weekly reports**	**30%**
3	**Dissertation and Viva**	**50%**
	Total	**100%**

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

Course	WAENGRP641		Grand Total
	Internal	External	
Theory	**NA**	**NA**	**150**

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