

**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 T.Y.B.A. (English Literature)**

**Programme: English Literature**

**Choice Based Credit System (CBCS) with effect from**

**Academic year 2024–2025**

**Autonomy-based**

**PROGRAMME OUTLINE 2024-2025**

<b>Sr No</b>	<b>YEAR</b>	<b>SEM</b>	<b>COURSE</b>	<b>CODE</b>	<b>TITLE</b>	<b>CREDITS</b>
1	TYBA	5	Paper IV	WUAENG501	English Literature of the Elizabethan, Jacobean and Caroline Periods	4
2	TYBA	6	Paper IV	WUAENG601	Literature of the Restoration and the Neo-Classical Age	4
3	TYBA	5	Paper V	WUAENG502	Literary Theory and Criticism - I	4
4	TYBA	6	Paper V	WUAENG602	Literary Theory and Criticism - II	4
5	TYBA	5	Paper VI	WUAENG503	Popular Culture - I	3
6	TYBA	6	Paper VI	WUAENG603	Popular Culture - II	3
7	TYBA	5	Paper VII	WUAENG504	English Literature of the Romantic Age	4
8	TYBA	6	Paper VII	WUAENG604	English Literature of the Victorian Age	4
9	TYBA	5	Paper VIII	WUAENG505	20 <sup>th</sup> Century Literatures in English - I	4
10	TYBA	6	Paper VIII	WUAENG605	20 <sup>th</sup> Century Literatures in English - I	4
11	TYBA	5	Paper IX	WUAENG506	Film Studies – I	3
12	TYBA	6	Paper IX	WUAENG606	Film Studies - II	3

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

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

### **PREAMBLE:**

The progress of globalization in the past three decades has witnessed an increased demand for English proficiency. English as the lingua-franca is used in the fields of science, technology, media, the internet etc., and is also among the most sought-after soft skills. A higher proficiency in the English language opens doors of opportunity in the job market as well as in higher education. It facilitates travel across English-speaking countries world-wide, allows an understanding of films, music, art, literature as well as access to technical and scientific writing in research. An individual, highly proficient in the English, is a natural diplomat through communication and improved relations.

Since good communication skills are much in demand in the job market, Communication Skills in English is being introduced as a compulsory course for all undergraduates in order to equip them with this all-important soft skill in preparation to join the workforce, to enhance relationships and in readiness for higher education.

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**Syllabus for T.Y. Programme: BA**  
**Programme Code: WUAENG501 and WUAENG601**

**Course Title:**  
**English Literature of the Elizabethan, Jacobean and Caroline Periods**  
**Literature of the Restoration and the Neo-Classical Age**

**With Effect from Academic Year 2024–2025**  
**Under Autonomy**

<b>PROGRAMME : T.Y.B.A.</b>		<b>SEMESTER: V AND VI</b>		
<b>Course: Paper IV</b> English Literature of the Elizabethan, Jacobean and Caroline Periods  Literature of the Restoration and the Neo-Classical Age		<b>Course Codes:</b>  <b>WUAENG501</b>  <b>WUAENG601</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practicals</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>4</b>	<b>NA</b>	<b>4+4</b>	<b>40</b>	<b>60</b>
<b>Learning Objectives:</b> <b>LO1:</b> To introduce learners to English Literature of the 16 <sup>th</sup> , 17 <sup>th</sup> and 18 <sup>th</sup> centuries. <b>LO2:</b> To demonstrate how the background influences shaped the writers' thinking. <b>LO3:</b> To introduce learners to literary masters who dominated the scene <b>LO4:</b> To familiarize students with different writing styles that each age adopted.				
<b>Course Outcomes:</b> <b>CO1:</b> Learners will be able to understand the distinctive features of English literature of the 16 <sup>th</sup> , 17 <sup>th</sup> and 18 <sup>th</sup> centuries <b>CO2:</b> Learners can comprehend how background influences shaped the writer's thinking. <b>CO3:</b> Learners would recognize and appreciate the literary masters who dominated the scene. <b>CO4:</b> Learners would be able to grasp the different writing styles that each age adopted.				

## DETAILED SYLLABUS

CourseCode: WUAENG501	Unit	Semester V Course (Paper IV): English Literature of the Elizabethan, Jacobean and Caroline Periods	Credits 4 Lectures 48
	<b>I</b>	<b>Unit 1: Important Concepts and Terms</b>	<b>16</b>
		1.1. The Elizabethan Age (1550-1603) 1.1.1. Renaissance, Humanism and Reformation. 1.1.2. Elizabethan Poetry – Sonnets, Epic and Pastoral 1.1.3. Elizabethan Drama 1.1.4. University Wits.  1.2. The Jacobean Period (1603-1650) 1.2.1. Characteristics of the Jacobean Period (Major influences and its impact on literature) 1.2.2. Metaphysical Poetry 1.2.3. Jacobean Drama- (Revenge Tragedy and Comedy)	
	<b>II</b>	<b>Unit 2: Text for Study (Any one)</b>	<b>16</b>
		2.1. <i>Hamlet</i> by William Shakespeare <b>OR</b> 2.1. <i>Comedy of Errors</i> by William Shakespeare	
	<b>III</b>	<b>Unit 3: Selected Verse from the Elizabethan and Jacobean Periods</b>	<b>16</b>
		<b>3.1. Elizabethan Period:</b> 3.1.1. Sir Philip Sidney from <i>Astrophel and Stella</i> (sonnet sequence) 3.1.2. Sir Philip Sidney- Sonnet 37 “My mouth doth water and my breast doth swell” 3.1.3. William Shakespeare: Sonnet 138 “When my love swears that she is made of truth” 3.1.4. Edmund Spenser (Pastoral): from <i>The                Shepherds Calendar</i> “April Eclogue” 3.1.5. Edmund Spenser- <i>Fairie Queene</i> (Epic) (Selections)  <b>3.2. Jacobean Period:</b> 3.2.1. John Donne: “A Valediction Forbidding Mourning”. 3.2.2. John Donne: Holy Sonnet 10 –“Death Be Not Proud”. 3.2.3. George Herbert: “The Pulley”. 3.2.4. George Herbert: “Love”. 3.2.5. Andrew Marvell: “The Coronet”. 3.2.6. Andrew Marvell: “On a Drop of Dew”.	

\*12 Hours of graded self study

CourseCode: WUAENG601	Unit	Semester VI Course (Paper IV): Literature of the Restoration and the Neo-Classical Age	Credits 4 Lectures 48
	<b>I</b>	<b>Unit 1: Background and Important Concepts</b>	<b>16</b>
		1.1 The Restoration Age (1660-1700) 1.1.1. Characteristics of Restoration Period (Major events of the age and their impact on literature) 1.1.2. Restoration Poetry- (Epic, Mock epic, Satire) 1.1.3. Restoration Drama- Comedy of Manners, Heroic Tragedy 1.1.4. Diary Writing  1.2 Neo-Classical Period (1700-1798) 1.2.1. Neo-Classical/Augustan 1.2.2 Age of Satire 1.2.3. Rise of the Periodical Essay and the Novel	
	<b>II</b>	<b>Unit 2: Text for Study (Any one)</b>	<b>16</b>
		21. John Dryden- <i>All for Love</i> <b>OR</b> 2.1 Oliver Goldsmith- <i>She Stoops to Conquer</i>	
	<b>III</b>	<b>Unit 3: Selected Verse from the Puritan Era, the Restoration Period and the 18<sup>th</sup> Century</b>	<b>16</b>
		3.1. Restoration Period: 3.1.1. John Milton: from <i>Paradise Lost</i> Book I 3.1.1.1. (105-124) 3.1.1.2. (242-270) 3.1.1.3. (315-356)  3.1.2. Alexander Pope: <i>The Rape of the Lock</i> - Canto II Lines 1- 54 (1) Not with more Glories, in th' Etherial Plain, (54) Th' impending Woe sate heavy on his Breast  3.1.3. John Dryden: " <i>The Fire of London</i> "	

**\*12 Hours of graded self study**

**Recommended Reading:**

- Daiches, David. *A Critical History of English Literature: From the Beginnings to Milton v. 1*. 2nd ed., Mandarin, 1994.
- Ford, Boris Ed. 'The New Pelican Guide to English Literature: The Age of Shakespeare'. *From Donne to Marvell*, vol. 2, Penguin, 1990.
- Keast, William B. 'Seventeenth Century English Poetry: Modern Essays in Criticism'. *Seventeenth Century English Poetry: Modern Essays in Criticism*, OUP.
- Leggatt, Alexander English. *Shakespeare to The Restoration 1590-1660 (Longman: Literature in English Series)*. 1988.
- Perfitt, George. *English Poetry of the Seventeenth Century (Longman: Literature in English Series)*. 1992.
- Parry, Graham. 'The Seventeenth Century: The Intellectual and Cultural Context of English Literature'. *Longman: Literature in English Series*, 1989, pp. 1603–1700.
- Pooley, Roger. *English Prose of the Seventeenth Century (Longman: Literature in English Series)*. 1992.
- Ricks, Christopher. *The Penguin History of English Literature*. Vol. 3, 1993.
- Baugh, Albert, and Kegan Paul. *A Literary History Of England, The Restoration and Eighteenth Century (1660-1789)*. 1967.
- Craig, Hardin. *A History of English Literature Series. Literature of the Restoration and the Eighteenth Century 1660-1798*. Vol. III, 1969, pp. 1660–1798.
- Hussey, S. S., and Boris Ford. 'Medieval Literature: The European Inheritance. Volume I, Part 2 of the New Pelican Guide to English Literature'. *The Modern Language Review*, vol. 80, no. 1, JSTOR, Jan. 1985, p. 111, <https://doi.org/10.2307/3729376>.
- Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*. OUP, 1978, pp. 1660–1750.
- 'The Penguin History of English Literature: Dryden to Johnson'. *Dryden to Johnson*, vol. 4, Penguin, 1993.
- Probyn, Clive T. 'English Fiction of The Eighteenth Century 1700-1789 (Longman Literature in English Series, 1987) 19.Novak, Maximillian E'. *Eighteenth Century English Literature*, Macmillan, 1983.
- Ferguson, Rebecca, and James Sambrook. 'The Eighteenth Century: The Intellectual and Cultural Context of English Literature, 1700-1789'. *The Yearbook of English Studies*, vol. 18, JSTOR, 1988, p. 282, <https://doi.org/10.2307/3508229>.



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

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

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

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

2. **Theory question paper pattern:**

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

3. **Paper Pattern:**

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

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

Course	WUAENG501			WUAENG601			Grand Total
	Internal	External	Total	Internal	External	Total	
Theory	40	60	100	40	60	100	200

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**Syllabus for T.Y. Programme: BA**  
**Programme Code: WUAENG502 and WUAENG602**

**Course Title:**  
**Literary Theory and Criticism I & II**

**With Effect from Academic Year 2024–2025**  
**Under Autonomy**

<b>PROGRAMME: T.Y.B.A</b>		<b>SEMESTER: V and VI</b>		
<b>Course: Paper V: Literary Theory and Criticism I &amp; II</b>		<b>Course Code: WUAENG502 and WUAENG602</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>3.2</b>	<b>NA</b>	<b>4+4</b>	<b>40</b>	<b>60</b>
<b>Learner Objectives:</b>				
<b>LO1:</b> To familiarize students with core concepts and terms in literary theory and criticism.				
<b>LO2:</b> To explore the historical evolution of literary theory and criticism, tracing the intellectual movements and key theorists from classical to modern times.				
<b>LO3:</b> To develop in students' the capacity for critical application, enhancing their interpretative skills and appreciation of textual complexity.				
<b>LO4:</b> To encourage comparative analysis of theories and methodologies across different literary cultures.				
<b>LO5:</b> To demonstrate a comprehensive understanding of major literary theories and critical methods.				
<b>Course Outcomes:</b>				
<b>CO1:</b> Learners will demonstrate a comprehensive understanding of major literary theories and critical methods.				
<b>CO2:</b> Learners will be able to analyze literary texts using multiple theoretical frameworks, showing an ability to synthesize and critique various interpretations.				
<b>CO3:</b> Learners will have developed critical thinking skills, enabling them to evaluate and challenge theoretical assumptions and the implications of various interpretations.				
<b>CO4:</b> Learners will have improved their research and academic writing skills, capable of producing well-argued, theory-driven essays and papers.				
<b>CO5:</b> Learners will be able to apply literary theories to contemporary texts and issues, demonstrating the relevance of literary criticism in understanding societal and cultural phenomena.				

**DETAILED SYLLABUS**

<b>CourseCode:</b> <b>WUAENG502</b>	<b>Unit</b>	<b>Semester V:</b> <b>Course (Paper V): Literary Theory and Criticism - I</b>	<b>Credits</b> <b>4</b> <b>Lectures</b> <b>48</b>
	<b>I</b>	<b>Unit 1: Introduction to Literary Criticism and Theory (any 2 for detailed study)</b>	<b>16</b>
		1.1. Lois Tyson “Everything you wanted to know about critical theory but were afraid to ask” from <i>Critical Theory Today</i> . 1.2. Jonathan Cullers “What is theory?” from <i>Literary Theory: A Very Short Introduction</i> 1.3. “Introduction: The Place of Theory Today” from <i>Theory Matters</i> by Martin Middeke and Christoph Reinfandt 1.4. <i>The Norton Anthology of Theory and Criticism</i> edited by Vincent B. Leitch. (Selections)	
	<b>II</b>	<b>Unit 2: Interrogating the Classics of Literary Criticism (any 3 for detailed study)</b>	<b>16</b>
		Selections from: 2.1 Aristotle’s <i>Poetics</i> 2.2 Longinus - <i>On the Sublime</i> 2.3 Alexander Pope - <i>An Essay on Criticism</i> 2.4 Matthew Arnold: <i>The Function of Criticism in the Present Time</i>	
	<b>III</b>	<b>Unit 3: Critical Approaches to the study of Literature</b>	<b>16</b>
		3.1. Formalism 3.2. Psychological and Psychoanalytic approach 3.3. Marxism and Cultural Materialism 3.4. Archetypal Criticism 3.5. Gender Studies	

**\*Plus 12 hours of graded self-study.**

**Recommended Reading:**

- Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Eleventh edition, Cengage Learning, 2015.
- 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.
- Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. 3rd ed., [Nachdr.], Pearson Longman, 2006.
- Bennett, Tony. *Formalism and Marxism*. 2nd ed, Routledge, 2003.
- Bogel, Fredric V. *New Formalist Criticism: Theory and Practice*. Palgrave Macmillan, 2013.
- Brannigan, John. *New Historicism and Cultural Materialism*. 1. publ, Macmillan [u.a.], 1998.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. 10. anniversary ed, Routledge, 1999.
- . *Undoing Gender*. Routledge, 2004.
- Cuddon, John A., and Matthew Birchwood. *The Penguin Dictionary of Literary Terms and Literary Theory*. Edited by Rafey Habib, 5. ed., publ. In paperback, Penguin Books, 2014.
- Culler, Jonathan D. *The Literary in Theory*. Stanford University Press, 2007.
- Eagleton, Terry. *Literary Theory: An Introduction ; with a New Preface*. Anniversary ed, University of Minnesota Press, 2008.
- Frye, Northrop, and David Damrosch. *Anatomy of Criticism: Four Essays*. Princeton Classics edition, Princeton University Press, 2020.
- Gill, Glen Robert. "Archetypal Criticism: Jung and Frye." *A Companion to Literary Theory*, edited by David H. Richter, 1st ed., Wiley, 2018, pp. 396–407. DOI.org (Crossref), <https://doi.org/10.1002/9781118958933.ch32>.
- Habib, Rafey. *A History of Literary Criticism: From Plato to the Present*. Blackwell Pub., 2005.
- hooks, bell. *Feminist Theory from Margin to Center*. South End Press, 1984.
- Jethwaney, Jaishri N. *The Cult of Beauty: Gender Discourse in Indian Advertising*. Routledge, 2024.
- Kusch, Celena. *Literary Analysis: The Basics*. Routledge, 2016.
- Ogden, Benjamin H. *Beyond Psychoanalytic Literary Criticism: Between Literature and Mind*. Routledge, 2018.

<b>CourseCode:</b> <b>WUAENG602</b>	<b>Unit</b>	<b>Semester VI:</b> <b>Course (Paper V): Literary Theory and Criticism - II</b>	<b>Credits 4</b> <b>Lectures 48</b>
	<b>I</b>	<b>Unit 1: Critical Approaches to the study of Literature</b>	<b>16</b>
		1.1.Spatial Criticism 1.2.Trauma Theory 1.3.Reader-Response Criticism 1.4.Postcolonialism 1.5.Queer Theory	
	<b>II</b>	<b>Unit 2: Interrogating the Classics of Literary Criticism (20<sup>th</sup> Century Onwards) (any 3 for detailed study)</b>	<b>16</b>
		2.1. T. S. Eliot: "Tradition and the Individual Talent" 2.2. Cleanth Brooks, "The Heresy of Paraphrase" 2.3. Harold Bloom <i>Anxiety of Influence</i> (Selections) 2.4. Northrop Frye <i>Anatomy of Criticism</i> (Selections)	
	<b>III</b>	<b>Unit 3: Localizing Literary Criticism</b>	<b>16</b>
		3.1. S.N. Dasgupta: The Theory of Rasa 3.2. Bhartrihari and the Theory of Sphota 3.3. Bharatmuni- <i>Natyashastra</i> (Selections)	

**\*Plus 12 hours of graded self-study.**

**Recommended Reading:**

- Ashcroft, Bill, et al. *Key Concepts in Post-Colonial Studies*. Reprinted, Routledge, 2002.
- Bakshi, Kaustav, and Rohit K. Dasgupta. *Queer Studies: Texts, Contexts, Praxis*. Orient BlackSwan, 2019.
- Balaev, Michelle, editor. *Contemporary Approaches in Literary Trauma Theory*. Palgrave Macmillan UK, 2014. DOI.org (Crossref), <https://doi.org/10.1057/9781137365941>.
- Bertens, Johannes Willem. *Literary Theory: The Basics*. Fourth edition, Routledge, 2024.
- Buelens, Gert, et al., editors. *The Future of Trauma Theory: Contemporary Literary and Cultural Criticism*. Routledge, Taylor & Francis Group, 2014.
- Butler, Judith. *Bodies That Matter: On the Discursive Limits of "Sex."* Routledge, 2011.
- Davis, Colin, and Hanna Meretoja, editors. *The Routledge Companion to Literature and Trauma*. Routledge, 2020.
- Devy, G. N., editor. *Indian Literary Criticism: Theory and Interpretation*. 1. Orient BlackSwan impr, Orient BlackSwan, 2009.
- Giffney, Noreen, and Michael O'Rourke. *The Ashgate Research Companion to Queer Theory*. Ashgate, 2009.
- hiattb, et al. *Reader-Response Criticism*. 2021. [pressbooks.pub, https://pressbooks.pub/engl102/chapter/reader-response-criticism/](https://pressbooks.pub/engl102/chapter/reader-response-criticism/).
- Leitch, Vincent B., editor. *The Norton Anthology of Theory and Criticism*. 2nd ed, W. W. Norton & Co, 2010.
- Mantri, Mamta, editor. *Cities and Protests: Perspectives in Spatial Criticism*. Cambridge Scholars Publishing, 2021.
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson India, 2009.
- Rajan, P. K., editor. *Indian Literary Criticism in English: Critics, Texts, Issues*. Rawat Publications, 2004.
- Rivkin, Julie, and Michael Ryan, editors. *Literary Theory: An Anthology*. Third edition, Wiley Blackwell, 2017.
- Ryan, Michael. *Literary Theory: A Practical Introduction*. Third edition, Wiley Blackwell, 2017.
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Updated [ed.] with a new preface, University of California press, 2008.
- Tally, Robert T., editor. *Spatial Literary Studies: Interdisciplinary Approaches to Space, Geography, and the Imagination*. Routledge, 2021.
- Tompkins, Jane P., editor. *Reader-Response Criticism: From Formalism to Post-Structuralism*. Johns Hopkins University Press, 1980.
- Young, Robert. *Postcolonialism: An Historical Introduction*. Nachdr., Blackwell, 2011.

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

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

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

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

**3. Paper Pattern:**

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

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

Course	WUAENG502			WUAENG602			Grand Total
	Internal	External	Total	Internal	External	Total	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>	<b>40</b>	<b>60</b>	<b>100</b>	<b>200</b>

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**Syllabus for T.Y. Programme: BA**  
**Programme Code: WUAENG503 and WUAENG603**

**Course Title:**  
**Popular Culture I & II**

**With Effect from Academic Year 2024–2025**  
**Under Autonomy**

<b>PROGRAMME : T.Y.B.A</b>		<b>SEMESTER: V and VI</b>		
<b>Course: Paper VI Popular Culture I &amp; II</b>		<b>Course Code: WUAENG503 and WUAENG603</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>2.4</b>	<b>NA</b>	<b>3+3</b>	<b>40</b>	<b>60</b>
<b>Course Objectives:</b>				
<p><b>LO1:</b> To understand the nature and politics of Popular Culture.</p> <p><b>LO2:</b> To explore the interplay between Culture and Popular Culture and their influence over each other.</p> <p><b>LO3:</b> To expand existing critical thinking to enable textual analysis</p> <p><b>LO4:</b> To understand different perspectives on politics and control.</p> <p><b>LO5:</b> To apply theories from other disciplines to the study of Popular Culture.</p>				
<b>Course Outcomes:</b>				
<p><b>CO1:</b> Learners will be able to analyze and interpret various forms of popular culture using critical and theoretical approaches.</p> <p><b>CO2:</b> Learners will demonstrate an understanding of how popular culture is both a product of and a influence on societal norms and values.</p> <p><b>CO3:</b> Learners will possess the capacity to communicate complex ideas effectively through both written assignments and group discussions.</p> <p><b>CO4:</b> Learners will be able to independently conduct research on a topic related to popular culture and present findings coherently.</p>				

**DETAILED SYLLABUS**

<b>Course Code:</b> <b>WUAENG503</b>	<b>Unit</b>	<b>Semester V:</b> <b>Course (Paper VI): Popular Culture - I</b>	<b>Credits 3</b> <b>Lectures</b> <b>37.5</b>
	<b>I</b>	<b>Unit 1: Introduction to Popular Culture I</b>	<b>12.5</b>
		1.1. Defining Popular Culture 1.2. Understanding Ideology (Althusser) 1.3. Culture and Civilization Tradition and Culturalism (Arnold and Lewis)	
	<b>II</b>	<b>Unit 2: Control over Meaning through perpetuation of Myths</b>	<b>12.5</b>
		2.1 Semiotics - Understanding the construction of the Sign- Saussure 2.2 Barthes –Structuralism and post structuralism 2.3 Claude Levi-Strauss - Myth	
	<b>III</b>	<b>Unit 3: The Politics of Culture-Hegemony and Post Marxist Perspectives</b>	<b>12.5</b>
		3.1. Stuart Hall’s model of encoding/decoding. 3.2. Concepts of negotiation in cultural studies. 3.3. Agency in post-Marxist thought. (To be applied to contemporary case studies) Recommended study from the perspective of contemporary case studies/films	

\*Plus 7.5 hours of graded self-study.

**Modality of Assessment****Continuous Internal Assessment- 40%- 40 Marks per paper**

<b>Sr. No.</b>	<b>Evaluation Type</b>	<b>Marks</b>
1	<b>Individual Assignment</b>	<b>20</b>
2	<b>Group Assignment</b>	<b>20</b>
	<b>Total</b>	<b>40</b>
	<b>Guidelines for Assignments:</b> Deconstructing Texts of Popular Culture Identify and analyse the historical, socio-political and literary dynamics as well as themes and concerns which define genre, reflect culture, extend across cultures or appeal to a particular culture For example: <ul style="list-style-type: none"> <li>● Folk Tales/Fairytales/Animal fables</li> <li>● Detective Fiction/Crime Fiction/Thriller/Suspense</li> <li>● Comics- Tarzan, Wonder Woman, Peanuts (Marvel/Shultz)</li> </ul>	

<b>CourseCode: WUAENG603</b>	<b>Unit</b>	<b>Semester VI: Course (Paper VI): Popular Culture - II</b>	<b>Credits 3 Lectures 37.5</b>
	<b>I</b>	<b>Unit 1: Gender and Popular Culture</b>	<b>12.5</b>
		1.1. Feminist Approaches to Popular Culture 1.2. Subversions of Femininity/Masculinity in Popular Culture 1.3. Visual Pleasure/Narrative Cinema: Scopophilia and the Male Gaze/Ignoring the Female Spectator/Bechdel Test 1.4. Mainstream Cinema and Female Spectatorship  Recommended Films- Films of Alfred Hitchcock from the perspective of his treatment of women// Films of Madhur Bhandarkar 2011 female-centric films/any other films with strong female protagonists (Hindi and Regional Films may be studied)	
	<b>II</b>	<b>Unit 2: Postmodernism and Culture</b>	<b>12.5</b>
		2.1 The Global Postmodern 2.2 Reality/Mediated Reality/Pluralism of Value 2.3 John Storey/Francois Lyotard/Frederic Jameson/Jean Baudrillard 2.4 Case studies from the perspective of how both Western and Indian cultural paradigms have evolved	
	<b>III</b>	<b>Unit 3: Taste/Identity and Popular Culture</b>	<b>12.5</b>
		3.1. Culture Industry Revisited 3.2. The Politics of Popular Taste 3.3. Selections from: <i>Cultural Identity and Diaspora</i> by Stuart Hall <i>Subculture: The Meaning of Style</i> by Dick Hebdige 3.4. Case studies from the perspective of advertising/consumerism	

**\*Plus 7.5 hours of graded self-study.**

**Recommended Reading:**

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- Foucault, Michel as cited in Barrett, Michèle. *The Politics of Truth: From Marx to Foucault*. Stanford, CA: Stanford UP, 1991. Print.
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- Ganham, Nicholas, and Raymond Williams. "Pierre Bourdieu and the Sociology of Culture: An Introduction." *Media, Culture and Society* 2.3 (n.d.): 215. Print.
- Gehlawat, Ajay. *Reframing Bollywood: Theories of Popular Hindi Cinema*. N.p.: Sage Publications, 2010. Print.
- Gledhill, Christine., "Pleasurable Negotiations." *Female Spectators: Looking at Film and Television*. Ed. D. E. Pribram.

London: Verso, 1988. 64-89. Print.

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Eds: Leo Braudy and Marshall Cohen, New York and Oxford: Oxford University Press, 1999

Gledhill, Christine. *Stardom: Industry of Desire.* London: Routledge, 1991. Print.

Hall, Stuart. "Encoding/Decoding." *The Cultural Studies Reader.* Ed. S. Dunning. London and NY: Routledge, 1993. N. pag. Print.

Kaarsholm, Preben, ed. *City Flicks City Flicks: Indian Cinema and the Urban Experience.* Calcutta, New Delhi: Seagull, 2004. Print.

Kaplan, E. Ann. *Looking for the Other: Feminism, Film, and the Imperial Gaze.* New York: Routledge, 1997. Web.

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- Vasudevan, Ravi. *Making Meaning in Indian Cinema*. New Delhi: Oxford UP, 2000. Print.
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**Modality of Assessment**

**Continuous Internal Assessment (CIA) I and II – 20 Marks Each – 40 Marks**

Sr. No.	Evaluation Type	Marks
1	<b>Individual Assignment</b>	<b>20</b>
2	<b>Group Assignment</b>	<b>20</b>
	<b>Total</b>	<b>40</b>
	<p><b>Guidelines for Assignment:</b></p> <p>Deconstructing Texts of Popular Culture</p> <p>Identify and analyse the historical, socio-political, and literary dynamics as well as themes and concerns which define genre, reflect culture, extend across cultures or appeal to a particular culture.</p> <p>For example: Music/Music Videos/Pop Art/Dance/Reality Shows on Television/Re-reading of canonical texts etc.</p>	

**Semester End Examination Pattern:** Total Marks: 60 | Time: 2 Hours

The Semester End Examination for 60 marks will have 3 questions (with internal choice) of 20 marks each:

- Q.1: Essay Type Question (1 out of 2)
- Q.2: Essay Type Question (1 out of 2)
- Q.3: Essay Type Question (1 out of 2)

**Overall Examination & Marks Distribution Pattern**

**Semester V & VI**

Course	WUAENG503			WUAENG603			Grand Total
	Internal	External	Total	Internal	External	Total	
Theory	40	60	100	40	60	100	200





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

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

*Affiliated to the University of Mumbai*



**Syllabus for T.Y. Programme: BA**  
**Programme Code: WUAENG504 and WUAENG604**

**Course Titles:**

**English Literature of the Romantic Age**

**English Literature of the Victorian Age**

**With Effect from Academic Year 2024–2025**  
**Under Autonomy**

<b>PROGRAMME : T.Y.B.A.</b>		<b>SEMESTER: V AND VI</b>		
<b>Course: Paper VII English Literature of the Romantic Age</b>		<b>Course Codes:</b>		
<b>English Literature of the Victorian Age</b>		<b>WUAENG504</b>		
		<b>WUAENG604</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
3.2	NA	4+4	40	60
<b>Learning Objectives:</b>				
<b>LO1:</b> To introduce to learners the major trends and ideas in the literature and culture of the Romantic and Victorian Eras				
<b>LO2:</b> To help learners understand the texts in the context of prevailing sociocultural conditions & their historical, political location				
<b>LO3:</b> To impress upon learners the characteristically rebellious/ radical nature of British Romanticism and the stupendous range of changes in the sociopolitical conditions of Early (1837-1851), Middle (1851-1870) and Late (1870-1901) Victorian Era				
<b>LO4:</b> To familiarize and highlight major representative texts, genres, thematic concerns and select key concepts/terms pertaining to the respective periods				
<b>LO5:</b> To help learners apply a variety of critical, historical, and theoretical approaches to prescribed literary texts				
<b>LO6:</b> To sensitize learners to diverse sensibilities and humanitarian concerns through literature of the nineteenth century				
<b>Course Outcomes:</b>				
<b>CO1:</b> Learners will be able to view literary works in their dynamic interface with the background				
<b>CO2:</b> Learners will understand the literature of the 19th century as a complex outcome of artistic, intellectual and socio-political cross-currents				
<b>CO3:</b> Learners will be able to appreciate poetry as mirroring private personality, protest and subsequently, public concerns				
<b>CO4:</b> Learners will be familiarised with the development of the Victorian Novel as informed by Victorian morality as well as by larger democratic processes				
<b>CO5:</b> Learners can contextualize the impulses behind the significant emergence of women writing in the 19th century				

CourseCode: WUAENG504	Unit	Semester V Course (Paper VII): English Literature of the Romantic Age	Credits 4 Lectures 48
	<b>I</b>	<b>Unit 1: Introduction to Romanticism</b>	<b>16</b>
		1.1. Romanticism as a reaction to Neo-classicism 1.2. Influence of Rousseau and French Revolution 1.3. Rise of women writers in the period 1.4. Romanticism: Concepts and Features Romantic Imagination, German Transcendentalism, The Gothic Revival, Medievalism, Pantheism	
	<b>II</b>	<b>Unit 2: Poetry: Selected Verse from the Romantic Period</b>	<b>16</b>
		2.1 William Blake: 2.1.1. 'The Divine Image' from Songs of Innocence 2.1.2. 'Tyger' from Songs of Experience 2.2. William Wordsworth: 2.2.1. 'Upon Westminster Bridge' 2.2.2. 'Lucy Gray' 2.3. Samuel Taylor Coleridge: 2.3.1. 'Kubla Khan' 2.4. Dorothy Wordsworth: 2.4.1. 'Address to A Child During a Boisterous Winter Evening' 2.4.2. 'The Mother's Return' 2.5. P.B. Shelley: 2.5.1. 'Ozymandias' 2.6. John Keats: 2.6.1. 'On First Looking into Chapman's Homer' 2.6.2. 'Ode on a Grecian Urn'	
	<b>III</b>	<b>Unit 3</b>	<b>16</b>
		3.1. Novel: Jane Austen: <i>Emma</i> OR 3.1. Essays: Charles Lamb: <i>From Essays of Elia</i>	

		3.1.1. 'Christ's Hospital Five and Thirty Years Ago' 3.1.2. 'The Dream Children: A Reverie' 3.1.3. 'Detached Thoughts on Books and Reading' 3.1.4. William Hazlitt: From Table-Talk: <i>Essays on Men and Manners</i> 3.1.5. 'On the Pleasure of Painting' – Essay 1 3.1.6. 'Why Distant Objects Please' 3.1.7. 'On Going on a Journey'	
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\*Plus 12 hours of graded self-study.

### Modality of Assessment

#### Theory Examination Pattern:

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

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

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

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

2. **Theory question paper pattern:**

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

3. **Paper Pattern:**

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

<b>CourseCode:</b> <b>WUAENG604</b>	<b>Unit</b>	<b>Semester VI</b> <b>Course (Paper VII): English Literature of the</b> <b>Victorian Age</b>	<b>Credits 4</b> <b>Lectures 48</b>
	<b>I</b>	<b>Unit 1: Background</b>	<b>16</b>
		1.1. Effects of Industrial Revolution 1.2. Age of Science, Age of Faith and Doubt (the Victorian Dilemma) 1.3. Influences on the Literature of the Victorian Age: 1.4. Utilitarianism, Darwinism, Aestheticism, Pre-Raphaelitism, The Oxford Movement	
	<b>II</b>	<b>Unit 2: Poetry: Selected Verse from the Victorian Period</b>	<b>16</b>
		2.1. Alfred Tennyson: From In Memoriam 2.1.1. Lyric 7: 'Dark house, by which once more I stand' 2.1.2. Lyric 54: 'Oh, yet we trust that somehow good' 2.2. Robert Browning: 2.2.1. 'Porphyria's Lover' 2.2.2. 'Soliloquy of the Spanish Cloister' 2.3. Elizabeth Barrett Browning: Sonnets from the Portuguese: 2.3.1. 'Sonnet 21': 'Say over again, and yet once over again' 2.3.2. 'Sonnet 14': 'If thou must love me, let it be for nought' 2.4. Matthew Arnold: 2.4.1. 'The Forsaken Merman' 2.4.2. 'Dover Beach'	
	<b>III</b>	<b>Unit 3</b>	<b>16</b>
		3.1. Novel: Charles Dickens: David Copperfield OR 3.1. Essays: 3.1.1. John Newman: From The Idea of a University Discourse V 'Knowledge its Own End' 3.1.2. John Ruskin: From Sesame and Lilies 'Of Kings' Treasuries' 'From the Queens' Gardens'	

**\*Plus 12 hours of graded self-study.**

**Recommended Readings:**

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- Cordery,Gareth "Foucault, Dickens, and David Copperfield" *Victorian Literature and Culture*, Vol. 26, No. 1 (1998), pp. 71-85.
- Crawford, Iain. 'Sex and Seriousness in "David Copperfield"' *The Journal of Narrative Technique*, Vol. 16, No. 1, Winter,1986, pp. 41-54.
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- Daiches, David. *A Critical History of English Literature*, Vol. IV. The Romantics to the Present Day,Secker &Warburg, 1975.
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- Deirdre, David. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 2005.
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- Kincaid, James R. 'Dickens's Subversive Humor: David Copperfield', *Nineteenth Century Fiction*, Vol. 22, No. 4, Mar., 1968, pp. 313-329.
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- Lougy, Robert E. *Dickens and the Wolf Man: Childhood Memory and Fantasy in "David Copperfield"* *PMLA*, Vol. 124, No. 2, Mar., 2009, pp. 406-420.
- Manheim, Leonard F. "The Personal History of David Copperfield: A Study in Psychoanalytic Criticism", *American Imago*, Vol. 9, No. 1, April 1952, pp. 21- 43.
- McCalm, Ian. *An Oxford Companion to the Romantic Age*, Oxford University Press, 1999.
- Macdonald, Tara. "'red-headed animal': Race, Sexuality and Dickens's Uriah Heep" *Critical Survey*, Vol. 17, No. 2, Dickens and Sex, 2005, pp. 48-62.
- McGowan, John P. "David Copperfield: The Trial of Realism". *Nineteenth-Century Fiction*, Vol. 34, No. 1, Jun., 1979, pp. 1-19.
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- Miles, Robert. *Gothic writing 1750-1820-A genealogy*. Manchester University Press. 2002.
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- Mahoney, Charles. *A Companion to Romantic Poetry*. Blackwell Publishing Ltd., 2011.
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- Morgan, Susan J. "Emma Woodhouse and the Charms of Imagination." *Studies in the Novel* 7.1 (1975): 33-48.
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**Modality of Assessment****Theory Examination Pattern:****Continuous Internal Assessment- 40%- 40 Marks per paper**

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

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

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

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

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

Course	WUAENG504			WUAENG604			Grand Total
	Internal	External	Total	Internal	External	Total	
Theory	40	60	100	40	60	100	200

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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 T.Y. Programme: BA**

**Programme Code: WUAENG505 and WUAENG605**

**Course Titles:**

**20<sup>th</sup> Century British Literature I & II**

**With Effect from Academic Year 2024–2025  
Under Autonomy**

<b>PROGRAMME : T.Y.B.A.</b>		<b>SEMESTER: V AND VI</b>		
<b>Course: Paper VIII</b> <b>20<sup>th</sup> Century British Literature I &amp; II</b>		<b>Course Code:</b> <b>WUAENG505 and WUAENG605</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>3.2</b>	<b>NA</b>	<b>4+4</b>	<b>40</b>	<b>60</b>
<b>Learners Objectives:</b>				
<b>LO1:</b> To introduce learners to literary genres, trends, and literary movements of Britain in the 20th Century.				
<b>LO2:</b> To enable learners to create linkages between social and historical contexts and literary texts.				
<b>LO3:</b> To train learners to develop skills for a critical and analytical understanding of the text.				
<b>LO4:</b> To facilitate critical expression of learners' understanding of 20th Century texts.				
<b>Course Outcomes:</b>				
<b>CO1:</b> Learners will be familiar with literary genres, trends, and literary movements of Britain in the 20th Century.				
<b>CO2:</b> Learners will possess the capacity to create linkages between social and historical contexts and literary texts.				
<b>CO3:</b> Learners will have developed skills for a critical and analytical understanding of texts.				
<b>CO4:</b> Learners will be capable of critical expression of 20th Century texts.				

<b>CourseCode: WUAENG505</b>	<b>Unit</b>	<b>Semester V Course (Paper VIII): 20<sup>th</sup> Century British Literature</b>	<b>Credits 4 Lectures 48</b>
	<b>I</b>	<b>Unit 1: Introduction to 20<sup>th</sup> Century British Literature</b>	<b>16</b>
		1.1. Definition, characteristics and development of Modernist Poetry: Symbolist influence on Modernism 1.2. Founding principles of Imagism Drama: From Brecht to Ibsen 1.3. The influence of Expressionism in Drama	
	<b>II</b>	<b>Unit 2: Reading 20<sup>th</sup> Century British Poetry</b>	<b>16</b>
		2.1 T.S. ELIOT: 2.1.1. 'The Hippopotamus' 2.1.2. 'The Love Song of J Alfred Prufrock' 2.2 W. B. YEATS: 2.2.1. 'The Second Coming' 2.2.2. 'Sailing to Byzantium' 2.3 PHILIP LARKIN: 2.3.1. 'Church Going' 2.3.2. 'Aubade' 2.4 WILFRED OWEN: 2.4.1. 'Dulce et Decorum Est' 2.4.2. 'Strange Meeting'	
	<b>III</b>	<b>Unit 3: Reading 20<sup>th</sup> Century British Drama</b>	<b>16</b>
		3.1 Tom Stoppard: <i>Rosencrantz and Guildenstern Are Dead</i> (1966) OR 3.1 John Osborne: <i>Look Back in Anger</i> (1956)	

**\*Plus 12 hours of graded self-study.**

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

Sr. No.	Evaluation Type	Marks
1	Written Descriptive Examination- Short Notes (2 out of 4)	20
2	Assignment: Critical analysis/ case study/ field visit/ report/ presentation/review	20
	<b>Total</b>	<b>40</b>
	<b>Guidelines for Assignments:</b> Brecht/Ibsen/Shaw/Synge/Sean O'Casey, Lady Gregory etc can be prescribed for CIA 1. The other option from Unit 3 can be used for the CIA. T.S. Eliot's The Wasteland, Ezra Pound, Poetry of the MACSPAUNDAY Group, War Poets etc. can be assigned for CIA 2.	

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

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

**3. Paper Pattern:**

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

<b>CourseCode:</b> <b>WUAENG605</b>	<b>Unit</b>	<b>Semester VI</b> <b>Course (Paper VIII): 20<sup>th</sup> Century British Literature</b>	<b>Credits 4</b> <b>Lectures 48</b>
	<b>I</b>	<b>Unit 1:</b> The growth/development of the novel from the early to mid-20th Century	<b>16</b>
		1.1. The influence of Feminism on the novel 1.2. Stream of Consciousness: characteristics and style 1.3. The Rise of Science Fiction 1.4. Post World War II Novel 1.5. Postcolonialism in Modern British Fiction	
	<b>II</b>	<b>Unit 2: Novel (Any TWO)</b>	<b>16</b>
		2.1 George Orwell: <i>1984</i> (1949) 2.2 Doris Lessing: <i>The Grass is Singing</i> (1950) 2.3 D.H. Lawrence: <i>Sons and Lovers</i> (1913) 2.4 D. Muriel Spark: <i>The Prime of Miss Jean Brodie</i> (1961)	
	<b>III</b>	<b>Unit 3: Reading Short Stories</b>	<b>16</b>
		3.1. JAMES JOYCE: <i>Eveline</i> (1904) 3.2. ROALD DAHL: <i>Lamb to the Slaughter</i> (1953) 3.3. GRAHAM GREENE: <i>The Invisible Japanese Gentleman</i> (1965) 3.4. ANGELA CARTER: <i>The Bloody Chamber</i> (title story) (1979)	

**\*Plus 12 hours of graded self-study.**

### **Recommended Reading:**

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- Gibbs, A.M. *Man and Superman and Saint Joan: A Casebook*. London: Macmillan Education Ltd., 1992. Print.
- Griffith, Gareth. *Socialism and Superior Brains: The political thought of Bernard Shaw*. London: Routledge, 1993. Print.
- Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950 – 2000*. Cambridge, New York and Cape Town: Cambridge University Press, 2002. Print.
- Heilpern, John. *John Osborne: A Patriot for Us*. London: Chatto & Windus, 2006. Print.
- Hensher, Philip (ed). *The Penguin Book of the British Short Story Vols I*. UK. Penguin Random House , 2017. Print
- Hugo, Leon. *Bernard Shaw: Playwright and Preacher*. Great Britain: Methuen & Company Ltd, 1971. Print.
- Innes, Christopher. *Modern British Drama: 1890-1990*. Cambridge: University Press, 1992. Print
- Janik, Vicki K., Del Ivan Janik and Emmanuel Sampath Nelson. *Modern British Women Writers: An A-Z Guide*. Westport,

Connecticut and London: Greenwood Press, 2002. Print.

Kendall, Tim (ed.). *Poetry of the First World War: An Anthology*. Oxford: Oxford University Press, 2013. Print. Kermode, Frank and John Hollander. *The Oxford Anthology of English Literature Volume Six: Modern British Literature*. London: Oxford University Press, 1973. Print.

Khogeer, Afaf Jamil(ed.). *The Integration of the Self: Women in the Fiction of Iris Murdoch and Margaret Drabble*. New York: University Press of America, 2005. Print.

Lee-Brown, Patrick. *The Modernist Period: 1900 – 1945*. London: Evans, 2003. Print.

Lewis, Peter. *George Orwell: The Road to 1984*. London: Heinemann, 1981. Print.

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Nelson, Gerald. *Changes of the Heart: A Study of the Poetry of W.H. Auden*. Berkeley and Los Angeles: University of California Press, 1969. Print.

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Shaw, George Bernard. *Saint Joan*. Toronto: Penguin Books Canada, 2003. Print.

Sierz, Aleks. *John Osborne's Look Back in Anger: Modern Theatre Guides*. London and New York: Continuum, 2008. Print.

Smith, Stan (ed.). *The Cambridge Companion to W.H. Auden*. Cambridge, New York, Madrid, Cape Town and Melbourne: Cambridge University Press, 2004. Print.

Steinhoff, William R. *George Orwell and the Origins of 1984*. Ann Arbor: University of Michigan Press, 1976. Print.

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Unterecker, John. *A Reader's Guide to William Butler Yeats*. London and New York: Thames and Hudson, 1959. Print.

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Wandor, Michelene. *Post-War British Drama: Looking Back in Gender*. London: Routledge, 2001. Print.

Walter, Matthew George. *The Penguin Book of First World War Poetry*. London: Penguin, 2006. Print.

Warner, Marina. *Joan of Arc: The Image of Female Heroism*. New York: A. Knopf, 1981. Print.

Williamson, George. *A Reader's Guide to T.S. Eliot: A Poem-by-Poem Analysis*. New York: Syracuse University Press, 1953. Print.

Wilson, Colin. *The Angry Years: The Rise and Fall of Angry Young Men*. New York: Pavilion Books, 2014. Print.



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

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

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

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

## 3. Paper Pattern:

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

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

Course	WUAENG505			WUAENG605			Grand Total
	Internal	External	Total	Internal	External	Total	
Theory	40	60	100	40	60	100	200

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<b>PROGRAMME : T.Y.B.A</b>		<b>SEMESTER: V and VI</b>		
<b>Course: Paper IX Film Studies I &amp; II</b>		<b>Course Code: WUAENG506 and WUAENG606</b>		
<b>Teaching Scheme</b>				<b>Evaluation Scheme</b>
<b>Lectures (Hours per week)</b>	<b>Practical (Hours per week)</b>	<b>Credits</b>	<b>Continuous Internal Assessment (CIA I a &amp; II) (Marks- 20 each)</b>	<b>End Semester Examination (Marks- 60)</b>
<b>2.4</b>	<b>NA</b>	<b>3+3</b>	<b>40</b>	<b>60</b>
<b>Learners Objectives:</b>				
<p><b>LO1:</b> Learners will learn key concepts in film theory, including narrative structures, genre theory, and audience reception to analyse films critically.</p> <p><b>LO2:</b> Learners will gain hands-on experience with film production tools and techniques, including cinematography, editing, sound design, and lighting.</p> <p><b>LO3:</b> Learners will explore the evolution of cinema, understanding significant movements, periods, and figures in both Western and non-Western film histories.</p> <p><b>LO4:</b> Learners will develop the ability to critique films and film-related texts, utilizing both theoretical frameworks and practical observations to support their analyses.</p> <p><b>LO5:</b> Learners will engage in creating their own film projects, learning to effectively convey stories and messages through visual media.</p>				
<b>Course Outcomes:</b>				
<p><b>CO1:</b> Learners will be able to analyse and interpret films using various critical and theoretical approaches, understanding the interplay between form, content, and context.</p> <p><b>CO2:</b> Learners will demonstrate competence in the technical aspects of film production, including scriptwriting, directing, shooting, and editing.</p> <p><b>CO3:</b> Learners will be proficient in conducting research related to film studies, including historical research, textual analysis, and empirical studies on audience behaviours.</p> <p><b>CO4:</b> Learners will be adept at working collaboratively in diverse teams to produce film projects, understanding the dynamics of film production settings.</p> <p><b>CO5:</b> Learners will recognize and appreciate the cultural, social, and political dimensions of films from a global perspective, promoting a deeper understanding of diverse viewpoints.</p>				

**DETAILED SYLLABUS**

<b>CourseCode:</b> <b>WUAENG506</b>	<b>Unit</b>	<b>Semester V:</b> <b>Course (Paper IX): Film Studies - I</b>	<b>Credits 3</b> <b>Lectures 37.5</b>
	<b>I</b>	<b>Unit I: An Introduction to Cinema</b>	<b>12.5</b>
		<p>1.1. History of Cinema:  1.1.1. Lumiere Brothers  1.1.2. George Melies  1.1.3. D W Griffith  1.1.4. From Silent to Talkies  1.1.5. The Studio System</p> <p>1.2 The Movements in Cinema  1.2.1. German Expressionism  1.2.2. Soviet Montage  1.2.3. Italian Neo-Realism  1.2.4. French New Wave</p> <p>1.3 Understanding the Language of Cinema: Shots, Techniques of filming, Editing, Camera Angles, and Animation etc.</p> <p>Recommended Viewings:  Satyajit Ray – <i>Charulata</i> (1964)  Mike Nichols – <i>The Graduate</i> (1967)  Quentin Tarantino - <i>Pulp Fiction</i> (1994)  Stanley Kubrick - <i>A Clockwork Orange</i> (1971)  Christopher Nolan - <i>The Dark Knight</i> (2008)  Wes Anderson - <i>The French Dispatch</i> (2021)  Jim Jarmusch - <i>Coffee and Cigarettes</i>  Bimal Roy - <i>Do Bigha Zamin</i> (1953)  Imtiaz Ali - <i>Tamasha</i> (2014)  Martin Scorsese - <i>Casino</i> (1995)  Woody Allen - <i>Midnight in Paris</i> (2011)  Richard Linklater - <i>Before Sunrise</i> (1995)  Matt Reeves - <i>Dawn of the Planet of the Apes</i> (2014)  Guy Ritchie - <i>Lock, Stock and Two Smoking Barrels</i> (1998)  Kiran Rao - <i>Dhobi Ghat</i> (2010)  Zoya Akhtar - <i>Dil Dhadakne Do</i> (2010)  Anurag Kashyap - <i>Gangs of Wasseypur</i> (2011)  Ritwik Ghatak – <i>Subarnarekha</i> (1962)  Alejandro Gonzales Inarritu - <i>Amores Perros</i> (2000)</p>	

	<b>II</b>	<b>Unit 2: Film and Ideology</b>	<b>12.5</b>
		<p>2.1 Defining Ideology in Film</p> <p>2.1.1. Sophie Fiennes: <i>The Pervert's Guide to Ideology</i> (2013)</p> <p>2.2 Disrupting hegemony of Western models of performance and cultural dominance in Shakespearean adaptations.</p> <p>2.3 Adaptations of William Shakespeare's Hamlet and Macbeth</p> <p>Recommended Viewing:</p> <p><i>Hamlet</i> (1996) Dir: Kenneth Branagh</p> <p><i>Haider</i> (2014) Dir: Vishal Bharadwaj</p> <p><i>Throne of Blood</i> (1957) Dir: Akira Kurosawa</p> <p><i>Maqbool</i> (2003) Dir: Vishal Bharadwaj</p> <p><i>Macbeth</i> (2015) Dir: Justin Kurzel</p> <p><i>Macbeth</i> (1948) Dir: Orson Welles</p>	
	<b>III</b>	<b>Unit 3: Genre-based Study</b> (Any 4 Genres to be done in detail in class. The remaining to be done for self-study and assignments)	<b>12.5</b>
		<p>3.1. <b>Gangster:</b> <i>The Godfather</i> (1972) Dir: Francis Ford Coppola</p> <p>3.2. <b>Sci-Fi:</b> <i>Blade Runner</i> (1982) Dir: Ridley Scott</p> <p>3.3. <b>Film Noir:</b> <i>Fargo</i> (1996) Dir: Joel Coen</p> <p>3.4. <b>Musicals:</b> <i>La La Land</i> (2014) Dir: Damien Chazelle</p> <p>3.5. <b>Buddy Films:</b> <i>Thelma and Louise</i> (1991) Dir: Ridley Scott</p> <p>3.6. <b>Coming of Age:</b> <i>Juno</i> (2007) Dir: Jason Reitman</p> <p>3.7. <b>Thriller:</b> <i>Rear Window</i> (1954) Dir: Alfred Hitchcock</p> <p>3.8. <b>Horror:</b> <i>Midsommar</i> (2019) Dir: Ari Aster</p> <p>3.9. <b>Action:</b> <i>John Wick</i> (2014) Dir: Chad Stahelski</p>	

**\*Plus 7.5 hours of graded self-study.**

**Modality of Assessment**

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

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



CourseCode: WUAENG606	Unit	Semester VI: Course (Paper IX): Film Studies - II	Credits 3 Lectures 37.5
	<b>I</b>	<b>Unit 1: Critical Approaches toward Film Analysis</b>	<b>12.5</b>
		1.1. Gender Based Approach: (Any 2) 1.1.1. <i>Psycho</i> (1960) Dir: Alfred Hitchcock, 1.1.2. <i>Lipstick Under My Burka</i> (2016) Dir: Alankrita Shrivastava 1.1.3. <i>Lapataa Ladies</i> (2024) Dir: Kiran Rao 1.1.4. <i>The Danish Girl</i> (2015) Dir: Tom Hooper 1.2. Marxist Approach (Any 2) 1.2.1. <i>Metropolis</i> (1927) Director: Fritz Lang 1.2.2. <i>Satya</i> (1998) Director: Ram Gopal Varma 1.2.3. <i>Parasite</i> (2019) Director: Bond Joon-Ho 1.2.4. <i>Ardh Satya</i> (1983) Director: Govind Nihalani	
	<b>II</b>	<b>Unit 2</b>	<b>12.5</b>
		2.1 Psychoanalytical Approach: 2.1.1. <i>Vertigo</i> (1958) Dir: Alfred Hitchcock 2.1.2. <i>Mulholland Drive</i> (2001) Dir: David Lynch 2.1.3. <i>Black Swan</i> (2010) Dir: Darren Aranofsky 2.1.4. <i>Split</i> (2016) Dir: M Night Shyamalan 2.2 Post-Colonial Approach: 2.2.1. <i>Cidade de Deus</i> (2000) Dir: Fernando Meirelles, Katia Lund 2.2.2. <i>Lord of War</i> (2005) Dir: Andrew Niccol 2.2.3. <i>Extremely Loud &amp; Incredibly Close</i> (2011) Dir: Stephen Daldry	
	<b>III</b>	<b>Unit 3: Adaptations: Definitions and Approaches</b>	<b>12.5</b>

	<p>3.1. Defining the concept of adaptations and understanding literal, traditional, and radical translations of the source text</p> <p>3.1.1. Robert Stam: “Beyond Fidelity- The Dialogics of Adaptation”</p> <p>3.1.2. Linda Hutcheon: <i>A Theory of Adaptation</i></p> <p>3.2. <i>The Hours (2002)</i> Dir: Stephen Daldry <i>The Hours (1998)</i> by Michael Cunningham</p> <p>3.3. Any 1 Film to be done. Others can be used for CIA. <i>Adaptation (2002)</i>. Dir: Spike Jonze <i>The Shawshank Redemption (1994)</i> Dir: Frank Darabont <i>Fight Club (1999)</i> Dir: David Fincher <i>French Lieutenant’s Woman (1981)</i> Dir: Karel Reisz</p>	
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**\*Plus 7.5 hours of graded self-study.**

**Recommended Reading:**

Austerlitz, Saul. *Black and White*. Reverse Shot Online. n.d. Web. 22 Sept 2009.

Bharucha, Rustom. “Foreign Asia/ Foreign Shakespeare. Dissenting notes on New Asian Interculturality, Postcoloniality and Recolonization”. *Theatre Journal*, vol 56, issue 1, 2004, pp1-28.

Burke, Liam. *The Comic Book Film Adaptation: Exploring Modern Hollywood’s Leading Genre*, Univ. Press of Mississippi, 2015

Cahir, L. *Literature into film: Theory and practical approaches*. Jefferson, N.C.: McFarland & Company, 2006.

Corrigan, Timothy. *A Short Guide to writing About Film*, Pearson Education Inc. 2007

Elliot, Kamila. “Literary Cinema and the Form/Content Debate” *Rethinking the Novel / Film Debate* Cambridge University Press, 2003, pp.133-183.

Giannetti, Louis. *Understanding Movies (11th edition)*, Prentice Hall, 2008.

Grant, Barry Keith. *Auteurs and authorship: a film reader*, Blackwell Publications 2008

Hess, John. “Film and Ideology”. *Jump Cut*, no. 17, April 1978, pp. 14-16.

Hutcheon, Linda. “In Defence of Literary Adaptation as Cultural Production.” *M/C Journal*, vol.10, issue 2, 2007. Web article

Jeong, Seung-hoon. *Cinematic Interfaces: Film Theory After New Media*, Routledge, 2013.

Keane, Stephen. *CineTech: Film, Convergence and New Media*, Macmillan Education, 2006.

Khan, Maryam Wasif (2016-06-22). “Enlightenment Orientalism to Modernist Orientalism: The Archive of Forster’s A Passage to India”. *MFS Modern Fiction Studies*. 62 (2): 217–235.

McDonald, Kevin. *Film Theory: The Basics*, Routledge, 2016.

Monaco, James. *How to read a film: Movies, Media and Beyond*. Oxford University Press. (2004)

Leitch, Thomas. "Adaptation studies at a crossroads". *Adaptation* vol. 1, issue 1, pp 63-77.

"Twelve Fallacies in Contemporary Adaptation Theory". *Criticism* vol. 45, issue 2, (2003): 149-171

Said, Edward. *Culture and Imperialism* (1st Vintage books ed.). New York: Vintage Books, 1994

Stam, Robert "The Theory and Practice of Adaptation." *Literature and Film: A Guide to the Theory and practice of Film Adaptation*. Oxford Blackwell, 2005, pp 1-30.

Suleri., Goodyear, Sara (1992). *The Rhetoric of English India*. Chicago: University of Chicago Press. pp. 132–135.

Žižek, Slavoj. *The Fright of Real Tears: Krzysztof Kieślowski Between Theory and Post-Theory*. 2001

Žižek, Slavoj. *The Pervert's Guide to Cinema*. Sophie Fiennes. Mischief Films. 2006.

### Modality of Assessment

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

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

#### Semester End Examination Pattern: Total Marks: 60 | Time: 2 Hours

The Semester End Examination for 60 marks will have 3 questions (with internal choice) of 20 marks each:

Q.1: Essay Type Question (1 out of 2)

Q.2: Essay Type Question (1 out of 2)

Q.3: Essay Type Question (1 out of 2)

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

Course	WUAENG506			WUAENG606			Grand Total
	Internal	External	Total	Internal	External	Total	
<b>Theory</b>	<b>40</b>	<b>60</b>	<b>100</b>	<b>40</b>	<b>60</b>	<b>100</b>	<b>200</b>

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