

John Wilson Education Society's

Wilson College (Autonomous)

Chowpatty, Mumbai-400007

RE-ACCREDITED 'A' grade by NAAC

Affiliated to the

UNIVERSITY OF MUMBAI



Syllabus for F.Y

Programme: English

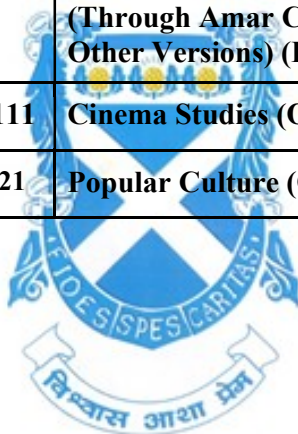
SEC, VEC, OE, IKS

Choice Based Credit System (CBCS) under NEP 2020 with effect from

Academic year 2023–2024

PROGRAMME OUTLINE 2023-2024

YEAR	SEM	COURSE CODE	COURSE TITLE	CREDITS/ Lectures
FYBA	I	WAENGVE111	Understanding Indian Culture through Cinema (VEC)	2/30
	I	WAENGSE111	Creative Writing (SEC)	2/30
	II	WAENGSE121	Translation Studies (SEC)	2/30
	II	WAENGIK121	Indian Cultural Traditions (Through Amar Chitra Katha and Other Versions) (IKS)	2/30
	I	WSENGOE111	Cinema Studies (Open Elective)	2/30
	II	WSENGOE 121	Popular Culture (Open Elective)	2/30



PROGRAMME SPECIFIC OUTCOMES (PSOs)

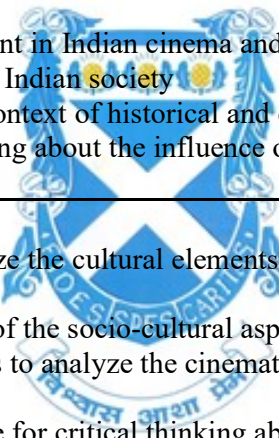
1. Learners will be able to display an understanding of language and literature as an expression of human values, universal truths and socio-cultural influences through the underlying philosophy and values reflected in literature.
2. Learners will have developed a sensitivity towards nature and understand 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.

PROGRAMME: F.Y.B.A. English VEC		SEMESTER: I		
Course: Understanding Indian Culture through Cinema		Course Code: WAENGVE111		
Teaching Scheme				Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Credit	Assignments	End Semester Examination
2	NA	2	60	NA
<p>Learning Objectives:</p> <p style="text-align: center;"><i>Wilson College</i></p>  <ol style="list-style-type: none"> 1. To recognize the cultural elements present in Indian cinema and interpret their significance. 2. To understand the socio-cultural aspects Indian society 3. To analyze cinematic narratives in the context of historical and current societal trends in India. 4. To develop a language for critical thinking about the influence of cinema on Indian culture and vice versa. 				
<p>Course Outcomes:</p> <ol style="list-style-type: none"> 1. Learners will have the ability to recognize the cultural elements present in Indian cinema and interpret their significance. 2. Learners will possess an understanding of the socio-cultural aspects Indian society 3. Learners will have the technical prowess to analyze the cinematic narratives in the context of historical and current societal trends in India. 4. Learners will have developed a language for critical thinking about the influence of cinema on Indian culture and vice versa. 				

DETAILED SYLLABUS

Course Code WAENGV E111	Unit	Course/ Unit Title: Understanding Indian Culture through Cinema (VEC)	Credits 2 Lectures 30
	I	Introduction to Cinema as a Bearer of Culture	15
	1.1	Language of Cinema/Aspects of Culture	
		Aspects of Indian Culture Basic Concepts of Film Vocabulary	
	1.2	Identity: Society, Family and the Individual	
		(Any 2) Kabhi Kushi Kabhi Gham Sairaat Kantara	
	II	The Reflection of Culture in Cinema	15
	2.1	Urban vs Rural India: (Any 2) Article 15 Sehar Gaman Life in a Metro Recommended Viewing: "Sholay" (1975) Mother India (1957) Mahershi (Telugu) Swades (2004) Peepli Live (2010)	
	2.2	Gender: (Any 2) The Great Indian Kitchen "Dangal" (2016) Chandigarh Ki Aashiki Dor Recommended Viewing: Lekha salali saasarla Gangubai Kathiawadi (2022) Sanjay Leela Bhansali Lipstick Under My Burkha Asthithva Gulab Gang	
	2.3	Globalization and Changing Cultural Perspectives: "Gully Boy" (2019) "Slumdog Millionaire" Recommended Viewing:	

		Mahabharata- Peter Brooks	
	2.4	<p>History: (Any 2) Gandhi Ashoka Garam Havaa</p> <p>Recommended Viewing: Bajirao Mastani, Tanhaji, RRR/Jodhaa Akbar/ Lagaan/Discovery of India- Sham Benegal/ Tamas (Series)</p>	

Recommended Resources:

Lacey, Nick. *Introduction to Film*. London, Palgrave, 2016.

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

Vasudevan, Ravi. "The Melodramatic Public Film Form and Spectatorship in Indian Cinema." (2010)

Dudrah, Rajinder. "Bollywood: Sociology Goes to the Movies." (2006)



Modality of Assessment

Two Assignments of 30 Marks Each

PROGRAMME : F.Y.B.A. English SEC		SEMESTER: I		
Course: Creative Writing		Course Code: WAENGSE111		
Teaching Scheme			Evaluation Scheme	
Lectures (Hours per week)	Practical (Hours per week)	Credit	Assignments	End Semester Examination
2	NA	2 Wilson College	NA	60
Learning Objectives: <ol style="list-style-type: none"> 1. To inculcate creative and practical skills in learners for the use of language and literary expression. 2. To introduce learners to different methods of finding cues, inspiration, prompts for thinking of problem-solving. 3. To provide strategies for independent thinking and writing skills to create reading material for personal and professional purposes 4. To perform hands-on-activities for students to hone their creative skills through practical sessions. 				
Course Outcomes: <ol style="list-style-type: none"> 1. Learners will have acquired the creative and practical skills for the use of language and literary expression. 2. Learners will have a familiarity with different methods of finding cues, inspiration, prompts for thinking of problem-solving. 3. Learners will possess strategies for independent thinking and writing skills to create reading material for personal and professional purposes 4. Learners will have the ability to perform hands-on-activities for students to hone their creative skills. 				

DETAILED SYLLABUS

Course Code WAENGS E111	Unit	Course/ Unit Title: Creative Writing (SEC)	Credits 2 Lectures 30
	I	Introduction to Creative Writing	15
	1.1	What is creative writing? Readership. Difference between creative and other forms of writing Prose vs. Poetry: Key Differences and Similarities	
	1.2	Understanding the elements of prose (plot, character, setting, theme, perspective) Analysis of various writing styles and structure	
	1.3	- Understanding the elements of poetry (rhyme, meter, imagery, simile/metaphor) - Reading and discussing examples of poetry	
	II	Writing Competencies	15
	2.1	Composing Poems (Creative Sources) Lyric, Dramatic Monologue, Haiku, Blank Verse, Sonnet, Free Verse- Samples will be provided for study and analysis	
	2.2	Writing dramatic situations (Short story/Plays/Film script) -Samples will be provided for study and analysis Developing themes and plots Describing settings Crafting Characters and Settings Techniques for character development	
	2.3	Revising Rewriting and Proofreading Revising Rewriting Proof reading Constructive criticism: Giving and receiving feedback	

Recommended Resources:

Bird by Bird: Some Instructions on Writing and Life- Anne Lamott

Writing Down the Bones: Freeing the Writer Within- Natalie Goldberg

The Poet's Companion: A Guide to the Pleasures of Writing Poetry- by Kim Addonizio and Dorianne Laux

The Making of a Poem: A Norton Anthology of Poetic Forms- edited by Mark Strand and Eavan Boland

The Artist's Way- Julia Cameron

Modality of Assessment

Theory Examination Pattern:

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



PROGRAMME: F.Y.B.A. English SEC		SEMESTER: II		
Course: Translation Studies		Course Code: WAENGSE121		
Teaching Scheme				Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Credit	Assignments	End Semester Examination
2	NA	2	NA	60
Learning Objectives: <ol style="list-style-type: none"> 1. To understand the history and development of Translation Studies. 2. To identify and analyze major theories and approaches to translation. 3. To gain basic practical translation skills. 4. To develop a critical understanding of the ethical and cultural considerations in translation. 				
Course Outcomes: <ol style="list-style-type: none"> 1. Learners will have an understanding of the history and development of Translation Studies. 2. Learners will have acquired the skills to identify and analyze major theories and approaches to translation. 3. Learners will have gained basic practical translation skills. 4. Learners will have developed a critical understanding of the ethical and cultural considerations in translation. 				

DETAILED SYLLABUS

Course Code WAENGS E121	Unit	Course/ Unit Title: Translation Studies (SEC)	Credits 2 Lectures 30
	I	Introduction to Translation Studies	15
	1.1	The Definition of Translation The Importance of Translation The difference between translation and interpretation Qualities and Strategies of Translator	
	1.2	Theories of Translation Equivalence Theory Functionalism Descriptive Translation Cultural and Postcolonial Translation Theories	
	II	Translation in Practice	15
	2.1	Introduction to Practical Translation Skills Specialized Translation (Technical, Medical, Legal, Literary) Commercial and collaborative Translation. Audiovisual, Subtitling and Dubbing Use of Translation Technology	
	2.2	Analysis of Translated Literary Texts Textual Analysis Source and Target Languages The Challenges of Translation Ethics and Cultural Sensitivity in Translation	

Recommended Resources:

Munday, J. (2022). *Introducing Translation Studies: Theories and Applications*. 5th Edition. Routledge.
 Didier, Coste, *The Poetics and Politics of Literary Translation*, New Delhi, 2011. 71

Carmen Valero Garcés, and Rebecca Tipton. *Ideology, Ethics and Policy Development in Public Service Interpreting and Translation*. Bristol ; Blue Ridge Summit, Pa, Multilingual Matters, 2017.

Bellos, David. *Is That a Fish in Your Ear? : Translations and the Meaning of Everything*. Londres, Particular Books, 2011.


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Modality of Assessment

Theory Examination Pattern:

1 Written Exam of 60 marks:

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

PROGRAMME: F.Y.B.A. English IKS		SEMESTER: II		
Course: Indian Cultural Traditions (Through Amar Chitra Katha and Other Versions)		<p style="text-align: center;">Wilson College</p> <p style="text-align: center;">Course Code: WAENGIK121</p> 		
Teaching Scheme				Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Credit	Assignments	End Semester Examination
3	NA	2	60	NA
<p>Learning Objectives:</p> <ol style="list-style-type: none"> 1. To understand the key themes and characters in Indian cultural narratives. 2. To critically analyze the cultural, social, and philosophical implications of Indian cultural narratives. 3. To understand the importance of cultural narratives in shaping Indian culture and traditions. 4. To analyze the visual storytelling techniques used in Amar Chitra Katha. 				
<p>Course Outcomes:</p> <ol style="list-style-type: none"> 1. CO1. Learners will have an understanding of the key themes and characters in Indian cultural narratives. 2. CO2. Learners will have the ability to critically analyze the cultural, social, and philosophical implications of Indian cultural narratives. 3. CO3. Learners will have gained an understanding of the importance of cultural narratives in shaping Indian culture and traditions. 4. CO4. Learners will have developed the skills to critically analyze the visual storytelling techniques used in Amar Chitra Katha. 				

DETAILED SYLLABUS

Course Code WAENGI K121	Unit	Course/ Unit Title: Indian Cultural Traditions (Through Amar Chitra Katha and Other Versions) (IKS)	Credits 2 Lectures 30
	I	Introduction to Indian Cultural Texts (Texts of Popular Indian Culture Texts)	15
	1.1.	1.1.1 Amar Chitra Katha Versions of: Adi Parva Vana Parva 1.1.2 Kabir- Songs of the Weaver Poet 1.1.3 Yuganta- The end of an age- Iravati Karve	
	1.2	1.1.1 Select Sections from Ayodhya Kand Kishkindha Kand Yuddha Kand 1.2.2 Guru Gobind Singh 1.2.3 Shah Jehan 1.2.4 Ambedkar	
	II	Contemporary Cultural Contexts of Traditional Narratives	15
	2.1	Selections from the Panchatantra Themes, key characters, and important episodes	
	2.2	Select Narratives on Environment: Representations of Environment	

Recommended Resources:

Devdutt Pattanaik. *Myth = Mithya : A Handbook of Hindu Mythology*. New Delhi, India, Penguin Books India, Cop, 2006.

Das, Gurcharan. *The Difficulty of Being Good*. Oxford University Press, 4 Oct. 2010.

Devdutt Pattanaik. *Jaya : An Illustrated Retelling of the Mahabharata*. Gurgaon, Haryana, India, Penguin Books, 2010.

Devdutt Pattanaik. *Sita : An Illustrated Retelling of the Ramayana*. Gurgaon, Haryana, Penguin Books, 2013.

Devdutt Pattanaik. *Indian Mythology : Tales, Symbols, and Rituals from the Heart of the Subcontinent*. Rochester, Vermont, Inner Traditions, 2003.

Chitra Banerjee Divakaruni. *The Forest of Enchantments*. Harper Collins, 7 Jan. 2019.

Modality of Assessment

Theory Examination Pattern:

2 Assignments of 30 Marks Each

PROGRAMME: F.Y.B.A. Open Elective		SEMESTER: I		
Course: Cinema Studies		Course Code: WSENGOE111		
Teaching Scheme				Evaluation Scheme
Lectures (Hours per week)	Practical (Hours per week)	Credit	Assignments	End Semester Examination
2	NA	2	60	NA
<p>Learning Objectives: To enable the learner to:</p> <ol style="list-style-type: none"> 1. Understand the basics of film language, including mise-en-scène, cinematography, editing, and sound. 2. Gain exposure to different film genres and their unique characteristics. 3. Develop an understanding of the historical evolution of cinema worldwide. 4. Enhance critical thinking and analytical skills through film analysis and discussion. 				
<p>Course Outcomes:</p> <ol style="list-style-type: none"> 1. Learners will have an understanding of the basics of film language, including mise-en-scène, cinematography, editing, and sound. 2. Learners will be familiar with different film genres and their unique characteristics. 3. Learners will have developed an understanding of the historical evolution of cinema worldwide. 4. Learners will gain critical thinking and analytical skills through film analysis and discussion. 				

DETAILED SYLLABUS

Course Code WSENGO E111	Unit	Course/ Unit Title: Cinema Studies Open Elective	Credits 2 Lectures 30
	I	Introduction to Cinema Studies	15
		<p>The Origins of Cinema Movement -Lumiere Brothers Cinematic effects - Georges Méliès</p> <p>Introduction to Film Language: Mise-en-Scène, Cinematography, Editing and Sound Editing -Edwin Porter and Sergei Eisenstein Cinematography and narrative – D.W. Griffith and Orson Welles Dada Sahib Phalke</p> <p>Transition from Silent to Sound/B&W to Colour</p> <p>Scenes from: The Wizard of Oz Modern Times Singin' in the Rain</p> <p>Recommended Viewing: The Artist Hugo (Scorsese, Martin 2011)</p>	
	II	Understanding Cinema	15
		<p>Any four films for detailed study, two from each section.</p> <p>2.1. Do Bhiga Zameen (<i>Roy, Bimal 1953</i>) Peepli Live (<i>Rizvi, Anusha and Farooqui Mahmood 2010</i>) Sairat (<i>Manjule, Nagraj 2016</i>) Ankur (<i>Benegal, Shyam 1974</i>) Slumdog Millionaire (<i>Boyle, Danny 2010</i>)</p> <p>2.2. Psycho (<i>Hitchcock, Alfred 1960</i>) V for Vendetta (<i>McTeigue, James 2005</i>) Maqbool (<i>Bharadwaj, Vishal 2003</i>) Romeo and Juliet (<i>Luhrmann, Baz 1996</i>) The Dark Knight (<i>Nolan, Christopher 2008</i>)</p>	

Recommended Resources:

Bordwell, D., & Thompson, K. (2017). *Film Art: An Introduction*. McGraw-Hill Education.

Stam, R. (2000). *Film Theory: An Introduction*. Wiley-Blackwell.

Cook, D. A. (2004). *A History of Narrative Film*. W. W. Norton & Company.

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

Introduction to Film Nick Lacey

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

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

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

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Modality of Assessment

Theory Examination Pattern:

2 Assignments of 30 Marks Each



PROGRAMME: F.Y.B.A. Open Elective	SEMESTER: II	
Course: Popular Culture	Course Code: WSENGOE121	
Teaching Scheme		Evaluation Scheme

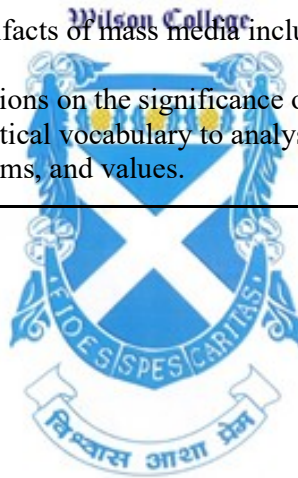
Lectures (Hours per week)	Practical (Hours per week)	Credit	Assignments	End Semester Examination
2	NA	2	60	NA

Learning Objectives:

1. To provide learners with a comprehensive introduction to popular culture, its historical evolution, and its societal implications.
2. To enable learners to examine the cultural artifacts of mass media including film, television, music, literature, social media, and more.
3. To initiate discussion on the significance of popular culture.
4. To equip the learners with the critical vocabulary to analyse the significance of the role of popular culture in shaping societal beliefs, norms, and values.

Course Outcomes:

1. Learners will be provided with a comprehensive introduction to popular culture, its historical evolution, and its societal implications.
2. Learners will examine the cultural artifacts of mass media including film, television, music, literature, social media, and more.
3. Learners will have engaged in discussions on the significance of popular culture.
4. Learners will be equipped with the critical vocabulary to analyse the significance of the role of popular culture in shaping societal beliefs, norms, and values.



DETAILED SYLLABUS

Course Code	Unit	Course/ Unit Title: Popular Culture	Credits
WSENGO E121		Open Elective	2 Lectures 30
	I	Introduction to Popular Culture	15

	1.1	Definitions, Scope, and Significance Historical Overview of Popular Culture	
	1.2	Popular Culture and Media The Role of Media in Shaping Popular Culture: TV, Film, Radio, Print Media New Media and Digital Cultures: Internet, Social-Media, Memes	
	II	Analyzing Popular Culture	15
	2.1	Genres of Popular Culture Literature and Comics in Popular Culture Music and Popular Culture: Genres, Artists, Cultural Impact Film and Television: Genre Analysis, Iconic Shows, and Cultural Reflections	
	2.2	Popular Culture and Globalization The Global Spread and Localization of Popular Culture The Global Impact of K-Pop, Hollywood, Bollywood Manga, K-drama, Anime	



Recommended Resources:

Fiske, John. Understanding Popular Culture. Boston: Unwin Hyman, 1989. Print
 Modleski, Tania. Loving with a Vengeance: Mass-produced Fantasies for Women. Hamden, CT: Archon, 1982. N. pag. Print.
 Mulvey, Laura. "Visual Pleasure and Narrative Cinema." 1975. Visual Culture: The Reader. Ed. Jessica Evans and Stuart Hall. London: SAGE Publications in Association with the Open U, 1999. 381-89. Print.

Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1998. Print.

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

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Sixth ed. N.p.: Dorling Kindersley, 2014. Print. Indian Reprint

Modality of Assessment

Theory Examination Pattern:

2 Assignments of 30 Marks Each

