



KANNUR UNIVERSITY

B A FUNCTIONAL ENGLISH

SYLLABUS

W.e.f 2025 admission onwards

(KU-FYUGP Regulation and Curriculum Framework, 2024)

## **PREFACE**

The Bachelor of Arts in Functional English program provides students with a versatile skill set that is highly valued in today's competitive job market. This syllabus is carefully crafted to combine theoretical knowledge with practical application, equipping students with the tools they need to succeed in a variety of careers. By studying functional English, students will develop strong communication, writing, and research skills, while literary analysis will enhance their critical thinking and creativity.

The first year of the program is dedicated to developing strong language skills. Through a range of courses, students will hone their reading, writing, speaking, and listening abilities. This solid foundation will empower them to confidently navigate the complexities of the English language. In the second year, the focus shifts to literary appreciation. Students will be introduced to a diverse array of literary works, including poems, novels, and plays. The third year delves into the theoretical underpinnings of language and literature. Students will engage with critical theories and methodologies that will help them to analyze texts in a more sophisticated manner. In the final year, students will delve deeper into specialized research areas. The curriculum offers a variety of courses that introduce students to cutting-edge theories and methodologies, empowering them to conduct in-depth research.

To cater to the diverse interests of students, the syllabus includes an eclectic array of courses. These courses cover a wide range of topics, from content writing to translation studies, ensuring that every student can find something that inspires them.

Dr. Linu M K  
Chairperson  
Board of Studies, Functional English  
Kannur University

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The Board expresses its gratitude to Dr. Nishna K, Jeseera K, Jince Joseph and Abdul Samad K for their contributions to developing the course content for the syllabus.



## **PROGRAMME SPECIFIC OUTCOMES**

**PSO1:** Develop proficiency in reading, writing, speaking and listening in English.

**PSO2:** Understand, analyze, interpret and critique various forms of text and media using appropriate theoretical framework.

**PSO3:** Synthesize information from multiple sources to support literary and non-literary analysis and arguments.

**PSO4:** Formulate critical arguments and interpretations of literary texts from various genres and periods.

**PSO5:** Specify the historical, cultural and social contexts of literary movements, productions and works.

**PSO6:** Collaborate effectively in group discussions, presentations and projects contributing to collective literary evaluations and interpretations.

**PSO7:** Compose clear, coherent well argued essays, presentations and research papers.

**COURSE DISTRIBUTION**

SEMESTER	COURSE CODE	COURSE NAME	MARKS			CREDITS	HOURS/WEEK
			CA	ESE	TOTAL		
<b>1</b>	KU1MDCFNG101	Studying Media	25	50	75	3	3
	KU1MDCFNG102	Sports Narratives	25	50	75	3	3
	KU1DSCFNG101	English for Daily Use	35	65	100	4	5
	KU1DSCFNG102	Language through Literature	30	70	100	4	4
	KU1DSCFNG103	Structure and Function of Language	30	70	100	4	4
	KU1DSCFNG104	English for Professional Success	35	65	100	4	5
<b>2</b>	KU2MDCFNG103	Science Fiction	25	50	75	3	3
	KU2MDCFNG104	Food Narratives	25	50	75	3	3
	KU2DSCFNG105	Cinema: Art and Analysis	30	70	100	4	4
	KU2DSCFNG106	Writing for Digital Media	35	65	100	4	5
	KU2DSCFNG107	Fundamentals of Speech Sounds	35	65	100	4	5
	KU2DSCFNG108	Language and Creativity in Advertising	30	70	100	4	4
<b>3</b>	KU3VACFNG201	Gender Equity	25	50	75	3	3
	KU3VACFNG202	Voices of Equity	25	50	75	3	3
	KU3DSCFNG201	Film Studies	30	70	100	4	4
	KU3DSCFNG202	Reading Poetry	30	70	100	4	4
	KU3DSCFNG203	Narratives of Love and Friendship	30	70	100	4	4
	KU3DSCFNG204	Essentials of Mass Communication	30	70	100	4	4
	KU3DSCFNG205	Humour Narratives	30	70	100	4	4
<b>4</b>	KU4VACFNG203	Environment and Political Ecology	25	50	75	3	3

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	KU4VACFNG204	Caste and Popular Culture	25	50	75	3	3
	KU4VACFNG205	Voices of the Earth	25	50	75	3	3
	KU4VACFNG206	Reflections on Ethics and Values	25	50	75	3	3
	KU4SECFNG201	English Speaking Skills	25	50	75	3	3
	KU4DSCFNG206	Reading Drama	30	70	100	4	4
	KU4DSCFNG207	Reading Fiction	30	70	100	4	4
	KU4DSCFNG208	Introduction to Linguistics	30	70	100	4	4
	KU4DSCFNG209	From Text to Screen	30	70	100	4	4
	KU4DSCFNG210	Reading and Writing for Academic Purpose	30	70	100	4	4
5	KU5SECFNG301	English for Communication	25	50	75	3	3
	KU5DSCFNG301	Indian Writings in English	30	70	100	4	4
	KU5DSCFNG302	Introduction to Literature I	30	70	100	4	4
	KU5DSCFNG303	Gender Studies	30	70	100	4	4
	KU5DSCFNG304	Literary Theory I	30	70	100	4	4
	KU5DSEFNG301	History of English Language	30	70	100	4	4
	KU5DSEFNG302	Historical Fiction	30	70	100	4	4
	KU5DSEFNG303	Crime and Detective Fiction	30	70	100	4	4
6	KU6SECFNG302	Academic Writing	25	50	75	3	3
	KU6DSCFNG305	Introduction to Literature II	30	70	100	4	4
	KU6DSCFNG306	Literary Theory II	30	70	100	4	4
	KU6DSCFNG307	Literature and Ecology	30	70	100	4	4
	KU6DSCFNG308	Translation Studies	30	70	100	4	4
	KU6DSEFNG304	English Language Teaching	30	70	100	4	4
	KU6DSEFNG305	Content Writing	30	70	100	4	4
	KU6DSEFNG306	Media Studies	30	70	100	4	4
	KU6INTFNG315	INTERNSHIP				2	
7	KU7DSCFNG401	Research Methodology	30	70	100	4	4

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	KU7DSCFNG402	New Literatures	30	70	100	4	4
	KU7DSCFNG403	Travel Narratives	30	70	100	4	4
	KU7DSCFNG404	Culture Studies	30	70	100	4	4
	KU7DSCFNG405	Regional Writings in Translation	30	70	100	4	4
	KU7DSCFNG406	Introduction to Visual Culture	30	70	100	4	4
<b>8</b>	KU8DSCFNG407	Migration and Border Studies	30	70	100	4	4
	KU8DSCFNG408	Theatre and Performance Studies	30	70	100	4	4
	KU8DSCFNG409	Cyberpunk Narratives	30	70	100	4	4
	KU8DSCFNG410	New Paradigms in Humanities	30	70	100	4	4
	KU8DSCFNG411	Voices from the Margins	30	70	100	4	4
	KU8DSCFNG412	Life Writings	30	70	100	4	4
	KU8DSCFNG413	CAPSTONE PROJECT				12	12
	KU8RPHFNG414	RESEARCH PROJECT (for Honours with Research)				12	12

**KU1MDCFNG101: STUDYING MEDIA**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100-199	KU1MDCFNG101	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** Studying Media brings communication, culture, and technology together. With a focus on critical analysis and creative expression, students learn to understand the impact of media on social norms, values, and behaviour.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	To have a comprehensive understanding of Media Studies and writings for media	U
2	To analyse the basic nature and characteristics of various media	R, U, An
3	To understand the effects of media upon society and how it influence our understanding of reality	U
4	To critically analyse the writings for media	R,U,An
5	To write for media	C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓						
CO 2		✓					
CO 3		✓	✓			✓	
CO 4	✓				✓	✓	

CO 5				✓		✓	✓
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## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: UNDERSTANDING MEDIA FORMS	Unit 1 - Print Media		
	a)	Definition of media: Old and New media, Media ethics and Censorship	5
	b)	Key terms in print media: By line, Circulation, Editing, Copy Editor, Editorial,	
	c)	Freelancer, Ghost writer, Lead time, Marketing, Masthead, Media Outlet, Op-ed, Periodical, Pitch Letter	
	d)	Public Relations, Reach, Reporter, Spin, Syndicated, Syndicated Columnist	
	Unit 2 – Audio-visual Media		
	a)	Basic principles of broadcasting, anchor, boilerplate, producer, 3 elements of a radio broadcast-spoken words, music, sound effects	4
	b)	4 types of radio broadcasting: AM, FM, DAB, Internet Radio , Prasar Bharathi	
	c)	Key elements of TV production, main features of television production, elements of a broadcast television system	
	d)	Doordarshan, Cable TV, Satellite TV	
	Unit 3 – New Media		
	a)	Definition and characteristics of new media, mobile apps, virtual and augmented reality,	4
	b)	Social media networks, Blog, Vlogging, YouTube,	
	c)	Streaming services, podcasts	
	d)	Trolls, Memes, Reels, Shorts	
MODULE II:	Unit 1 - Media and Social Impact		

MEDIA IN SOCIETY	a)	“The Power of Media: Influence, Responsibility, and Impact on Society” by Eadwulf Schulz	5
	b)	“Gender Justice and Media” by Ammu Joseph	
	Unit 2 - Advertisements		
	a)	Definition and concept	2
	b)	Types of ads in print, radio, tv, internet	
MODULE III : MEDIA TEXT AND NARRATIVES	Unit 1 - Audio Narratives		
	a)	<i>Ee Stationil Ottaykk</i> by Shihabuddin Poythumkadavu (Radio Play) <a href="https://youtu.be/Hskb6-0UY_8?si=3guogKjQLDGO-1NF">https://youtu.be/Hskb6-0UY_8?si=3guogKjQLDGO-1NF</a>	5
	b)	“The Power of Acceptance: Luma Mufleh’s Struggle and Triumph”- from the podcast <i>Coming Out Stories</i>	
	Unit 2 - Visual Documentaries		
	a)	T.V Documentary- <i>The Elephant Whisperers</i> (2022) by Kartiki Gonsalves (streaming on Netflix)	5
	b)	T.V interview-Dr. Bhimrao Ambedkar’s interview from 1955 BBC News India Archives <a href="https://youtu.be/Wf3VJCpNMql?si=jx9wpjQOBf7IUd7p">https://youtu.be/Wf3VJCpNMql?si=jx9wpjQOBf7IUd7p</a>	
	MODULE IV: MEDIA WRITING AND PRODUCTION	Unit 1 - Writing for Media	
a)		Writing Articles: types, format, steps Writing Reports: Types, format, steps Newspaper/ Magazine articles	5
b)		Blogging, copyright, media ethics, online content creation	
Unit 2 - Media Project Work			
a)		Produce a Radio/ TV programme /write a blog/ create a content for podcast	5
b)		Presentation of a project on a chosen topic	
MODULE V	Teacher Specific Module		5
	Directions: <ul style="list-style-type: none"><li>Students are expected to engage in guided media viewing/listening/reading and participate in reflective discussions.</li></ul>		

	<ul style="list-style-type: none"> <li>• Guest lectures from media professionals (journalists, radio jockeys, vloggers) are encouraged to provide industry insight.</li> <li>• Students may undertake a field visit to a local newsroom, radio station, or media studio.</li> </ul>
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**Essential Readings:**

1. *Media and Society: Critical Perspectives* by Graeme Burton. Rawat Publications, 2005.
2. Paul, Merries and Sue Thornham (Editors). *Media Studies: A Reader*. Edinburgh University, 2005.
3. Goldenberg, Jacob and Amnon Levav (Editors). *Cracking the Ad Code*. Cambridge Publications, 2009.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>50</b>
Continuous Evaluation (CE)		<b>25</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Seminar Presentation	5
d)	Review of any newspaper article / radio/ tv programmes/ online content	10
<b>Total (ESE + CE)</b>		<b>75</b>



**KU1MDCFNG102 : SPORTS NARRATIVES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
I	MDC	100 - 199	KU1MDCFNG102	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course explores the role of sports in shaping cultural identity and storytelling. Students will engage with a variety of narratives—from poems and biographies to journalism and film—that portray athletes, competitions, and the emotional terrain of sporting life..

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the narrative techniques used in sports writing and filmmaking	U
2	Explore the various genres within sports narratives (fiction, non-fiction, documentary).	U
3	Recognize the social, political, and economic contexts reflected in sports stories.	U, A
4	Analyse the cultural significance of sports narratives	An
5	Critically evaluate the portrayal of athletes, coaches, and fans in sports narratives.	E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓		✓			
CO 2			✓		✓		

CO 3				✓		✓	
CO 4			✓	✓			
CO 5	✓						✓

## COURSE CONTENTS

### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: INTRODUCTION TO SPORTS NARRATIVES	Foundations and Themes in Sports Narratives		
	a)	Definition and scope of sports narratives	7
	b)	Cultural significance of sports and athletic storytelling	
	c)	Common elements: the underdog, comeback stories, rivalry, team spirit	
	d)	Introduction to forms: Fiction, nonfiction, journalism, biography, documentary	
MODULE II: SPORTS JOURNALISM AND MEDIA REPRESENTATION	Understanding Sports Journalism		
	a)	Definition, features, and evolution	7
	b)	Types of sports journalism: Feature, Interview, Trend Story, Column, News Story	
	c)	Writing for print vs broadcast: Style, tone, audience	
	d)	Digital-era journalism: Live blogs, podcasts, social media commentary, ethical considerations	
MODULE III: TEXTUAL REPRESENTATIONS OF SPORTS	Sports in Literature and Biography		
	a)	‘Vitai Lampada’ by Henry Newbolt (Poem)	10
	b)	"Unbreakable: An Autobiography : Mary Kom (Chapter 7 & 8)	
	c)	Wilma Rudolph - From Polio Contorting her Leg to the first Woman to Win Three Gold Medals <a href="https://youtu.be/hZYlykGp9vU">https://youtu.be/hZYlykGp9vU</a>	
	d)	“The Innocence of Youth” : Muhammad Ali	
MODULE IV:	Critical and Cultural Texts		

<b>SPORTS, SOCIETY AND CULTURAL NARRATIVES</b>	<b>a)</b>	‘The 1950 World Cup’ : Eduardo Galeano	<b>15</b>
	<b>b)</b>	‘Playing for “Green Power”: Sports and Economic Uplift’ : Gregory Kaliss	
	<b>c)</b>	Interview with Pullela Gopichand <a href="https://olympics.com/en/video/pullela-gopichand-badminton-interview">https://olympics.com/en/video/pullela-gopichand-badminton-interview</a>	
	<b>d)</b>	<i>Dangal</i> : Dir. Nitesh Tiwari (Hindi, 2016)	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>6</b>
	<b>Directions:</b>		
	<p><b>Discussions:</b> Foster lively discussions by posing open-ended questions that encourage critical thinking and diverse perspectives. Use film clips, quotes from sports figures, or current sports news to spark debate.</p> <p><b>Group Activities:</b> Divide students into groups to analyse sports texts, films, or documentaries.</p>		

**Essential Readings:**

1. Ali, Muhammad. “The Innocence of Youth.” *The Soul of a Butterfly: Reflections on Life’s Journey*, Simon & Schuster, 2003.
2. Craig, Steve. *Sports Writing: A Beginners Guide*. Discover Writing Press, 2002.
3. Cronin, Mike. *Sport: A Very Short Introduction*. Oxford UP, 2014.
4. Galeano, Eduardo. *Football in Sun and Shadow*. Penguin, 2018.
5. Gregory, Kaliss. *Beyond the Black Power Salute: Athlete Activism in an Era of Change*. University of Illinois Press, 2023. pp 19 - 21.
6. Phil, Andrews. *Sports Journalism: A Practical Introduction*. Sage Publications, 2014.
7. Plimpton, George (Edited). *The Norton Book of Sports*, Norton, 1992.
8. Room, Adrian. *Dictionary of Sports and Games Terminology*. McFarland & Co Inc, 2010.
9. Wood, David. *Football and Literature in South America*. Routledge, 2017.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>50</b>
Continuous Evaluation (CE)		<b>25</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Seminar/Presentation	5
d)	Book/ Article/Film Review	10
<b>Total (ESE + CE)</b>		<b>75</b>

**KU1DSCFNG101: ENGLISH FOR DAILY USE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100-199	KU1DSCFNG101	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical	Tutorial	CE	ESE	Total	
3	2	0	35	65	100	1.5

**Course Description:** The course is designed to equip learners with the tools to navigate everyday communication effectively, focusing on fluency, accuracy, and cultural awareness.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Enhance language comprehension and articulation skills.	U
2	Build vocabulary and expressions commonly used in daily interactions.	U, A
3	Develop listening, speaking, reading, and writing skills.	R, U, A
4	Develop grammatical accuracy for clear communication.	A, An

*\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓			✓		
CO 2	✓					✓	✓
CO 3	✓			✓		✓	
CO 4	✓		✓				✓

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: BASIC COMMUNICATION	Unit 1 - Introductions and Greetings		
	a)	Formal and informal greetings	5
	b)	Introducing oneself and others	
	c)	Asking and answering basic questions	
	d)	Taking leave	
	Unit 2 - Everyday Conversations		
	a)	Small talk: weather, hobbies, and interests	5
	b)	Common conversational topics	
	c)	Describing daily routines	
	d)	Asking for time and date	
	Unit 3 - Telephone Etiquette		
	a)	Making and receiving calls	3
	b)	Making inquiries on the phone	
MODULE II: FUNCTIONAL LANGUAGE SKILLS	Unit 1 - Shopping and Transactions		
	a)	Vocabulary for shopping (clothes, groceries, etc.)	5
	b)	Asking for prices, bargaining and making purchases	
	c)	Expressing likes and dislikes	
	d)	Role-playing shopping scenarios	
	Unit 2 - Dining Out		
	a)	Restaurant vocabulary and expressions	5
	b)	Ordering food and drinks	
	c)	Making comparisons	
	d)	Complaints and compliments	
	Unit 3 - Directions and Transportation		
	a)	Asking for and giving directions	5
	b)	Using public transportation	

	c)	Assuming and inferring	
	d)	Travel-related vocabulary	
MODULE III :  SOCIAL AND  PROFESSIONAL  INTERACTIONS	Unit 1 - Social Gatherings		
	a)	Inviting and responding to invitations	5
	b)	Making plans and arrangements	
	c)	Paying compliments and showing appreciation	
	d)	Asking for, giving and refusing permission	
	Unit 2 - Workplace Communication		
	a)	Common workplace vocabulary	5
	b)	Writing emails and memos	
	c)	Participating in meetings and discussions	
	d)	Persuading and dissuading people	
	Unit 3 - Online Communication		
	a)	Digital communication etiquette	5
	b)	Writing texts and chats	
	c)	Social media posts	
	d)	Online safety and privacy	
MODULE IV:  PRACTICE AND  APPLICATION	Unit 1 - Listening and Speaking Practice		
	a)	Listening to real-life dialogues and conversations	5
	b)	Group discussions	
	c)	Debates	
	d)	Pronunciation and accent reduction	
	Unit 2 - Reading and Writing Practice		
	a)	Reading comprehension exercises	7
	b)	Writing formal letters	
	c)	Writing short essays	
	d)	Writing reports	

	<b>Unit 3 - Interview &amp; Presentation Skills</b>		
	<b>a)</b>	Voice modulation, Clarity, Body language	<b>5</b>
	<b>b)</b>	Mock interview	
	<b>c)</b>	Engaging the audience, Overcoming nervousness, Using gestures, Maintaining composure	
	<b>d)</b>	Presentation of a project on a chosen topic	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>15</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"> <li>● Use Language Lab for achieving proficiency in speaking, pronunciation and accent neutralisation and listening skills.</li> <li>● Encourage students to express their thoughts and ideas clearly and confidently.</li> <li>● Create a student-centred classroom where activities and discussions are prioritised over lectures.</li> <li>● Use contextual learning.</li> </ul>		

**Essential Readings:**

1. Ahmad, Shahnawaz. *Ultimate English Speaking Course*. Notion press, 2018.
2. Carter, Ronald and Michael McCarthy Exploring Spoken English. Cambridge, 1997.
3. Carver, Tina Kasloff, and Sandra Fotinos-Riggs. *A Conversation Book 1: English in Everyday Life, Teacher's Edition*. Pearson Education, 2007.
4. Dixon, Robert James. *Everyday Dialogues in English*. United States, Prentice Hall Regents, 1983.
5. Hutchinson, Tom and Alan Waters. *English for Specific Purposes*. CUP, 1987.
6. Kumar, Yogesh. *Learn English: Your Guide to Everyday Conversation*. Independently Published, 2017.
7. Sadanand, Kamlesh and Susheela Punitha. *Spoken English: A Foundation Course*. Orient BlackSwan, 2022.
8. Shah, Arvind. *Handbook of Communication Skills & English Grammar*. 2021.
9. Ubhi, Harkamal Preet Pal Singh. *Everyday English Conversations Made Easy*. Independently Published, 2019.
10. Ur, Penny. *A Course in Language Teaching: Practice and Theory*. CUP, 1996.



**Suggested Readings:**

1. Swan, Michael. *Practical English Usage*. Oxford UP, 2001.

**Assessment Rubrics:**

Evaluation Type	Components		Marks
End Semester Evaluation (ESE)	Theory		50
	Practical		15
	a)	Viva - Voce	15
	ESE Total		65
Continuous Evaluation (CE)	Theory		25
	a)	Test Paper- 1	5
	b)	Test Paper-2	5
	c)	Participation in Classroom activities	15
	Practical		10
	a)	Presentation	10
	CE Total		35
Total (ESE + CE)			100

**KU1DSCFNG102: LANGUAGE THROUGH LITERATURE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours/week
1	DSC	100-199	KU1DSCFNG102	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The course is designed to develop critical reading and analytical skills by exploring how language shapes meaning and creates literary effects in various genres of literature.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Enhance vocabulary development through exposure to rich literary language.	U
2	Deepen understanding of grammatical concepts through analysing their use in literature.	U
3	Develop critical reading skills to identify and analyse various literary devices.	U
4	Improve writing skills by incorporating techniques observed in literary works.	A
5	Foster a deeper appreciation for the beauty and power of language.	An

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2	✓					✓	

CO 3		✓	✓	✓			
CO 4	✓						
CO 5					✓		✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	Unit 1 - Introduction to Language & Literature		
	a)	Language-literature relationship, literary text as a language learning source.	6
	b)	Text: “The Lottery” by Shirley Jackson	
	c)	Language Focus: Denotation and connotation, word choice and its impact on meaning.	
	Unit 2 - Building Vocabulary Through Literature		
	a)	Identifying and exploring rich vocabulary within texts, using context clues, building thematic vocabulary lists.	6
	b)	Text: “The Story of an Hour” by Kate Chopin	
	c)	Language Focus: Synonyms, antonyms, figurative language.	
MODULE II	Unit 1 - Devising with Description		
	a)	The power of description in creating vivid imagery, analysing descriptive techniques used by authors.	7
	b)	Text: “The Necklace” by Guy de Maupassant	
	c)	Language Focus: Sensory details, Vivid Descriptions of Setting and Characters	
	d)	Analyse sentence structure in the stories and discuss how it creates suspense, rhythm, and emphasis.	
	Unit 2 - Crafting Cohesiveness		
	a)	Transition words and phrases to create coherence and flow in speech/writing,  Identifying and analysing transitions within literature.	8

	<b>b)</b>	Text: "I Have a Dream" speech by Martin Luther King Jr.	
	<b>c)</b>	Language Focus: Transition words for different purposes (chronological order, cause and effect etc.), maintaining coherence in speech/writing.	
<b>MODULE III</b>	<b>Unit 1 - Exploring Figurative Language</b>		
	<b>a)</b>	Analyse different figures of speech and their effects on meaning and imagery.	<b>6</b>
	<b>b)</b>	Text: "The Raven" by Edgar Allan Poe	
	<b>c)</b>	Language Focus: How word choice shapes tone, mood, and character development	
	<b>d)</b>	Close reading exercises to identify and interpret figurative language in poems.	
	<b>Unit 2 - Voice and Point of View</b>		
	<b>a)</b>	Examine the role of voice and point of view in shaping a narrative.	<b>6</b>
	<b>b)</b>	Analyse the effects of first person, second person, and third person narration.	
	<b>c)</b>	Identify the point of view in different literary excerpts (Compare the pov of “Eleven” & “The Story of an Hour”)	
<b>MODULE IV</b>	<b>Unit 1 - Literature and the Future</b>		
	<b>a)</b>	Analyse the role of literature in shaping and preserving language.	<b>6</b>
	<b>b)</b>	Discuss contemporary trends in literary language and storytelling.	
	<b>c)</b>	Explore the future of language and literature in a digital age.	
	<b>Unit 2 - Creative Writing</b>		
	<b>a)</b>	Write a short scene describing a specific location using vivid language that appeals to all five senses.	<b>10</b>
	<b>b)</b>	Write a dialogue between two characters, throwing light on their personalities, motivations, and potential conflict.	
<b>c)</b>	Write a short story/scene from two different narrative perspectives (first-person and third-person) on the same event, showcasing how perspective influences the story.		

<b>MODULE V</b>	<b>Teacher Specific Module</b>	<b>5</b>
	<b>Directions:</b>	
	<ul style="list-style-type: none"> <li>● Provide a rich selection of literary pieces from different genres (poetry, short stories, novels, essays) and historical periods. Consider incorporating works from various cultures to showcase the diversity of language use.</li> <li>● Consider incorporating film adaptations, audio recordings of poems, or documentaries related to the literary works to enhance understanding and engagement.</li> </ul>	

**Essential Readings:**

1. Falvey, Peter and Peter Kennedy. *Learning Language Through Literature: A Sourcebook for Teachers of English in Hong Kong*. Hong Kong UP, 2006.
2. **Martino, Emilia and Bruna Di Sabato. *Studying Language through Literature: An Old Perspective Revisited and Something More*. Cambridge Scholars, 2014.**
3. Mikulecky, Beatrice and Linda Jeffries. *Basic Reading Power*. Pearson Education, 2009.
4. ———, *Basic Reading Power: Pleasure Reading, Comprehension Skills, Vocabulary Building, Thinking Skills*. Longman, 2004.
5. **Simpson, Paul. *Language through Literature*. Routledge, 1997.**
6. <https://egyankosh.ac.in/handle/123456789/66744>
7. <https://english2302.wordpress.com/wp-content/uploads/2016/08/the-sacrificial-egg.pdf>
8. <https://www.newyorker.com/magazine/1948/06/26/the-lottery>
9. <https://www.poetryfoundation.org/>

**Suggested Readings:**

1. Foster, Thomas C. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*. Harper Perennial, New York, 2014.
2. Sirico, Diego . *Using Literature for Language Learning: Students' and Teachers' Views*. Cambridge Scholars Publishing, 2021.

**Assessment Rubrics:**

<b>Evaluation Type</b>	<b>Marks</b>
End Semester Evaluation (ESE)	<b>70</b>

*FYUGP BA Functional English*

Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Seminar/Presentation (Textual analysis, focusing on language aspect)	10
d)	Write up based on Module IV, Unit 3	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KUIDSCFNG103: STRUCTURE AND FUNCTION OF LANGUAGE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100-199	KU1DSCFNG103	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The course strengthens learners' grasp of English grammar, promoting clear, concise, and effective communication in writing and speaking.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Improve understanding and application of grammar rules in writing and speaking.	R, U, A
2	Understand sentence structure and enhance clarity in communication.	U, A
3	Develop proficiency in identifying and using different parts of speech.	A, An
4	Apply punctuation marks effectively for clear and concise writing.	A
5	Gain confidence in using complex grammar structures.	A

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓				✓		
CO 3	✓					✓	
CO 4	✓						

CO 5	✓				✓		✓
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## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	Unit 1 - Parts of Speech		
	a)	Nouns, Pronouns and Adjectives : Types and Grammatical functions	8
	b)	Verbs and Adverbs : Types	
	c)	Adjectives and Adverbs: Degrees of comparison	
	Unit 2 - Prepositions and Conjunctions		
	a)	Prepositions and their functions	4
	b)	Common prepositional phrases	
	c)	Types of conjunctions	
	Unit 3 - Articles and Determiners		
	a)	Definite and Indefinite Articles: Usage and Rules	4
	b)	Quantifiers: Many, Much, Few, Little, etc	
	c)	Possessive & Demonstrative Determiners	
MODULE II	Unit 1 - Tenses		
	a)	Present Tense: Simple, Continuous, Perfect, Perfect Continuous	6
	b)	Past Tense: Simple, Continuous, Perfect, Perfect Continuous	
	c)	Future Tense: Simple, Continuous, Perfect, Perfect Continuous	
	Unit 2 - Clauses and Phrases		
	a)	Noun, Verb, Adjective, and Adverb Phrases	5
	b)	Prepositional Phrases: Usages and Examples	
c)	Independent and Dependent Clauses, Relative Clauses		



	<b>Unit 3 - Sentence Structure</b>		
	a)	Subject and Predicate: Roles and functions	<b>5</b>
	b)	Sentence Types: Declarative, Interrogative, Imperative, Exclamatory	
	c)	Sentence Forms: Simple, Compound, Complex	
<b>MODULE III</b>	<b>Unit 1 - Question Formation</b>		
	a)	Wh - questions	<b>3</b>
	b)	Yes / No questions	
	c)	Question Tags	
	<b>Unit 2 - Subject-Verb Agreement</b>		
	a)	Core rules of agreement	<b>5</b>
	b)	Agreement with indefinite pronouns and collective nouns	
	c)	Common areas of confusion and correction	
<b>MODULE IV</b>	<b>Unit 1 - Transformation and Language Use</b>		
	a)	Reported Speech: Statements, questions, commands	<b>10</b>
	b)	Voice: Active and Passive voice transformations	
	c)	Phrasal Verbs and Idioms in use	
	d)	Sentence Correction and Jumbled Sentence Practice	
	<b>Unit 2 - Punctuation</b>		
	a)	Periods, Commas, Semicolons, Colons and Dashes	<b>5</b>
	b)	Quotation Marks and Apostrophes	
	c)	Punctuation for clarity and emphasis	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>5</b>
	<b>Directions:</b> <ul style="list-style-type: none"><li>● Provide worksheets that specifically address the grammar point being taught in class.</li><li>● Reinforce key rules, vocabulary, and sentence structures.</li><li>● Offer a mix of easy, medium, and challenging questions to cater to</li></ul>		

	different learning styles and levels within the class.
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**Essential Readings:**

1. Chapman L.R.H. *English Grammar and Exercises*. Longman, 1964.
2. Kaufman, Lester and Jane Straus. *The Blue Book of Grammar and Punctuation: An Easy-to-Use Guide with Clear Rules, Real-World Examples, and Reproducible Quizzes*. John Wiley & Sons, 2021.
3. Miller, Arlene. *The Best Grammar Workbook Ever!*. Bigwords, 2015.
4. Murphy, Raymond. *English Grammar in Use*. CUP, 2012.
5. Neylor, Helen and Raymond Murphy. *Essential English Grammar - Supplementary Exercises* Indian edition. Cambridge U P, 2001.
6. Verma, G N. *A Comprehensive Grammar of English*. S. Chand Publishing, 2011.
7. Wren & Martin. *Middle School English Grammar and Composition*. S Chand, 2023.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment - Theoretical Component	5
d)	Worksheet : Application-Based Exercises	15
Total (ESE + CE)		100

**KU1DSCFNG104: ENGLISH FOR PROFESSIONAL SUCCESS**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100-199	KU1DSCFNG104	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	35	65	100	1.5

**Course Description:** The course introduces the learners to various professional skills and values required in the current job market.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	To develop professional skills required for current job market	U
2	To gain an understanding of oral communication skills	U
3	To improve communication and public relations	U
4	To enable the learner master the basics of professional writing	A
5	To develop professional language skills	An

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓					✓	✓
CO 2	✓					✓	
CO 3	✓	✓				✓	
CO 4	✓		✓				✓
CO 5	✓			✓			✓

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I:  PROFESSIONAL COMMUNICATION : VALUES AND ETIQUETTE	Unit 1 - Foundations of Professional Communication		
	a)	Modes of communication: Verbal, non-verbal, visual, and written	7
	b)	Definition and scope of professional communication	
	c)	Key features: Clarity, formality, purposefulness	
	d)	Objectives and significance in professional settings	
	Unit 2 - Ethics and Etiquette in the Workplace		
	a)	Core workplace values and ethics	7
	b)	Gender and cultural sensitivity in communication	
	c)	Green ethics and environmental consciousness	
	d)	Developing humility, approachability, accountability, critical thinking, and social responsibility	
MODULE II:  ORAL COMMUNICATION AT WORKPLACE	Unit 1 - Context-Specific Communication		
	a)	Appropriate professional language in varied workplace scenarios	7
	b)	Functional expressions: giving opinions, agreeing, disagreeing	
	c)	Communicative cues: interrupting, summarising, apologising	
	d)	Managerial communication: Advising, counselling, giving orders	
	Unit 2 - Persuasive and Managerial Communication		
	a)	Managerial communication: Giving instructions, resolving conflict, conducting performance reviews	7
	b)	Communication for marketing and sales: using persuasive, impactful language	
	c)	Targeting the audience: storytelling, value propositions, and building rapport	

MODULE III: PUBLIC SPEAKING AND INTERVIEW SKILLS	Unit 1 - Effective Public Speaking		
	a)	Importance of public speaking in the professional world	7
	b)	Corporate communication: meetings, conferences, panel discussions	
	c)	Modes of presentation: impromptu, manuscript, memorised, extemporaneous	
	Unit 2 - Interview Preparedness		
	a)	Responding to standard questions about self and background	7
	b)	Discussing strengths, weaknesses, preferences, goals, and values	
	c)	Demonstrating professional potential and justifying candidature	
	d)	Responding to questions on salary expectations, career aspirations, and workplace adaptability	
MODULE IV: COMMUNICATION AND PUBLIC RELATIONS	Unit 1 - Principles of Public Relations and Professional Writing		
	a)	Introduction to PR and its communication strategies	7
	b)	Basics of professional writing: tone, clarity, and structure	
	c)	Crafting press releases, tweets, and brief announcements	
	Unit 2 - Writing for Digital and Social Media		
	a)	Composing social media posts and engaging captions	7
	b)	Writing testimonials and public feedback	
	c)	Managing online presence: creating and curating professional profiles	
	d)	Using platforms like LinkedIn for career development and networking	
MODULE V	Teacher Specific Module		4
	Directions:		
	● Conduct mock interviews and presentation exercises.		

	<ul style="list-style-type: none"> <li>● Utilize the language lab for enhancing pronunciation, fluency, and listening skills.</li> <li>● Organize group discussions and role-play scenarios for real-time communication practice.</li> <li>● Encourage students to maintain a communication portfolio: emails, reports, blogs, and social media posts.</li> <li>● Introduce reflection journals to help learners assess their communication growth.</li> </ul>
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### Essential Readings:

1. Bovée, Courtland L. and John V. Thill. *Business Communication Essentials: Fundamental Skills for the Mobile-Digital-Social Workplace*. Pearson, 2020.
2. Chaturvedi, P. D. and Mukesh Chaturvedi. *The Art and Science of Business Communication: Skills, Concepts, Cases, and Applications*. Pearson, 2017.
3. Ellis, Richard. *Communication Skills: Stepladders to Success for the Professional*. Intellect, 2002.
4. Ghosh, B. N. Ed. *Managing Soft Skills for Personality Development*. McGraw-Hill, 2012.
5. Jones-Macziola, Sarah and Greg White. *Further Ahead: Learner's Book*. CUP, 1998.
6. Lata, Pushp and Sanjay Kumar. *English for Effective Communication*. OUP, 2013.
7. MacKenzie, Ian. *English for Business Studies Student's Book: A Course for Business Studies and Economics Students*. CUP, 2010.
8. Wilcox, Dennis L, et al. *Public Relations: Strategies and Tactics*. Pearson, 2015.
9. Zarefsky, David. *Public Speaking: Strategies for Success*. Pearson, 2017.

### Assessment Rubrics:

Evaluation Type	Components		Marks
End Semester Evaluation (ESE)	Theory		50
	Practical		15
	a)	Viva - Voce	15
	ESE Total		65

<b>Continuous Evaluation (CE)</b>	Theory		25
	a)	Test Paper - 1	5
	b)	Test Paper - 2	5
	c)	Assignment	15
	Practical		10
	a)	Presentation	10
	CE Total		35
Total (ESE + CE)			100

**KU2MDCFNG103: SCIENCE FICTION**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	MDC	100 -199	KU2MDCFNG103	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course explores the genre of science fiction, examining its depiction of futuristic technologies, societies, and imagined encounters with extraterrestrial intelligence. Scientific advancements and philosophical inquiries are analysed within the context of fictional narratives, encouraging critical thinking about the potential impact of science and technology on humanity's future. Emphasis is placed on identifying recurring themes, literary devices, and the evolving nature of science fiction as a genre

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the literary techniques used in science fiction writing	U
2	Identify the author's purpose and potential social commentary within a science fiction work.	U
3	Compare and contrast different science fiction works across genres and eras	A
4	Identify and analyse the major themes and tropes explored in science fiction	An
5	Engage in critical discussions and debates about the role of science fiction in society	An

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
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CO 1		✓			✓		
CO 2				✓			
CO 3			✓		✓		
CO 4	✓					✓	
CO 5						✓	✓

## COURSE CONTENTS

### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	Unit 1 - Introduction to Science Fiction		
	a)	Definition and characteristics of science fiction	7
	b)	Historical overview of the genre	
	c)	Key authors: Mary Shelley, Margaret Cavendish, Jules Verne H.G. Wells, Isaac Asimov, Ursula K. Le Guin, Philip K. Dick	
	Unit 2 - Utopias and Dystopias		
	a)	The Ideal Society vs. The Nightmare Future	3
	b)	Characteristics of utopian/dystopian societies	
MODULE II	Unit 1 - Science Fiction and Aliens		
	a)	Depictions of extraterrestrial life - Fear of the unknown vs. potential for cooperation	6
	b)	<i>Arrival</i> : Dir. Denis Villeneuve (2016, Film)	
	Unit 2 - Science Fiction and Superheroes		
	a)	Superhero tropes in Sci-Fi	6
	b)	“It’s a Brave New World” - <i>X-Men</i> Vol. 1: Jonathan Hickman (Graphic novel)	
MODULE III	Unit 1 - Science Fiction and the Environment		
	a)	Environmental concerns and the future of the earth - Sustainability and the impact on humanity	6

	<b>b)</b>	<i>WALL - E</i> : Dir. Andrew Stanton (Film, 2008)	
<b>MODULE IV</b>	<b>Unit 1 - Time Travel</b>		
	<b>a)</b>	Mechanics of Time Travel: (Wormholes, time machines, etc.)	<b>6</b>
	<b>b)</b>	"A Sound of Thunder" : Ray Bradbury	
	<b>Unit 2 - Interplanetary Travel</b>		
	<b>a)</b>	The challenges of space travel	<b>6</b>
	<b>b)</b>	<i>Star Trek</i> : Dir. J.J. Abrams (2009, Film)	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>5</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"><li>● Discuss the potential of technology, environmental concerns, social and political critiques, and humanity's place in the universe.</li><li>● Supplement text-based learning with movies, TV shows, graphic novels, and even video games to cater to different learning styles.</li><li>● Encourage students to write critical essays, short stories in a specific subgenre, or character analyses.</li><li>● Conduct in-depth film analysis exercises focusing on visual storytelling techniques, special effects, and how film adapts science fiction narratives.</li></ul>		

**Essential Readings:**

1. Bould, Mark and Sherryl Vint. *The Routledge Concise History of Science Fiction*. Routledge, 2011.
2. Bradbury, Ray. "A Sound of Thunder". *A Sound of Thunder and Other Stories*. Harper Collins, 2013.
3. James, Edward and Farah Mendlesohn (Editor). *The Cambridge Companion to Science Fiction*. CUP, 2003.
4. Jones, Matthew and Joan Ormrod (Editor). *Time Travel in Popular Media: Essays on Film, Television, Literature and Video Games*. McFarland & Co Inc, 2015.
5. Rennison, Nick. *100 Must-read Science Fiction Novels*. A & C Black Publishers Ltd, 2006.
6. Roberts, Adam. *The History of Science Fiction*. Palgrave Macmillan, 2016.

7. Stableford, Brian M. *The A to Z of Science Fiction Literature*. Scarecrow Press, 2005.
8. *WALL-E*. Directed by Andrew Stanton, performances by Ben Burtt, Elissa Knight, Fred Willard, Walt Disney Pictures, 2008.
9. Wells, H G. *The Classic Science Fiction Collection*. Arcturus Publishing Ltd, 2018.
10. Wolfe, Gary K. *Critical Terms for Science Fiction and Fantasy: A Glossary and Guide to Scholarship*. Greenwood Press, 1986.

**Suggested Readings:**

1. Butler, Octavia. *Parable of the Sower*. Hachette UK, 2014.
2. Liu, Cixin. *The Wandering Earth*. Bloomsbury Publishing, 2016.
3. Wells, Martha. *All Systems Red*. Tordotcom, 2017.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		50
Continuous Evaluation (CE)		25
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Book/ Article/Film Review	10
d)	Seminar/Presentation	5
Total (ESE + CE)		75

**KU2MDCFNG104: FOOD NARRATIVES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours/Week
2	MDC	100 - 199	KU2MDCFNG104	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** The course offers a culinary exploration blending it with the social, cultural, political, and economic factors that determine and have an impact on human lives. The texts prescribed address food as a signifier of social and economic realities, caste and gender identities.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	To understand the historical, cultural and mythical background of food	U
2	To evaluate how social, cultural, political, and economic institutions play a role in shaping dietary practices and restrictions especially with regard to the food culture in India	U, An, E
3	To understand the lives, struggles, and resilience of the marginalised when it comes to their food culture. To evaluate how the nation's culinary heritage reflects societal norms regarding gender and domesticity	U, An
4	To understand how social media influences dietary choices and food consumption patterns.	U
5	To enable the students, examine the complexities of relationships, identity, and cultural norms, through the lens of food.	An

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

## Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓		✓	✓	
CO 2		✓	✓	✓	✓	✓	
CO 3		✓	✓	✓	✓	✓	
CO 4		✓	✓	✓	✓	✓	
CO 5						✓	✓

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I: FOOD: CULTURE AND POLITICS</b>	<b>Unit 1</b>		<b>10</b>
	<b>a)</b>	“On an Odyssey through Toddy Shops” : Samanth Subramanian (Chapter 4 of <i>Following Fish</i> )	
	<b>b)</b>	“Cooking” : Colleen Taylor Sen (Chapter 3, <i>Food Culture in India</i> )	
	<b>c)</b>	“Ode to Salt” : Pablo Neruda	
	<b>d)</b>	“They Eat Meat” : Hansda Sowendra Shekhar. (Short story)	
<b>MODULE II: FOOD: GENDER, RELATIONSHIPS AND MORALITY</b>	<b>Unit 1 – Food and Gender</b>		<b>6</b>
	<b>a)</b>	“Gastro-Politics in the Household” from “Gastro-Politics in Hindu South Asia” : Arjun Appadurai. (pp. 4-9)	
	<b>b)</b>	<i>The Lunchbox</i> : Dir. Ritesh Batra (Film, 2013)	
	<b>Unit 2 – Food and Morality</b>		<b>4</b>
	<b>a)</b>	“The Dinner Party” : Mona Gardner (Short story)	
	<b>b)</b>	“The Gourmet Club” : Jun’ichiro Tanizaki (Short story)	

MODULE III: HUNGER AND SCARCITY	Unit 1 - Representing Hunger		
	a)	“Hunger” : Jayanta Mahapatra (Poem)	10
	b)	“Bread” : Margaret Atwood (Short Story)	
	c)	<i>Salaam Bombay!</i> : Mira Nair (Film, 1988)	
MODULE IV: FOOD IN MEDIA	Unit 1		
	a)	“Click Plate: How Instagram is Changing the Way We Eat” : Ruby Tandoh	10
	b)	“How Food Influencers Affect What We Eat?” : Jessica Brown	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>● Include readings from scholarly articles, cookbooks, and food literature.</li><li>● Consider incorporating more food documentaries or films for analysis.</li><li>● Discuss issues of food justice, access, and cultural appropriation.</li></ul>		

**Suggested / Essential Readings:**

1. Achaya, K.T. *Indian Food: A Historical Companion*. 1994.
2. Appadurai, Arjun . “How to Make a National Cuisine: Cookbooks in Contemporary India.” *Comparative Studies in Society and History*. 30: 3-24. 1988.
3. Appadurai, Arjun. “Gastro-Politics in Hindu South Asia.” *American Ethnologist*, vol. 8, no. 3, 1981, pp. 494–511. *JSTOR*, <http://www.jstor.org/stable/644298>.
4. Balakrishnan, P K. *Jathi Vyavasthayum Kerala Charithravum*. DC Books, 2004.
5. Bhaskaranunni, P. *Pathonpatham Noottandile Keralam*. Kerala Sahitya Akademy, 2015.
6. Brown, Jessica. “How Food Influencers Affect What We Eat”. BBC, 7 December 2021. <https://www.bbc.com/future/article/20211206-does-seeing-food-on-social-media-make-us-eat-more>
7. Echikkanan, Santhosh. “Biriyani”. Translated by Rishana Thasni. 2022.
8. Eric Schlosser. *Fast Food Nation: The Dark Side of the All-American Meal*

9. Gardner, Mona. "The Dinner Party"  
<https://www.voorhees.k12.nj.us/cms/lib/NJ01000237/Centricity/Domain/2779/The%20Dinner%20Party.pdf>
10. Hanu G. Das. *Society in Food: A Historical Enquiry on Agencies of Food in Kerala*.
11. Joseph, Zilka. "The Rice Fields." *Poetry Foundation*, [n.d.],  
<https://www.poetryfoundation.org/poetrymagazine/poems/90301/the-rice-fields>.  
Accessed 20 May 2025.
12. Kalia, Saumya. "No Place at the Table: Indian Women, Food, and Eating." *Al Jazeera*, 1 Sept. 2023,  
<https://www.aljazeera.com/features/longform/2023/9/1/no-place-at-the-table-indian-women-food-and-eating>. Accessed 20 May 2025.
13. Long, Lucy M (Edited). *Culinary Tourism*. The University Press of Kentucky, 2010.  
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#### **Suggested Films:**

1. *Kakka Muttai*
2. *Julie and Julia*

3. *The Chef*
4. *Cheeni Kum*
5. *Do Bheega Zameen*

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		50
Continuous Evaluation (CE)		25
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment	5
d)	Seminar/Presentation on a local/ regional cuisine/ recipe and its historical / cultural/ socio-political background	10
Total (ESE + CE)		75



**KU2DSCFNG105: CINEMA: ART AND ANALYSIS**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU2DSCFNG105	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course helps students to gain valuable analytical skills about the films they watch and write film reviews to develop a deeper appreciation for the art of filmmaking.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Develop an understanding of basic film terminology	U
2	Develop an understanding of film genres	U
3	Learn to articulate insights about films effectively through written and oral presentations	A
4	Gain a broader appreciation for the history and diverse landscape of cinema	E
5	Analyse and interpret films from a critical perspective	An

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2				✓	✓		
CO 3						✓	✓
CO 4			✓	✓			
CO 5						✓	✓

**COURSE CONTENTS****Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: UNDERSTANDING BASIC TERMINOLOGY	Unit 1 - Cinematic Building Blocks		
	a)	Shot, Scene, Sequence, Frame, Cinematography	8
	b)	Shot: Close, Medium, Long Angles: Straight on, High and Low Angle	
	c)	Depth of Field: Shallow Focus, Deep Focus	
	d)	30 Degree Rule, 180 Degree Rule	
	Unit 2 - Mise-en-scene:		
	a)	Elements of Setting and Spatial Design	8
	b)	Costume and Makeup	
	c)	Lighting Styles: High-key, Low-key, Natural	
	d)	Actor Movement, Blocking, and Performance within the Frame	
MODULE II: EDITING, SOUND AND COLOUR	Unit 1 - Editing		
	a)	Chronological Editing, Continuity Editing	8
	b)	Crosscutting	
	c)	Montage	
	d)	Jump Cuts, Match Cuts	
	Unit 2 - Sound and Colour in Film		
	a)	Sound: Diegetic, Non Diegetic	6
	b)	Sound: Speech, Music, Noise	
	c)	Colour: Black and White Cinema	
	d)	Colour: Technicolour, Eastman Colour	
MODULE III : FILM GENRES	Unit 1 - Narrative and Genre Classification		
	a)	Forms: Narrative, Feature Films, Documentary	6
	b)	Classic Modes: Melodrama, Musical, Film Noir	
	c)	Experimental/ Avant-garde	

	d)	Comedy, Romance, Thriller	
	Unit 2 - Expanding the Genre Spectrum		
	a)	Science Fiction, Fantasy	4
	b)	Animation, 3-D Films	
	c)	Historical, Mythological	
	d)	Horror, Western, Road movies	
MODULE IV: CLOSE READINGS	Unit 1 - Film Analysis and Critical Reading		
	a)	His Girl Friday directed by Howard Hawks (English, 1940)	14
	b)	Traffic directed by Rajesh Pillai (Malayalam, 2011)	
	c)	Man with a Movie Camera directed by Dziga Vertov (1929, Soviet silent documentary film)	
	d)	The Silence of the Lambs directed by Jonathan Demme (English, 1991)	
MODULE V	Teacher Specific Module		6
	Directions:		
	<ul style="list-style-type: none"><li>● Incorporate film analysis and appreciation essays to deepen students' understanding of cinema.</li><li>● Encouraging written analysis/ appreciation of films.</li></ul>		

**Essential Readings:**

1. Benshoff, Harry M. *Film and Television Analysis: An Introduction to Methods, Theories, and Approaches*. Routledge, 2016.
2. Bordwell, David, et al. *Film Art: An Introduction*. Thirteenth Edition, McGraw Hill, 2024. (Pages 403- 406).
3. Dix, Andrew. *Beginning Film Studies*. Manchester UP, 2016.
4. Thomas Caldwell. *Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film*. Insight Publications, 2011.
5. Heyward, Susan. *Key Concepts in Cinema Studies*. Routledge, 2000.
6. Kuhn, Annette and Guy Westwell. *A Dictionary of Film Studies*. Oxford U P, 2020.
7. Ryan, Michael and Melissa Lenos. *An Introduction to Film Analysis: Technique and Meaning in Narrative Film*. Bloomsbury Publishing, 2020.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment: Short film making (Max. 4 Min duration - Group / Individual)	15
d)	Film Review	5
Total (ESE + CE)		100

**KU2DSCFNG106: WRITING FOR DIGITAL MEDIA**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU2DSCFNG106	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	35	65	100	1.5

**Course Description:** The course is designed to instruct students in the linguistic style and writing conventions specific to digital media and also to equip students with the skills necessary to pursue employment opportunities as content creators, either on personal platforms or within professional business environments

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Identify the principles of personal publishing and harness good blog-writing practices.	U
2	Recognize the new, communal ethos of social networking and its implications for news-gathering and publishing.	U
3	Demonstrate proficiency in using context-appropriate and medium-specific language to enhance their effectiveness in business communication.	A
4	Understand the legal contexts in which Web writers gather information and in which they publish, including the limits on and freedoms for both activities.	A, E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2				✓		✓	

CO 3						✓	✓
CO 4			✓		✓		

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: PERSONAL PUBLISHING IN THE DIGITAL AGE	Unit 1 - Blogging Platforms and Tools		
	a)	Blogger, TypePad, LiveJournal, Greymatter	5
	b)	WordPress: Basics and Advanced Tools	
	c)	Movable Type: A Comparative Overview	
	d)	Blogging Plugins and SEO Basics	
	Unit 2 - Genres of Personal Blogs		
	a)	Travel and Food Blogs: Storytelling and Visual Aesthetics	7
	b)	News blogs, Live Blogging	
	c)	Blogging for Professional Branding: LinkedIn and Medium	
	d)	Vlogs and Microblogging: YouTube, Substack, and Twitter/X	
	Unit 3 - Blogging for Business and Ethics		
	a)	Corporate Blogging: Branding, Marketing, and Transparency	7
	b)	Blogging Ethics: Plagiarism, Monetization, Bias, and Disclosure	
	c)	Comment Moderation and Community Building	
	d)	Digital Identity and Online Reputation	
MODULE II: CITIZEN JOURNALISM AND	Unit 1 - Narrative Structures in Digital Journalism		
	a)	Inverted Pyramid and Chronological Models	8
	b)	Thematic and Feature Storytelling Approaches	
	c)	Narrative and Investigative Reporting Styles	

PARTICIPATORY MEDIA	d)	Headline Crafting and Lead Writing in the Digital Space	
	Unit 2 - Platforms and Models of Citizen Journalism		
	a)	Case Studies: Reddit, Digg, Medium, and Quora	7
	b)	Micro-blogging Platforms: Twitter/X and Threads	
	c)	Grassroots Journalism Platforms	
	d)	The "We Media" Movement and Civic Storytelling	
	Unit 3 - Social Media as News Medium		
	a)	Broadcasting News on Instagram, YouTube Shorts, Facebook, and WhatsApp	7
	b)	Ethics and Accuracy in Breaking News	
	c)	Fact-checking and Verification Tools	
	d)	Algorithms, Echo Chambers, and Virality	
MODULE III: DIGITAL CONTENT WRITING FOR BUSINESS AND BRANDS	Unit 1 - Writing for Business Firms		
	a)	Newsletters: Format, Tone, and Engagement	10
	b)	Email Writing and Resume Design: Style, Precision, Etiquette	
	c)	Writing Brochures, Flyers, Posters, and Ads	
	d)	Social Media Content Planning and Caption Writing	
	Unit 2: Web and E-Commerce Content		
	a)	Writing for Company Websites and Landing Pages	10
	b)	SEO Writing: Keywords, Meta Descriptions, and Snippets	
	c)	Product Descriptions, Reviews, and Testimonials	
	d)	Scripts for Reels, Explainers, and Corporate Videos	
MODULE IV: DIGITAL ETHICS, LAW, AND CONTENT	Unit 1 - Legal Aspects of Managing Digital Content		
	a)	Copyright, Intellectual Property Rights (IPR)	5
	b)	Creative Commons Licensing and Fair Use	
	c)	Information Technology (Intermediary Guidelines)	

MANAGEMENT		and Digital Media Ethics Code) Rules, 2021 (India)	
	d)	Defamation, Privacy, and Cyber Libel on Social Media	
	Unit 2 - Managing Online Content and Communities		
	a)	Moderation, Content Filtering, and Reporting Tools	4
	b)	Digital Footprint and Online Reputation Management	
c)	AI and Content Creation: Ethical Dilemmas		
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>● Discuss the specific writing style and target audience for each format.</li><li>● Encourage interactive writing projects for online platforms. This could include discussions on forums, collaborative blogs, or even creating content for online communities.</li><li>● Facilitate peer review and online discussions to allow students to learn from each other's work and adapt their writing based on audience feedback.</li></ul>		

### Essential Readings:

1. Bausch, Paul, et al. *We Blog: Publishing Online with Weblogs*. Hungry Minds, Inc., 2002.
2. Blood, Rebecca. "Weblogs: A History and Perspective." Rebecca Blood, [http://www.rebeccablood.net/essays/weblog\\_history.html](http://www.rebeccablood.net/essays/weblog_history.html).
3. Blood, Rebecca. *The Weblog Handbook*. Perseus Publishing, 2002.
4. Cassidy, John. "The Online Life: Me Media. How Hanging Out on the Internet Became Big Business." *New Yorker Magazine*, 15 May 2006.
5. Friend, Cecilia, and Jane B. Singer. *Online Journalism Ethics: Traditions and Transitions*. M.E. Sharpe, 2007.
6. Kovach, Bill, and Tom Rosenstiel. *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect*. Three Rivers Press, 2007.
7. Preece, Jenny. *Online Communities: Designing Usability, Supporting Sociability*. John Wiley, 2000.



**Assessment Rubrics:**

<b>Evaluation Type</b>	<b>Components</b>	<b>Marks</b>
<b>End Semester Evaluation (ESE)</b>	Theory	50
	Practical	15
	a) Viva / microblog	15
	<b>ESE Total</b>	<b>65</b>
<b>Continuous Evaluation (CE)</b>	Theory	25
	a) Test Paper- 1	5
	b) Test Paper-2	5
	c) Assignment	10
	d) Seminar	5
	Practical	10
	a) Practical Project (Portfolio Submission / Blog Analysis / Social Media Audit)	10
	<b>CE Total</b>	<b>35</b>
<b>Total (ESE + CE)</b>		<b>100</b>

**KU2DSCFNG107: FUNDAMENTALS OF SPEECH SOUNDS**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU2DSCFNG107	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical	Tutorial	CE	ESE	Total	
3	2	0	35	65	100	1.5

**Course Description:** This course offers an introduction to phonetics, the systematic study of human speech production.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the functioning of English sound system	U
2	Understand the difference in pronunciation between different varieties of English	U
3	Apply the understanding of phonetics to improve speaking skills and pronunciation	A
4	Enhance listening comprehension through a deeper understanding of speech sounds.	A
5	Gain valuable insights applicable to language learning and teaching	A, An

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓				✓	
CO 2	✓				✓		
CO 3	✓					✓	
CO 4	✓		✓				

CO 5		✓		✓			✓
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## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	<b>Unit 1 - Introduction</b>		
	a)	Introduction to linguistics	5
	b)	Definition and Scope of Phonetics	
	c)	Branches of Phonetics	
	<b>Unit 2 - Speech Mechanisms</b>		
	a)	Air-stream Mechanism	5
	b)	Respiratory, Phonatory and Articulatory system	
MODULE II	<b>Unit 1 - The Sounds of English</b>		
	a)	The International Phonetic Alphabet	12
	b)	Consonants - three term label	
	c)	Vowels: monophthongs and diphthongs	
	d)	Cardinal Vowels	
	<b>Unit 2 - Introduction to Phonology</b>		
	a)	Phoneme and Minimal Pairs	6
	b)	Allophone and Free variation	
	c)	Syllable	
MODULE III	<b>Unit 1 - Suprasegmentals &amp; Connected Speech Processes</b>		
	a)	Word Stress and Sentence Stress	12
	b)	Intonation, Pitch and Rhythm	
	c)	Assimilation, Elision, Linking 'r' and Intrusive 'r'	
	d)	Strong and weak forms	
	<b>Unit 2 - Phonetic Transcription Practice</b>		
	a)	Phonetic Transcription of words	15

	<b>b)</b>	Phonetic Transcription of dialogues	
<b>MODULE IV</b>	<b>Unit 1 - Language Varieties</b>		
	<b>a)</b>	Dialects and Registers	<b>6</b>
	<b>b)</b>	Idiolects and Sociolects	
	<b>c)</b>	Pidgins and Creoles	
	<b>Unit 2 - Varieties of English</b>		
	<b>a)</b>	Received Pronunciation (RP)	<b>6</b>
	<b>b)</b>	American English Pronunciation	
	<b>c)</b>	General Indian English (GIE)	
	<b>d)</b>	L1 interference in Pronunciation	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>8</b>
	<b>Directions:</b>		
		<ul style="list-style-type: none"><li>• Target exercises to be provided using the Language Lab to teach the basics of stress and intonation patterns.</li><li>• Worksheets to be provided for transcription practice.</li></ul>	

**Essential Readings:**

1. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Macmillan, 1981.
2. Jones, Daniel. *English Pronouncing Dictionary*. Cambridge U P, 2011.
3. Ladefoged, Peter. *A Course in Phonetics*. Harcourt College Publishers, 2001.
4. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. CUP, 2010.
5. Underhill, Adrian. *Sound Foundations: Learning and Teaching Pronunciation*. Macmillan, 2008.
6. —. *Sound Foundations: Living Phonology*. Heinemann, 1994.
7. Syamala, V. *A Textbook of English Phonetics and Structure for Indian Students*. Sharath Ganga Publications, 1992.
8. <https://www.internationalphoneticassociation.org/>

**Assessment Rubrics:**

Evaluation Type	Components		Marks
End Semester Evaluation (ESE)	Theory		50
	Practical		15
	a)	Viva	15
	ESE Total		65
Continuous Evaluation (CE)	Theory		25
	a)	Test Paper- 1	5
	b)	Test Paper-2	5
	c)	Assignment	5
	d)	PPT Presentation	10
	Practical		10
	a)	Transcription worksheets	10
	CE Total		35
Total (ESE + CE)			100

**KU2DSCFNG108: LANGUAGE AND CREATIVITY IN ADVERTISING**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours/week
2	DSC	100-199	KU2DSCFNG108	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course offers a comprehensive introduction to the principles and practices of advertising and marketing, exploring their historical evolution, core functions, and impact on brand building. It emphasizes creative processes, consumer psychology, and the strategic use of various media platforms, including print, digital, and broadcast. Students will also develop practical skills in scripting and designing advertisements while critically analyzing the language and stylistics of advertising communication.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Describe the evolution, functions, and types of advertising and its relationship with marketing and brand building.	U
2	Apply creative strategies in developing advertising concepts based on consumer psychology and selling points.	A, An
3	Identify and evaluate the strengths of various advertising media, including traditional, digital, and alternative platforms.	U, An
4	Analyze and produce advertisement scripts using appropriate language, structure, and stylistic features for different media.	E, An
5	Create and present effective advertising materials for print, radio, and video formats, demonstrating collaboration and communication skills.	A, C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓	✓	✓		
CO 2		✓	✓	✓		✓	
CO 3		✓	✓	✓			
CO 4	✓	✓		✓			✓
CO 5	✓	✓				✓	✓

**COURSE CONTENTS****Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: FOUNDATIONS OF ADVERTISING AND MARKETING	Unit 1 - Introduction to Advertising		
	a)	Definition and Evolution of Advertising	6
	b)	History and Milestones in Advertising	
	c)	Purpose, Scope, and Core Functions of Advertising	
	Unit 2 - Advertising in Marketing Ecosystems		
	a)	Types of Advertising: Print, Digital, Outdoor, Broadcast; Advantages and Limitations of Each Type	6
	b)	Role of Advertising in Integrated Marketing Communication (IMC)	
	c)	Branding: Concepts and Functions	
	d)	Strategies and Approaches to Brand Building	
MODULE II: CREATIVITY AND STRATEGY IN ADVERTISING	Unit 1 - The Creative Advertising Process		
	a)	Fundamentals of Creative Advertising	6
	b)	Role of Creativity and Innovation	
	c)	The Conceptualization Process: From Idea to Execution	

	<b>Unit 2 – Designing Advertisements</b>	
	<b>a)</b>	Understanding Consumer Psychology
	<b>b)</b>	Identifying Buying Motives and Target Segments
	<b>c)</b>	Unique Selling Proposition (USP) and Positioning
	<b>d)</b>	Components of an Advertisement: Copy, Headline, Slogan, Logo, Illustration, Layout
<b>MODULE III : MEDIA STRATEGIES IN ADVERTISING</b>	<b>Unit 1 - Media Landscape</b>	
	<b>a)</b>	Role of media in advertising and marketing
	<b>b)</b>	Determinants of Advertising Media
	<b>c)</b>	Types of Media: Traditional, Digital, Social, Outdoor, Ambient, Alternative Media
	<b>d)</b>	Determinants for Media Selection
	<b>Unit 2 - Media-Specific Advertising</b>	
	<b>a)</b>	Advertising in Print, Radio, Television, and Film
	<b>b)</b>	Internet and Social Media Advertising
	<b>c)</b>	Point-of-Purchase (POP) and Specialty Advertising
	<b>d)</b>	Experiential and Mural Advertising
<b>MODULE IV: THE LANGUAGE AND AESTHETICS OF ADVERTISING</b>	<b>Unit 1 - Linguistic Aspects</b>	
	<b>a)</b>	Language as a Persuasive Tool in Advertising
	<b>b)</b>	Rhetoric, Wordplay, and Figurative Language
	<b>c)</b>	Innovation and Creativity in Language Use
	<b>d)</b>	Stylistic Features of Advertising Discourse
	<b>Unit 2 - Scripting Advertisements</b>	
	<b>a)</b>	Scripting Advertisements for Print Media
	<b>b)</b>	Scripting Advertisements for Radio
	<b>c)</b>	Scripting Advertisements for Television
<b>MODULE V</b>	<b>Teacher Specific Module</b>	
	<b>Directions:</b>	



	<ul style="list-style-type: none"> <li>● Encourage students to critically analyze successful ad campaigns.</li> <li>● Provide exposure to advertising software/tools (e.g., Canva, Adobe Spark, Storyboard That).</li> <li>● Invite guest speakers from marketing or media agencies for real-world insights.</li> <li>● Integrate ethical considerations and regulatory frameworks related to advertising.</li> </ul>
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### Essential Readings:

1. Aitchison J. *Cutting Edge Copywriting*. Prentice Hall, 2001.
2. Gupta, Oma. *Advertising in India: Trends and Impact*. Kalpaz Publications, 2005.
3. Kumar, Arun & Tyagi. *Advertising Management*. Atlantic Publishers and Distributors, 2004.
4. Nylen, D W. *Advertising: Planning, Implementation and Control*, 4 th Edition, OH: South Western Publishing Co. 1993.
5. Ogilvy, David. *On Advertising*. Welbeck Publishing Group. 2007.
6. Vilanilam, John V. *More Effective Communication: A Manual for Professionals*. Response Books/Sage, 2000.
7. Vilanilam and Varghese. *Advertising Basics! A Resource Guide for Beginners*. Response books – a Division of Sage Publications, 2004.
8. Wells, Burnett & Moriarty. *Advertising: Principles and Practice*. UP: Dorling Kindersley (India) Pvt. Limited, 2007.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment : Design an advertisement for print media	10
d)	Presentation: 2 minutes video advertisement (Group presentation)	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU3VACFNG201: GENDER EQUITY**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	VAC	200-299	KU3VACFNG201	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course offers an interdisciplinary introduction to Gender Studies, exploring gender as a social and cultural construct shaped by institutions such as education, law, media, and literature. Through critical readings, visual narratives, and experiential activities, students will examine gender roles, equity, and resistance across diverse contexts. The course fosters awareness, analytical skills, and empathy, equipping learners to engage thoughtfully with issues of identity, power, and representation.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Familiarise the concept of gender as a social construct	<b>R, U</b>
2	Understand the need of gender equity in society	<b>U</b>
3	Examine the biological and cultural determinants of gender roles	<b>U, A,E</b>
4	Identify and evaluate the power dynamics involved in gendering	<b>U,E</b>
5	Critically analyse the portrayal of gender in texts	<b>An</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		
CO 2		✓			✓	✓	
CO 3		✓	✓		✓		

CO 4		✓	✓	✓	✓		
CO 5	✓	✓	✓	✓	✓	✓	✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 -Introduction to Gender Studies</b>		
	<b>a)</b>	Origin, and Development	<b>3</b>
	<b>b)</b>	Aims, Objectives, Nature and Scope	
	<b>c)</b>	Definitions	
	<b>d)</b>	From Feminism to Gender Studies	
	<b>Unit 2 - Key Concepts</b>		
	<b>a)</b>	Sex and Gender	<b>5</b>
	<b>b)</b>	Masculinity and Femininity	
	<b>c)</b>	Gender roles and Gender Identities	
	<b>d)</b>	Equity and Equality	
<b>MODULE II</b>	<b>Unit 1 - Gender and Education</b>		
	<b>a)</b>	Gender Disparity in Education	<b>4</b>
	<b>b)</b>	Enrollment and Dropout	
	<b>c)</b>	Gender bias in school/college curriculum	
	<b>d)</b>	Towards Gender Sensitization	
	<b>Unit 2 - Gender and Employment</b>		
	<b>a)</b>	Economic Growth and Gender Equity	<b>4</b>
	<b>b)</b>	Sexual Division of Labour	
	<b>c)</b>	Domestication and Unpaid Labour	
	<b>d)</b>	Globalization and Women	

MODULE III	Unit 1- Gender and the Law		
	a)	Understanding Law and the Source of Law	4
	b)	Laws related to Family and Marriage	
	c)	Women and Property Rights (Inheritance)	
	d)	Laws related to Gender based Violence	
	Unit 2 Gender and Health		
	a)	Conceptualizing Health	4
	b)	Gender Perspective of Health	
	c)	Sexual and Maternal Morbidity	
	d)	Mental Health	
MODULE IV	Unit 1 - Gender and Literature		
	a)	Gender in Writing	4
	b)	Gender roles in Literary Texts	
	c)	Gender and Intersectionality	
	d)	Literature as Resistance	
	Unit 2 - Gender and Media		
	a)	Representation of Gender in Print and Visual Media (Newspaper, TV, Film, Advertisements)	4
	b)	Gender Stereotyping in Social Media	
	c)	Gender, Power and Media Ownership	
	d)	Alternate Media and Gender Perspectives	
	Unit 3 - Textual Analysis		
	a)	Penelopiad : Margaret Atwood	10
	b)	Bhagavatha : Vijayalakshmi, Translated by K.Sachidanandan	
	c)	“Kitchen Rags” : Vijila Chirappad	
	d)	The Great Indian Kitchen : Dir. Jeo Baby	
MODULE V	Teacher Specific Module		3

	<p><b>Directions:</b></p> <ul style="list-style-type: none"> <li>● On direction, the learners are expected to have rendezvous with activists, writers, theorists, media persons and movie makers who contribute to the field of Gender Studies.</li> <li>● Students may have field visits, film screenings, and discussions on contemporary issues/topics on gender.</li> <li>● Students may prepare a documentary or a short film on the topic concerned.</li> </ul>
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### Essential Readings:

1. [www.scribd.com/document/370320016/Bhagavatham-poem-by-Vijayalakshmi](http://www.scribd.com/document/370320016/Bhagavatham-poem-by-Vijayalakshmi)
2. Atwood, Margaret. *The Penelopiad*. Canongate Canons, 2018.
3. O'Brien, J. *Encyclopedia of Gender and Society*. Sage, 2009.
4. Geetha, V. "Dalit Feminism: Where Life-Worlds and Histories Meet." *Women Contesting Culture: Changing Frames of Gender Politics in India*, edited by Kavita Panjabi and Paromita Chakravarti, Stree, 2012, pp. 243-58.
5. Ammu, J., and K. Sharma. *Whose News? The Media and Women's Issues*. Sage Publications, 2006.
6. Wane, N.N. *Equity in Schools and Society*. Canadian Scholars' Press, 2000.

### Suggested Readings:

1. *Fifty Key Concepts in Gender Studies*, edited by Jane Pilcher and Imelda Whelehan, Sage Publications, 2000.
2. *Handbook of Gender and Women's Studies*, edited by Judith Lorber et al., Sage Publications, 2006.
3. Desai, Neera. "A Decade of Women's Movement in India." Meena Pandey, 1988.

### Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation (ESE)	50
Continuous Evaluation (CE)	25

*FYUGP BA Functional English*

a)	Test Paper	5
b)	Assignment	10
c)	Seminar/Presentation/short film or documentary making	10
<b>Total (ESE + CE)</b>		<b>75</b>

**KU3VACFNG202: VOICES OF EQUITY**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	VAC	200 - 299	KU3VACFNG202	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** The course explores social equity through multiple genres—essays, poetry, fiction, and visual media—highlighting issues such as caste, gender, race, class, and disability.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	To understand the concept and importance of social equity in contemporary society.	U
2	To critically engage with texts that highlight social inequalities and resistances.	An
3	To foster empathy and awareness through literature and visual narratives.	U, An
4	To appreciate and evaluate the diversity of experiences and voices from marginalized communities.	An, E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓		✓		
CO 2	✓	✓	✓	✓	✓		✓
CO 3	✓	✓		✓	✓	✓	
CO 4	✓	✓		✓	✓	✓	

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	<b>Caste and Social Hierarchies</b>		10
	a)	<i>Annihilation of Caste</i> (Sections: 4 & 5) : B.R. Ambedkar	
	b)	"Their Orthodox Pity" : Namdeo Dhasal (Poem)	
	c)	"Scorn" : Bama (Short story)	
	d)	<i>India Untouched: Stories of a People Apart</i> : Stalin K (Documentary, Part 1, first 30 min)	
MODULE II	<b>Gender and Equity</b>		10
	a)	"Why I Want a Wife" - Judy Brady	
	b)	"Barbie Doll" : Marge Piercy (Poem)	
	c)	"An Ode to Makeup" : Chimamanda Ngozi Adichie	
	d)	"The Grass Is Really Like Me" : Kishwar Naheed (Poem)	
MODULE III	<b>Race, Class and Discrimination</b>		10
	a)	"I Have a Dream" : Martin Luther King Jr	
	b)	"Still I Rise" : Maya Angelou (Poem)	
	c)	"The Beggar" : Guy de Maupassant (Short Story)	
	d)	"The Ballad Of The Landlord" : Langston Hughes (Poem)	
MODULE IV	<b>Disability, Inclusion and Human Rights</b>		10
	a)	Nobel Lecture : Malala Yousafzai	
	b)	"What You Mourn" : Sheila Black (Poem)	
	c)	"Movement" : Nancy Fulda (Short Story)	
	d)	<i>Taare Zameen Par</i> : Dir. Aamir Khan (Film, 2007)	
MODULE V	<b>Teacher Specific Module</b>		5
	<b>Directions:</b>		



	<ul style="list-style-type: none"> <li>• Have students research and present real-world initiatives that address social inequity in their locality or state.</li> <li>• Assign assignments and presentations where students respond to a prompt related to readings, films, or current events, focusing on positionality, empathy, and insight.</li> <li>• Invite a social worker, journalist, activist, or academic working in equity-related fields. Facilitate a Q&amp;A session with student-moderators.</li> </ul>
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### Essential Readings:

1. Ambedkar, B.R. "Sections 4 & 5." *Annihilation of Caste: The Annotated Critical Edition*, edited by S. Anand, Verso, 2014.
2. Adichie, Chimamanda Ngozi. "An Ode to Makeup." *Brittle Paper*, 15 June 2017, [brittlepaper.com/2017/06/read-full-transcript-adichies-wellesley-speech/](https://brittlepaper.com/2017/06/read-full-transcript-adichies-wellesley-speech/).
3. Black, Sheila. "What You Mourn." *Poetry Foundation*, [n.d.], <https://www.poetryfoundation.org/poems/160109/what-you-mourn>. Accessed 20 May 2025.
4. Dhasal, Namdeo. "Their Orthodox Pity." *Poet of the Underworld*, Navayana Publishers, 2000. [https://www.reddit.com/r/Poetry/comments/qrvuhb/poem\\_their\\_orthodox\\_pity\\_by\\_namdeo\\_dhasal/](https://www.reddit.com/r/Poetry/comments/qrvuhb/poem_their_orthodox_pity_by_namdeo_dhasal/)
5. Fulda, Nancy. "Movement." *Asimov's Science Fiction*, vol. 35, no. 10 (429), October-November 2011. <https://escapepod.org/2011/10/13/ep314/>
6. *India Untouched: Stories of a People Apart*, Part 1 (first 30 min.). Directed by Stalin K, YouTube, [<https://www.youtube.com/watch?v=uM85zVt6xCU>]. Accessed 20 May 2025.
7. *Taare Zameen Par*. Directed by Aamir Khan, performances by Darsheel Safary and Aamir Khan, Aamir Khan Productions, 2007.
8. Yousafzai, Malala. "Nobel Lecture." *Nobel Prize*, 10 Dec. 2014, [https://www.nobelprize.org/uploads/2018/06/yousafzai-lecture\\_en.pdf](https://www.nobelprize.org/uploads/2018/06/yousafzai-lecture_en.pdf)

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		50
Continuous Evaluation (CE)		25
a)	Test Paper	5
b)	Seminar/Presentation	10
c)	Book/ Film/ Article Review	10
Total (ESE + CE)		75

**KU3DSCFNG201: FILM STUDIES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU3DSCFNG201	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The course provides a comprehensive overview of the history, genre, and theories of cinema helping the learners to develop critical skills to analyse and appreciate the medium.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Enable students to understand film as an art form with history and context	U
2	Identify and define key concepts and terminology related to film form	U
3	Familiarise students with different film genres and types	R
4	Enable the students to apply the theoretical knowledge in appreciating films	A
5	Improve the skill to critically analyse and evaluate the films	An, E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1				✓	✓		
CO 2			✓		✓		
CO 3	✓	✓					

CO 4		✓					✓
CO 5			✓			✓	

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	<b>Unit 1 - The Birth of Cinema</b>		
	a)	The Silent Period	4
	b)	The Classical Period	
	c)	The Post War Period	
	d)	The Contemporary Period	
	<b>Unit 2 - Global Cinema</b> (* Main features only)		
	a)	*Hollywood Cinema	2
	b)	*Japanese Cinema	
	c)	*Iranian Cinema	
	<b>Unit 3 - Indian Cinema</b> (* Essential points only)		
MODULE II	a)	*Historical Overview: Early Cinema - The Golden Age - The Rise of Parallel Cinema - Contemporary Trends	5
	b)	*Bollywood - *Regional Cinemas	
	c)	*Key Filmmakers: Dadasaheb Phalke, Satyajit Ray, Guru Dutt, Shyam Benegal, Adoor Gopalakrishnan, G. Aravindan	
	<b>Unit 1 - Basics of Film</b>		
MODULE II	a)	Mise-en-scene: Setting, Props, Costume, Performance, Lighting and Colour	5
	b)	Cinematography: Shot-Extreme Long Shot, Long Shot, Medium Shot, Close up Shot, Reverse Shot, Over- the- Shoulder Shot, Point-of-View Shot	
	c)	Deep focus, Shallow focus	

	d)	High Angle shot, Low Angle shot	
	Unit 2 - Editing		
	a)	Chronological editing, , Continuity editing, Long Take	5
	b)	Montage, Types of Montage	
	c)	Continuity cut, Jump cut, Match cut, Cross cut	
	d)	30 Degree rule, 180 Degree rule	
	Unit 3 - Sound		
	a)	Diegetic and non diegetic, Parallel and Contrapuntal sound, Sound bridge	5
	b)	Music, Special effects, Sound effect, Ambient sound, Voiceovers	
	c)	Sound editing, Spotting, Onscreen sounds, Off screen sounds	
	d)	Background and Foreground music, Dialogue tracks, Music Tracks	
MODULE III : FILM THEORIES AND GENRES	Unit 1		
	a)	Action/Adventure, Science Fiction, Horror, Thriller	4
	b)	Road Movies, Historical, Musicals	
	c)	Documentary, Animation	
	Unit 2		
	a)	Realism, Formalism	10
	b)	Auteur Theory, Feminist Film Theory	
	c)	Culture Industry, Apparatus Theory	
MODULE IV	Unit 1 - Movements		
	a)	German Expressionism	5
	b)	Soviet Montage	
	c)	Italian Neorealism	
	d)	French New Wave	
	Unit 2 - Critical Viewing and Analysis of Select Films		

	a)	<i>Rashomon</i> (1950) : Dir. Akira Kurosawa	10
	b)	<i>Apocalypto</i> (2006) : Dir. Mel Gibson	
	c)	<i>Vidheyan</i> (1994) : Dir. Adoor Gopalakrishnan	
	d)	<i>The Godfather</i> (1972) : Dir. Francis Ford Coppola	
MODULE V: FILM ANALYSIS & APPRECIATION	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"> <li>On teacher' direction students may watch a few noteworthy films. Following this, discussions may be held in the class.</li> <li>It is also suggested that students may prepare short films of a few-minutes-length, as practice.</li> </ul>		

**Essential Readings:**

1. Andrew, Dudley. *Concepts in Film Theory*. Oxford U.P., 1984.
2. Chaudhuri, Shohini. *Contemporary World Cinema*, Edinburgh University Press, 2005.
3. Dix, Andrew. *Beginning Film Studies*. Manchester U.P., 2008.
4. Geiger, Jeffrey and R.L. Rutsky, eds. *Film Analysis: A Norton Reader*. W.W. Norton & Company, 2013.
5. Hayward, Susan. *Cinema Studies: The Key Concepts*. Routledge, 1996.
6. Lacey, Nick. *Introduction to Film*, Palgrave Macmillan, 2005.
7. Monaco, James. *How to Read a Film*, Oxford University Press, 2000.
8. Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. OUP, 1996.
9. Stam, Robert and Toby Miller, eds. *Film and Theory: An Anthology*. Blackwell Publishing, 2000.
10. Villarejo, Amy. *Film Studies: The Basics*. Routledge, 2015.
11. Wayne, Mike. *Political Film: The Dialectics of Third Cinema*. Pluto Press, 2001

**Suggested Readings:**

1. Mirzoeff, Nicholas. *Visual Culture Reader*. Routledge: London, 1998.
2. Lacey, Nick. *Introduction to Film*. Palgrave Macmillan, 2005.
2. Chaudhuri, Shohini. *Contemporary World Cinema*. Edinburgh University Press, 2005.
3. Thoraval, Yves. *The Cinemas of India*. Macmillan, 2000.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper -1	5
b)	Test Paper - 2	5
c)	Seminar/Presentation	10
d)	Film making / Film Review	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU3DSCFNG202: READING POETRY**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU3DSCFNG202	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2 hrs

**Course Description:** The course is designed to cultivate an appreciation for poetry by equipping the students with the skills to analyse its form, language, context and deeper meaning.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Read and analyze poems with a deeper understanding of their form, language, and meaning.	An
2	Identify and explain key poetic devices.	U, A, An
3	Develop a greater appreciation for poetry as a form of art and expression.	An
4	Distinguish between different poetic forms and discuss their impact on the poem's message.	A, An
5	Express creatively.	C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓		✓			✓
CO 2		✓	✓				
CO 3					✓		
CO 4		✓		✓			
CO 5	✓					✓	✓

**COURSE CONTENTS****Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I  KEY CONCEPTS	Unit 1 - Elements of Poetry I		
	a)	Prosody: Rhyme, Metre, Stanza forms, Alliteration, Assonance	6
	b)	Figures of speech: Simile, Metaphor, Personification, Oxymoron, Synecdoche, Irony, Hyperbole	
	Unit 2 - Elements of Poetry II		
	a)	Theme, Imagery	3
	b)	Tone, Context	
	Unit 3 - Poetic Forms		
	a)	Sonnet, Ode, Lyric, Satire, Epistle, Elegy, Ballad	5
	b)	Mock Epic, Dramatic Monologue	
	c)	Villanelle, Prose Poetry	
	d)	Gazal, Rubai, Haiku, Tanka	
MODULE II:  MAJOR  MOVEMENTS IN  POETRY	Unit 1 - Romanticism		
	a)	Romanticism - Historical context, key figures and themes, philosophical underpinnings.	4
	d)	“I Wandered Lonely as a Cloud” : William Wordsworth	
	Unit 2 - Victorian Poetry		
	a)	Introduction to Victorian Poetry: Historical context, and key figures.	5
	b)	“Dover Beach” : Matthew Arnold	
	Unit 3 - Modern Poetry		
	a)	Introduction to Modern Poetry: Historical context, key figures, and a break from traditional forms.	4
b)	“Anecdote of the Jar” : Wallace Stevens		



MODULE III : POETIC FORMS	Unit 1		
	a)	Sonnet: “How Do I Love Thee?” (Sonnet 43) : Elizabeth Barrett Browning	6
	b)	Ode: “Ode on a Grecian Urn” : John Keats	
	c)	Ballad: “A Red Red Rose” : Robert Burns	
	Unit 2		
	a)	Dramatic Monologue - “My Last Duchess” : Robert Browning	8
	b)	Villanelle - “Do Not Go Gentle into that Good Night” : Dylan Thomas	
	c)	Satire - “Goodbye Party For Miss Pushpa T.S.” : Nissim Ezekiel	
	d)	Prose Poetry - “Be Drunk” : Charles Baudelaire	
MODULE IV: POETRY FROM AROUND THE WORLD	Unit 1		
	a)	“Road Not Taken” : Robert Frost	6
	b)	“The Guest House” : Rumi	
	c)	“Once Upon a Time” : Gabriel Okara	
	Unit 2		
	a)	“If I Must Die” : Refaat Alareer	6
	b)	“Bora Ring” : Judith Wright	
	c)	“Words” : Kamala Das	
MODULE V	Teacher Specific Module		7
	Directions:		
	<ul style="list-style-type: none"><li>Students will analyse and appreciate never-before-seen poems from various cultures and time periods.</li><li>Emphasise critical thinking, interpretation, and personal response to the poems.</li><li>Group discussions, presentations, and written reflections on the new poems focusing on both thematic elements and structural composition.</li></ul>		

### Essential Readings:

1. Ashok, Padmaja. *Companion to Literary Forms*. The Orient Blackswan, 2015.
2. Bristow, Joseph, editor. *The Cambridge Companion to Victorian Poetry*. U of California, 2000. <https://doi.org/10.1017/CCOL0521641152>.
3. Cronin, Richard. *Reading Victorian Poetry*. John Wiley & Sons Ltd, 2016.
4. Ferguson, Margaret W. , et al. *The Norton Anthology of Poetry* (6th edition). W.W. Norton & Company, 2018.
5. Greenblatt, Stephen, et al., *Norton Anthology of English Literature*, eighth edition, "The Romantic Period – Volume D". W.W. Norton & Company, 2006.
6. Perkins, David. *A History of Modern Poetry: Modernism and After*. Harvard Press, 1987.
7. Strand, Mark and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*. W. W. Norton & Company, 2001.
8. <https://www.poetryfoundation.org/>

### Suggested Readings:

1. Burt, Stephanie. *Don't Read Poetry: A Book about How to Read Poems*. Basic Books, 2019.
2. Carey, John. *A Little History of Poetry*. Yale U P, 2020.
3. Darwish, Mahmoud. *Unfortunately, It Was Paradise: Selected Poems*. U of California P, 2013.
4. Davis, Alex and Lee M. Jenkins, editors. *The Cambridge Companion to Modernist Poetry*. Cambridge U P, 2007.
5. Eagleton, Terry. *How to Read a Poem*. Wiley-Blackwell, 2006.
6. Fry, Stephen. *The Ode Less Travelled: A Guide to Writing Poetry*. Arrow Books, 2007
7. Oliver, Mary. *A Poetry Handbook*. Harcourt Brace & Company, 1994.
8. Zapruder, Matthew. *Why Poetry*. Ecco, 2017.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Poetry Review	10
d)	Recitation/Presentation	10
Total (ESE + CE)		100

**KU3DSCFNG203: NARRATIVES OF LOVE AND FRIENDSHIP**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200 - 299	KU3DSCFNG203	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The course will introduce the students to the immortal themes of literature viz. love and friendship. Exploring these themes through narratives across age, space, and genres would help the students understand the heterogeneity, complexity and contradictions involved in these themes.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	To understand the intricacies of relationships under the broad concepts of love and friendship and to analyse how these emotions were conceived over times, places, genders, and cultures	U, An
2	Engage in thoughtful discussions and collaborative group activities to interpret diverse narratives of love and friendship	U, An, E
3	To analyse the multiple dimensions of the two concepts through the narratives across different genres	U, An
4	To have a broader understanding of the philosophy of love and friendship through the literary and cinematic narratives	U, An, E
5	Compose reflective and analytical pieces that explore personal and cultural understandings of love and friendship across texts.	C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
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CO 1		✓		✓	✓		
CO 2	✓					✓	
CO 3		✓	✓	✓			
CO 4		✓		✓	✓		
CO 5	✓					✓	✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I: ESSAYS</b>	<b>Unit 1</b>		
	a)	“On Friendship” : Joseph Addison	<b>3</b>
	b)	“Vikram Seth on Section 377 and Gay Rights in India” : <i>India Today</i>	
	<b>Unit 2</b>		
	a)	“Of Love” : Francis Bacon	<b>3</b>
	b)	“Justice: Childhood Love Lessons” : bell hooks	
<b>MODULE II: POETRY</b>	<b>Unit 1</b>		
	a)	Sonnet 104: William Shakespeare	
	b)	“On Friendship” : Kahlil Gibran	<b>7</b>
	c)	“Tonight I can Write the Saddest Lines” : Pablo Neruda	
	<b>Unit 2</b>		
	a)	“In Memoriam” (Part CXXIX, CXXX): Alfred Lord Tennyson	<b>7</b>
	b)	“A Poison Tree” : William Blake	
	c)	“A Time to Talk” : Robert Frost	

MODULE III :  FICTION	Unit 1		
	a)	Embers : Sándor Márai	10
	Unit 2		
	a)	“The Last Leaf” : O Henry	10
	b)	“A Horse and Two Goats” : R. K. Narayan	
	c)	“The Sandal Trees” : Kamala Das	
	d)	“A Temporary Matter” : Jhumpa Lahiri	
MODULE IV:  FILM	Unit 1		
	a)	Mitr, My Friend (2002) : Revathy	7
	b)	Mr. and Mrs. Iyer (2002) : Aparna Sen	
	Unit 2		
	a)	Sancharam (2004) : Ligi J. Pullappally	7
	b)	Three Idiots (2009) : Raj Kumar Irani	
MODULE V	Teacher Specific Module		6
	Directions:		
	<ul style="list-style-type: none"><li>Facilitate active discussions through open-ended questions, encouraging students to analyse the complexities of love and friendship in the texts.</li><li>Incorporate films, documentaries, or artwork that depict love and friendship alongside the literary works. Analyse how these different media portray these themes.</li><li>Invite authors, relationship experts, or cultural specialists to discuss their perspectives on love and friendship.</li></ul>		

**Essential Readings:**

1. *A Study Guide for R. K. Narayan's "Horse and Two Goats"*. Gale, 2016.
2. Das, Kamala. "The Sandal Trees". *The Sandal Trees and Other Stories*. Orient Blackswan, 1995.
3. Gibran, Kahlil. "On Friendship." *Poets.org*, Academy of American Poets, [n.d.], <https://poets.org/poem/friendship-1>. Accessed 2 April 2025.

4. Gombocz, István. “‘My Homeland Was Poland, Vienna, [...] Galicia’: Introducing Sándor Márai and His Novel ‘Embers.’” *Modern Austrian Literature*, vol. 40, no. 1, 2007, pp. 41–57. *JSTOR*, <http://www.jstor.org/stable/24649037>.
5. hooks, bell. "Justice: Childhood Love Lessons." *All About Love: New Visions*, Harper Perennial, 2001, pp. [15-30].
6. Lahiri, Jhumpa . “A Temporary Matter”. *Interpreter of Maladies*. Flamingo, 2000.
7. Lucamante, Stefania. “Undoing Feminism: The Neapolitan Novels of Elena Ferrante.” *Italica*, vol. 95, no. 1, 2018, pp. 31–49. *JSTOR*, <http://www.jstor.org/stable/44983657>.
8. Marai, Sandor. *Embers*. Translated by Carol Brown Janeway. Penguin Books, 2003.
9. *Mitr, My Friend*. Directed by Revathy, India Authenticated Entertainment; Raghava Productions, 2002.
10. *Mr. and Mrs. Iyer*. Directed by Aparna Sen, N.F.D.C.; Triple Take Productions, 2002.
11. Narayan, R.K. *A Horse and Two Goats. Stories*. Viking Press, 1970.
12. Renuka Viswanathan. “‘Mr. and Mrs. Iyer’: Such a Long Journey.” *Economic and Political Weekly*, vol. 38, no. 43, 2003, pp. 4511–12. *JSTOR*, <http://www.jstor.org/stable/4414180>.
13. - - -. “Mr. and Mrs. Iyer.” *Economic and Political Weekly*, vol. 39, no. 4, 2004, pp. 306–306. *JSTOR*, <http://www.jstor.org/stable/4414534>.
14. *Sancharam*. Directed by Ligi J. Pullappally, Silverscreen India, 2004.

#### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Review of any narrative that deals with the themes	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100

**KU3DSCFNG204: ESSENTIALS OF MASS COMMUNICATION**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200 - 299	KU3DSCFNG204	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course delves into the core concepts of mass communication. Through critical analysis of communication models and theories, students will gain a comprehensive understanding of how media shapes our world and how messages are created and consumed. Interactive activities, discussions, and projects will equip students with the skills to navigate the complex media landscape and become informed citizens in the digital era.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Define and analyse core concepts of mass communication	<b>U, An</b>
2	Evaluate the impact of media on society and public opinion	<b>E</b>
3	Apply communication models and theories to real-world media examples	<b>A</b>
4	Develop critical thinking and analytic skills for effective media consumption	<b>An</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓				
CO 2				✓	✓		
CO 3	✓		✓			✓	

CO 4	✓					✓	✓
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## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	<b>Unit 1 - Introduction</b>		7
	a)	Meaning and definition of Mass Communication	
	b)	Key Features, Elements and Functions of Mass Communication	
	c)	Print media: Newspapers, magazines, publishing; Broadcast media: Radio and television	
	d)	Digital and social media platforms, Advertising	
	<b>Unit 2 - Media, Society, and Critical Engagement</b>		7
	a)	Definition and importance of media literacy	
	b)	Identifying misinformation, disinformation, and fake news	
	c)	Issues of media imperialism and cultural homogenization	
	d)	Role of Mass Media in shaping perspectives, public opinion and culture	
MODULE II: MODELS AND APPLICATIONS OF COMMUNICATION	<b>Unit 1 - Classical and Contemporary Models</b>		8
	a)	Aristotle's Model, Laswell's Model	
	b)	Shannon and Weaver Model, SMCR Model	
	c)	Schramm's Model, Helical Model	
	d)	Gerbner's Model, New Comb's Model	
	<b>Unit 2 - Application of Communication Models</b>		8
	a)	Applying models to real-world scenarios: news reporting, advertising, and social media	
	b)	Comparative analysis: linear vs. interactive communication models	
	c)	Understanding sender-message-channel-receiver	



		dynamics in everyday communication	
	d)	Case studies: use communication models to analyze political speeches, campaigns, and viral content	
MODULE III : THEORIES OF COMMUNICATION	Unit 1 - Foundational Theories		
	a)	Hypodermic Needle Theory	8
	b)	Two - Step Flow Theory	
	c)	Multi - Step Flow Theory	
	Unit 2 - Contemporary Media Theories		
	a)	Uses and Gratification Theory	8
	b)	Cultivation Theory	
	c)	Agenda Setting Theory	
MODULE IV: TECHNOLOGY, TRENDS, AND MEDIA EVOLUTION	Unit 1 - Media and Technological Shifts		
	a)	Impact of Internet on Print Media	8
	b)	Internet vs TV	
	c)	Media Convergence	
	d)	The rise of artificial intelligence (AI) and its potential impact on the future of Mass Media.	
MODULE V	Teacher Specific Module		6
	<b>Directions:</b> <ul style="list-style-type: none"><li>Assign readings from a textbook or relevant articles to supplement lectures.</li><li>Facilitate class discussions to encourage critical thinking and active participation.</li><li>Provide regular writing assignments (reading responses, short essays) to assess understanding.</li><li>Integrate creative projects like media analysis presentations or content creation for various platforms.</li></ul>		

**Essential Readings:**

- Hasan, Seema. *Mass Communication: Principles and Concepts*. CBS Publishers, 2013.
- Campbell, Richard and Christopher R. Martin et al. *Media & Culture: Mass Communication in a Digital Age*. Ninth Edition. Bedford/St. Martin's, 2014.  
[https://www.chinhnghia.com/Media\\_Culture.pdf](https://www.chinhnghia.com/Media_Culture.pdf)

3. Baran, Stanley J., and Dennis K. Davis. *Mass Communication Theory: Foundations, Ferment, and Future*. 8th ed., Cengage Learning, 2021.
4. Berger, Arthur Asa. *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches*. 5th ed., SAGE Publications, 2020.
5. Kumar, Keval J. *Mass Communication in India*. Jaico Publishing House, 2020.
6. Lule, Jack. *Understanding Media and Culture: An Introduction to Mass Communication*. University of Minnesota Libraries Publishing, 2016.
7. McQuail, Denis, and Mark Deuze. *McQuail's Media and Mass Communication Theory*. 7th ed., SAGE, 2020.  
<https://nibmehub.com/opac-service/pdf/read/McQuail's%20Mass%20communication%20theory.pdf>
8. Pavlik, John V., and Shawn McIntosh. *Converging Media: A New Introduction to Mass Communication*. 6th ed., Oxford University Press, 2020.
9. Schirato, Tony, and Susan Yell. *Communication and Culture: An Introduction*. SAGE Publications, 2000.
10. Thussu, Daya Kishan. *International Communication: Continuity and Change*. 3rd ed., Bloomsbury Academic, 2018.
11. Vivian, John. *Media of Mass Communication*. Pearson, 2012.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Written Assignment	5
d)	Case Study Presentation (Module II.2.d)	15
Total (ESE + CE)		100

**KU3DSCFNG205: HUMOUR NARRATIVES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200 - 299	KU3DSCFNG205	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This comprehensive course explores humour across literature, film, and graphic novels. Students will delve into the theory behind comedic techniques like satire, parody, and absurdist humour. Analysing diverse texts – from classic short stories to contemporary Indian graphic novels – the course examines the evolution of Indian comics and the use of humour in films like silent classics and modern comedies. This exploration reveals how humour reflects and shapes culture and society

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the major concepts in humour studies	U
2	Enhanced communication and presentation skills	U, A
3	Explore critically the intersections of gender, class and caste within the discourses of humour.	An
4	Analyse various techniques used in humorous narratives	An
5	Analyse the ways in which humour is used in films and literature.	An

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓				
CO 2	✓						✓

CO 3			✓	✓	✓		
CO 4		✓					✓
CO 5		✓				✓	

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: FOUNDATIONS OF HUMOUR	Unit 1 – Concepts and Forms of Humour		
	a)	Comedy and Humour – Definitions and distinctions	5
	b)	Comic Relief – Function in literature and film	
	c)	The Clown – Archetype, tradition, and transformation	
	d)	Pun & Paradox – Language play and cognitive humour	
	Unit 2 – Humour in Popular Media: Comics and Cartoons		
	a)	“The Evolution of Indian Comics” : <i>Madras Courier</i>	10
	b)	“The Importance of Representation in Comics - A Social Psychology Perspective” : Maria Norris	
	c)	“Chronicling History through Cartoons”: Rasheed Kappan	
MODULE II	Unit 1 - Social and Cultural Dimensions of Humour		
	a)	Absurdist Humour	5
	b)	Gender and Humour	
	c)	Humour and Race	
	d)	Sitcom & Standup Comedy	
	Unit 2 – Poem		
	a)	“Love Song” : Dorothy Parker	5
	b)	“The Pig” : Roald Dahl	
	c)	“My Shadow” : RL Stevenson	

MODULE III	Unit 1 – Literary Devices and Genres		
	a)	Satire	4
	b)	Parody	
	c)	Carnival	
	d)	Comedy of Menace	
	Unit 2 – Fiction and Drama		
	a)	<i>Animal Farm</i> : George Orwell	10
	b)	<i>Where There Is A Will</i> : Mahesh Dattani	
	c)	<i>English, August</i> : Upmanyu Chatterjee	
MODULE IV	Unit 1 – Varieties of Humour		
	a)	Spoof	4
	b)	Dialect Humour	
	c)	Ethnic Jokes	
	d)	Black humour	
	Unit 2 – Films		
	a)	<i>Modern Times</i> : Charlie Chaplin (1936, English)	12
	b)	<i>Panchavadi Palam</i> : KG George (1984, Malayalam)	
	c)	<i>Peepli Live</i> : Anusha Rizvi (2010, Hindi)	
MODULE V	Teacher Specific Module		5
	<b>Directions:</b> <ul style="list-style-type: none"><li>Analyse funny anecdotes, jokes, and stand-up routines. Discuss key elements like surprise, timing, delivery, and character.</li><li>Explore how humour varies across cultures. Discuss how topics like satire, sarcasm, and social commentary are brought out through humour.</li><li>Facilitate discussions on humorous works (articles, short stories, stand-up routines). Encourage students to analyse the techniques used.</li></ul>		

**Essential Readings:**

1. Attardo, Salvatore, editor. *The Routledge Handbook of Language and Humor*. Routledge, 2017.
2. Attardo, Salvatore, editor. *Encyclopaedia of Humor Studies*. Sage, 2014.
3. Chaplin, Charlie, director. *Modern Times*. United Artists, 1936.
4. Chatterjee, Upamanyu. *English, August: An Indian Story*. Faber and Faber, 1988.
5. Dattani, Mahesh. *Where There Is A Will*. Published in *Collected Plays*. Penguin Books India, 2000.
6. Eisner, Will. *Comics and Sequential Art*. Poorhouse Press, 1985.
7. George, K.G., director. *Panchavadi Palam*. Performances by Bharath Gopi, Nedumudi Venu, and Thilakan, Cochin Film Society, 1984.
8. Gravett, Paul. *Manga: 60 Years of Japanese Comics*. Laurence King Publishing, 2004.
9. Hirsch, Paul S. *Pulp Empire: The Secret History of Comic Book Imperialism*. University of Chicago Press, 2021
10. Kappan, Rasheed. "Chronicling History through Cartoons.":  
<https://www.deccanherald.com/lifestyle/design/chronicling-history-through-cartoons-2653019>
11. Nayar, Pramod K. *The Indian Graphic Novel: Nation, History and Critique*, Routledge, 2016.
12. Nayar, Pramod K. *The Human Rights Graphic Novel: Drawing it Just Right*, Routledge, 2021.
13. Norris, Maria. "The Importance of Representation in Comics - A Social Psychology Perspective."  
<https://blogs.lse.ac.uk/humanrights/2015/02/02/comics-and-human-rights-the-importance-of-representation-in-comics-a-social-psychology-perspective/>
14. Orwell, George. *Animal Farm*. Rupa, 2010.  
<https://www.arvindguptatoys.com/arvindgupta/orwellanimalfarm.pdf>
15. Rizvi, Anusha, director. *Peepli Live*. Performances by Omkar Das Manikpuri, Nawazuddin Siddiqui, and Shalini Vatsa, Aamir Khan Productions, 2010.
16. Westbrook, Vivienne and Shun-liang Chao, editors. *Humour in the Arts: New Perspectives*. Routledge, 2019.
17. "The Evolution of Indian Comics." : *Madras Courier*

<https://madrascourier.com/insight/the-evolution-of-indian-comics/#:~:text=The%20evolution%20of%20Indian%20comics%20helps%20us%20understand%20how%20comics,integral%20part%20of%20media%20culture.>

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Book/ Article/ Film Review	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU4VACFNG203: ENVIRONMENT AND POLITICAL ECOLOGY**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	VAC	200-299	KU4VACFNG203	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course explores the intersections of environment, ecology, and power through scientific, cultural, and political lenses. It introduces students to key ecological concepts, political ecology frameworks, and critical environmental theories such as ecofeminism, environmental justice, and ecocriticism.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Develop an environmental perspective of the world	U, C
2	Understand the key Concepts of environment and political Ecology	U
3	Understand the ways in which power and politics influence the human-environment relationship	U, An
4	Analyse the complex relationships between ecological and social change	An
5	Create a basic knowledge of the most common approaches specific to the Political-ecological orientation	U, C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		
CO 2		✓			✓		



CO 3		✓		✓	✓		
CO 4		✓	✓	✓	✓		
CO 5		✓	✓		✓		✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 – The Environment</b>		
	<b>a)</b>	Concept of Ecosystem	<b>5</b>
	<b>b)</b>	Energy Flow in the Ecosystem	
	<b>c)</b>	Food Chains, Food Webs and Ecological pyramids	
	<b>d)</b>	Value of Biodiversity (consumptive, productive, social, ethical, and aesthetic values )	
	<b>Unit 2 – Readings on Nature</b>		
	<b>a)</b>	Nature/Culture Divide	<b>4</b>
	<b>b)</b>	How Natural is Nature?	
	<b>c)</b>	Deep ecology	
	<b>d)</b>	The Anthropocene	
<b>MODULE II</b>	<b>Unit 1 – Political Ecology</b>		
	<b>a)</b>	Definitions	<b>4</b>
	<b>b)</b>	Political and Apolitical Ecology	
	<b>c)</b>	The political ecology of energy and extraction	
	<b>d)</b>	Commodification and waste	
	<b>Unit 2 – Dominant Narratives in Political Ecology</b>		
	<b>a)</b>	The Degradation and Marginalization thesis	<b>4</b>
	<b>b)</b>	The Conservation and Control thesis	
	<b>c)</b>	Environment Conflicts and Exclusion	
	<b>d)</b>	Environmental Subjects and Identity	

	e)	Political Objects and Actors	
MODULE III	Unit 1 – Re-reading Disasters		
	a)	Disasters: Natural and Man Made	4
	b)	Are Natural Disasters Natural?	
	c)	The Cultural Politics of Nature	
	d)	Political Economy of Resources	
	Unit 2- Newer Paradigms		
	a)	Environmental Justice	4
	b)	Colonial and Corporate Outlook on Environment	
	c)	Ecocriticism	
	d)	Ecofeminism	
MODULE IV	Unit 1 - Environmental politics: Social Movements and Protest		
	a)	Appiko Movement	5
	b)	Bishnoi Movement	
	c)	Silent Valley Movement	
	d)	Chipko Movement	
	e)	Narmada Bachao Andolan	
	Unit 2 – Textual Analysis		
	a)	Avatar : Dir. James Cameron (2009, English)	10
	b)	Sherni : Dir. Amit V. Masurkar (2021, Hindi)	
	c)	A Valley Refuses to Die : Dir. K.P. Sasi (Documentary)	
d)	‘Enmakaje’ : Ambikasuthan Mangad (Translated as ‘Swarga’ by J. Devika)		
MODULE V	Teacher Specific Module		5
	Directions:		
	On direction, the students are expected to visit to a local area to document environmental asset like river/forest/grassland/hill/mountain and its impact in human lives		

	The students can have a field visit to a place that encountered natural disaster to understand the causes and the aftermaths of the disaster
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### Essential Readings:

1. Robbins, Paul. "Political versus Apolitical Ecologies." *Political Ecology: A Critical Introduction*, 2nd ed., John Wiley & Sons, 2012, pp. 11-24.
2. Barrios, Roberto E. "What Does Catastrophe Reveal for Whom? The Anthropology of Crises and Disasters at the Onset of the Anthropocene." *Annual Review of Anthropology*, vol. 46, 2017, pp. 151-66.
3. Steffen, Will, et al. "The Anthropocene: Conceptual and Historical Perspectives." *Philosophical Transactions of the Royal Society A*, vol. 369, no. 1938, 13 Mar. 2011, pp. 842–67. Royal Society Publishing, <https://royalsocietypublishing.org/doi/pdf/10.1098/rsta.2010.0327>.
4. Robbins, Paul. *Political Ecology: A Critical Introduction*. 2nd ed., Wiley-Blackwell.
5. Rangan, Haripriya. "From Chipko to Uttaranchal: The Environment of Protest and Development in the Indian Himalaya." *Liberation Ecologies: Environment, Development, Social Movements*, Routledge, 1996.
6. Gadgil, Madhav, and Ramachandra Guha. "Ecological Conflicts and the Environmental Movement in India." *Development and Change*, vol. 25, no. 1, 1994, pp. 101-36.

### Suggested Readings:

1. Baviskar, Amita. "What the Eye Does Not See: The Yamuna in the Imagination of Delhi." *Economic and Political Weekly*, vol. 46, no. 50, 2011, pp. 45-53.
2. "What Is Political Ecology?" *YouTube*, <https://www.youtube.com/watch?v=HLVE69QZt5w>.
3. Gould, Kenneth A., et al. "Beyond 'Natural-Disasters-Are-Not-Natural': The Work of State and Nature after the 2010 Earthquake in Chile." *Journal of Political Ecology*, vol. 23, no. 1, 2016, pp. 93-11.
4. Kaika, Maria. "Political Ecology." *YouTube*, <https://www.youtube.com/watch?v=Z5PRfxNUBao>.
5. Robbins, Paul. "The Ecology in Political Ecology." *YouTube*, <https://www.youtube.com/watch?v=E1QkulKOZ4c>.
6. "Unit 9: Political Ecology." *eGyanKosh*, Indira Gandhi National Open University, <https://egyankosh.ac.in/bitstream/123456789/79098/1/Unit-9.pdf>.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>50</b>
Continuous Evaluation (CE)		<b>25</b>
a)	Test Paper	5
b)	Assignment	10
c)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>75</b>

**KU4VACFNG204: CASTE AND POPULAR CULTURE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	VAC	200 - 299	KU4VACFNG204	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course critically explores caste as a cultural, social, and historical construct in the Indian context through literature, cinema, scholarly writings, and digital media. It equips students with analytical tools to examine the intersectionality of caste with class, gender, and language, and encourages reflective engagement with resistance narratives and representational politics.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Demonstrate proficiency in reading and interpreting diverse verbal and visual texts that address caste dynamics in Indian society.	U, A
2	Analyze the intersection of caste with class, gender, language, and cultural rituals using critical and theoretical frameworks	A, E
3	Identify and critique representations of caste in literature, media, and social discourse.	E
4	Collaborate in discussions, presentations, and group tasks that address caste issues and encourage reflective inquiry.	An, E
5	Compose original, research-based or creative responses to caste-based issues, showcasing historical, cultural, and textual understanding.	An, C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
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CO 1	✓	✓	✓				
CO 2		✓		✓	✓		
CO 3		✓		✓		✓	
CO 4						✓	
CO 5			✓		✓		✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 - The Origin of Casteism</b>		<b>2</b>
	<b>a)</b>	Definitions of Caste	
	<b>b)</b>	Myths of the Origin of Caste	
	<b>c)</b>	Locating Caste in History	
	<b>d)</b>	Caste in the Contemporary Times	
	<b>Unit 2 – Interconnectedness of Caste</b>		<b>2</b>
	<b>a)</b>	Caste and Class	
	<b>b)</b>	Caste and Gender	
	<b>c)</b>	Caste and Language	
	<b>d)</b>	Caste and Rituals	
<b>MODULE II</b>	<b>Unit 1 – Caste Hierarchy and Social Dynamics</b>		<b>3</b>
	<b>a)</b>	Casteism in Society	
	<b>b)</b>	Varna and Caste	
	<b>c)</b>	Caste and Occupation	
	<b>d)</b>	Caste and Social Mobility	
	<b>Unit 2 – Representation of Caste</b>		<b>2</b>
	<b>a)</b>	Caste in Literature	
	<b>b)</b>	Caste in films	
	<b>c)</b>	Caste in Music	

	d)	Caste in Social Media	
	Unit 3 – Resisting Caste		
	a)	Policy Making	2
	b)	Caste and Creative Writing	
	c)	Activism	
	d)	Critical Textual Reading	
MODULE III	Unit 1 – Academic/Scholarly Intervention		
	a)	Colonial Perspective	4
	b)	Marxist Perspective	
	c)	Nationalist Perspective	
	d)	Subaltern Perspective	
	Unit 2 – Critical Analysis of Casteism (Literary Texts)		
	a)	“Eri” : Pradeepan Pambirikkunnu	5
	b)	“Madness” : C Ayyappan	
	c)	“Stories from ‘Don't Want Caste” : M R Renukumar (Editor)	
	d)	“Seasons in the Palm” : Perumal Murugan (Translated by V. Geetha )	
MODULE IV	Unit 1 - Critical Analysis of Casteism (Visual Texts)		
	a)	India Untouched: Stories of a People Apart : Dir. Stalin K (Documentary)	10
	b)	Papilio Buddha : Dir. Jayan K Cherian	
	c)	Puzhu : Dir. Ratheena	
	d)	Sairat : Dir. Nagraj Manjule	
	Unit 2 - Feature Films (Continued)		
	a)	Rudaali : Dir. Kalpana Lajmi	10
	b)	Oor Iravu : Dir. Vetrimaaran (A movie in Paava Kadhaigal)	
	c)	Pariyerum Perumal : Dir. Mari Selvaraj	

	<b>d)</b>	<i>Kammatipaadam</i> : Dir. Rajeev Ravi	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>5</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"> <li>• Discussions based on local caste-based practices, discrimination cases, or social movements.</li> <li>• Encourage students to produce original content such as poems, visual art, podcasts, or blog entries reflecting on caste issues.</li> <li>• Analyze recent speeches, social media debates, or news reports on caste from political, media, or educational contexts</li> <li>• Invite scholars, activists, or artists to engage with students on specialized topics related to caste</li> </ul>		

**Essential Readings:**

1. *The Routledge Companion to Caste and Cinema in India*. Edited by Joshil K. Abraham and Judith Misrahi-Barak, Routledge, [Year of Publication, if available and not listed in prompt].
2. "Caste Atrocities and Social Media." *Economic and Political Weekly*, 29 Feb. 2020, <https://epw.in/journal/2020/9/editors-desk/caste-atrocities-and-social-media.html>. Accessed 21 May 2025.
3. "Casting Caste, Dalit Identity: Papilio Buddha and Malayalam Cinema." *Economic and Political Weekly*, vol. 52, no. 49, 9 Dec. 2017, <https://www.epw.in/journal/2017/49/perspectives/casting-caste-dalit-identity-papilio-buddha-and-malayalam-cinema.html>. Accessed 21 May 2025.
4. "Caste in Tamil Cinema: A Story in Four Acts." *New Indian Express*, 19 Oct. 2019, <https://newindianexpress.com/entertainment/tamil/2019/Oct/19/caste-in-tamil-cinema-a-story-in-four-acts-2050211.html>. Accessed 21 May 2025.
5. Yengde, Suraj. *Caste Matters*. Viking, 2019.
6. Ambedkar, B. R. *Annihilation of Caste: An Undelivered Speech*. Arnold Publishers, 1990.

**Suggested Readings:**

1. Shanmugavelan, M (2022). Caste-hate speech and digital politics. *Journal of Digital Media and Policy*.
2. Verma, A. M. (2021, April 16). *How Instagram reels is a mirror to modern casteism in India*. ThePrint.



<https://theprint.in/opinion/how-instagram-reels-is-a-mirror-to-modern-casteism-in-india/639955/>

3. Society. Stephen, H. (2021, June 24). *By Stifling Marginalized Voices, Social Media Mimics Real Life Casteism*. The Swaddle.  
<https://theswaddle.com/by-stifling-marginalized-voices-social-media-mimics-real-life-casteism/>
4. Velayutham, Selvaraj. *Tamil Cinema in the Twenty-First Century: Caste, Gender and Technology*, Routledge, 2022.

#### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		50
Continuous Evaluation (CE)		25
a)	Test Paper	5
b)	Book/ Film/ Article Review	10
c)	Seminar/Presentation	10
Total (ESE + CE)		75

**KU4VACFNG205: VOICES OF THE EARTH**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	VAC	200 - 299	KU4VACFNG205	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course explores the relationship between humans and the environment through literary texts, speeches, and multimedia resources, highlighting themes such as ecology, climate crisis, environmental justice, and urban waste. By engaging with diverse voices and genres, students will critically examine environmental challenges and envision sustainable futures.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	To develop a critical understanding of environmental and climate issues.	U, E
2	To explore ecological concerns through diverse literary and visual narratives.	U
3	To examine the human impact on nature and the concept of sustainable development.	U, An
4	To promote eco-consciousness and responsibility among students.	An, E
5	Create a basic knowledge of the most common approaches specific to the political-ecological orientation	C, A

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					

CO 2		✓					
CO 3		✓			✓		
CO 4		✓		✓			
CO 5			✓				✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I: UNDERSTANDING NATURE AND ECOLOGY</b>	a)	“Thinking Like a Mountain” : Aldo Leopold	<b>10</b>
	b)	“Lines Written in Early Spring” : William Wordsworth (Poem)	
	c)	“Trophic Cascade” : Camille T. Dungy (Poem)	
	d)	“The Axe” : R K Narayan	
<b>MODULE II: CLIMATE CRISIS AND GLOBAL WARMING</b>	a)	“A Fable for Tomorrow” : Rachel Carson	<b>6</b>
	b)	"Almost Everything is Black and White" : Greta Thunberg	
	c)	“The Tamarisk Hunter” : Paolo Bacigalupi (Short Story)	
<b>MODULE III : ENVIRONMENTAL JUSTICE AND INDIGENOUS VOICES</b>	a)	“How can you buy or sell the sky?” : Chief Seattle (Speech, 1854)	<b>8</b>
	b)	“Speaking Tree” : Joy Harjo (Poem)	
	c)	“Indigenous People and Nature: A Tradition of Conservation” by The UN Environment Programme	
<b>MODULE IV: URBANIZATION, WASTE, AND THE WAY FORWARD</b>	a)	"The Global Food Waste Scandal" : Tristram Stuart (TED Talk)	<b>10</b>
	b)	“This Poem is Garbage!!!” : Raj Kashyap	
	c)	"How We Can Make the World a Better Place by 2030" : Michael Green (TED Talk)	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>5</b>
	<b>Directions:</b>		

	<ul style="list-style-type: none"> <li>● Explore a recent environmental issue (e.g., oil spills, fast fashion, e-waste crisis, local ecological concerns) through multimedia resources, reports, or documentaries.</li> <li>● Students compose poems, narratives, or personal reflections on their relationship with nature, sustainability practices, or their environmental footprint.</li> <li>● Organize a field visit (e.g., to a recycling unit, botanical garden, or polluted site) or assign a mini-project like an eco-audit, waste tracking exercise, or awareness campaign.</li> </ul>
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### Essential Readings:

1. Bacigalupi, Paolo. "The Tamarisk Hunter." *Pump Six and Other Stories*, Night Shade Books, 2008.  
<https://windupstories.com/books/pump-six-and-other-stories/the-tamarisk-hunter/>
2. Carson, Rachel. "A Fable for Tomorrow." *Silent Spring*, Houghton Mifflin, 1962.
3. Green, Michael. "How We Can Make the World a Better Place by 2030." *TED*, Jan. 2015,  
[https://www.ted.com/talks/michael\\_green\\_how\\_we\\_can\\_make\\_the\\_world\\_a\\_better\\_place\\_by\\_2030?language=en](https://www.ted.com/talks/michael_green_how_we_can_make_the_world_a_better_place_by_2030?language=en).
4. "Indigenous People and Nature: A Tradition of Conservation." *UN Environment Programme*, 21 May 2025,  
<https://www.unep.org/news-and-stories/story/indigenous-people-and-nature-tradition-conservation>.
5. Kashyap, Raj. "This Poem is Garbage...—." *All Poetry*, [n.d.],  
<https://allpoetry.com/poem/16488595-This-Poem-is-Garbage---by-Raj-kashyap>.
6. Leopold, Aldo. "Thinking Like a Mountain." *A Sand County Almanac and Sketches Here and There*, Oxford University Press, 1949.  
<https://www.sierraclub.org/sites/www.sierraclub.org/files/sce/rocky-mountain-chapter/Wolves-Resources/Thinking%20Like%20a%20Mountain%20-%20Aldo%20Leopold.pdf>
7. Narayan, R. K. "The Axe."  
<https://www.rssenglishworld.com/2022/03/The%20Axe%20by%20RK%20Narayan.html>.
8. Seattle, Chief. "Chief Seattle's Speech." *Passionist Family Group Movement*, [n.d.],  
<https://passionistfamily.org.nz/resources/downloads/Chief%20Seattle.pdf>.
9. Stuart, Tristram. "The Global Food Waste Scandal." Transcript. *TED*, Mar. 2012,  
[https://www.ted.com/talks/tristram\\_stuart\\_the\\_global\\_food\\_waste\\_scandal/transcript](https://www.ted.com/talks/tristram_stuart_the_global_food_waste_scandal/transcript).  
Transcript of the TED Talk:

<http://kocw-n.xcache.kinxcn.com/data/document/2022/konyang/komyungsub0831/67.pdf>

10. Thunberg, Greta. "Almost Everything Is Black and White." *No One Is Too Small to Make a Difference*, Penguin Books, 2019.
11. Wordsworth, William. "Lines Written in Early Spring." *Poetry Foundation*, [n.d.], <https://www.poetryfoundation.org/poems/51001/lines-written-in-early-spring>

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		50
Continuous Evaluation (CE)		25
a)	Test Paper	5
b)	Book/ Film/ Article Review	10
c)	Seminar/Presentation	10
Total (ESE + CE)		75

**KU4VACFNG206: REFLECTIONS ON ETHICS AND VALUES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	VAC	200 - 299	KU4VACFNG206	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course explores fundamental ethical values through literature, essays, and multimedia texts that prompt reflection on personal and social responsibility. Students will engage with diverse perspectives to critically examine moral choices, empathy, integrity, and ethical decision-making in everyday life.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand key ethical concepts such as integrity, self-respect, empathy, and responsibility through literary and philosophical texts.	U
2	Analyze ethical dilemmas and decision-making processes in diverse personal and social contexts	An
3	Interpret the ethical dimensions of texts from various genres including poems, essays, plays, and talks	An, E
4	Reflect on personal values and moral beliefs and express them through discussion, creative writing, or presentations.	An, C
5	Collaborate in ethical inquiry using case studies, group activities, and text-based debates to explore real-world ethical issues.	An, E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		

CO 2		✓		✓	✓		
CO 3		✓	✓	✓			
CO 4	✓					✓	✓
CO 5						✓	✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>a)</b>	“If” : Rudyard Kipling (Poem)	<b>10</b>
	<b>b)</b>	“The Happy Prince” : Oscar Wilde (Short Story)	
	<b>c)</b>	“On Self-Respect” : Joan Didion	
<b>MODULE II</b>	<b>a)</b>	“The Road Not Taken” : Robert Frost (Poem)	<b>10</b>
	<b>b)</b>	“The Luncheon” : W. Somerset Maugham (Short Story)	
	<b>c)</b>	“Sorry, Wrong Number” : Lucille Fletcher (Radio play)	
<b>MODULE III</b>	<b>a)</b>	“The Danger of a Single Story”: Chimamanda Ngozi Adichie	<b>10</b>
	<b>b)</b>	“To Be of Use” : Marge Piercy (Poem)	
	<b>c)</b>	“Empathy: an emotional connection or an imaginative leap?” : Roman Krznaric	
<b>MODULE IV</b>	<b>a)</b>	“Why I'm Done Trying to Be "Man Enough” : Justin Baldoni (TED)	<b>10</b>
	<b>b)</b>	“Thank You, Ma'am” : Langston Hughes (Short story)	
	<b>c)</b>	“A Psalm of Life” : Henry Wadsworth Longfellow (Poem)	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>5</b>
	<b>Directions:</b> <ul style="list-style-type: none"> <li>Encourage students to explore ethical dilemmas in contemporary media, case studies, or local contexts.</li> <li>Conduct debates, reflective journals, or short group presentations</li> </ul>		

	based on real-life moral conflicts.
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### Essential Readings:

1. Adichie, Chimamanda Ngozi. "The Danger of a Single Story." *TED*, July 2009, [www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story](http://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story).
2. Baldoni, Justin. "Why I'm Done Trying to Be 'Man Enough'." *TED*, Dec. 2017, [https://www.ted.com/talks/justin\\_baldoni\\_why\\_i\\_m\\_done\\_trying\\_to\\_be\\_man\\_enough](https://www.ted.com/talks/justin_baldoni_why_i_m_done_trying_to_be_man_enough).
3. Frost, Robert. "The Road Not Taken." *Mountain Interval*, Henry Holt and Company, 1916.
4. Hughes, Langston. "Thank You, Ma'am." *The Ways of White Folks*, Alfred A. Knopf, 1934.
5. Kipling, Rudyard. "If." *A Choice of Kipling's Verse*, edited by T. S. Eliot, Faber & Faber, 1941.
6. Krznaric, Roman. "Empathy: An Emotional Connection or an Imaginative Leap?" *Empathy and the Art of Living*, Blackbird, 2007.
7. Longfellow, Henry Wadsworth. "A Psalm of Life." *Voices of the Night*, John Owen, 1839.
8. Maugham, W. Somerset. "The Luncheon." *Cosmopolitans: Very Short Stories*, Cosmopolitan Book Corporation, 1936.
9. Piercy, Marge. "To Be of Use." *Circles on the Water: Selected Poems of Marge Piercy*, Alfred A. Knopf, 1982.
10. Wilde, Oscar. "The Happy Prince." *The Happy Prince and Other Tales*, Roberts Brothers, 1888.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		50
Continuous Evaluation (CE)		25
a)	Test Paper	5
b)	Assignment	10
c)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>75</b>



**KU4SECFNG201: ENGLISH SPEAKING SKILLS**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	SEC	200 - 299	KU4SECFNG201	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course is designed to enhance students' proficiency in spoken English. It focuses on the development of fluency, accuracy, and confidence in speaking English. The course covers pronunciation, intonation, stress patterns, conversational skills, and public speaking.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Improve pronunciation and reduce accent interference.	<b>R, A</b>
2	Use correct intonation and stress patterns in speech.	<b>U, An</b>
3	Engage effectively in various conversational settings.	<b>A, E</b>
4	Deliver clear and impactful public speeches.	<b>C, E</b>
5	Use English confidently in professional and social contexts.	<b>A, E</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	

CO 5	✓			✓			
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## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: BASICS OF SPEAKING	Unit 1 - Introduction to Speaking Skills		
	a)	Importance of speaking skills	4
	b)	Elements of effective speaking	
	c)	Common speaking challenges	
	d)	Role of body language in speaking	
	Unit 2 - Pronunciation		
	a)	Sounds of English	4
	b)	Phonetic symbols and transcription	
	c)	Common pronunciation errors	
	d)	Techniques for improving pronunciation	
	Unit 3 – Intonation and Stress		
	a)	Understanding intonation patterns	4
	b)	Stress in words and sentences	
	c)	Rhythm in speech	
	d)	Practising intonation and stress patterns	
MODULE II: CONVERSATIONAL SKILLS	Unit 1 – Everyday Conversations		
	a)	Greeting and introducing	3
	b)	Asking and answering questions	
	c)	Expressing opinions and preferences	
	d)	Agreeing and disagreeing politely	
	Unit 2 – Advanced Conversations		
	a)	Making requests and offers	3
	b)	Giving and receiving compliments	

	c)	Apologising and responding to apologies	
	d)	Handling complaints and disputes	
	Unit 3 – Group Discussions		
	a)	Importance of group discussions	3
	b)	Roles and responsibilities in a discussion	
	c)	Techniques for effective participation	
	d)	Summarising and concluding discussions	
MODULE III :  PUBLIC SPEAKING	Unit 1 – Basics of Public Speaking		
	a)	Elements of a good speech	3
	b)	Organising content for a speech	
	c)	Using visual aids effectively	
	d)	Overcoming stage fright	
	Unit 2 – Speech Delivery		
	a)	Voice modulation	3
	b)	Pace and pausing	
	c)	Engaging the audience	
	d)	Handling Q&A sessions	
	Unit 3 – Types of Speeches		
	a)	Informative speeches	4
	b)	Persuasive speeches	
	c)	Special occasion speeches	
	d)	Impromptu speaking	
MODULE IV: PROFESSIONAL SPEAKING	Unit 1 – Speaking in Meetings		
	a)	Roles in a meeting	3
	b)	Preparing for a meeting	
	c)	Conducting a meeting	
	d)	Following up after a meeting	

	Unit 2 – Interview Skills		
	a)	Preparing for interviews	3
	b)	Answering common interview questions	
	c)	Asking questions in an interview	
	d)	Follow-up communication	
	Unit 3 - Presentations		
	a)	Planning a presentation	3
	b)	Designing slides and visual aids	
	c)	Delivering the presentation	
	d)	Handling feedback and questions	
MODULE 5:	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>● Use Language Lab for achieving proficiency in speaking, pronunciation and accent neutralisation and listening skills.</li><li>● Encourage students to express their thoughts and ideas clearly and confidently.</li><li>● Create a student-centred classroom where activities and discussions are prioritised over lectures.</li><li>● Use contextual learning.</li></ul>		

**Essential Readings:**

1. Beebe, Steven A., and Susan J. Beebe. *Public Speaking Handbook*. Pearson Higher Ed, 2012.
2. Hancock, Mark. *English Pronunciation in Use Intermediate With Answers*. Cambridge UP, 2012.
3. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2009.
4. Reader's Digest. "How to Write and Speak Better". Reader's Digest Association, 1989.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>50</b>
Continuous Evaluation (CE)		<b>25</b>
a)	Test Paper	5
b)	Assignment	10
c)	Viva-Voce / Presentation	10
<b>Total (ESE + CE)</b>		<b>75</b>

**KU4DSCFNG206: READING DRAMA**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200 - 299	KU4DSCFNG206	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** "Reading Drama" delves into the intricacies of dramatic literature, fostering a deeper understanding of character portrayal, plot development, and theatrical elements through close analysis of renowned plays. This course equips students with the critical tools necessary to dissect dramatic intent, appreciate the power of performance, and cultivate a lasting appreciation for the artistry and emotional resonance of drama.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Develop a comprehensive understanding and appreciation of dramatic literature, while simultaneously honing their language skills.	U
2	Distinguish between different dramatic genres and identify their key characteristics.	A
3	Understand the elements of drama	U, A
4	Develop a profound appreciation for the power and the unique ability of drama to evoke emotions and inspire critical thinking.	A, An
5	Engage in critical discussions about the literary merit and dramatic impact of plays, considering historical and cultural contexts.	An, E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
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CO 1	✓	✓	✓				
CO 2			✓	✓	✓		
CO 3			✓				
CO 4				✓	✓		
CO 5	✓			✓		✓	✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I : FOUNDATIONS OF DRAMA	Unit 1 - Key Dramatic Devices		
	a)	Soliloquy, Aside	4
	b)	Monologue, Chorus	
	c)	Stage Direction	
	Unit 2 - Origins of Western Drama		
	a)	Mystery Plays	6
	b)	Miracle Plays	
	c)	Morality Plays	
	d)	Interludes	
MODULE II : GENRES AND PERFORMANCE	Unit 1 - Classical and Modern Genres		
	a)	Comedy, Tragedy	6
	b)	Heroic Drama, Melodrama	
	c)	Epic drama	
	Unit 2 - Post-War and Contemporary Drama		
	a)	Absurd Drama	5
	b)	Kitchen-sink drama	
	c)	Meta-theatre	
	Unit 3 - Theatrical Spaces		
	a)	Proscenium stage	3

	<b>b)</b>	Thrust stage	
	<b>c)</b>	Black Box and Open-air Theatre	
<b>MODULE III : CANONICAL PLAYS</b>	<b>Unit 1 : Textual Study of Major Plays</b>		<b>15</b>
	<b>a)</b>	<i>Antigone</i> - Sophocles	
	<b>b)</b>	<i>Arms and the Man</i> - Bernard Shaw	
	<b>c)</b>	<i>Doll's House</i> - Henrik Ibsen	
	<b>d)</b>	<i>The Glass Menagerie</i> - Tennessee Williams	
<b>MODULE IV</b>	<b>Unit 1 - Textual Study of Major Plays</b>		<b>15</b>
	<b>a)</b>	<i>The Rising of the Moon</i> - Lady Gregory	
	<b>b)</b>	<i>The Lion and the Jewel</i> - Wole Soyinka	
	<b>c)</b>	<i>Hayavadana</i> - Girish Karnad	
	<b>d)</b>	<i>Trifles</i> - Susan Glaspell	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>6</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"> <li>Encourage active learning through in-class discussions, group activities, and improvisation exercises.</li> <li>Integrate multimedia resources like film adaptations of plays to enhance understanding.</li> <li>Consider inviting guest speakers like playwrights, directors, or actors to share their expertise.</li> <li>Offer opportunities for students to see live theatre productions (if possible).</li> <li>Creative writing could be given as assignments.</li> </ul>		

**Essential Readings:**

1. Abrahams, M.H. *A Glossary of Literary Terms*. Thomson, Wadsworth, 2005.
2. Childs, Peter and Roger Fowler editors. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
3. Glaspell, Susan. *Trifles A Play in One Act*. Paperback, 2007.
4. Ibsen, Henrik. *A Doll's House*. Hard Press, 2007.



5. Karnad, Girish. *Hayavadana*. OUP, 1975.
6. Gregory, Lady Augusta. *The Rising of the Moon*. Players Press, 1996.
7. Shaw, George Bernard. *Arms and the Man*. Dover, 1990.
8. Sophocles. *Antigone*. Maple Press, 2014.
9. Soyinka, Wole. *The Lion and the Jewel*. Surjeet Publications, 2018
10. Williams, Tennessee. *The Glass Menagerie*. New Directions, 1999.

### Suggested Readings:

1. Allain, Paul and Jen Harvie. *The Routledge Companion to Theatre and Performance*. 2013.
2. Barnet, Sylvan. *Types of Drama: Plays and Essays*. Little Brown, 1977.
3. Brown, John. *Theatre?: An Introduction and Exploration*. Palgrave Macmillan, 2013.
4. Brown, John Russell, editor. *The Oxford Illustrated History of Theatre*. OUP, 1997.
5. Gill, Lakhwinder Singh. *Girish Karnad's Hayavadana: A Critical Study*. Prestige Books, 2005.
6. Kennedy, Dennis. *The Oxford Companion to Theatre and Performance*. CUP, 2010.
7. Leach, Robert. *Theatre Studies: The Basics*. Routledge, 2013.
8. Soyinka, Wole. *Myth, Literature and the African World*. Cambridge University Press, 1976.
9. Wiles, David and Christine Dymkowski. *The Cambridge Companion to Theatre History*. CUP, 2013.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Seminar/Presentation	10
d)	Review of a play	10
Total (ESE + CE)		100

**KU4DSCFNG207: READING FICTION**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200 - 299	KU4DSCFNG207	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** "Reading Fiction" embarks on a captivating exploration of narrative prose. Through close analysis of diverse literary works, students will gain a refined understanding of plot structure, character development, and thematic elements. This course cultivates critical thinking skills for interpreting fiction's deeper meanings and fosters a lifelong love for the power and artistry of storytelling.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Develop a lifelong love of reading fiction.	U
2	Develop stronger language skills	U
3	Identify key literary elements like plot, characterization, setting, theme, narrative point of view, and figurative language.	U, A
4	Draw inferences and make connections between text, author, and historical/cultural context	A, An
5	Engage in critical discussions, formulate independent interpretations and develop well-reasoned arguments about literary works using textual evidence	A, E, C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓						

CO 2	✓						
CO 3		✓	✓	✓	✓		
CO 4		✓			✓		
CO 5	✓	✓				✓	✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 - Key Concepts</b>		
	a)	Fiction - Definition & Scope	<b>7</b>
	b)	Elements - Plot, Character, Setting	
	c)	Theme and Symbolism	
	d)	Point of View and Narrative Voice	
	<b>Unit 2 - Genre Fiction</b>		
	a)	Romance and Sentimental Fiction	<b>7</b>
	b)	Detective and Mystery Fiction	
	c)	Utopian and Dystopian Fiction	
	d)	Science Fiction and Fantasy	
<b>MODULE II</b>	<b>Unit 1 - Types</b>		
	a)	Picaresque	<b>7</b>
	b)	Epistolary	
	c)	Graphic Fiction	
	d)	Novella	
	<b>Unit 2 - Digital and Emerging Forms</b>		
	a)	Digital Text and E-literature	<b>7</b>
	b)	Hypertext and Interactive Fiction	
	c)	Multi-user Fiction (MUFs) and Collaborative Writing	

	d)	Fan Fiction and Transmedia Storytelling	
MODULE III	Unit 1 - Long Fiction		
	a)	Following a Prayer : Sundar Sarukkai	15
	b)	Scent of Pepper : Kaveri Nambisan	
	c)	Letter from Peking : Pearl S. Buck	
	d)	The Sound of the Mountain : Yasunari Kawabata	
MODULE IV	Unit 1 - Short Fiction		
	a)	“A Handful of Dates” : Tayeb Salih	10
	b)	“The Open Window” : H.H. Munro	
	c)	“The Tell-Tale Heart” : Edgar Allan Poe	
	d)	“The Green Leaves” : Grace Ogot	
MODULE V	Teacher Specific Module		7
	Directions:		
	<ul style="list-style-type: none"><li>● Encourage active learning through in-class discussions, group activities, and writing exercises.</li><li>● Incorporate multimedia resources like film adaptations to enhance understanding.</li><li>● Invite guest speakers like authors or book reviewers to share their expertise.</li></ul>		

### Essential Readings:

1. Abrahm, M.H. *A Glossary of Literary Terms*. Thomson, Wadsworth, 2005.
2. Ogot, Grace. “The Green Leaves”. *African Short Stories*. Edited by Chinua Achebe and Catherine Lynette Innes. Heinemann, 1987.
3. Buck, Pearl S. *Letter from Peking: A Novel*. Open Road Media, 2013.
4. Kawabata, Yasunari. *The Sound of the Mountain*. Vintage, 1996.
5. Nambisan, Kavery. *The Scent of Pepper*. Penguin, 2010.
6. Poe, Edgar Allan. “The Tell-Tale Heart”. Sampi Books, 2024.
7. Salih, Tayeb. “A Handful of Dates”. *The International Story: An Anthology with Guidelines for Reading and Writing About Fiction*. Edited by Ruth Spack, CUP, 1998. Page 137-40

8. Sarukkai, Sundar. *Following a Prayer*. Tranqueba, 2023.
9. Siemens, Ray and Susan Schreibman. *A Companion to Digital Literary Studies*. Wiley-Blackwell, 1981.

### Suggested Readings:

1. Bulson, Eric. *The Cambridge Companion to the Novel*. CUP, 2018.
2. Foster, Thomas C. *How to Read Novels Like a Professor: A Jaunty Exploration of the World's Favourite Literary Form*. HarperCollins, 2009.
3. Lodge, David. *The Art of Fiction*. Random House, 2012.
4. Manzoni, Alessandro. *On the Historical Novel*. U of Nebraska Press, 1996.
5. Kundera, Milan. *The Art of the Novel*. Faber & Faber, 2020.
6. Scholes, Robert, et al. *Elements of Literature: Fiction, Poetry, Drama*. Oxford University Press, [Year of Edition].
7. Woolf, Virginia. *How Should One Read a Book*. Saga Egmont, 2022.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Book/ Article Review or creative writing	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100

**KU4DSCFNG208: INTRODUCTION TO LINGUISTICS**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200 - 299	KU4DSCFNG208	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The course is designed to introduce students to the fundamental concepts and principles of linguistics, the scientific study of language. Students will explore how languages are structured, how they function, and how they vary and change over time.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the core concepts and terminology used in linguistic analysis.	<b>U</b>
2	Develop critical thinking skills to analyse language structure and usage.	<b>A</b>
3	Analyse the building blocks of language	<b>An</b>
4	Analyse meanings and language variations.	<b>An</b>
5	Evaluate linguistic theories	<b>E</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓					
CO 2			✓				
CO 3	✓	✓					
CO 4				✓	✓		

CO 5						✓	✓
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## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I LANGUAGE: NATURE AND STRUCTURE	Unit 1 - Introduction		
	a)	Definition, Scope, Importance and brief History of Linguistics	5
	b)	Major branches of Linguistics	
	c)	Language as a system of communication	
	d)	Human and Animal Communication – Key Features of Human Language	
	Unit 2 - Theories of Language Origin		
	a)	Pooh – Pooh theory, Bow – Wow theory	5
	b)	Ding Dong theory, Gesture theory	
	c)	Yo – He – Ho theory	
	Unit 3 - Language Varieties		
	a)	Dialects, Register, Pidgin, Creole	5
	b)	Bilingualism, Multilingualism	
	c)	Diglossia, Code switching, Code mixing	
MODULE II: LEVELS OF LINGUISTIC ANALYSIS	Unit 1 - Phonology		
	a)	Phonetics, Phonology	8
	b)	Phonemes, Minimal pair, Allophone, Free variation, Distribution	
	c)	Linking ‘r’, Intrusive ‘r’	
	d)	Assimilation, Elision, Juncture	
	Unit 2 - Morphology		
	a)	Morphemes, Allomorphs and Classification of morphemes	7
	b)	Stem, Stem formatives	

	c)	Prefix, Suffix, Infix	
	d)	Derivational and Inflectional Affixes	
MODULE III : WORD FORMATION TECHNIQUES	Unit 1		
	a)	Affixation, Conversion	3
	b)	Compounding, Reduplication	
	c)	Blending, Clipping, Borrowing	
	Unit 2		
	a)	Echoism, Back Formation	3
	b)	Coinage, Eponym	
	c)	Acronymy, Abbreviation	
MODULE IV : SYNTAX, SEMANTICS AND DISCOURSE	Unit 1		
	a)	Phrases, Clauses	6
	b)	Phrase Structure Grammar	
	c)	Transformational Generative Grammar	
	d)	Traditional Grammar Approaches	
	Unit 2		
	a)	Bloomfield: IC Analysis	6
	b)	Saussure ‘s contribution to structural linguistics	
	c)	Discourse analysis: Cohesion, Coherence	
	Unit 3 - Semantics		
	a)	Various aspects of meaning: Formal, Lexical, Conceptual, Social, Thematic, Grammatical	6
	b)	Sentence and Utterance Meaning, Sense and Reference	
	c)	Connotation, Denotation, Ambiguity	
	d)	Introduction to Pragmatics – Speech Acts, Implicature, Context	
MODULE V	Teacher Specific Module		6
	Directions:		



	<ul style="list-style-type: none"><li>● Encourage open discussions about language variation, language change, and the influence of language on culture.</li><li>● Discuss the role of linguistics in language acquisition, language preservation, and artificial intelligence.</li><li>● Supplement lectures with multimedia resources like documentaries on endangered languages, language evolution timelines, or interactive language learning apps.</li><li>● Encourage students to explore online language analysis tools and databases.</li></ul>
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**Essential Readings:**

1. Bloomfield, Leonard. *An Introduction to the Study of Language*. John Benjamins Publishing, 1983.
2. Chomsky, Noam. *Aspects of the Theory of Syntax*. MIT Press, 1965.
3. Crystal, David. *Linguistics*. Penguin, 1998.
4. Fromkin, Victoria, et al. *An Introduction to Language*. Cengage Learning Australia, 2021.
5. Gimson, A.C. and Edward Arnold. *An Introduction to the Pronunciation of English*. London: 1980.
6. Hall, Christopher J. *An Introduction to Language and Linguistics*. Viva Continuum Edition, 2008.
7. Lyon, John. *Language and Linguistics: An Introduction*. CUP, 1999.
8. Matthews, P. H. "Bloomfield's Morphology and Its Successors." *Grammatical Theory in the United States: From Bloomfield to Chomsky*. CUP, 1993.
9. Meyer, Charles F. *Introducing English Linguistics*. CUP, 2009.
10. Plag, Ingo, et al. *Introduction to English Linguistics*. De Gruyter Mouton, 2009.
11. Saussure, Ferdinand de. *Course in General Linguistics*. Edited by Charles Bally and Albert Sechehaye. Translated by Wade Baskin, McGraw-Hill, 1966.
12. Syal, Pushpinder, & D V Jindal. *An Introduction to Linguistics: Language, Grammar and Semantics* (Eastern Economy Edition) PHI, 2007.
13. Verma, S K & N Krishna Swamy. *Modern Linguistics: An Introduction*. OUP, 1998.
14. Yule, George. *The Study of Language*. CUP, 1995.

**Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU4DSCFNG209: FROM TEXT TO SCREEN**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours/Week
4	DSC	200 - 299	KU4DSCFNG209	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The course will involve a detailed study of a few texts and their corresponding adaptations to screen productions. It aims at an evaluation of what each art form allows and what it restricts or rejects, for a better understanding of form per se, and of these two forms in particular.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
<b>1</b>	To identify the changes that take place during the process of adapting one art-form into another and ask why those modifications occur through close reading and analysis	<b>U, An</b>
<b>2</b>	To enable a better understanding of form per se, and of these two forms in particular.	<b>U, An, E</b>
<b>3</b>	To understand the question of genre and its conventions especially with regard to film	<b>U, An</b>
<b>4</b>	To observe the extent to which generic expectations shape the process of adaptation of text into film.	<b>U, An, E</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓		✓	✓	

CO 2	✓	✓		✓	✓	✓	
CO 3		✓	✓	✓	✓	✓	
CO 4		✓	✓	✓		✓	✓

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	Unit 1 - Foundations of Adaptation		
	a)	“The Pedagogy of Adaptation” Excerpt from the essay “Adaptations: The Contemporary Dilemmas” by Imelda Whelehan	8
	b)	“Theory of Adaptation” Excerpt from the essay “Novel to Film: An Introduction to the Theory of Adaptation” by Brian McFarlane	
	Unit 2 - Key Terms and Concepts		
	a)	Film, Cinema, Movie	5
	b)	Hybrid nature of Adaptation	
	c)	Authorship and Auteur Theory	
	Unit 3 - Critical Theories and Frameworks		
	a)	Literary Language vs. Film Language	8
	b)	Adaptation vs. Appropriation	
	c)	Fidelity theory and Equivalence theory	
	d)	Intertextuality	
MODULE II	Unit 1 – Recontextualizing Shakespeare		
	a)	<i>Hamlet/ Haider</i> (Dir. Vishal Bharadwaj)	10
	b)	<i>Macbeth/ Joji</i> (Dir. Dileesh Pothan)	
	Focus: Cultural transposition, narrative reconstruction, political subtext, and cinematic reinterpretation.		

MODULE III	Unit 1 – The Holocaust		
	b)	<i>The Pianist</i> : Władysław Szpilman (1946) / Roman Polański (2002)	5
	Unit 2 - Novels		
	a)	<i>The Color Purple</i> : Alice Walker/ Steven Spielberg	10
	b)	<i>Bhaskara Pattelarum Ente Jeevithavum</i> (1988) Paul Zacharia / <i>Vidheyan</i> (1994) by Adoor Gopalakrishnan	
	Focus: Representation of trauma, race, identity, regional politics, and genre transformation.		
MODULE IV	Unit 1 – Graphic Novels and Comics on Screen		
	a)	<i>Batman</i> : D C Comics / <i>The Dark Knight</i> : Christopher Nolan	10
	b)	<i>Persepolis</i> : Marjane Satrapi (graphic novel and film)	
	Focus: Visual storytelling, narrative compression, tone and style in visual adaptations, ideological frames		
MODULE V	Teacher Specific Module		4
	Directions:		
	<ul style="list-style-type: none"><li>● Guide students through close analysis of specific passages from the novels alongside corresponding scenes from the films..</li><li>● Encourage participation by posing open-ended questions and facilitating discussions on the strengths and weaknesses of adaptations.</li></ul>		

**Essential Readings:**

1. Bhardwaj, Vishal, director. *Haider*. UTV Motion Pictures, Vishal Bhardwaj Pictures, 2014.
2. Boozer, Jack. *Authorship in Film Adaptation*. 1st ed., University of Texas Press, 2008.
3. Burke, Liam. *The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*. 1st ed., University Press of Mississippi, 2015.
4. Geronimi, Clyde, Hamilton Luske, and Wolfgang Reitherman. *101 Dalmatians*. Walt Disney Productions, 1961.
5. Griffith, James John. *Adaptations as Imitations: Films from Novels*. University of Delaware Press, 1997.

6. McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon Press, 1996.
7. Leitch, Thomas. *The Oxford Handbook of Adaptation Studies*. OUP, 2017.
8. Pileggi, Nicholas. *Wiseguy*. Simon and Schuster, 2019.
9. Polanski, Roman. *The Pianist*. Focus Features, 2002.
10. Pothan, Dileesh. *Joji*. Bhavana Studios, Working Class Hero, Fahadh Faasil and Friends, 2021.
11. Satrapi, Marjane. *Persepolis: The Story of an Iranian Childhood*. Random House, 2016.
12. Scorsese, Martin, director. *Goodfellas*. Warner Bros., 1990.
13. Shakespeare, William. *Macbeth*. J. Dicks, 1871.
14. Smith, Dodi and Peter Bently. *One Hundred and One Dalmatians*. ABRAMS, 2019.
15. Spielberg, Steven, director. *The Color Purple*. Warner Bros., 1985.
16. Szpilman, Władysław. *The Pianist*. Hachette UK, 2011.
17. Walker, Alice. *The Color Purple*. Open Road Media, 2011.
18. Whelehan, Imelda. "Adaptations: The Contemporary Dilemmas", *Adaptations: From Text to Screen, Screen to Text*. Edited by Deborah Cartmell and Imelda Whelehan. Routledge, 1999.

**Suggested Reading:**

1. Bazin, André. *Andre Bazin on Adaptation: Cinema's Literary Imagination*. U of California Press, 2022.
2. Cahir, Linda Costanzo. *Literature into Film: Theory and Practical Approaches*. McFarland, 2014.
3. Cutchins, Dennis R., et al., editors. *The Routledge Companion to Adaptation*. Routledge, 2018.
4. Mittell, Jason. *Narrative Theory and Adaptation*. Bloomsbury Publishing USA, 2017.
5. Stam, Robert. *Literature Through Film: Realism, Magic, and the Art of Adaptation*. Blackwell Publishing, 2004.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU4DSCFNG210: READING AND WRITING FOR ACADEMIC PURPOSE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200 - 299	KU4DSCFNG210	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course is designed to enhance students' academic reading and writing skills. It focuses on critical reading strategies, academic writing conventions, essay writing, research skills, and integrating sources effectively. The course prepares students for the rigours of college-level reading and writing tasks.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Develop critical reading skills for academic texts.	U, E
2	Compose clear and coherent academic essays.	C, A
3	Integrate and cite sources properly in writing.	A, An
4	Improve grammar and style in academic writing.	E, A
5	Conduct research and present findings effectively.	C, E

*\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	



CO 5	✓			✓			
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## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: READING IN COLLEGE	Unit 1 - Introduction to Academic Reading		
	a)	Importance of reading in academics	5
	b)	Characteristics of academic texts	
	c)	Strategies for effective reading	
	d)	Identifying main ideas and supporting details	
	Unit 2 – Critical Reading		
	a)	Analysing Arguments	5
	b)	Recognising bias and perspective	
	c)	Evaluating evidence and sources	
	d)	Synthesising information	
	Unit 3 – Note-taking and Summarising		
	a)	Techniques for effective note-taking	5
	b)	Summarising academic texts	
	c)	Paraphrasing strategies	
	d)	Annotating texts for deeper understanding	
MODULE II: WRITING IN COLLEGE	Unit 1 – Essay Writing		
	a)	Structure of an academic essay	5
	b)	Developing a thesis statement	
	c)	Organising paragraphs	
	d)	Writing introductions and conclusions	
	Unit 2 – Research Writing		
	a)	Selecting and narrowing a research topic	5
	b)	Conducting literature reviews	

	c)	Integrating sources and citations	
	d)	Avoiding plagiarism	
	Unit 3 – Writing Process		
	a)	Prewriting techniques	5
	b)	Drafting and revising	
	c)	Editing and proofreading	
	d)	Peer review and feedback	
MODULE III : GRAMMAR AND STYLE	Unit 1 – Sentence Structure		
	a)	Simple, compound and complex sentences	4
	b)	Sentence fragments and run-ons	
	c)	Subject-verb agreement	
	d)	Pronoun usage	
	Unit 2 – Punctuation and Mechanics		
	a)	Comma usage	4
	b)	Semicolons and colons	
	c)	Quotation marks and Italics	
	d)	Capitalisation rules	
	Unit 3 – Style and Tone		
	a)	Formal vs. informal writing	4
	b)	Clarity and conciseness	
	c)	Active and Passive voice	
	d)	Developing an academic tone	
	MODULE IV:	Unit 1 – Information Literacy	
a)		Identifying credible sources	5
b)		Using academic databases	
c)		Evaluating online sources	
d)		Ethical use of information	

RESEARCH SKILLS	Unit 2 – Citation and Referencing		
	a)	APA, MLA, and Chicago styles	4
	b)	In-text citation and footnotes	
	c)	Creating a bibliography or works cited page	
	d)	Reference tools	
	Unit 3 – Presenting Research Findings		
	a)	Structuring a Research Paper	4
	b)	Creating visual aids (graphs, tables, charts)	
	c)	Oral presentation of research	
	d)	Responding to questions and feedback	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>Encourage students to engage deeply with diverse texts, fostering critical thinking and analytical skills.</li><li>Emphasise clear, coherent writing through regular practice, feedback and revision.</li></ul>		

**Essential Readings:**

- Adler, Mortimer J., and Charles Van Doren. *How to Read a Book: The Classic Guide to Intelligent Reading*. Simon and Schuster, 2014.
- Bailey, Stephen. *Academic Writing for University Students*. Routledge, 2021.
- Booth, Wayne C., et al. *The Craft of Research, Fourth Edition*. University of Chicago Press, 2016.
- Graff, Gerald, and Cathy Birkenstein. *"They Say/ I Say: The Moves that Matter in Academic Writing"*. W. W. Norton, 2016.
- Peck, John, and Martin Coyle. *The Student's Guide to Writing: Spelling, Punctuation and Grammar*. Bloomsbury Publishing, 2012.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment*	15
d)	Seminar/Presentation	5
<b>Total (ESE + CE)</b>		<b>100</b>

**\*NOTE:** Assignment should be a well structured essay presenting a clear argument supported by evidence from academic sources, complete with bibliography.

**KU5SECFNG301: ENGLISH FOR COMMUNICATION**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	SEC	300 - 399	KU5SECFNG301	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course aims to enhance students' proficiency in English communication, focusing on developing skills in listening, speaking, reading, and writing. It covers various aspects of communication in English, including grammar, vocabulary, pronunciation, and conversational skills.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the foundational principles and components of effective communication	U
2	Demonstrate proficiency in listening and speaking through structured activities.	An
3	Analyze texts and media critically using reading strategies and contextual knowledge.	An
4	Compose grammatically sound and coherent texts for academic and professional contexts.	C
5	Collaborate effectively in group communication and presentations.	A, E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓						
CO 2	✓					✓	

CO 3		✓	✓				
CO 4	✓						✓
CO 5				✓		✓	

## COURSE CONTENTS

### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: FUNDAMENTALS OF COMMUNICATION	Unit 1 – Basics of Communication		
	a)	Definition and process of communication	3
	b)	Types of communication: Verbal and non-verbal	
	c)	Barriers to communication	
	d)	Importance of effective communication	
	Unit 2 – Communication in Context		
	a)	Interpersonal Communication	3
	b)	Intrapersonal and Group Communication	
	c)	Cross-cultural Communication	
	d)	Digital and Social Media Communication	
MODULE II: LISTENING & SPEAKING SKILLS	Unit 1 – Listening Skills		
	a)	Importance of listening in communication	3
	b)	Types of listening	
	c)	Barriers to effective listening	
	d)	Strategies to improve listening skills	
	Unit 2 – Speaking Skills		
	a)	Basics of pronunciation	7
	b)	Stress and intonation patterns	
	c)	Public speaking techniques	
	d)	Group discussion and debates	

MODULE III : READING SKILLS	Unit 1 – Reading Comprehension		
	a)	Techniques for improving reading comprehension	5
	b)	Skimming and Scanning	
	c)	Identifying main ideas and supporting details	
	d)	Reading for critical analysis	
	Unit 2 – Vocabulary and Critical Reading		
	a)	Context Clues, Synonyms, Antonyms, Homonyms	4
	b)	Idiomatic Expressions and Phrasal Verbs	
	c)	Analyzing Arguments and Identifying Bias	
	d)	Summarizing and Evaluating Credibility of Sources	
MODULE IV: WRITING SKILLS	Unit 1 – Basics of Writing		
	a)	Sentence Structure and types	5
	b)	Paragraph development	
	c)	Coherence and cohesion	
	d)	Common grammatical errors	
	Unit 2 – Writing for Different Purposes		
	a)	Descriptive, Narrative, Expository, and Persuasive Writing	10
	b)	Writing Emails, Letters, and Reports	
	c)	Resume and Cover Letter Preparation	
	d)	Real-world Document Drafting Activity	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>Analyse examples from news articles, blog posts, or creative writing to demonstrate practical application.</li><li>Familiarise students with brainstorming techniques, outlining methods, and research skills before diving into writing assignments.</li></ul>		

**Essential Readings:**

1. Hashemi, Louise, and Raymond Murphy. *English Grammar in Use Supplementary Exercises with Answers*. Cambridge UP, 2004.
2. Lewis, Norman. *Word Power Made Easy*. Simon and Schuster, 1979. 3. Roach, Peter. *English Phonetics and Phonology Paperback with Audio CDs (2): A Practical Course*. Cambridge UP, 2009.
3. Seely, John. *Oxford Guide to Effective Writing and Speaking: How to Communicate Clearly*. Oxford UP, 2013.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		50
Continuous Evaluation (CE)		25
a)	Test Paper	5
b)	Seminar/Presentation	10
c)	Assignment/Viva	10
Total (ESE + CE)		75



**KU5DSCFNG301: INDIAN WRITINGS IN ENGLISH**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300 - 399	KU5DSCFNG301	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course delves into the historical development of this unique body of literature, examining its colonial roots and its flourishing contemporary scene. The course is designed to provide a comprehensive understanding of the cultural, political and social dimensions reflected in Indian English Literature.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Introduce students to the historical development of Indian writing in English, from its colonial origins to the contemporary era	U
2	Identify and analyse the key themes and concerns explored by Indian writers in English, such as identity, colonialism, nationalism, religion, caste, and gender.	U, A
3	Become familiar with the major genres of Indian English literature, including fiction, poetry, drama, and non-fiction.	U
4	Familiarise students with the unique Indian narrative traditions and depiction of life	An
5	Develop the skill to critically analyse stylistic and linguistic features unique to Indian writing in English	An, E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓		✓			

CO 2			✓	✓	✓		
CO 3		✓			✓	✓	
CO 4	✓			✓	✓		
CO 5	✓	✓				✓	✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: HISTORICAL OVERVIEW AND KEY VOICES	Unit 1		
	a)	The emergence and development of Indian English Literature	5
	b)	Transition from colonial to postcolonial narratives	
	Unit 2 - Major Writers		
	a)	Early Poets: Toru Dutt, Rabindranath Tagore, Sarojini Naidu	10
	b)	Novelists of the Nationalist Era: Mulk Raj Anand, R.K. Narayan, Raja Rao	
	c)	Modern Voices: A.K. Ramanujan, Kamala Das, Nissim Ezekiel	
	d)	Postmodern and Global Writers: Salman Rushdie, Amitav Ghosh, Arundhati Roy	
MODULE II: POETRY	Unit 1		
	a)	“Freedom to the Slave” : H.L.V. Derozio	7
	b)	“Hunger” : Jayanta Mahapatra	
	c)	"Felling of the Banyan Tree" : Dilip Chitre	
	Unit 2		
	a)	“Where Do You Come From?” : Meena Alexander	8
	b)	“Suddenly the Tree” : Keki N. Daruwalla	

	c)	“A Lost Memory of Delhi” : Agha Shahid Ali	
MODULE III : FICTION	Unit 1		
	a)	“Postmaster” : Rabindranath Tagore	10
	b)	“Another Community” : R. K. Narayanan	
	c)	“The Coral Tree” : Ruskin Bond	
	d)	<i>Thousand Faces of Night</i> : Githa Hariharan	
MODULE IV : PROSE & DRAMA	Unit 1 - Prose and Drama		
	a)	“A Link Literature for India” : Sujit Mukherjee : Part 1 & 2 ( <i>Translation as Discovery</i> : pp 34- 39)	15
	b)	“A Question of English” : Ramachandra Guha	
	c)	<i>Doongaji House</i> : Cyrus Mistry	
	d)	<i>Nagamandala</i> : Girish Karnad	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>● On teacher’ direction students may read a few significant books. Following this, discussions may be held in the class.</li><li>● It is also suggested that students may prepare a book review after reading a book of their selection.</li><li>● Provide historical, social, and cultural background for each text to enhance understanding. Discuss the influence of colonialism, Indian languages, and oral traditions on English writing.</li></ul>		

**Essential Readings:**

- Ahmed, Aijaz. *Indian Literature – Notes Towards a Definition of Category*. Verso, 1992.
- Ali, Agha Shahid. *The Half-Inch Himalayas*. Wesleyan UP, 1987.
- Alter , Stephen and Wimal Dissanayake, eds. *The Penguin Book of Modern Indian Short Stories*. Penguin, 2001.
- Bond, Ruskin. *Stories: Short and Sweet*. Rupa Publications India Pvt. Ltd, 2011.
- Guha, Ramachandra. “A Question of English.” *The Telegraph*, 5 Nov. 2011, <https://ramachandraguha.in/archives/a-question-of-english-the-telegraph.html>. Accessed 12

Apr. 2025.

6. Hariharan, Githa. *The Thousand Faces of Night*. Penguin Books India, 1992.
7. Iyengar, K.R. Srinivas. *Indian Writing in English*. Sterling, 1984.
8. Jaidka, Manju & Tej N. Dhar, eds. *The Routledge Encyclopedia of Indian Writing in English*. Routledge, 2024.
9. King, Bruce. *Modern Indian Poetry in English*. 2nd ed. New Delhi: OUP, 2001.
10. Mehrotra, A.K. (ed.) *A History of Indian Literature in English*. Columbia UP, 2003.
11. Mistry, Cyrus. *Doongaji House*. Aleph Book Company, 2023.
12. Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Pencraft International, 2001.
13. Mukherjee, Sujit. *Translation as Discovery and Other Essays on Indian Literature in English*. Allied, 1981.
14. Paranjape, Makarand. *Towards a Poetics of the Indian English Novel*. Indian Institute of Advanced Study, 2000.
15. Tagore, Rabindranath. *Selected Stories*. General Store, 2014.
16. Walsh, William. *Indian Literature in English*. Longman, 1990.
17. <https://www.poetryfoundation.org/>
18. <https://www.poemhunter.com/>

### Suggested Readings:

1. Anjaria, Ulka and Anjali Nerlekar, eds. *The Oxford Handbook of Modern Indian Literatures*. OUP, 2024.
2. Goodman, W R, ed. *Companion to Indian Literature in English*. Doaba Publications, 2023.
3. Mehrotra, A. K. *A Concise History of Indian Literature in English*. Permanent Black, 2018.
4. Mukherjee, Meenakshi and Nissim Ezekiel, eds. *Another India*. PBI, 1990.
5. Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 2019.
6. Satchidanandan, K. *Indian Literature: Positions and Propositions*. Pencraft International, 1999.
7. Sharma, P.D., *Ecology and Environment*, Delhi: Rakesh Kumar Rastogi Publications, 2019-2020.

**Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Poem/Novel/Play Review	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU5DSCFNG302: INTRODUCTION TO LITERATURE I**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300 - 399	KU5DSCFNG302	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course explores the evolution of British literature from Geoffrey Chaucer's Middle English masterpieces to the reason and order of the Neoclassical Age, examining major authors and genres within their historical and cultural contexts. Through close reading, discussion, and critical analysis, students will gain a comprehensive understanding of this foundational period in English literature.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the evolution of the English language and literature	U
2	Analyse literary movements, understanding how they evolved and reflected their times.	An
3	Foster a love for literature by exploring its historical context and diverse voices.	A
4	Develop the skills to analyse and evaluate the works of major authors and a few seminal texts	An, E
5	Develop the ability to interpret literary works, supported by close reading, analysis of literary devices, and textual evidence.	C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓				

CO 2	✓		✓		✓		
CO 3		✓		✓	✓		
CO 4	✓			✓	✓		
CO 5						✓	✓

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: THE MIDDLE AGES	Unit 1 - Historical and Literary Foundations		
	a)	Overview of the Anglo-Saxon and Middle English periods	4
	b)	Social, religious, and cultural influences on literature	
	c)	Feudalism, chivalry, courtly love, and Christian allegory	
	d)	The transition from oral tradition to written forms	
	Unit 2 - Representative Writers and Texts		
	a)	Geoffrey Chaucer, William Langland, Sir Thomas Malory	6
	b)	Prologue to <i>The Canterbury Tales</i> (lines 1–18) : Geoffrey Chaucer	
MODULE II: THE ENGLISH RENAISSANCE	Unit 1 - Characteristics and Canonical Writers		
	a)	Major characteristics of the literature of the period	7
	b)	Humanism, individualism, the rise of drama and sonnet tradition	
	c)	Edmund Spenser, Sir Philip Sidney, Christopher Marlowe, Thomas Kyd, William Shakespeare	
	d)	Ben Jonson, John Donne, John Milton	
	Unit 2 - Select Texts and Readings		
	a)	“Alas, So All Things Now Do Hold Their Peace!” : Henry Howard (Poem)	10

	b)	“The Canonization” : John Donne (Poem)	
	c)	“Marriage and Single Life” & “Of Studies” : Francis Bacon	
	d)	<i>The Tempest</i> (Epilogue) : William Shakespeare	
MODULE III : THE RESTORATION PERIOD	Unit 1 - Historical and Literary Context		
	a)	Restoration of monarchy, Enlightenment ideas, reaction to Puritanism	4
	b)	Influence of science, reason, and social commentary	
	c)	Rise of satire and heroic drama	
	Unit 2 - Key Writers and Texts		
	a)	John Dryden, Aphra Behn, William Congreve	6
	b)	<i>Way of the World</i> : William Congreve (Play)	
MODULE IV: THE 18th CENTURY	Unit 1 - Literary Trends and Key Authors		
	a)	The Enlightenment, neoclassicism, rationalism, and empiricism	8
	b)	Rise of periodicals, novels and prose - Major characteristics of the literature of the period	
	c)	Joseph Addison, Richard Steele, Jonathan Swift	
	d	Alexander Pope, Dr. Samuel Johnson, Thomas Gray Daniel Defoe, Laurence Sterne	
	Unit 2 - Selected Texts		
	a)	“Happy the Man” : John Dryden (Poem)	10
	b)	“The Preface” of <i>The Battle of the Books</i> : Jonathan Swift	
	c)	“Sir Roger on the Bench” : Joseph Addison	
	d)	<i>Robinson Crusoe</i> : Daniel Defoe (Novel)	
MODULE V	Teacher Specific Module		5
	Directions:		
	● Provide introductory lectures on historical and cultural contexts, literary movements, and key figures for each module using visuals		



	<p>and multimedia elements.</p> <ul style="list-style-type: none"><li>● Encourage collaborative learning through group discussions, presentations, or creative projects on the literature of each period.</li></ul>
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**Essential Readings:**

1. Addison, Joseph. *Sir Roger de Coverley*. Maynard, Merrill, & Company, 1897.
2. Albert, Edward. *History of English Literature*. OUP, 2017.
3. Bacon, Francis. *The Essays of Francis Bacon*. Digireads.com Publishing, 2005
4. Congreve, William. *Way of the World*. CreateSpace Independent Publishing Platform, 2015.
5. Defoe, Daniel. *Robinson Crusoe*. Fingerprint Publishing, 2017.
6. Greenblatt, Stephen and M.H. Abrams (Editors). *The Norton Anthology of English Literature*. Norton, 2006.
7. Poplawski, Paul (ed.). *English Literature in Context*. CUP, 2017.
8. Sanders, Andrew. *A Short Oxford History of English Literature*. Clarendon P, 1994.
9. Swift, Jonathan. *The Battle of the Books*. Brian Westland, 2019.
10. Watt, Ian (ed.). "Realism and the Novel Form", *The Rise of the Novel*. U of California P, 2001.
11. Wetherbee, Winthrop (ed.) "The General Prologue". Chaucer. *Canterbury Tales*. CUP, 2004.
12. <https://www.poemhunter.com/poem/happy-the-man-2/>
13. <https://www.folger.edu/explore/shakespeares-works/the-tempest/read/5/EPI/>
14. <https://www.poetryfoundation.org/poems/44097/the-canonization>
15. <https://www.poetryfoundation.org/poems/43926/the-canterbury-theses-general-prologue>

**Suggested Readings:**

1. Daiches, David. *A Critical History of English Literature in Two Volumes*. Secker and Warburg. 1961.
2. Price, Leah. *The Anthology and the Rise of the Novel: From Richardson to George Eliot*. CUP, 2000.
3. Seager, Nicholas. *The Rise of the Novel*. Bloomsbury Publishing., 2017.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU5DSCFNG303: GENDER STUDIES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300 - 399	KU5DSCFNG303	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This interdisciplinary course explores the social construction of gender, sex, and sexuality. Through critical analysis of gender theories and diverse cultural representations, students will gain a nuanced understanding of how gender shapes individual experiences and societal structures.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Define and understand the concepts of sex, gender, and sexuality, recognizing their distinction and intersectionality.	U
2	Analyse the social construction of gender and how it intersects with other social identities like race, class, and sexuality.	A
3	Develop critical thinking skills to analyse and interpret social, political, and cultural phenomena through a gender lens	An
4	Evaluate the representation of gender in media, literature, and popular culture.	E
5	Formulate well-supported arguments about gender issues and advocate for social change	A, An, E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		
CO 2		✓	✓	✓			

CO 3					✓	✓	
CO 4				✓		✓	
CO 5				✓		✓	✓

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: FOUNDATIONS OF GENDER STUDIES	Unit 1 - Understanding Key Concepts		
	a)	Sex and Gender	6
	b)	Femininities, Masculinities, Sexuality	
	c)	Women’s Studies and Gender Studies	
	Unit 2 - Feminist and Queer Frameworks		
	a)	Liberal, Marxist and Radical Feminism	6
	b)	Black & Dalit Feminism, Postcolonial Feminism	
	c)	Queer Theory and Intersectionality (Kimberlé Crenshaw)	
MODULE II: PERFORMING AND CHALLENGING MASCULINITIES	Unit 1 - Intersections and Performances of Gender		
	a)	Gender Performativity (Judith Butler)	6
	b)	Heteronormativity and Queer Disruptions	
	c)	Masculinity Studies	
	Unit 2 - Textual and Cultural Readings		
	a)	“The Reaction in Ideology- IV” from <i>Sexual Politics</i> : Kate Millett (pp - 197-203)	10
	b)	“Introduction”(1-9) from <i>Inclusive Masculinity: The Changing Nature of Masculinities</i> : Eric Anderson	
	c)	“Domestic” : Carl Phillips (Poem)	
	d)	<i>Dance Like A Man</i> : Mahesh Dattani	

MODULE III : EXPLORING FEMININITIES	Unit 1 - Feminist Writings and Representations		
	a)	Introduction “A Vindication for the Rights of Women” : Mary Wollstonecraft	8
	b)	“The Token Woman” : Marge Piercy (Poem)	
	c)	“Introduction” : Kamala Das (Poem)	
	Unit 2 - Intersectional and Cultural Perspectives		
	a)	“We Should All Be Feminists” – Chimamanda Ngozi Adichie (TED Talk / Essay)	5
	b)	<i>Lipstick Under My Burkha</i> : Dir. Alankrita Shrivastava (Film, 2016)	
	c)	<i>Vaanku</i> : Kavya Prakash, (Film, 2018)	
MODULE IV: EXPLORING QUEER AND TRANS VOICES	Unit 1 - Queer and Trans Narratives in Theory and Literature		
	a)	“Queer”, Chapter 7 (page: 72-83), from <i>Queer Theory: An Introduction</i> : Annamarie Jagose	10
	b)	“Masculinity without Men” (page: 1-8) from <i>Female Masculinity</i> : Judith Halberstam	
	c)	“Transgender A Story Untold” : James McLain (Poem)	
	d)	“The Moon is Trans” : Joshua Jennifer Espinoza (Poem)	
	Unit 2 - Visual and Cultural Representations		
	a)	<i>The Trans List</i> : Timothy Greenfield-Sanders (Film, 2016)	4
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>● Introduce key feminist theories like intersectionality, patriarchy, and performativity, by connecting them to real-world examples like media portrayals, gender pay gaps, or LGBTQ+ rights movements.</li><li>● Encourage critical analysis of current events through a gender lens.</li><li>● Invite guest speakers from advocacy groups or relevant professions to offer practical insights.</li><li>● Encourage collaborative projects like group presentations on</li></ul>		

	<p>specific gender issues in different cultures.</p> <ul style="list-style-type: none"><li>● Consider incorporating creative assignments like photo essays or short stories exploring gender through a personal lens.</li></ul>
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### Essential Readings:

1. Anderson, Eric. *Inclusive Masculinity: The Changing Nature of Masculinities*. Routledge, 2010.
2. Adichie, Chimamanda Ngozi. "We Should All Be Feminists." *TEDxEuston*, Dec. 2012, [www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_we\\_should\\_all\\_be\\_feminists](http://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists). Accessed 18 May 2025.
3. Berger, Maurice , Brian Wallis, et al. *Constructing Masculinity*. Routledge, 1995.
4. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2015.
5. Buchholz, Zachary D., and Samantha K. Boyce. *Masculinity: Gender Roles, Characteristics and Coping*. Nova Science Publishers, 2009.
6. Das, Kamala. "Introduction." *Selected Poems*. Penguin, 2014.
7. Dattani, Mahesh. *Dance Like A Man*. Penguin, 2013.
8. Espinoza, Joshua Jennifer. "The Moon is Trans". *He, She, They, Us: An Anthology of Queer Poems*. Ed. Charlie Castelletti. Pan Macmillan, 2024.
9. Fausto-Sterling, Anne. *Sex/Gender: Biology in a Social World*. Routledge, 2012.
10. ———. *Sexing the Body: Gender Politics and the Construction of Sexuality*. Basic Books, 2000.
11. Ghail, Mairtin Mac an. *Understanding Masculinities: Social Relations and Cultural Arenas*. Open U P, 1996.
12. Greenfield-Sanders, Timothy, director. *The Trans List*. HBO Documentary Films, 2016. <https://www.hbo.com/movies/the-trans-list>
13. Halberstam, Judith. *Female Masculinity*. Duke U P, 1998.
14. Holmes Mary. *What is Gender? Sociological Approaches*. Sage Publications, 2007.
15. Kimmel, Michael S. *The Gendered Society*. OUP, 2000.
16. McLain, James. "Transgender A Story Untold". *Troubling the Line: Trans and Genderqueer Poetry and Poetics*. Edited by TC Tolbert and Trace Peterson. Nightboat Books, 2013.

17. Millett, Kate. *Sexual Politics*. Columbia University Press, 2016.
18. Piercy, Marge. "The Token Woman." *Early Grrrl: The Early Poems of Marge Piercy*. Leapfrog Press, 1999.
19. Pilcher, Jane and Imelda Whelehan. *50 Key concepts in Gender Studies*. Sage Publications, 2005.
20. Saraswati, L. Ayu, and Barbara L. Shaw, editors. *Feminist and Queer Theory: An Intersectional and Transnational Reader*. OUP, 2020.
21. Shrivastava, Alankrita, director. *Lipstick Under My Burkha*. Prakash Jha Productions, 2016.  
<https://www.primevideo.com/detail/Lipstick-Under-My-Burkha/0MN4Q60SLICZU5511AF076Q66L>

**Suggested Reading:**

1. Brady, Anita and Tony Schirato. *Understanding Judith Butler*. Sage Publications, 2011.
2. Pillai, Meena T (Ed.). *Women in Malayalam Cinema: Naturalising Gender Hierarchies*. Orient BlackSwan, 2010.
3. Smith-Laing, Tim. *An Analysis of Judith Butler's Gender Trouble*. Taylor & Francis, 2017.
4. Suryakumari (Ed.) *Women's Studies: An Emerging Academic Discipline*. Gyan Publishing House, 2006.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Seminar/Presentation	10
d)	Book/ Film/ Article Review	10
Total (ESE + CE)		100

**KU5DSCFNG304: LITERARY THEORY I**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300 - 399	KU5DSCFNG304	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course offers a comprehensive exploration of major theoretical frameworks that illuminate the meaning and significance of texts. Students will engage with diverse critical perspectives, from classical mimesis to contemporary postcolonialism, fostering a nuanced understanding of literature's relationship to culture, history, and society.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the relationship between literature and context	<b>U</b>
2	Develop a critical vocabulary	<b>A</b>
3	Understand and analyse the relationship between literature and context	<b>U, An</b>
4	Analyse and evaluate literature through multiple critical lenses	<b>An, E</b>
5	Formulate and articulate original interpretations	<b>C</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓				
	✓			✓			
CO 3			✓	✓	✓		
CO 4				✓	✓		



CO 5	✓	✓				✓	✓
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**COURSE CONTENTS****Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: FOUNDATIONS OF LITERARY THEORY	Unit 1		
	a)	Literary Criticism vs. Literary Theory	2
	b)	Function and relevance of literary criticism	
	Unit 2		
	a)	Types of Criticism: Biographical, Moral, Formalist, Historical, Psychological	2
	b)	Importance of Interpretation and Evaluation in Criticism	
MODULE II: GREEK, ROMAN, AND HELLENISTIC ROOTS	Unit 1 - Greek Masters		
	a)	Plato’ views art and mimesis - critique of poetry	10
	b)	Aristotle’s observations on tragedy and comedy	
	Unit 2 - Roman and Hellenistic Thought		
	a)	Horace’s observations on poetry and drama	8
	b)	Longinus and the concept of the sublime	
MODULE III : ENLIGHTENMENT TO VICTORIAN CRITICISM	Unit 1 - Enlightenment and Romantic Thought		
	a)	Key tenets of Neoclassical Criticism	10
	b)	Dr. Samuel Johnson: Biographical and Moral Criticism	
	c)	Romantic Criticism: Imagination, Emotion, and Nature	
	d)	“Preface” to <i>Lyrical Ballads</i> : William Wordsworth	
	Unit 2 - Victorian Criticism		
	a)	Overview of Victorian literary criticism	5
	b)	“The Function of Criticism at the Present Time” : Matthew Arnold	

<b>MODULE IV: EARLY MODERN LITERARY THEORIES</b>	<b>Unit 1 - Modernist Shifts</b>		
	<b>a)</b>	“Tradition and the Individual Talent” : T S Eliot	<b>8</b>
	<b>b)</b>	Contributions of F R Leavis and I A Richards	
	<b>Unit 2 - Formalist Approaches</b>		
	<b>a)</b>	New Criticism : Key Concepts	<b>10</b>
	<b>b)</b>	“Language of Paradox” : Cleanth Brooks	
	<b>c)</b>	Russian Formalism : Key Concepts	
	<b>d)</b>	“Art as Technique” : Victor Shklovsky	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>5</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"><li>● Balance introducing theoretical concepts with applying them to analyse literary texts. Use a variety of texts from different periods and genres.</li><li>● Train students in close reading skills to identify literary devices and elements that theories help interpret.</li><li>● Encourage students to debate the merits of different theories and apply them to various texts, fostering critical thinking.</li><li>● Connect theoretical concepts to contemporary issues and pop culture references to make them more engaging for students.</li><li>● Use multimedia resources like documentaries or film adaptations</li><li>● of literary works to connect theory to broader cultural contexts.</li></ul>		

**Essential Readings:**

1. Abrams, M. H. *A Glossary of Literary Terms*. Harcourt Asia Pvt. Ltd., 2000.
2. Arnold, Matthew. *Essays in Criticism*. MacMillan and Company, 1865.
3. Brooks, Cleanth. “Language of Paradox.” *The Well Wrought Urn: Studies in the Structure of Poetry*. Harcourt, Brace, 1947. 1-16.
4. Daiches, David. *Critical Approaches to Literature*, 2nd ed. Orient Longman, 2001.
5. Das, Bijay Kumar. *Twentieth Century Literary Criticism*. Atlantic Publishers & Dist, 2005.
6. Eliot, “Tradition and the Individual Talent.” *The Sacred Wood: Essays on Poetry and Criticism*. Alfred A. Knopf, 1921.

7. Nagarajan, M.S. *English Literary Criticism and Theory: An Introductory History*. Orient Longman, 2006.
8. Prasad, B. *An Introduction To English Criticism*. Trinity Press, 2022.
9. Stevens, Anne H. *Literary Theory and Criticism: An Introduction*. Broadview Press, 2015.
10. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. OUP, 2006.

**Suggested Readings:**

1. Bennett, Andrew. *An Introduction to Literature, Criticism and Theory*. Routledge, 2023.
2. House, Humphrey. *Aristotle's Poetics*. Kalyani Publishers, 1970.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100

**KU5DSEFNG301: HISTORY OF ENGLISH LANGUAGE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300 - 399	KU5DSEFNG301	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course delves into the fascinating history of the English language, tracing its development from its earliest roots to its contemporary global presence. Students will embark on a chronological journey, examining the linguistic transformations that shaped English across various historical periods.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the basic concepts, nature, and theories related to the origin and development of language.	U
2	Illustrate the evolution of the English language through various historical periods and language families.	U, A
3	Analyze the phonological and morphological changes in English through linguistic laws and shifts.	An
4	Evaluate the influence of socio-political and literary factors on the development of English vocabulary and standardization	E
5	Investigate current trends in English usage and its role as a global language.	A, E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓				✓		
CO 2		✓			✓		

CO 3		✓	✓				
CO 4				✓	✓		
CO 5		✓				✓	

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 - Foundations of Language</b>		
	a)	Definitions of Language	<b>6</b>
	b)	Nature and Characteristics of Language	
	c)	Theories about the Origin of Language	
	<b>Unit 2 - Language Families and English Origins</b>		
	a)	Evolution of English Language	<b>8</b>
	b)	Indo-European Family of Languages - Branches - Main Characteristics	
	c)	Germanic Family of Languages - Characteristics	
	<b>Unit 3 - Phonological Changes</b>		
	a)	Grimm's Law	<b>6</b>
	b)	Verner's Law	
	c)	The Great Vowel Shift	
<b>MODULE II</b>	<b>Unit 1 - Old English</b>		
	a)	Old English Period	<b>6</b>
	b)	Old English Dialects, Vocabulary, Spelling, Pronunciation	
	c)	Scandinavian Influence, Latin Influence	
	<b>Unit 2 - Middle English</b>		
	a)	Middle English Period	<b>7</b>
	b)	Norman Conquest	
	c)	The East Midland Dialect	

	d)	French Influences	
	Unit 3 - Modern English		
	a)	Modern English Period	8
	b)	Renaissance and Reformation	
	c)	The Rise of Standard English	
	d)	Invention of Printing Press	
MODULE III	Unit 1		
	a)	Impact of Bible translations on the English Language	6
	b)	Contributions of major writers to the English Language	
	c)	Development of Dictionaries	
	d)	Dr. Johnson’s Dictionary	
MODULE IV	Unit 1		
	a)	Growth of Vocabulary, Word Formation Processes	8
	b)	Discrepancy between Spelling and Pronunciation	
	c)	Present Day Trends in the English Language	
	d)	English as a Lingua Franca	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>Facilitate discussions on the evolution of English, encouraging students to present arguments and support them with historical evidence.</li><li>Utilise interactive maps and timelines to visualise the geographical spread of English and its evolution across different periods.</li><li>Utilise online resources like historical language corpora, interactive pronunciation guides, and digital archives to enhance student learning.</li></ul>		

**Essential Readings:**

1. Baugh, Albert. C. and Thomas Cable. *A History of the English Language*. Routledge, 2012.
2. Bryson, Bill. *The Mother Tongue: English and How it Got that Way*. HarperCollins, 2015.
3. Crystal, David. *English as a Global Language*. CUP, 2009.
4. \_\_\_\_\_. *The Stories of English*. ABRAMS, Incorporated, 2005
5. \_\_\_\_\_. *The Cambridge Encyclopedia of the English Language*. CUP. 2018.
6. Emerson, Oliver Farrar. *The History of the English Language*. Creative Media Partners, LLC, 2018.
7. Hejrná, Miša and George Walkden. *A History of English*. Language Science Press, 2022.
8. Wood, Frederick T. *An Outline History of the English Language*. Macmillan, 1967.
9. Wren, C.L. *The English Language*. S Chand, 2007.
10. Yule, George. *The Study of Language*. CUP, 2022.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100

**KU5DSEFNG302: HISTORICAL FICTION**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300 - 399	KU5DSEFNG302	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course explores the genre of historical fiction, examining how literature reconstructs and reimagines the past through various forms such as novels, plays, poems, memoirs, and graphic narratives. It introduces students to key historical events, theoretical debates, and literary techniques that shape the interplay between history and fiction.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Identify and describe the key characteristics, sub-genres, and evolution of historical fiction.	<b>R, U</b>
2	Analyze how historical fiction reinterprets historical events across cultures and periods.	<b>An</b>
3	Examine the relationship between literature and history using relevant theoretical frameworks.	<b>A, An</b>
4	Evaluate literary texts in terms of narrative strategies, language, and techniques used to depict history.	<b>E</b>
5	Create critical essays and presentations that reflect comparative and contextual literary analysis.	<b>C</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		



CO 2		✓	✓		✓		
CO 3		✓		✓			
CO 4	✓	✓					✓
CO 5			✓			✓	✓

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: FOUNDATIONS OF HISTORICAL FICTION	Unit 1 - Introduction to Historical Fiction		
	a)	Definition, scope, and characteristics of historical fiction	7
	b)	Evolution of the genre: From Walter Scott to Hilary Mantel	
	c)	Sub-genres: Biographical, documentary, romantic, war, speculative	
	Unit 2 – Literature and History: Theoretical Intersections		
	a)	Fact vs. Fiction; History vs. Story	12
	b)	The Textuality of History and the Historicity of Texts	
	c)	“Literary Fiction and History” : Jerome De Groot	
	d)	“The Historical Text as Literary Artifact” : Hayden White	
MODULE II: REVOLUTION AND RESISTANCE	Unit 1		
	a)	<i>A Tale of Two Cities</i> : Charles Dickens (Novel – French Revolution)	12
	b)	"Rosa" : Rita Dove (Poem – Civil Rights Movement, USA)	
	c)	<i>Sizwe Bansi is Dead</i> : Athol Fugard (Play – South African Apartheid)	
MODULE III : PARTITION,	Unit 1		
	a)	“The Refugee” : Asif Currimbhoy (One-Act Play – Partition)	12

<b>DISPLACEMENT AND MEMORY</b>	<b>b)</b>	<i>"Identity Card"</i> : Mahmoud Darwish (Poem – Palestinian Displacement)	
	<b>c)</b>	<i>Night</i> : Elie Wiesel (Memoir – Holocaust)	
	<b>d)</b>	<i>Barefoot Gen</i> : Keiji Nakazawa (Manga – Hiroshima Atomic Bombing) <a href="https://danieldong.weebly.com/uploads/3/8/7/1/3871949/barefoot_gen-ebook.pdf">https://danieldong.weebly.com/uploads/3/8/7/1/3871949/barefoot_gen-ebook.pdf</a>	
<b>MODULE IV: LOCAL PASTS, NATIONAL MOVEMENTS</b>	<b>Unit 1</b>		<b>12</b>
	<b>a)</b>	<i>Marthandavarma: A Novel</i> : C.V. Raman Pillai (Tr. G S Iyer)	
	<b>b)</b>	<i>Waiting for the Mahatma</i> : R.K. Narayan	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>5</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"> <li>Encourage students to explore the role of literary texts in shaping historical consciousness through comparative analysis.</li> <li>Ask students to curate a list of historical fiction texts across genres and cultures, analyzing how literature reflects and reframes historical events.</li> <li>Guide students in writing critical essays focusing on language, narrative structure, and literary techniques used in historical fiction.</li> </ul>		

**Essential Readings:**

1. Currimbhoy, Asif. *The Refugee: A One Act Play*. Writers Workshop, 1971.
2. Darwish, Mahmoud. "Identity Card." *Victims of a Map: A Bilingual Anthology of Arabic Poetry*, translated by Abdullah al-Udhari, Saqi Books, 2005.
3. De Groot, Jerome. "Literary Fiction and History." *The Historical Novel*, Routledge, 2010. (Second part of the chapter)
4. Dickens, Charles. *A Tale of Two Cities*. 1859. Many editions available. (Penguin Classics, 2003).
5. Dove, Rita. "Rosa." *American Smooth*. W. W. Norton & Company, 2004.
6. Fugard, Athol. *Sizwe Bansi is Dead*. In *Statements: Three Plays*, Oxford University Press, 1974.
7. Nakazawa, Keiji. *Barefoot Gen: A Cartoon Story of Hiroshima*. Translated by Project Gen, Last Gasp, 2004.  
[https://danieldong.weebly.com/uploads/3/8/7/1/3871949/barefoot\\_gen-ebook.pdf](https://danieldong.weebly.com/uploads/3/8/7/1/3871949/barefoot_gen-ebook.pdf)

8. Narayan, R. K. *Waiting for the Mahatma*. Indian Thought Publications, 1955.
9. Pillai, C. V. Raman. *Marthandavarma: A Novel*. Translated by G. S. Iyer, State Institute of Languages, 1998.
10. Wiesel, Elie. *Night*. Translated by Marion Wiesel, Hill and Wang, 2006.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Book/ Article Review	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100

**KU5DSEFNG303: CRIME AND DETECTIVE FICTION**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300 - 399	KU5DSEFNG303	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course is designed to introduce and familiarise students with the genre of Crime and Detective Fiction from its origins in the 19th century to the present day. The course encourages students to understand and appreciate detective fiction in terms of their character depiction, historical context, social significance, popularity and legal concerns.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Develop comprehensive knowledge of the key concepts, terms and imperative theoretical regimes for a better understanding of literary works.	U
2	Helps students to develop interest in literature and improve their language through reading books of great authors.	U, A
3	Development of informed critical sensibility in reading and explicating literary works.	A
4	Nurturing essential interdisciplinary skills for analysing literary works and the formation of critical opinions and counter actions.	An
5	Enhancement of the learner's ability for problem solving, critical thinking, qualitative knowledge production and research works.	A, An

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓	✓			

CO 2	✓			✓			
CO 3		✓			✓		
CO 4				✓	✓		✓
CO 5						✓	✓

## COURSE CONTENTS

### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	<b>Unit 1 Introduction</b>		<b>8</b>
	a)	Definition of crime and detective narrative	
	b)	Origins, history, and evolution of detective fiction	
	c)	Types and varieties of detective literature	
	d)	Social, psychological, cultural, and moral influences on the genre	
	<b>Unit 2 - Pioneers and Archetypal Detectives</b>		<b>8</b>
	a)	Edgar Allan Poe - C. Auguste Dupin	
	b)	Arthur Conan Doyle - Sherlock Holmes	
	c)	G.K. Chesterton - Father Brown	
	d)	Agatha Christie - Hercule Poirot, Miss Marple	
MODULE II	<b>Unit 1 - Sub-genres and Popular Forms</b>		<b>10</b>
	a)	Crime and mystery fiction, Hard-boiled detective fiction	
	b)	Procedural and forensic detective fiction	
	c)	Psychological thrillers	
	d)	Pulp detective fiction , Modern crime novels	
	<b>Unit 2 - Shifting Perspectives and Representation</b>		<b>6</b>
	a)	Noir aesthetics and urban landscapes	
	b)	Recent trends in detective fiction	
	c)	Female protagonists and voices, marginalities	

	d)	Shifting cultural perspectives, diversity and inclusivity in detective fiction	
	Unit 3 - Critical Approaches		
	a)	“The Local and the Global in Indian Crime Novels” : Laura Brueck	6
	b)	“Introduction: What Is Crime Fiction?” : Charles J. Rzepk	
MODULE III	Unit 1 - Detective Tropes and Formula		
	a)	Alibi, Trick , Red herring , Dying message	10
	b)	False solution, Impossible crime	
	c)	Locked room, Unreliable narrator	
	d)	<i>Murder on the Orient Express</i> : Agatha Christie	
	Unit - 2 - Vernacular Traditions		
	a)	Malayalam detective fiction: Ramavarma Appan Thampuran, <i>Apasarpaka</i> stories	2
MODULE IV	Unit 1 - Selected Short Fiction		
	a)	<i>The Murders in the Rue Morgue</i> : Edgar Allan Poe	5
	b)	<i>The Red-Headed League</i> : Sir Arthur Conan Doyle	
	c)	<i>The Fallen Curtain</i> : Ruth Randall	
	d)	<i>The Garden of Forking Path</i> : Luis Borges	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>Encourage close reading and analysis of classic and contemporary texts</li><li>Integrate film adaptations of major detective works to examine visual storytelling</li><li>Facilitate discussions on narrative techniques, point of view, and plot construction</li><li>Assign genre-based creative writing or case-solving exercises</li><li>Promote comparative studies across cultures, languages, and forms</li></ul>		

**Essential Readings :**

1. Borges, Jorge Luis. *The Garden of Forking Paths*. Penguin Books, 2018.
2. Brueck, Laura. "The Local and the Global in Indian Crime Novels". *New Lines Magazine*, November 2, 2023.  
<https://newlinesmag.com/argument/the-local-and-the-global-in-indian-crime-novels/>
3. Bradford, Richard. *Crime Fiction : A Very Short Introduction*. OUP.
4. Brownson, Charles. *The Figure of the Detective: A Literary History and Analysis*. McFarland, 2014.
5. Canter, David. *Forensic Psychology : A Very Short Introduction*. OUP.
6. Christie, Agatha. *Murder on the Orient Express*. HarperCollins UK, 2010.
7. Doyle, Sir Arthur Conan. *The Red-Headed League*. Modernista, 2024.
8. Knox, Ronald . *The Ten Commandments of the Detective Fiction*. (1928)
9. Mandel, Ernest. "From Hero to Villain," and " From Villain to Hero." *Delightful Murder : A Social History of the Crime Story*. University of Minnesota Press, 1984. pp.1-21.
10. Panek, LeRoy Lad. *Nineteenth Century Detective Fiction: An Analytical History*. McFarland, 2021.
11. Priestman, Martin (Editor). *The Cambridge Companion to Crime Fiction*. CUP, 1980.
12. Poe, Edgar Allan. *The First Detective: The Complete Auguste Dupin Stories*. Leonaur Ltd, 2009.
13. —. *The Murders in the Rue Morgue*. Sampi Books, 2024.
14. Punnett, Ian Case. *Toward a Theory of True Crime Narratives : A Textual Analysis*. Routledge, 2018.
15. Randall, Ruth. *The Fallen Curtain and Other Stories*. Windsor, 2000.
16. Rzepka, Charles J. *Detective Fiction*. Polity, 2005.
17. Rzepka, Charles J. "Introduction: What Is Crime Fiction?" *A Companion to Crime Fiction*, edited by Charles J. Rzepka and Lee Horsley, Wiley-Blackwell, 2010, pp. 1-9.
18. Scaggs, John. *Crime Fiction*. Routledge, 2005.
19. Symons, Julian. "What they Are and Why We Read Them." *Bloody Murder: From the Detective Story to the Crime Novel*. Mysterious Press, 1992. pp 1-18.
20. Sussex, Lucy. *Women Writers and Detectives in Nineteenth- Century Crime Fiction: The Mothers of the Mystery Genre*. Ed. Clive Bloom, Palgrave Macmillan, 2010.
21. Worthington, Heather. *Key Concepts in Crime Fiction*. Palgrave Macmillan, 2011.

**Suggested Readings:**

1. Haycraft, Howard. *The Art of the Mystery Story*. The Universal Library, 1946.
2. *A Study Guide for Jorge Luis Borges's "The Garden of Forking Paths"*. Gale, Cengage Learning, 2000.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Crime/ detective fiction Review	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>



**KU6SECFNG302: ACADEMIC WRITING**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	SEC	300 - 399	KU6SECFNG302	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** This course is designed to develop students' foundational skills in critical thinking, academic writing, and research. Through modules on argumentation, grammar, essay structure, and research methodology, it equips learners to read, write, and think analytically across academic and real-world contexts.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
<b>1</b>	Students will develop critical thinking skills by analyzing various texts, constructing arguments, and supporting their ideas with evidence from credible sources.	<b>A, An, E, C</b>
<b>2</b>	Students will develop the ability to revise and edit their work critically, improving content, structure, grammar, and mechanics to produce polished final drafts.	<b>U, An</b>
<b>3</b>	Students will demonstrate improved ability to construct clear, coherent, and well-organized essays and research papers, employing appropriate academic conventions and style.	<b>R, E, C</b>
<b>4</b>	Students will cultivate a unique academic voice and style, balancing personal insight with scholarly discourse in their writing.	<b>C</b>
<b>5</b>	Students will enhance their collaborative skills by participating in peer reviews and group discussions, providing constructive feedback to peers and incorporating feedback into their own work.	<b>A, C</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1			✓		✓		
CO 2	✓	✓					
CO 3						✓	✓
CO 4		✓		✓			
CO 5	✓						✓

**COURSE CONTENTS****Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: CRITICAL THINKING	Unit 1 - Introduction to Critical Thinking		
	a)	What is Critical Thinking?	5
	b)	Personal Strategies for Critical Thinking	
	c)	Critical Thinking in Academic Contexts	
	d)	Barriers to Critical Thinking	
	Unit 2 - Argumentation and Hidden Meanings		
	a)	What is an Argument?	5
	b)	Argument vs. Disagreement	
	c)	Non-Arguments: Descriptions, Explanations, and Summaries	
	d)	Underlying Assumptions and Implicit Arguments	
MODULE II: BASICS OF WRITING	Unit 1 - Grammar and Sentence Structure		
	a)	Parallelism, Subject-Verb Agreement, Fragments	5
	b)	Choppy and Stringy Sentences, Comma Splices	
	c)	Tenses, Voice (Active/Passive), Reported Speech	

	d)	Sentence Transformation and Practice Worksheets	
	Unit 2 - Punctuation and Vocabulary Building		
	a)	Punctuation Marks and Their Uses	5
	b)	Homonyms, Homophones, and Homographs	
	c)	Synonyms, Antonyms, Collocations	
	d)	Practice Exercises	
MODULE III : WRITING ESSAYS	Unit 1 - Types of Writing and Writing Process		
	a)	Descriptive, Narrative, Expository, Persuasive Writing	5
	b)	The Writing Process: Pre-writing, Drafting, Rewriting	
	c)	Activities: Applying the Writing Process	
	Unit 2 - Structure and Style of Writing		
	a)	Sentence and Paragraph Structure	5
	b)	Essay Construction	
	c)	Stylistic Elements and Tone	
	d)	Activity: Crafting a Coherent Essay	
	MODULE IV: RESEARCH WRITING	Unit 1 - Tools for Research Writing	
a)		Note-making Methods: Mind Mapping, Cornell, Outlining, Zettelkasten	5
b)		Finding a Topic and a Voice	
c)		Developing a Research Argument	
Unit 2 - Drafting the Research Paper			
a)		Outlining and Planning	5
b)		Drafting and Revising	
c)		Final Writing and Referencing	
d)		Activity: Write a Mini Research Essay	
MODULE V	Teacher Specific Module		5

	<b>Directions:</b>
	<ul style="list-style-type: none"> <li>● Teach the importance of a well-structured academic paper including the introduction, body and conclusion.</li> <li>● Provide clear guidelines on how to create outlines and organise ideas logically.</li> <li>● Conduct exercises on identifying and analysing arguments in sample texts.</li> </ul>

### Essential Readings:

1. Axelrod, Rise B., et al. *The St. Martin's Guide to Writing*. Macmillan Higher Education, 2021.
2. Cottrell, Stella. *Critical Thinking Skills: Developing Effective Analysis and Argument*. Palgrave Macmillan, 2011.
3. Godfrey, Jeanne. *Reading and Making Notes*. Bloomsbury Publishing, 2023.
4. Kirsznner, Laurie G., and Stephen R. Mandell. *Writing First With Readings: Paragraphs and Essays*. Macmillan Higher Education, 2014.
5. Peck, John, and Martin Coyle. *The Student's Guide to Writing: Spelling, Punctuation and Grammar*. Bloomsbury Publishing, 2012.
6. Thomas, Gary. *How to Do Your Research Project: A Guide for Students*. SAGE, 2017.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		50
Continuous Evaluation (CE)		25
a)	Test Paper	5
b)	Seminar/Presentation	10
c)	Assignment	10
<b>Total (ESE + CE)</b>		<b>75</b>

**KU6DSCFNG305 : INTRODUCTION TO LITERATURE II**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300 - 399	KU6DSCFNG305	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course explores the evolution of British literature from the romantic period to the twenty-first century, examining major authors and genres within their historical and cultural contexts. Through close reading, discussion, and critical analysis, students will gain a comprehensive understanding of this foundational period in English literature.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the evolution of the English language and literature	U
2	Analyse literary movements, understanding how they evolved and reflected their times.	An
3	Foster a love for literature by exploring its historical context and diverse voices.	A
4	Develop the skills to analyse and evaluate the works of major authors and a few seminal texts	An, E
5	Develop the ability to interpret literary works, supported by close reading, analysis of literary devices, and textual evidence.	C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓				
CO 2	✓		✓		✓		

CO 3		✓		✓	✓		
CO 4	✓			✓	✓		
CO 5						✓	✓

## COURSE CONTENTS

### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I : ROMANTIC PERIOD</b>	<b>Unit 1 - Introduction</b>		
	a)	Historical and cultural background: French Revolution, Industrial Revolution, Rise of individualism	<b>3</b>
	b)	Core features of Romantic literature: nature, imagination, emotion, subjectivity	
	<b>Unit 2 - Literary Voices</b>		
	a)	Poetry: Wordsworth, Coleridge, Keats, Byron, Shelley	<b>8</b>
	b)	"Daffodils" : William Wordsworth	
	c)	Fiction and Prose: Jane Austen, Mary Shelley, William Hazlitt, Charles Lamb	
	d)	"Dream Children: A Reverie" : Charles Lamb	
<b>MODULE II: VICTORIAN PERIOD</b>	<b>Unit 1 - Introduction</b>		
	a)	Industrialization and social change, Victorian morality	<b>2</b>
	b)	Crisis of faith, science vs. religion, the Victorian dilemma	
	<b>Unit 2 - Literary Voices</b>		
	a)	Poetry: Tennyson, Robert & Elizabeth Barrett Browning, Christina Rossetti, G M Hopkins	<b>12</b>
	b)	"Break, Break, Break" : Lord Tennyson "Song" : Christina Rossetti	
	c)	Fiction and Drama: Dickens, the Brontës, George Eliot, Thackeray, Thomas Hardy, Oscar Wilde	

	d)	<i>Wuthering Heights</i> (Excerpt, Chapter I to V) : Emily Brontë	
	e)	<i>The Importance of Being Earnest, a Trivial Comedy for Serious People</i> : Oscar Wilde	
MODULE III : MODERN PERIOD	Unit 1 - Introduction		
	a)	Modernism: fragmentation, experimentation, stream of consciousness	4
	b)	Symbolism, Imagism, Rise of the modernist novel, Stream of consciousness	
	c)	Literary responses to WWI and WWII, War Poets	
	Unit 2 - Literary Voices		
	a)	Poetry: W B Yeats, T S Eliot, W H Auden, Dylan Thomas, Philip Larkin, Ted Hughes	12
	b)	“Ambulances” : Philip Larkin “A Coat” : W B Yeats	
	c)	Fiction and Drama: Conrad, James Joyce, D.H. Lawrence, Virginia Woolf, G B Shaw, Beckett	
	d)	"Eveline”, from <i>Dubliners</i> : James Joyce <i>Endgame</i> : Samuel Beckett	
	MODULE IV: LATE 20th CENTURY AND BEYOND	Unit 1 - Introduction	
a)		Post-Empire Britain: decolonization, consumerism, youth culture	2
b)		Feminism, Anti-Racism, Class Consciousness, Angry Young Movement	
Unit 2			
a)		Fiction: Alan Sillitoe, , Kingsley Amis, Doris Lessing, Sylvia Plath, Seamus Heaney	12
b)		Drama: Harold Pinter, John Osborne	
c)		"Clearances 3" : Seamus Heaney	
d)		<i>Lucky Jim</i> (Excerpt, Chapter I, II & III) : Kingsley Amis	
MODULE V	Teacher Specific Module		5
	Directions:		

	<ul style="list-style-type: none"><li>● Use multimedia and visual aids to contextualize literary movements and texts.</li><li>● Facilitate group activities, presentations, and creative interpretations of literary works.</li><li>● Encourage independent research and comparative reading.</li></ul>
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**Essential Readings:**

1. Albert, Edward. *History of English Literature*. OUP, 2017.
2. Amis, Kingsley. *Lucky Jim*. Penguin, 2012.
3. Beckett, Samuel. *Endgame*. Faber & Faber, 2012.
4. Brontë, Emily. *Wuthering Heights*. Diamond Books, 2021.
5. Damrosch, David and Kevin J. H. Dettmar (Editor). *Longman Anthology of British Literature, The: The Twentieth Century and Beyond, Volume 2C, 4th edition*. Pearson, 2002.
6. Greenblatt, Stephen and M.H. Abrams (Editors). *The Norton Anthology of English Literature*. Norton, 2006.
7. Joyce, James. *Dubliners*. Union Square and Co, 2024.
8. Lamb, Charles. *The Essays of Elia*. A C Amstrong & Son, 1888.
9. Poplawski, Paul (ed.). *English Literature in Context*. CUP, 2017.
10. Sanders, Andrew. *A Short Oxford History of English Literature*. Clarendon P, 1994.
11. Wilde, Oscar. *The Importance of Being Earnest, a Trivial Comedy for Serious People*. Outlook, 2018.
12. <https://www.poetryfoundation.org/poems/57042/clearances>
13. <https://allpoetry.com/Ambulances>
14. <https://www.poetryfoundation.org/poetrymagazine/poems/12893/a-coat>
15. <https://www.poetryfoundation.org/poems/45318/break-break-break>

**Suggested Readings:**

1. Davies, Reginald Thorne and Bernard G. Beatty. *Literature of the Romantic Period, 1750-1850*. Liverpool University Press, 1976.
2. Kelly, Gary. *English Fiction of the Romantic Period 1789-1830*. Routledge, 2013.
3. Walker, Hugh. *The Literature of the Victorian Era*. CUP, 2011.



**Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU6DSCFNG306: LITERARY THEORY II**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300 - 399	KU6DSCFNG306	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course introduces key literary theories ranging from Structuralism and Poststructuralism to Marxist, Psychoanalytic, Feminist, Postcolonial, and Cultural Criticism, enabling students to critically engage with texts through diverse interpretive lenses. Through foundational readings and contemporary applications, students will develop analytical skills to explore how literature reflects, constructs, and challenges social, cultural, and ideological frameworks

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Develop a critical vocabulary	<b>A</b>
2	Understand and analyse the relationship between literature and context	<b>U, An</b>
3	Analyse and evaluate literature through multiple critical lenses	<b>An, E</b>
4	Formulate and articulate original interpretations	<b>C</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2			✓	✓	✓		
CO 3				✓	✓		
CO 4	✓	✓				✓	✓

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	Unit 1 - Foundations of Structuralism		
	a)	Ferdinand de Saussure’s contributions to language and meaning	10
	b)	Core concepts of Structuralism	
	c)	“Chapter 1” of <i>Course in General Linguistics</i> : Saussure	
	d)	Modernism as a precursor to Structuralist thinking: fragmentation, stream of consciousness, impersonality	
	Unit 2 - Developments in Poststructuralism		
	a)	Poststructuralism and its break from Structuralism	10
	b)	Concepts of Deconstruction, Logocentrism, and Aporia	
	c)	“Death of the Author” : Roland Barthes	
	d)	Postmodernism: metafiction, pastiche, intertextuality, skepticism toward grand narrative	
MODULE II	Unit 1		
	a)	Key tenets of Marxist criticism	10
	b)	“The State Ideological Apparatuses” : Louis Althusser	
	c)	Basics of Psychoanalytic criticism	
	d)	“Creative Writers and Daydreaming” : Sigmund Freud	
MODULE III	Unit 1 - Feminist and Gender Theories		
	a)	Introduction to Feminist Literary Criticism	10
	b)	Overview of Queer Theory and Gender Studies	
	c)	“Myth and Reality” : Simone de Beauvoir	
	Unit 1		

<b>MODULE IV</b>	<b>a)</b>	New Historicism	<b>10</b>
	<b>b)</b>	Key concepts in Postcolonial Criticism	
	<b>c)</b>	“The Pitfalls of National Consciousness” : Fanon	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>10</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"> <li>● Balance introducing theoretical concepts with applying them to analyse literary texts. Use a variety of texts from different periods and genres.</li> <li>● Train students in close reading skills to identify literary devices and elements that theories help interpret.</li> <li>● Encourage students to debate the merits of different theories and apply them to various texts, fostering critical thinking.</li> <li>● Connect theoretical concepts to contemporary issues and pop culture references to make them more engaging for students.</li> <li>● Use multimedia resources like documentaries or film adaptations of literary works to connect theory to broader cultural contexts.</li> </ul>		

**Essential Readings:**

1. Althusser, Louis. *On The Reproduction Of Capitalism: Ideology And Ideological State Apparatuses*. Translated by G M Goshgarian. Verso, 2014.
2. Barthes, Roland. "The Death of the Author." In *Twentieth-Century Literary Theory: A Reader*, edited by K.M. Newton, Bloomsbury Publishing, 1997.
3. Beauvoir, Simone de. "Myth and Reality", *The Second Sex*. Edited and translated by H M Parshley. Vintage Books, 1989. (p 253-66)
4. Eagleton, Terry. *Literary Theory: An Introduction*. U of Minnesota Press, 2008.
5. Fanon, Frantz. "The Pitfalls of National Consciousness." *The Wretched of the Earth*, translated by Constance Farrington, Grove Press, 1963.
6. Freud, Sigmund. "Creative Writers and Daydreaming." *On Freud's Creative Writers and Day-Dreaming*, edited by Ethel S. Person et al., Routledge, 2018.
7. Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 2005.
8. Richter, David H (ed.). *A Companion to Literary Theory*. John Wiley & Sons, 2018.
9. Saussure, Ferdinand de. *Course in General Linguistics*. Edited by Charles Bally and Albert Sechehaye, translated by Wade Baskin. McGraw-Hill, 1966.

10. Sturrock, John. *Structuralism*. Blackwell, 2003.

**Suggested Readings:**

1. Barthes, Roland. *The Pleasure of the Text*. Translated by Richard Miller. Hill and Wang, 1975.
2. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. OUP, 2011.
3. Rooney, Ellen (ed). *The Cambridge Companion to Feminist Literary Theory*. CUP, 2006.
4. Seymour, Laura. *An Analysis of Roland Barthes's The Death of the Author*. Macat Library, 2017.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100

**KU6DSCFNG307: LITERATURE AND ECOLOGY**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300 - 399	KU6DSCFNG307	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** "Literature and Ecology" explores the interplay between literary representations of the natural world and scientific ecological concepts. The course equips students with critical analysis skills to examine how literature reflects and shapes our understanding of the environment, fostering a deeper appreciation for both ecological principles and literary expression

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Develop an understanding of themes and issues expressed in environmental literature	<b>U</b>
2	Analyse and interpret texts that engage with environment themes	<b>An</b>
3	Develop critical thinking and writing skills through the articulation of informed opinions on environmental topics	<b>A</b>
4	Engage in collaborative activities that promote a deeper understanding of the connections between literature, culture and the environment.	<b>U, An</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		
CO 2		✓	✓		✓		

CO 3	✓		✓				✓
CO 4				✓		✓	✓

## COURSE CONTENTS

### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1</b>		
	<b>a)</b>	Environment and Ecology	<b>6</b>
	<b>b)</b>	Shallow Ecology vs Deep Ecology	
	<b>c)</b>	Anthropocentrism and Anthropocene	
	<b>d)</b>	Introduction to Ecocriticism and Ecofeminism	
	<b>Unit 2</b>		
	<b>a)</b>	“Introduction”: <i>Literary Studies in an Age of Environmental Crisis</i> : Cheryll Glotfelty (pp xv - xviii)	<b>8</b>
	<b>b)</b>	“Ecoaesthetics and Ecolinguistics” : T Srivatsan	
<b>MODULE II: POETRY</b>	<b>Unit 1</b>		
	<b>a)</b>	“Blackberry Picking” : Seamus Heaney	<b>5</b>
	<b>b)</b>	“The Wild Swans at Coole” : WB Yeats	
	<b>c)</b>	“Characteristics of Life” : Camille Dungy	
	<b>Unit 2</b>		
	<b>a)</b>	“After the Deluge” : K Satchidanandan	<b>5</b>
	<b>b)</b>	“A Requiem for Earth” : ONV Kurup	
<b>MODULE III: ESSAYS</b>	<b>Unit 1</b>		
	<b>a)</b>	“The Ponds” and “The Pond in Winter” : Henry David Thoreau	<b>6</b>
	<b>b)</b>	“Nature” : Ralph Waldo Emerson	
	<b>c)</b>	“The Obligation to Endure” : Rachel Carson	
	<b>Unit 2</b>		

	a)	“Everything I Need to Know I Learned in the Forest” : Vandana Shiva	10
	b)	“Whose Forest is it Anyway?” : P Sainath	
	c)	<i>The Great Derangement: Climate Change and the Unthinkable</i> : Amitav Ghosh (Part I, Chapter 2. pp 4-9)	
MODULE IV	Unit 1		8
	a)	<i>Swarga: A Posthuman Tale</i> : Ambikasutan Mangad	
	b)	“Inheritors of the Earth” : Vaikom Muhammed Basheer	
	Unit 2		8
	a)	“Nature as Female” : Carolyn Merchant	
	b)	<i>Before the Flood</i> : Fisher Stevens (Documentary, 2016)	
MODULE V	Teacher Specific Module		4
	Directions:		
	<ul style="list-style-type: none"> <li>Introduce additional literary/environmental texts.</li> <li>Relate literary texts to climate change, deforestation, and pollution.</li> <li>Foster analysis through key guiding questions about nature’s portrayal and environmental critique.</li> <li>Encourage use of multimedia, group discussions, and creative projects.humans and nature?</li> </ul>		

**Essential Readings:**

- Basheer, Vaikom Muhammad , “Inheritors of the Earth”, *Short Stories*. Katha, 1996
- Carson, Rachel. “The Obligation to Endure”. *Silent Spring*. Penguin, 2020.
- Dungy, Camille. “Characteristics of Life” : - <https://poets.org/poem/characteristics-life>
- Emerson, Ralph Waldo. *Nature and Other Essays*. Gibbs Smith, 2019.
- Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Penguin, 2016.
- Glotfelty, Cheryll, and Harold Fromm, editors. “Literary Studies in An Age Of Environmental Crisis”. *The Ecocriticism Reader: Landmarks in Literary Ecology*. U of Georgia P, 1996.
- Heaney, Seamus. “Blackberry Picking”.



<https://www.poetryfoundation.org/poems/50981/blackberry-picking>

8. Madhusoodanan, G, editor. *Ecocriticism in Malayalam*, Cambridge Scholars, 2022.
9. Mangad, Ambikasuthan. *Swarga: A Posthuman Tale*. Trans. J Devika. Juggernaut, 2017.
10. Merchant, Carolyn. "Nature as Female". *The Death of Nature: Women, Ecology, and the Scientific Revolution*. HarperOne, 2019.
11. Sainath, P. "Whose Forest is it Anyway?". *Everybody Loves a Good Drought*. Penguin, 2000.
12. Satchidanandan, K. "After the Deluge". *Vulnerable South Asia: Precarities, Resistance, and Care Communities*. Edited by Pallavi Rastogi. Routledge, 2021.
13. Srivatsan, T. "Ecoaesthetics and Ecolinguistics". *Ecocriticism in Malayalam*. Edited by G. Madhusoodanan. Cambridge Scholars, 2022.
14. Stevens, Fisher. *Before the Flood*. National Geographic Documentary Films, 2016.
15. Thoreau, Henry David. "The Ponds". *Walden: or, Life in the Woods*. A Thousand Fields, 2016.
16. Yeats, W B. "The Wild Swans at Coole".  
<https://www.poetryfoundation.org/poems/43288/the-wild-swans-at-coole>

#### Suggested Readings:

1. MacGregor, Sherilyn Editor. *Routledge Handbook of Gender and Environment*. Routledge, 2017.

#### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Book/ Article/Film Review	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100

**KU6DSCFNG308: TRANSLATION STUDIES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300 - 399	KU6DSCFNG308	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course offers a comprehensive introduction to the field of Translation Studies, exploring its theoretical foundations, historical development, and practical applications. Students will develop a critical understanding of translation processes, challenges, and ethical considerations.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the key concepts and theories in translation studies	U
2	Analyse different translation approaches and their implications.	An
3	Analyse the cultural, social, and political contexts of translation.	An
4	Develop practical translation skills through hands-on exercises.	A
5	Cultivate critical thinking and problem-solving abilities in translation-related issues.	E, C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	

CO 5	✓			✓			
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**COURSE CONTENTS****Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 - Fundamentals and Historical Overview</b>		<b>7</b>
	<b>a)</b>	Definition and scope of Translation Studies	
	<b>b)</b>	History of Translation Theory: The Romans – Bible Translation – Education and the Vernacular	
	<b>c)</b>	Contributions of Eugene Nida, J.C. Catford	
	<b>d)</b>	Contributions of André Lefevere, Susan Bassnett	
<b>MODULE II</b>	<b>Unit 1 - Types of Translation</b>		<b>5</b>
	<b>a)</b>	Partial, Full, Literal, Free, Word - for - word, Sense-for-sense	
	<b>b)</b>	Intra-lingual, Inter-lingual, and Inter-semiotic translation	
	<b>c)</b>	Metaphrase, Paraphrase, Imitation	
	<b>d)</b>	Audiovisual Translation, Localization	
	<b>Unit 2 - Core Concepts</b>		<b>5</b>
	<b>a)</b>	Equivalence, Problems of equivalence	
	<b>b)</b>	Loss and Gain, Untranslatability	
	<b>c)</b>	Transliteration, Transcreation, Adaptation	
	<b>d)</b>	Machine Translation	
<b>MODULE III</b>	<b>Unit 1 - Literary Translation</b>		<b>7</b>
	<b>a)</b>	Specific problems in translating poetry	
	<b>b)</b>	Case Study: “Prisoner” & “Prostitute”: Nanditha KS (Translated by Obed Ebenezer)	
	<b>c)</b>	Specific problems in translating prose/fiction	
	<b>d)</b>	Case Study: <i>Delhi Gadhakal</i> / <i>Delhi: A Soliloquy</i> (Excerpt - Part I “Times of War”) : M Mukundan /	

		E V Fathima & Nandakumar K	
	Unit 2 - Drama and Media Translation		
	a)	Specific problems in translating drama	7
	b)	Case Study: <i>Waiting for Godot/Godaye Kathu</i> . (Excerpt - Act 1)	
	c)	Subtitling and dubbing	
	d)	Case Study: <i>Lion King</i> (English/Hindi)	
MODULE IV	Unit 1 - Key Theoretical Frameworks		
	a)	“The Task of the Translator” : Walter Benjamin	12
	b)	"On Linguistic Aspects of Translation" : Roman Jakobson	
	c)	“Translation as a Cross-Cultural Event” : Mary Snell-Hornby	
	d)	Skopos Theory, Polysystem Theory	
	Unit 2 - Bilingual Translation Practice		
	a)	Translation from English to Malayalam/Hindi	12
	b)	Translation from Malayalam/ Hindi to English	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>● Discuss translator’s role and responsibility.</li><li>● Have students work in groups to translate and discuss different text types</li><li>● Invite guest speaker to share industry experiences</li><li>● Use project-based learning to develop practical skill</li></ul>		

**Essential Readings:**

1. Beckett, Samuel, Translated by Kadammanitta Ramakrishnan. *Godoye Kathu*. D.C.Books, 2005.
2. Benjamin, Walter. "The Task of the Translator." *Illuminations*, translated by Harry Zorn, edited by Hannah Arendt, Bodley Head, 1968.

3. Biguenet, John and Rainer Schulte, Edited. *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. University of Chicago Press, 2017.
4. Colina, Sonia. *Fundamentals of Translation*. CUP, 2015
5. Mukundan , M. *Delhi Gadhakal*. D C Books, 2011.
6. Nanditha, K.S. *Nandithayude Kavithagal*. Olive Publications, 2012.
7. Saldanha, Gabriela and Mona Baker. *Routledge Encyclopedia of Translation Studies*. Taylor & Francis, 2009.
8. Snell-Hornby, Mary. “Translation as a Cross-Cultural Event” *Translation Studies: An Integrated Approach*. John Benjamins Publishing Company, 1988.

### Suggested Readings:

1. Reiss, Katharina and Hans J Vermeer. *Towards a General Theory of Translational Action: Skopos Theory Explained*. Taylor & Francis, 2014.
2. Venuti, Lawrence. *The Translation Studies Reader*. Routledge, 2012.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Project: Individual Translation Assignment (10–12 pages) with Analytical Commentary	20
Total (ESE + CE)		100

**KU6DSEFNG304: ENGLISH LANGUAGE TEACHING**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300 - 399	KU6DSEFNG304	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course offers a comprehensive overview of English Language Teaching (ELT) in India, covering its historical development, key theories, methods, and classroom applications. It equips students with practical skills in teaching language and literature, designing instructional materials, and evaluating language proficiency, with a focus on contextual challenges in Indian classrooms.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the historical development, scope, and theories of English Language Teaching in India.	U
2	Distinguish between various ELT methods and approaches and evaluate their relevance in different learning contexts.	An, E
3	Demonstrate effective strategies for teaching vocabulary, grammar, LSRW skills, and literary texts in the ESL classroom.	A
4	Design and assess instructional materials and tests using appropriate tools and techniques.	A, C
5	Evaluate on practical teaching experiences and propose informed solutions to challenges in ELT, especially in Indian classrooms.	E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
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CO 1		✓			✓		
CO 2		✓		✓			
CO 3	✓					✓	
CO 4			✓				✓
CO 5						✓	✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	Unit 1		
	a)	History and evolution of English in India	3
	b)	Aims & Objectives of teaching English in India	
	c)	Current perspectives in Indian ELT	
	d)	Language acquisition vs language learning	
	Unit 2		
	a)	Theories of second language learning: Behaviourism, Cognitivism, Constructivism	7
MODULE II	Unit 1		
	a)	Concepts of Method, Approach, Technique, and Strategy in ELT	10
	b)	Methods: Translation , Direct, Bilingual, Dr. West’s - Characteristics, merits, and limitations	
	Unit 2		
	a)*	Approaches: Structural, Situational, Communicative, and Project	10
	b)*	Oral Approach, Silent Way, Suggestopedia	
	*Characteristics, merits, and demerits of each		
MODULE III	Unit 1		
	a)	Techniques for teaching Vocabulary and Grammar	5

	<b>b)</b>	Pedagogy of Listening, Speaking, Reading, and Writing (LSRW) skills	
	<b>Unit 2</b>		
	<b>a)</b>	Strategies for teaching Composition, Prose, and Poetry in the ESL classroom	<b>5</b>
<b>MODULE IV</b>	<b>Unit 1</b>		
	<b>a)</b>	Audio, Visual and Audio-Visual aids	<b>4</b>
	<b>b)</b>	Role of language games and textbooks in ELT	
	<b>c)</b>	AI-enhanced ELT (Online learning, ChatGPT, Blended Learning, Learning Apps, Google Classroom)	
	<b>d)</b>	Digital Portfolios	
	<b>Unit 2</b>		
	<b>a)</b>	Principles of evaluation	<b>6</b>
	<b>b)</b>	Characteristics of a good test	
	<b>c)</b>	Types of evaluation and testing devices	
	<b>d)</b>	Lesson Planning	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>10</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"><li>• Where possible, <b>motivate students to engage in short teaching practice sessions</b> (micro-teaching or peer teaching). While <b>not compulsory</b>, these sessions are <b>highly recommended</b> to help students apply theoretical knowledge in practical classroom settings.</li><li>• Provide opportunities for students to design and present sample lesson plans integrating traditional and digital tools.</li><li>• Identify the problems for teaching English as a second language in an average Indian classroom</li><li>• Come up with suggestions for rectification.</li></ul>		

**Essential/Suggested Readings:**

1. Brown, H. Douglas. *Principles of Language Learning and Teaching*. 6th ed., Pearson Education, 2014.
2. Crystal, David. *English as a Global Language*. 2nd ed., Cambridge UP, 2003.



3. Harmer, Jeremy. *The Practice of English Language Teaching*. 5th ed., Pearson Longman, 2015.
4. Larsen-Freeman, Diane, and Marti Anderson. *Techniques and Principles in Language Teaching*. 3rd ed., Oxford UP, 2011.
5. Nunan, David. *Language Teaching Methodology: A Textbook for Teachers*. Pearson Education, 1991.
6. Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. 3rd ed., Cambridge UP, 2014.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment : Lesson Plan	10
d)	Seminar/ Presentation/ Micro-teaching	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU6DSEFNG305: CONTENT WRITING**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300 - 399	KU6DSEFNG305	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course introduces students to the principles and practices of content writing across diverse platforms, including blogs, websites, social media, and business communications. Emphasizing both creativity and strategy, it equips learners with the skills to research, create, structure, and optimize digital content for various audiences and professional contexts.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand and explain the fundamentals of content writing, including its forms, tools, and functions.	U
2	Apply different writing styles and strategies across digital platforms, including blogs, websites, and social media.	A
3	Evaluate the quality of content based on SEO, grammar, clarity, and audience engagement.	E
4	Create original, engaging, and well-structured content tailored to different audiences and purposes	C
5	Demonstrate collaborative and professional practices through peer reviews, content marketing projects, and industry simulation.	An, E, C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
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CO 1	✓	✓					
CO 2		✓				✓	
CO 3		✓		✓			
CO 4			✓				✓
CO 5						✓	✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	Unit 1		
	a)	What is Content Writing?	5
	b)	Blog Writing, Ghost Writing, SEO Content Writing	
	c)	Technical Writing and Web Content Writing	
	d)	Business Writing and Social Media Writing	
	Unit 2		
	a)	Skills required for writing quality content (clarity, grammar, coherence)	7
	b)	Roles & responsibilities of content writers	
	c)	Introduction to content writing tools (Grammarly, Hemingway, AI tools)	
	d)	Content writing as a career option (freelancing vs in-house roles)	
MODULE II	Unit 1		
	a)	Content Marketing vs Digital Marketing	6
	b)	Writing for E-commerce sites and product descriptions	
	c)	Email marketing and newsletters	
	d)	Corporate communication and internal messaging	
	Unit 2		

	a)	Copywriting techniques: Headlines, CTAs, brand messaging	7
	b)	Plagiarism: types, detection, and ethical writing practices	
	c)	Competition analysis and identifying content gaps	
	d)	Online etiquette, netiquette, and responsible digital communication	
MODULE III	Unit 1		
	a)	Understanding target audience and user intent	8
	b)	Writing for different platforms: websites, blogs, apps, print	
	c)	Formal vs informal tone and voice adaptation	
	d)	Language sensitivity, inclusivity, and avoiding jargon	
	Unit 2		
	a)	Content structure and layout (headings, bullets, lists)	7
	b)	Writing for readability and skimmability	
	c)	Building a consistent brand voice	
	d)	Using analytics and feedback to improve content	
MODULE IV	Unit 1		
	a)	Writing attention-grabbing headlines and hooks	8
	b)	Storytelling techniques for branding and user engagement	
	c)	Creating narratives for blogs, social media, and campaigns	
	d)	Visual storytelling: aligning visuals and text	
	Unit 2		
	a)	Creating content calendars and planning tools	7
	b)	Logical content structure and flow	
	c)	Repurposing content for multiple platforms	

	<b>d)</b>	Basics of performance tracking (clicks, shares, bounce rate)	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>5</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"> <li>● Conduct writing workshops, peer review sessions, and portfolio building exercises.</li> <li>● Introduce small in-class writing projects (e.g., blog posts, social media campaigns).</li> <li>● Discuss trends in content creation (AI, reels, microcontent, podcasts, etc.).</li> <li>● Invite guest content creators, marketers, or editors for interaction sessions.</li> </ul>		

**Essential / Suggested Readings:**

1. Bly, Robert W. *The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy That Sells*. St. Martin's Griffin, 2020.
2. Handley, Ann. *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*. Harper Business, 2014.
3. Jones, Colleen. *Clout: The Art and Science of Influential Web Content*. New Riders, 2010.
4. Rose, David. *SEO and Content Strategy: The Beginner's Guide to Content Writing and Search Engine Optimization*. Kindle Edition, 2021.
5. Scott, David Meerman. *The New Rules of Marketing and PR*. Wiley, 2022.

**Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment : Individual Writing Portfolio	10

d)	Group or individual project: Create and present a content plan or social media campaign	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU6DSEFNG306: MEDIA STUDIES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300 - 399	KU6DSEFNG306	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course provides a comprehensive introduction to the principles, theories, and practices of mass communication, exploring the evolution of media, its societal impact, and the ethical challenges it faces. Students will develop critical skills in media analysis, content creation, and understanding the dynamics of traditional and new media landscapes.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand key concepts, types, and functions of mass communication and media evolution.	R, U
2	Demonstrate awareness of digital culture, global media trends, and the role of emerging technologies.	U, A
3	Analyze media messages and structures through relevant theories and critical frameworks.	An, A
4	Evaluate ethical, legal, and cultural concerns in media practices, including censorship and piracy	U, E
5	Create and critique various forms of media writing such as articles, reviews, and editorials.	A, C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		
CO 2			✓		✓	✓	

CO 3		✓		✓			
CO 4		✓			✓		✓
CO 5	✓		✓				✓

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 - Foundations of Mass Communication</b>		
	a)	Introduction to Mass Communication	<b>6</b>
	b)	Types of Media: Old Media vs New Media	
	c)	Understanding News: Structure, Elements & News Values	
	d)	Media Convergence and Participatory Culture	
	<b>Unit 2 - Theoretical Concepts and Media Culture</b>		
	a)	Public Sphere and Agora	<b>7</b>
	b)	Media as Fourth Estate	
	c)	Cultural Imperialism, Assimilation & Shock	
	d)	Bricolage and Cultural Superstructure	
	e)	Cybernetics, Cyberbullying & Phishing	
<b>MODULE II</b>	<b>Unit 1 - Writing for Media and Digital Platforms</b>		
	a)	Feature & Column Writing	<b>7</b>
	b)	Editorials and Opinion Pieces	
	c)	Film & Book Reviews	
	d)	News Diary Writing (Print and Broadcast Media)	
	<b>Unit 2 - Media Institutions and Digitalization</b>		
	a)	Gatekeeping and News Values	<b>7</b>
	b)	Intellectual Property and Copyright	
	c)	Online Streaming Platforms and Content Creation	
	d)	Tabloid Journalism and Newspaper Organization	



MODULE III	Unit 1 - Media in Society and Power Structures		
	a)	Media’s Role in Reality Construction	7
	b)	Media Power and Alternative Media	
	c)	Social Media Influence and Hashtag Activism	
	d)	Media Effects: Representation and Identity	
	Unit 2 - Media Ethics and Cultural Discourse		
	a)	Media Ethics and Code of Conduct	7
	b)	Privacy, Piracy, Censorship & Bans	
	c)	Digital Divide and Media Access	
d)	High vs Low Culture, Globalization, Digital Culture & Counterculture		
MODULE IV	Unit 1 - Media Theories and Audience Behaviour		
	a)	Gratification Theory	7
	b)	Social Learning Theory	
	c)	Play Theory	
	d)	Dependence Theory	
	Unit 2 - Influence and Representation in Media		
	a)	Agenda-setting theory ; Spiral of Silence Theory	7
	b)	Stimulus and Response Theory; Hypodermic Needle Theory	
	c)	Media and Democracy	
	d)	Virtual Reality, Hyperreality & Advertisements	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>Encourage students to critically analyze current media landscapes using the theories and concepts covered.</li><li>Use real-time examples from newspapers, TV, OTT platforms, podcasts, and social media to illustrate classroom content.</li><li>Motivate students to produce short media content: blogs, editorials,</li></ul>		

	<p>news diaries, or podcast scripts.</p> <ul style="list-style-type: none"> <li>• Arrange guest sessions with journalists, content creators, or media scholars to share insights on industry trends and practices.</li> </ul>
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### Essential / Suggested Readings:

1. Callinicos, Alex. *Social Theory*. Polity Press, 2013.
2. Dwivedi, Ratnesh. *Mass Media and Communication in Global Scenario*. Kalpaz Publication, 2013.
3. Hartley, John. *Communication, Cultural and Media Studies: The Key Concepts*. Routledge, 2002.
4. Katz, Elihu, and Tamás Szecskő, editors. *Mass Media and Social Change*. Sage Publications, 1981.
5. McLuhan, Marshall. *Understanding Media: The Extensions of Man*. McGraw-Hill, 1964.
6. Poe, Marshall. *History of Communications: Media and Society from the Evolution of Speech to the Internet*. Cambridge University Press, 2010.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Media Analysis / Content Review	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU7DSCFNG401: RESEARCH METHODOLOGY**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
7	DSC	400 - 499	KU7DSCFNG401	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course provides a foundational understanding of research principles, methodologies, and academic writing practices across disciplines. Emphasizing research ethics, plagiarism awareness, and diverse data collection methods, the course equips students to independently plan, conduct, and present scholarly research with academic rigor and integrity.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand key concepts, types, and objectives of research.	<b>R, U</b>
2	Identify and frame a viable research problem and conduct a literature review.	<b>An</b>
3	Demonstrate knowledge of ethical research practices and citation styles.	<b>A, E</b>
4	Apply appropriate research methods and writing conventions in academic work.	<b>A, C</b>
5	Evaluate sources, synthesize information, and communicate findings effectively.	<b>An, E</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		
CO 2			✓				✓
CO 3	✓						✓

CO 4		✓		✓			✓
CO 5			✓			✓	✓

**COURSE CONTENTS****Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 - Foundations of Research</b>		
	<b>a)</b>	Major Definitions of Research	<b>4</b>
	<b>b)</b>	Objectives of Research	
	<b>c)</b>	Types of Research (Basic, Applied, Qualitative, Quantitative, Interdisciplinary)	
	<b>d)</b>	Steps in the Research Process	
	<b>Unit 2 - Formulating a Research Problem</b>		
	<b>a)</b>	Identifying a Research Problem: Characteristics of a good research problem/question, scope, feasibility, and significance.	<b>8</b>
	<b>b)</b>	Literature Review: Purpose and Process: Importance of identifying existing scholarship, locating relevant sources and managing references.	
	<b>c)</b>	Structuring and Synthesizing Literature: Critical reading, gap identification, thematic organization, and writing the literature review.	
	<b>d)</b>	Formulating Research Objectives and Hypotheses/Research Questions: Guiding principles for clear, measurable objectives and testable hypotheses or focused research questions.	
<b>MODULE II:</b>	<b>Unit 1 - Research Materials and Note-Making</b>		
	<b>a)</b>	Method vs Methodology: Clarifications	<b>4</b>
	<b>b)</b>	Primary, Secondary, and Tertiary Sources	
	<b>c)</b>	Techniques of Gathering Materials	
	<b>d)</b>	Methods of Preparing Notes and Annotated Bibliographies	
	<b>Unit 2 - Academic Writing and Style Manuals</b>		

	a)	Research and Writing: Structure of a Paper, Argumentation, and Cohesion	6
	b)	Thesis and Dissertation: Structure, Chapterization, Abstracts	
	c)	MLA and APA Styles: Overview and Key Differences	
	d)	Documentation in MLA style (9 th edition)	
MODULE III	Unit 1 - Plagiarism and Academic Integrity		
	a)	Definition and Types of Plagiarism	5
	b)	Consequences and Legal Implications	
	c)	Techniques to Avoid Plagiarism	
	d)	UGC Guidelines on Academic Integrity	
	Unit 2 - Publication Standards and Open Access		
	a)	Publication Ethics and peer review	8
	b)	Plagiarism Detection Tools: Turnitin, URKUND, etc.	
	c)	Open Access Vs Subscription Journals	
	d)	UGC CARE List and Predatory Journals	
MODULE IV	Unit 1 - Text-Based and Qualitative Methods		
	a)	Textual Analysis and Close Reading	10
	b)	Discourse Analysis	
	c)	Archival Research and Use of Historical Sources	
	d)	Ethnographic Methods in Literary/Cultural Studies	
	Unit 2 - Applied and Emerging Methods		
	a)	Interview Techniques (Structured, Semi-Structured, Unstructured)	8
	b)	Working with Auto/Biographies and Memoirs	
	c)	Visual Methodologies (Film, Image, Digital Media Analysis)	
	d)	Research in Translation Studies: Bilingual Sources and Contextual Analysis	

<b>MODULE V</b>	<b>Teacher Specific Module</b>	<b>7</b>
	<b>Directions:</b> <ul style="list-style-type: none"> <li>Teachers may encourage students to draft a research paper or proposal (preferably 2000–3000 words).</li> <li>If feasible, motivate students to present their work in class or at student seminars.</li> <li>Provide instruction on navigating research databases (e.g., JSTOR, Project MUSE, Google Scholar).</li> <li>Encourage engagement with research ethics through reflective writing or peer discussion.</li> </ul>	

**Essential Readings:**

1. Dawson, Catherine. *Practical Research Methods: A User-Friendly Guide to Mastering Research Techniques and Projects*. How To Books, 2009.
2. Griffin, Gabriele, editor. *Research Methods for English Studies*, EUP, 2013
3. Gibaldi, Joseph. *MLA Handbook*. 9th ed., Modern Language Association, 2021.
4. Kothari, C.R. *Research Methodology: Methods and Techniques*. 2nd ed., New Age International, 2004.
5. Walliman, Nicholas. *Your Research Project: A Step-by-Step Guide for the First-Time Researcher*. Sage, 2017.
6. Wisker, Gina. *The Postgraduate Research Handbook*. 2nd ed., Palgrave Macmillan, 2007.

**Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Participation in Classroom activities	5
d)	Research Proposal	15
<b>Total (ESE + CE)</b>		<b>100</b>

**KU7DSCFNG402: NEW LITERATURES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
7	DSC	400 - 499	KU7DSCFNG402	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course introduces students to New Literatures through the lens of postcolonial theory, examining how formerly colonized cultures have responded to and resisted imperial dominance. It offers a critical exploration of literary texts from diverse regions, alongside key theoretical concepts such as hybridity, diaspora, cultural imperialism, and decolonization.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Develop the knowledge of the emergence of postcolonial studies.	<b>R</b>
2	Cultivate a sense of the counter discursive impulse of postcolonial literature	<b>U</b>
3	Deepen understanding of the diverse trends in the emerging literatures	<b>U</b>
4	Enhance the skill to evaluate the philosophical and political position of the texts and their contexts.	<b>E</b>
5	Improve the skill to critically appreciate and analyse diverse literary genres	<b>A, An</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1			✓		✓		

CO 2				✓		✓	
CO 3	✓	✓					
CO 4		✓					✓
CO 5				✓			✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS	
MODULE I: EMERGENCE OF NEW LITERATURE	Unit 1 - Theoretical Development			
	a)	What is New Literature?	5	
	b)	Themes in New Literature		
	Unit 2 - Familiarising the Key terms			
	a)	Frantz Fanon, Edward Said, Homi K Bhabha	5	
	b)	Orientalism & Eurocentrism, Cultural Imperialism		
	c)	Decolonisation, Neocolonialism		
	d)	Diaspora & Hybridity		
	Unit 3 - India and the Postcolonial Studies			5
	a)	Gayatri Spivak, Dipesh Chakrabarty, Partha Chatterjee		
	b)	“From Columbus to Sachin Tendulkar” : R Viswanathan		
MODULE II: POETRY: THE NEW WORLD	Unit 1 - Resistant Voices			
	a)	“Far Cry from Africa” : Derek Walcott	6	
	b)	“Freedom Walk” : Charlie's F.		
	Unit 2 - Woman Voices			
	a)	“Blood” : Naomi Shihab Nye	6	
	b)	“Train Journey” : Judith Wright		
	Unit 3 - Across the World			
	a)	“The Animals in That Country”: Margaret Atwood	6	



	b)	“Postcards from God”: Imtiaz Dharkar	
MODULE III : SHORT STORY- DIVERSITIES	Unit 1		
	a)	“The Man to Send Rain Clouds” : Leslie Marmon Silko	10
	b)	“A Meeting in the Dark” : Ngugi wa Thiong’o	
	c)	“The Reunion” : Maya Angelou	
MODULE IV: PROSE, FICTION & DRAMA – QUESTIONING THE CANON	Unit 1		
	a)	Introduction to <i>The Empire Writes Back</i> : Bill Ashcroft, Gareth Griffiths, Helen Tiffin, (Page1-8).	12
	b)	<i>Wide Sargasso Sea</i> : Jean Rhys	
	c)	<i>The Strong Breed</i> : Wole Soyinka	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>On teacher’ direction students may read books with a postcolonial approach. Following this, discussions may be held in the class.</li><li>It is also suggested that students may prepare a book review after reading a book of their selection.</li></ul>		

**Essential Readings:**

1. Angelou, Maya. "The Reunion." *Confirmation: An Anthology of African American Women*, edited by Amiri Baraka and Amina Baraka, William Morrow and Co., 1983.
2. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2ed. Routledge, 2002.
3. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post Colonial Studies*. Routledge, 2013.
4. Atwood, Margaret. “The Animals in That Country.” *Selected Poems 1965–1975*. Oxford University Press, 1976.
5. Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
6. Dharker, Imtiaz. “Postcards from God.” In *Postcards from God*. Bloodaxe Books, 1997.
7. Fanon, Frantz. *The Wretched of the Earth*. Penguin, 1961.
8. Gilbert, Helen, ed. *Postcolonial Plays: An Anthology*. Routledge, 2001.

9. Larson, Charles, ed. *Under African Skies: Modern African Stories*. Canongate Books.1998.
10. Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 1998.
11. Mukherjee, Sujit: *Translation as Discovery*. Allied Publishers Pvt. Ltd., 1981.
12. Nye, Naomi Shihab. "Blood." In *Words Under the Words: Selected Poems*. The Eighth Mountain Press, 1995.
13. Rhys, Jean. *Wide Sargasso Sea*. Norton Critical Edition, edited by Judith L. Raiskin, W. W. Norton & Company, 1999.
14. Said, Edward. *Culture and Imperialism*. Vintage, 1995.
15. Said, Edward. *Orientalism*. Penguin, 1995.
16. Silko, Leslie Marmon. "The Man to Send Rain Clouds." In *The Man to Send Rain Clouds: Contemporary Stories by American Indians*, edited by Kenneth Rosen, Viking Press, 1974.
17. Soyinka, Wole. *The Strong Breed*. In *Collected Plays: Volume 1*. Oxford University Press, 1973.
18. Thieme, John. Ed. *The Arnold Anthology of Post-Colonial Literatures in English*. Auckland, 1996.
19. Thiong'o, Ngũgĩ wa. "A Meeting in the Dark." In *Secret Lives and Other Stories*, East African Educational Publishers, 1976.
20. Viswanathan, R. "Cultural Studies: From Columbus to Sachin Tendulkar: The Centuries." *Calicut University Research Journal*, Apr. 2001, pp. 25-31.
21. Walcott, Derek. "A Far Cry from Africa." In *The Collected Poems 1948-1984*. Farrar, Straus and Giroux, 1986.
22. Wright, Judith. "Train Journey." In *Collected Poems 1942-1970*. Angus & Robertson, 1971
23. <https://www.poetryfoundation.org/poems/47791/the-animals-in-that-country>
24. <https://allpoetry.com/>

### Suggested Readings:

1. Ashok, Padmaja. *A Companion to Literary Forms*. Hyderabad: Orient Blackswan, 2015.
2. Cuddon, J. A. *Dictionary of Literary Terms*. New Delhi: Penguin, 1980.
3. Hunter, Adrian. *The Cambridge Introduction to the Short Story in English*. Delhi: Cambridge University Press, 2007.
4. Prasad, B. *A Background to the study of English Literature*. Delhi: Trinity Press, 2021.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Book/ Article Review	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU7DSCFNG403: TRAVEL NARRATIVES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
7	DSC	400-49	KU7DSCFNG403	4	4

9

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The course explores travel narratives, examining how writers convey experiences and cultural encounters. Students will analyse various travel texts, reflecting on themes of exploration, identity and the relationship between traveller and place.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Identify and utilise various travel writing styles, such as personal essays, journalistic pieces, or guidebook entries.	<b>R, U</b>
2	Analyse the literary techniques used in travel writing to create a sense of place, evoke emotions, and engage the reader.	<b>U, An</b>
3	Analyse and interpret travel narratives across cultures and historical periods, identifying how writers use storytelling to convey experiences and perspectives.	<b>An, E</b>
4	Examine the power dynamics which underlies travel texts.	<b>A, C</b>
5	Craft compelling travel narratives using vivid descriptions, narrative arc, and a distinct voice	<b>E, C</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		
CO 2		✓		✓	✓		

CO 3		✓		✓			✓
CO 4	✓		✓				✓
CO 5		✓				✓	

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: INTRODUCTION TO TRAVEL WRITING	Unit 1 - Defining Travel Writing		
	a)	Travel writing, Travelogue, Travel book (Paul Fussel’s definition), Guide book	5
	b)	Hybrid nature of travel literature	
	c)	“Why We Travel?” : Pico Iyer	
	Unit 2 - Keywords		
	a)	Home, Self/Other, ‘Monarch-of-all-I-survey’ (Mary Louise Pratt’s definition)	4
	b)	Exotic, Orientalism, Cartography	
	c)	Traveller, Tourist, Nomad, Travelee (Mary Louise Pratt’s definition)	
	d)	Fact/Fiction	
	Unit 3 - Historical Overview		
	a)	Travel in mythical stories: <i>Odyssey, Epic of Gilgamesh, Ramayana, Arabian Nights</i>	8
	b)	Age of Exploration and Discovery, Pilgrimage, Grand Tour, Mass Tourism, Migration	
	c)	<b>Ancient:</b> Pausanias’s Description of Greece, Pilgrimage of Egeria <b>Medieval:</b> Marco Polo, Ibn Batuta	
	d)	<b>Modern:</b> Bruce Chatwin, Robyn Davidson, William Dalrymple	
	Note: Only an overview to be provided for Module I, Unit 3		
MODULE II:	Unit 1 - Travel Writing and Race		

THEMES AND TRENDS	a)	“Travel Literature and Postcolonial Studies” : Claire Lindsay (Essay)	10
	b)	“Madras: The Horrible Darkness” : Mary Martha Sherwood	
	c)	“Autumn in Paris” from <i>The European Tribe</i> : Caryl Phillips (Counter-Travel)	
	Unit 2 - Travel Writing and Gender		
	a)	“Travel Writing and Gender” : Dunleith Bird (Essay)	5
	b)	<i>Letters</i> of Lady Mary Wortley Montagu (Letter VII: Vienna, Sept. 8. O. S. 1716.) : Edited by Jack Lynch	
	Unit 3 - Globalisation		
	a)	Globalisation	3
	b)	Multiculturalism	
	c)	Hybrid identities	
MODULE III : CLASSIFICATION	Unit 1 Fiction, Poetry		
	a)	<i>Gulliver’s Travels</i> (Part 1, Chapter VI) : Jonathan Swift	7
	b)	Sandesh Kavya, Matsuo Basho’s Haikus	
	Unit 2 - Non Fiction		
	a)	Diaries, Letters, Journals	6
	b)	Visual texts: Maps, Atlas, Brochures	
	c)	<i>Butter Chicken in Ludhiana: Travels in Small Town India</i> : Pankaj Mishra (Chapter 1)	
	d)	“Inner Journeys: Travel Writing as Life Writing” : Simon Cooke	
	Unit 3 - Visual Media		
	a)	Road movies: <i>Motorcycle Diaries</i>	6
b)	Travel shows: <i>Sancharam</i>		
c)	“Travel in the Digital Age” : Paul Longley & Tom Van Nuenen		
MODULE IV	Unit 1		

	a)	Create Travel Journals	6
	b)	Write Travel Itineraries	
MODULE V	Teacher Specific Module		5
	Directions:		
	Teachers will facilitate an educational trip, guiding students to document their experience and submit a travel report as a project, combining observation, reflection, and narrative skills as part of the syllabus.		

**Essential Readings:**

1. Alarcón, Daniel Cooper. *Travel Narratives, Travel Fictions*. Lexington Books, 2024.
2. Cooke, Richard. *On Robyn Davidson*. ReadHowYouWant, 2020.
3. Das, Nandini and Tim Youngs (Editor). *The Cambridge History of Travel Writing*. Cambridge UP, 2019.
4. Halsband, Robert (Editor). *The Complete Letters of Lady Mary Wortley Montagu*, Vol. 1: 1708–1720. Oxford UP, 1965.
5. Iyer, Pico. "Why We Travel?" *Pico Iyer Journeys*, 18 Mar. 2000, [picoiyerjourneys.com/2000/03/18/why-we-travel/](http://picoiyerjourneys.com/2000/03/18/why-we-travel/).
6. Lindsay, Claire. "Travel Literature and Postcolonial Studies." *The Routledge Companion to Travel Writing*, edited by Carl Thompson, Taylor & Francis, 2015.
7. Mishra, Pankaj. *Butter Chicken in Ludhiana: Travels in Small Town India*. Penguin Books, 1995.
8. Phillips, Caryl. *The European Tribe*. Vintage Books, 2000.
9. Sherwood, Mary Martha. "Madras: The Horrible Darkness." *Memsahibs Abroad: Writings by Women Travellers in Nineteenth Century India*, Oxford University Press, 1998.
10. Swift, Jonathan. *Gulliver's Travels*. Collector's Library, 2004
11. Theroux, Paul. *The Great Railway Bazaar: By Train Through Asia*. Penguin, 2008.
12. Thompson, Carl (Editor). *The Routledge Companion to Travel Writing*. Routledge, 2015
13. <https://jacklynch.net/Texts/montagu-letters.html>
14. <https://www.britannica.com/biography/Xuanzang>

**Suggested Readings:**

1. Biruni, Muhammad. *Alberuni's India: An Account of the Religion, Philosophy, Literature, Geography, Chronology, Astronomy, Customs, Laws and Astrology of India about AD 1030*. Bloomsbury, 2012.
2. Mahomet, Sake Deen. *The Travels of Dean Mahomet: An Eighteenth-Century Journey Through India*. U of California P, 1997.
3. Tōmmākattanār, Pārēmmākkal, et al. വർത്തമാനപ്പുസ്തകം, അഥവാ, റോമയാത്ര. DC. Books, 1983.
4. *Travels of Fah-Hian and Sung-Yun Buddhist Pilgrims, from China to India (400 A.D. and 518 A.D.)*. Susil Gupta, 1964.
5. Wriggins, Sally Hovey. *Xuanzang: A Buddhist Pilgrim On The Silk Road*. Routledge, 2021.
6. <http://www.wanderink.com/archives/sk-pottekkatt-trailblazer-travel-writer/>

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Travel Narrative (Individual Submission): A narrative (1500–2000 words) based on their educational trip.	20
Total		100



**KU7DSCFNG404: CULTURE STUDIES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
7	DSC	400 - 499	KU7DSCFNG404	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course introduces students to the key concepts, thinkers, and debates in Cultural Studies, exploring how culture shapes and is shaped by power, identity, and everyday practices. Through theoretical texts and contemporary examples, students will critically examine issues like race, gender, popular culture, technology, and globalization.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Define and explain key concepts, terms, and theories central to Cultural Studies.	<b>U</b>
2	Analyze cultural texts and practices using relevant theoretical frameworks.	<b>An</b>
3	Evaluate the intersections of culture with power, identity, technology, and everyday life.	<b>E</b>
4	Apply cultural theory to critically interpret contemporary social and cultural phenomena.	<b>A</b>
5	Create reflective and analytical responses to cultural experiences in written or project form.	<b>E, C</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					

CO 2		✓		✓			
CO 3		✓			✓		
CO 4		✓	✓			✓	
CO 5			✓				✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 - Core Concepts</b>		
	<b>a)</b>	Culture, Centre of Contemporary Culture Studies	<b>4</b>
	<b>b)</b>	Canon, Culture Industry, Alienation	
	<b>c)</b>	Agency, Nationalism, Multiculturalism, Genealogy	
	<b>Unit 2 - Essays</b>		<b>8</b>
	<b>a)</b>	“Cultural Studies and Its Theoretical Legacies” : Stuart Hall	
	<b>b)</b>	“Cultural Studies and Race” : Robert Stam	
<b>MODULE II</b>	<b>Unit 1</b>		
	<b>a)</b>	Space and Place	<b>4</b>
	<b>b)</b>	Power/knowledge	
	<b>c)</b>	Ethnocentrism	
	<b>Unit 2</b>		
	<b>a)</b>	Frankfurt School, Cultural Capital	<b>4</b>
	<b>b)</b>	Discourse, Consumerism	
	<b>Unit 3 - Essays</b>		
	<b>a)</b>	“Space, Power and Knowledge” : Michel Foucault	<b>8</b>
	<b>b)</b>	“Disjuncture and Difference in the Global Cultural Economy” : Arjun Appadurai	

<b>MODULE III</b>	<b>Unit 1</b>	
	<b>a)</b>	Identity Politics
	<b>b)</b>	Surveillance, Cyberculture, Cyberfeminism
	<b>c)</b>	Performativity, Commodity Fetishism, Sexuality
	<b>d)</b>	Posthuman
	<b>Unit 2 - Essays</b>	
	<b>a)</b>	“Culture to Culture: Ethnography and Cultural Studies as Critical Interventions” : bell hooks
<b>MODULE IV</b>	<b>b)</b>	“Therigatha.” : Susie Tharu and K. Lalitha (Editors) from <i>Women Writing in India</i>
	<b>Unit 1</b>	
	<b>a)</b>	Popular Culture, Fandom, Urbanization
	<b>b)</b>	Youth culture, Subculture, Counter Culture
	<b>c)</b>	Everyday life
	<b>d)</b>	Gaze, Taste
	<b>Unit 2 - Essays</b>	
<b>MODULE V</b>	<b>a)</b>	“Food as a Metaphor for Cultural Hierarchies” : Gopal Guru
	<b>b)</b>	“How can One Be a Sports Fan?” : Pierre Bourdieu
	<b>Teacher Specific Module</b>	
<b>MODULE V</b>	<b>Directions:</b>	
	<ul style="list-style-type: none"> <li>Encourage students to critically observe and document cultural practices from their everyday life (e.g., food habits, dress, language use, digital behavior, rituals).</li> <li>Assign a reflective writing task where students apply at least one cultural theory to interpret a personal or observed cultural experience.</li> <li>Facilitate group discussions or debates on current cultural trends, encouraging students to use course concepts in their arguments.</li> </ul>	
	Ask students to <b>create a mini project or presentation</b> analyzing a chosen element of popular culture (e.g., memes, advertisements, music, social media).	

### Essential Readings:

1. Barker, Chris. *Cultural Studies: Theory and Practice*. Sage, 2003.
2. Barker, Chris. *The Sage Dictionary of Cultural Studies*. Sage, 2000.
3. Bourdieu, Pierre. "How Can One Be a Sports Fan?" *The Cultural Studies Reader*, edited by Simon During, Routledge, 1999.
4. During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2005.
5. Foucault, Michel. "The Subject and Power." *Power*, edited by James D. Faubion, The New Press, 2000, pp. 326-348.
6. Guru, Gopal. "Food as a Metaphor for Cultural Hierarchies." *Knowledges Born in the Struggle: Constructing the Epistemologies of the Global South*, edited by Boaventura de Sousa Santos and Maria Paula Meneses, Taylor & Francis, 2019.
7. Hall, Stuart. "Cultural Studies and its Theoretical Legacies." *Cultural Studies*, edited by Lawrence Grossberg et al., Routledge, 1992, pp. 277-294.
8. hooks, bell. "Culture to Culture: Ethnography and Cultural Studies as Critical Interventions." *Yearning: Race, Gender, and Cultural Politics*, Routledge, 2015. Accessed 23 May 2025. <https://thepoliticsofglobalart2018.wordpress.com/wp-content/uploads/2018/09/bell-hooks.pdf>
9. MacRobbie, Angela. *The Uses of Cultural Studies*. Sage, 2005.
10. Stam, Robert. "Cultural Studies and Race." *A Companion to Cultural Studies*, edited by Toby Miller, Wiley-Blackwell, 2008.
11. Tharu, Susie and K. Lalitha, eds. "Therigatha." *Women Writing in India: 600 BC to the Present*, Vol 1, The Feminist Press, 1991, pp. 65-69.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Mini project / Presentation (as detailed in Module V)	20
Total		100

**KU7DSCFNG405: REGIONAL WRITINGS IN TRANSLATION**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
7	DSC	400 - 499	KU7DSCFNG405	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course offers a panoramic view of modern Indian literatures through representative works from various regions and languages in translation. It explores the interplay between literature and socio-political realities, foregrounding marginal voices, cultural identities, and regional specificities in post-independence India.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand major literary movements, trends, and historical contexts in modern Indian literatures	R, U
2	Interpret translated texts with sensitivity to linguistic, cultural, and social nuances.	U, A
3	Analyze themes of marginality, resistance, regional identity, and cultural expression in selected texts.	An, E
4	Demonstrate an appreciation for the diversity of Indian literary voices through discussion, translation attempts, and creative response.	A, C
5	Critique literary works from various Indian languages through comparative and contextual frameworks.	E, C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓			✓		

CO 2	✓	✓	✓			✓	
CO 3		✓		✓	✓		
CO 4	✓					✓	✓
CO 5			✓	✓			✓

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I:  BACKGROUND	Unit 1*		
	a)	Oral and Folk Tradition;	5
	b)	Sanskrit and Indian Literatures	
	c)	Modernism in Indian literatures	
	d)	Literature and Nation	
	*Note: Only an overview to be provided.		
	Unit 2		
	a)	Post-independent Struggles	5
	b)	Partition and literature	
	c)	Social Reformation in India	
	d)	Socialist Realism	
	Unit 3		
	a)	Emergence of regionalism	5
	b)	Protest Literature	
	c)	Women and Dalit writers	
	d)	Marginalities	
MODULE II:  POETRY	Unit 1		
	a)	“I Want to be Killed by an Indian Bullet” : Hangjam Ibopishak Singh ( Manipuri, Tran. Robin. S. Ngangom)	6
	b)	“Measurements” : Navakanta Barua (Assamese,	

		Tran. D N Bezbaruah)	
	c)	“Magan’s Insolence” : Sitanshu Yashaschandra (Gujarati, Tran. Saleem Piradina)	
	d)	“The Other View: Yashoda's Soliloquy” : Sitakant Mahapatra (Oriya, Tran. By the author)	
	Unit 2		
	a)	“The Buddha” : Daya Pawar ( Marathi, Tran. Eleanor Zelliot & Jayakant Karve)	5
	b)	“Tall Buildings” : Muneeb-ur-Rehman (Urdu, Tran. Kathleen Grant Jaeger )	
	c)	“A Certain Fiction Bit Me”: Khadar Mohiuddin (Telugu, Tran. Velcheru Narayan Rao)	
MODULE III : PROSE AND DRAMA	Unit 1		
	a)	“The Anxiety of Indianness” : Meenakshi Mukherjee from <i>The Perishable Empire: Essays on Indian Writing in English</i>	6
	b)	“Being a Writer in India” : U R Ananthamurthy from <i>Tender Ironies</i> .	
	Unit 2		
	a)	<i>Andha Yug</i> : Dharamvir Bharati (Hindi)	8
	b)	<i>The Fire and the Rain</i> : Girish Karnad ( Kannada)	
MODULE IV: FICTION	Unit 1		
	a)	<i>Murder</i> : Vasanthi ( Tamil)	8
	b)	<i>The Vow</i> : Damodar Mauzo (Konkani)	
	c)	<i>Jasoda</i> : Rameshwar Dayal Shrimali (Rajasthani)	
	d)	<i>Crossing the Raavi</i> : Gulzar (Hindi)	
	Unit 2		
	a)	<i>Stench of Kerosene</i> : Amrita Pritam (Punjabi)	7
	b)	“Draupadi” : Mahasweta Devi (Bengali)	
c)	<i>The Blue Light</i> : Vaikom Muhammed Basheer (Malayalam)		

<b>MODULE V</b>	<b>Teacher Specific Module</b>	<b>5</b>
	<b>Directions:</b>	
	<ul style="list-style-type: none"> <li>● Encourage students to explore the cultural background of the text through multimedia resources, guest lecturers and cultural events.</li> <li>● Have students attempt their own translations of short passages to understand the complexities of translation.</li> <li>● Use documentaries, films and other media to enrich students' understanding of the regional contexts.</li> </ul>	

**Essential Readings:**

1. Anand, Mulk Raj and Eleanor Zelliot (Editor). *An Anthology of Dalit Literature*. Gyan Publishers, 1992.
2. Basheer, Vaikom Muhammad. "The Blue Light." *Visions-Revisions: Twelve Award-Winning Translations of Great Fiction by Master Storytellers from the Katha Translation Contest*, Katha, 1995.
3. Bharati, Dharamvir. *Andha Yug*. OUP, 2010.
4. Chitre, Dilip (Editor). *Tender Ironies: A Tribute to Lothar Lutze*. Manohar, 1994.
5. Devi, Mahasweta. "Draupadi." *Breast Stories*. Seagull Books, 1997.
6. Ezekiel, Nissim and Meenakshi Mukherjee. *Another India: An Anthology of Contemporary Indian Fiction and Poetry*. Penguin Books, 1990.
7. Gulzar. *Raavi Paar and Other Stories*. Rupa & Company, 2006.
8. Karnad, Girish. *The Fire and the Rain*. OUP, 1998.
9. Mauzo, Damodar. "The Vow." *Indian Short Stories, 1900-2000*, edited by I. V. Ramakrishnan, Sahitya Akademi, 2005.
10. Mehrotra, Arvind Krishna (Editor). *A History of Indian Literature in English*. Hurst & Co, 2003.
11. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. OUP, 2002.
12. Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1982.
13. Ngangom, Robin S. and Kynpham Singh Nongkynrih ed. *Dancing Earth: An Anthology of Poetry from North-East India*. Penguin Books, 2009.
14. Pritam, Amrita. "Stench of Kerosene." *Land of Five Rivers*, Orient Paperbacks, 2006.
15. Raghavendra, MK. *The Politics of Modern Indian Language Literature: Implicit and Symptomatic Readings*. Routledge, 2024.
16. Ramachandra, Keerti. *Silak's Daughter*. Katha, 1995.



17. Ramakrishnan, E V. *Indian Short Stories: (1900-2000)*. Sahitya Akademi, 2000.
18. Raveendran, P P. *Under the Bhasha Gaze: Modernity and Indian Literature*. OUP, 2023.
19. Shrimali, Rameshwar Dayal. "Jasoda." *Indian Short Stories, 1900-2000*, edited by I. V. Ramakrishnan, Sahitya Akademi, 2005.
20. Singh, Khushwant ed. *Land of Five Rivers*. Orient Paperbacks, 2006.
21. Sivasankari. *Knit India Through Literature Volume 2 - The East*. Eastwest Books, 1998.
22. Souza, Eunice de and Melanie Silgado. *These My Words: The Penguin Book of Indian Poetry*. Penguin, 2012.
23. Vasanthi. "Murder." *Indian Short Stories, 1900-2000*, edited by I. V. Ramakrishnan, Sahitya Akademi, 2005.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Book/ Article Review	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU7DSCFNG406: INTRODUCTION TO VISUAL CULTURE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
7	DSC	400 - 499	KU7DSCFNG406	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course, "Introduction to Visual Culture," is designed for undergraduate students to explore the multifaceted world of visual culture, encompassing diverse forms of visual media, art, and everyday imagery. By examining the interplay between visibility and society, students will gain a comprehensive understanding of how images influence and reflect cultural, social, and political contexts.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the theories of Visual Culture	<b>U, R</b>
2	Evaluate the role of visual media in society	<b>E, An</b>
3	Analyse Visual Texts Critically	<b>An</b>
4	Apply theoretical knowledge of visual culture to practical projects	<b>A, An</b>
5	Demonstrate creativity and critical thinking in the production and analysis of visual artifacts	<b>C, A</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓

CO 4			✓			✓	
CO 5	✓			✓			

### COURSE CONTENTS

#### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I</b>	<b>Unit 1 - Images, Power and Politics</b>		
	<b>a)</b>	Representation	<b>5</b>
	<b>b)</b>	Vision and Visuality	
	<b>c)</b>	The Myth of Photographic Truth	
	<b>d)</b>	Images and Ideology	
	<b>Unit 2 - Viewers Make Meaning</b>		
	<b>a)</b>	Producers' Intended Meanings	<b>5</b>
	<b>b)</b>	Aesthetics and Taste,	
	<b>c)</b>	Viewing Strategies	
	<b>d)</b>	Reading Images as Ideological Subjects	
<b>MODULE II</b>	<b>Unit 1 - Modernity: Spectatorship, the Gaze and Power</b>		
	<b>a)</b>	Modernity and Modernism	<b>6</b>
	<b>b)</b>	The Concept of the Modern Subject	
	<b>c)</b>	Spectatorship and the Gaze	
	<b>d)</b>	Power and the Surveillance Gaze	
	<b>Unit 2 - Media in Everyday life</b>		
	<b>a)</b>	The Media, Singular and Plural	<b>5</b>
	<b>b)</b>	Everyday Life	
	<b>c)</b>	Mass Culture and Mass Media	
	<b>d)</b>	Critiques of Mass Culture	
	<b>Unit 3 - The Images and Spaces of Consumption</b>		
	<b>a)</b>	Brand as Image, Symbol and Icon	<b>6</b>

	<b>b)</b>	The Spaces of Modern Consumerism	
	<b>c)</b>	Commodity Fetishism and the Rise of Knowing Consumer	
	<b>d)</b>	Social Media, Consumer Data and the Changing Spaces of Consumption	
<b>MODULE III</b>	<b>Unit 1 - Postmodernism: Irony, Parody, and Pastiche</b>		
	<b>a)</b>	Postmodernity/Postmodernism	<b>7</b>
	<b>b)</b>	Simulation and the Politics of Postmodernity	
	<b>c)</b>	Remix and Parody	
	<b>d)</b>	Pastiche	
	<b>Unit 2 - Scientific Looking, Looking at Science</b>		
	<b>a)</b>	Opening up the Body to the Empirical Medical Gaze	<b>6</b>
	<b>b)</b>	Medicine as Spectacle: The Anatomical and Surgical Theatre	
	<b>c)</b>	Bodily Interiors and Biomedical Personhood	
	<b>d)</b>	The Genetic and Digital Body	
<b>MODULE IV</b>	<b>Unit 1 - Visual Technologies, Reproduction and the Copy</b>		
	<b>a)</b>	Visualization and Technology	<b>5</b>
	<b>b)</b>	Visual Technologies	
	<b>c)</b>	The Reproduced Image and the Copy	
	<b>d)</b>	Walter Benjamin and Mechanical Reproduction	
	<b>Unit 2 - The Global Flow of Visual Culture</b>		
	<b>a)</b>	The History of Global Image Reproduction	<b>5</b>
	<b>b)</b>	Concepts of Globalisation	
	<b>c)</b>	The World Image	
	<b>d)</b>	Global Television	
	<b>Unit 3 - Critically analyse visual texts</b>		
	<b>a)</b>	Test your first reactions	<b>5</b>

	<b>b)</b>	Paying attention to the grammar and syntax of visual culture	
	<b>c)</b>	On how we see, evaluate and interpret visual culture	
	<b>d)</b>	On how reproductions and technology changed the role and impact of visual culture	
<b>MODULE V</b>	<b>Teacher Specific Module</b>		<b>5</b>
	<b>Directions:</b>		
	<ul style="list-style-type: none"> <li>Encourage students to become active participants in visual culture. This could involve analysing advertisements, social media trends, or even creating their own visual responses.</li> <li>Incorporate discussions, group activities, and in-class writing exercises that prompt students to analyse and interpret visuals</li> </ul>		

**Essential Readings:**

1. Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. The MIT Press, 1990. Accessed 23 May 2025. [https://monoskop.org/images/3/34/Crary\\_Jonathan\\_Techniques\\_of\\_the\\_Observer\\_1990.pdf](https://monoskop.org/images/3/34/Crary_Jonathan_Techniques_of_the_Observer_1990.pdf).
2. Rogoff, Irit. "Visual Culture - Vision as Critique." *Terra Infirma: Geography's Visual Culture*, Taylor & Francis, 2013. Accessed 23 May 2025. [https://www.geisteswissenschaften.fu-berlin.de/v/interart/media/dokumente/laboratory-reader/Martin\\_Text\\_Rogoff.pdf](https://www.geisteswissenschaften.fu-berlin.de/v/interart/media/dokumente/laboratory-reader/Martin_Text_Rogoff.pdf).
3. Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford UP, USA, 2017.
4. Silverman, Jonathan, and Dean Rader. *The World Is a Text: Writing About Visual and Popular Culture: Updated Compact Edition*. Broadview Press, 2018. (Chapter 6 and Chapter 17).

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment: Review of a visual text	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU8DSCFNG407: MIGRATION AND BORDER STUDIES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
8	DSC	400 - 499	KU8DSCFNG407	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course will provide students an orientation on the issues, debates, and theoretical underpinnings of the field of Border Studies. It will spark awareness on the process of border formation, existence of cultural, social and historical borders, practices of border-crossings, and impacts of borders in the lives of people. Select literature from diverse cultures is selected to make an in-depth analysis of the political and philosophical concerns associated with borderlands, displacement, migration and refugee lives.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Identify and synthesise the key theories and conceptual frameworks associated with border studies.	<b>R</b>
2	Deepen understanding of the complexities associated with borders of various types.	<b>U</b>
3	Apply an interdisciplinary perspective to the analysis of both physical and conceptual borderlands.	<b>A, C</b>
4	Examine critically the impacts of the borders in life and literary	<b>E</b>
5	Improve the skill to critically appreciate and analyse diverse literary and non-literary representations on borders and migration.	<b>A, An</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

### Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
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CO 1	✓					✓	
CO 2				✓	✓		
CO 3		✓	✓				
CO 4		✓		✓			
CO 5	✓						✓

## COURSE CONTENTS

### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I: INTRODUCTION TO MIGRATION AND BORDER STUDIES</b>	<b>Unit 1 - Borders and Bordering Practices</b>		<b>5</b>
	a)	Border, Nation & Language	
	b)	Identity, Ethnicity & Citizenship	
	c)	Borders of Body, Race & Gender	
	<b>Unit 2 - Familiarising the Key Terms</b>		<b>5</b>
	a)	Displacement, Migration & Refugee	
	b)	Assimilation, Integration, and Belonging	
	c)	Diaspora & Hybridity	
	<b>Unit 3 -Shared Experiences</b>		<b>5</b>
	a)	Life in Exile and Sense of Displacement	
	b)	“Common Story” : David Bezmozgis (Short Story)	
<b>MODULE II: THEORETICAL DEVELOPMENT</b>	<b>Unit 1 - Critical Refugee Studies- Key Terms</b>		<b>5</b>
	a)	Immigrant Activism	
	b)	Refugee Integration	
	c)	Digital Migration	
	<b>Unit 2 - Borders in Practice</b>		<b>5</b>
	a)	Refugees and the politics of resettlement	
	b)	“The Last Lesson” : Alphonse Daudet (Short Story)	



	c)	“The Perpetual Foreigner” : Melissa Meza-Rapp (Life Narrative)	
	Unit 3 - Migration And Gender		
	a)	Women as refugees	5
	b)	“War Brides’ Silent Journeys” : Johanna O. Zulueta	
MODULE III : POETRY: DIVIDED LIVES	Unit 1 - Us/ Them Politics		
	a)	“Refugee Blues” : W. H. Auden.	3
	b)	“These are the Times We Live in” : Imtiaz Dharkar	
	Unit 2 - The Lost Lands		
	a)	“We Refugees” : Benjamin Zephaniah	3
	b)	“To My Mother” : Mahmoud Darwish	
	Unit 3 - Across the Borders		
	a)	“The Border: A Double Sonnet” : Alberto Ríos	4
	b)	“There’s No Trace of the Word “Transgender” in Adrienne Rich’s Biography” : Torrin A. Greathouse	
MODULE IV: BORDERS AND THE BORDER - CROSSINGS: TEXTS AND SCREEN	Unit 1		
	a)	Diasporic literature	5
	b)	Partition literature	
	Unit 2 - Novels		
	a)	<i>Narcopolis</i> : Jeet Thayyil	5
	b)	<i>Cracking India</i> : Bapsi Sidhwa	
	Unit 3 - Film/ Documentary		
	a)	<i>Human Flow</i> (2017) : Ai Weiwei	5
	b)	<i>Walls</i> (2015): Pablo Iraburu	
MODULE V	Teacher Specific Module		5
	Directions:		

	On teacher' direction students can read books and watch films/documentaries on border and migration. It is also suggested that students may prepare mini project / literature review/ film review on borderland and refugee issues.
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**Essential Readings:**

1. Bezmozgis , David: "Common Story." *The Displaced: Refugee Writers on Refugee Lives*, edited by Viet Thanh Nguyen. Abrams Press, 2018.
2. Daudet, Alphonse. "The Last Lesson." *NMI*, <https://nmi.org/wp-content/uploads/2015/01/1620.pdf>.
3. Hall, Stuart, Paul du Gay. *Questions of Cultural Identity*. Sage Publications, 1996.
4. Hamid, Mohsin. "Why Migration is a Fundamental Human Right" *Discontent and Its Civilizations*. Hamish Hamilton, 2014.
5. Iraburu, Pablo, director. *Walls*. Arena Comunicación, 2015.
6. Jones, R. *Violent Borders: Refugees and the Right to Move*. Verso, 2016.
7. Lal, Malashri and Sukrita Paul Kumar. *Interpreting Homes in South Asian Literature*. Pearson, 2007.
8. Melissa, Meza-Rapp . "The Perpetual Foreigner" . *From Somewhere: Stories of Migration by Women from Around the World*. Beatnik Publishing, 2019. (74-85).
9. Newman, D. *Borders, Boundaries and Borderlands*. International Encyclopedia of Geography, 2017.
10. Sidhwa, Bapsi . *Cracking India*. Milkweed Editions, 1991.
11. Thayyil, Jeet. *Narcopolis*. Faber and Faber, 2012.
12. Vaughn-Williams, N. *Border Politics*. Edinburgh University Press, 2009.
13. Weiwei,Ai, director. *Human Flow*. AC Films, 2017.
14. Weizman, E. *Forensic Architecture: Violence at the Threshold of Detectability*. Zone Books, 2017.
15. Wilson, T. and Hastings, D. *A Companion to Border Studies*. Blackwell, 2016. Zulueta , Johanna O. "War brides' Silent Journeys." *Okinawan Women's Stories of Migration From War Brides to Issei*. Routledge Contemporary Southeast Asia Series. Routledge 2022. (1-10).
16. Zulueta, Johanna O. "War Brides' Silent Journeys." *Okinawan Women's Stories of Migration: From War Brides to Issei*, University of Hawai'i Press, 2017, pp. 1-10.
17. <https://allpoetry.com/>

18. <https://poetryprof.com/>

19. <https://poets.org/>

### Suggested Readings:

1. Cucinella, Catherine . *Border Crossings: A Bedford Spotlight Reader*. Macmillan, 2016. Lal, Malashri and Sukrita Paul Kumar, eds. *Interpreting Homes in South Asian Literature*. Pearson, 2007.
2. Mishra, Vijay. *The Diasporic Imaginary: Theorizing The Indian Diaspora*. Routledge, 2007  
Nash, C., Reid, B., Graham, B. *Partitioned Lives: The Irish Borderlands*. Ashgate, 2013. Nail, T. *Theory of the Border*. OUP, 2016.
3. Nicol, H. and Townsend-Gault, I. *Holding the Line: Borders in a Global World*. UBC press, 2005.
4. Paasi, A. *Boundaries in a Globalizing World*. Handbook of Cultural Geography. Sage, 2003 .  
Sullivan, Zohreh T. *Exiled Memories: Stories of Iranian Diaspora*. Temple University Press, 2001.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	News/ Book/ Film Review	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100

**KU8DSCFNG408: THEATRE AND PERFORMANCE STUDIES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
8	DSC	400 - 499	KU8DSCFNG408	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** This course offers an interdisciplinary introduction to the fields of Theatre and Performance Studies, exploring their historical evolution, aesthetic movements, and theoretical frameworks. Students will examine a range of global and Indian performance traditions, engage with key thinkers, and critically analyze performed texts through both scholarly and experiential approaches. The course encourages active viewing, reflective writing, and creative participation to understand performance as both cultural expression and critical practice.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Define and distinguish key concepts in theatre and performance studies	<b>U, R</b>
2	Analyze the historical and aesthetic developments in global and Indian theatre traditions, with attention to social, cultural, and political contexts.	<b>An</b>
3	Evaluate major performance theories and movements, including classical, modern, and experimental forms across different cultures.	<b>An, E</b>
4	Interpret performances using critical lenses such as gender, politics, identity, and embodiment; and engage with the work of influential performance theorists.	<b>An, A, E</b>
5	Apply theoretical and conceptual knowledge in creative, collaborative, and research-based classroom activities related to acting, directing, and staging	<b>A, C</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

## Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2		✓			✓		
CO 3		✓		✓			
CO 4			✓	✓			✓
CO 5			✓			✓	

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I : INTRODUCTION TO THEATRE AND PERFORMANCE STUDIES	Unit 1 - Foundations		
	a)	Definitions of theatre and performance	5
	b)	Ritual, play, and performance: anthropological and cultural roots	
	c)	Key performance elements: space, time, body, audience, text	
	d)	“Dramatic Ritual / Ritual Drama” : Victor Turner	
	Unit 2 - Frameworks and Approaches		
	a)	Differences and overlaps between drama, theatre, and performance	8
	b)	Interdisciplinarity: theatre and performance studies across anthropology, sociology, literature, and cultural studies	
	c)	Text and performance: the shift from dramatic text to performative enactment	
MODULE II: THEATRE STUDIES	Unit 1 - Theatre Histories		
	a)	Classical traditions: Greek, Sanskrit, Noh	5
	b)	Medieval, Renaissance, and Modern European theatre	

	c)	Postcolonial Theatre	
	d)	Contemporary Indian theatre	
	Unit 2 - Aesthetics and Movements		
	a)	Realism, Naturalism, Epic Theatre	6
	b)	Theatre of the Absurd, Political theatre, Feminist theatre	
	c)	Experimental and Environmental theatre	
	d)	“Poor Theatre” – Jerzy Grotowski	
	Unit 3 - Critical Essays		
	a)	“Introduction” <i>Theatre and the World</i> : Rustom Bharucha	6
	b)	“The Deadly Theatre”: Peter Brook	

MODULE III: PERFORMANCE STUDIES	Unit 1 - Theories and Practice		
	a)	Performance as event, enactment, and behavior	6
	b)	Performance and everyday life (Erving Goffman)	
	c)	Performance and identity formation (Judith Butler’s <i>Performativity</i> )	
	d)	Cultural performance and politics	
	Unit 2 - Sites and Mediums		
	a)	Ethnography and embodied knowledge (Dwight Conquergood)	6
	b)	Site-specific and immersive theatre	
	c)	Theatre of the Oppressed and Applied Theatre	
	d)	Multimedia and virtual performance	
	Unit 3 - Influential Thinkers and Frameworks		
	a)	Theories of acting and directing: Stanislavski, Grotowski, Artaud, Boal	10
	b)	Feminist, queer, and political performance theories	
	c)	“What is Performance Studies?”: Richard Schechner	

	d)	“Introduction: The Aesthetics of Kutiyattam” : K Ayyappa Paniker	
MODULE IV: VISUAL AND PERFORMED TEXTS	*For Self study - Students are to watch YouTube videos of the following performance and write a report - for Continuous Evaluation only		
	*Unit 1 - Western Theatre		
	a)	<i>Oedipus Rex</i>	1
	b)	<i>A Midsummer Night's Dream</i>	
	c)	<i>Waiting for Godot</i>	
	d)	<i>A Doll's House</i>	
	*Unit 2 - Select Indian Performance Traditions		
	a)	<i>Sultana Daku –Nautanki</i>	1
	b)	<i>Kamsa Vadh – Yakshagana</i>	
	c)	<i>Krishnaleela – Jatra</i>	
	d)	<i>Subhadraharanam – Koodiyattam</i>	
MODULE V	Teacher Specific Module		6
	Directions:		
	<ul style="list-style-type: none"><li>● Use this module to introduce performance traditions or contemporary practices not covered in the core modules, with emphasis on local, regional, or emerging forms.</li><li>● Encourage student engagement through workshops, scene work, short performances, or group presentations based on selected texts or performance styles.</li><li>● Integrate interdisciplinary themes such as performance and politics, gender, technology, or social change, based on your expertise or current relevance.</li><li>● Consider including guest lectures, artist interactions, or field visits (live or virtual) to deepen student exposure to real-world performance contexts.</li></ul>		

**Essential Readings:**

1. Bharucha, Rustom. Theatre and the World: Performance and the Politics of Culture. Routledge, 1990.

[https://api.pageplace.de/preview/DT0400.9781134873159\\_A24667189/preview-9781134873159\\_A24667189.pdf](https://api.pageplace.de/preview/DT0400.9781134873159_A24667189/preview-9781134873159_A24667189.pdf).

2. Brook, Peter. "The Deadly Theatre." *The Empty Space*, Touchstone, 1996.  
<https://tdm98.tome.press/wp-content/uploads/sites/465/2019/02/Brook-The-Empty-Space-1.pdf>
3. Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Writing on the Body: Female Embodiment and Feminist Theory*, edited by Katie Conboy, Nadia Medina, and Sarah Stanbury, Columbia University Press, 1997.
4. Dixon, Steve. *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*. The MIT Press, 2007.
5. Fischer-Lichte, Erika. *The Transformative Power of Performance: A New Aesthetics*. Translated by Saskya Iris Jain, Routledge, 2008.
6. Goffman, Erving. *The Presentation of Self in Everyday Life*. Doubleday, 1959.
7. Schechner, Richard. "What is Performance Studies?" *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 5, no. 2, 2013.  
[https://rupkatha.com/V5/n2/02\\_What\\_is\\_Performance\\_Studies\\_Richard\\_Schechner.pdf](https://rupkatha.com/V5/n2/02_What_is_Performance_Studies_Richard_Schechner.pdf).
8. *The Hindu*. "Maya Krishna Rao's Walk or Dafa No. 180 (Full Performance)." *YouTube*, 14 Oct. 2017, [www.youtube.com/watch?v=i8S8cFve1oo](http://www.youtube.com/watch?v=i8S8cFve1oo).
9. Turner, Victor. *From Ritual to Theatre: The Human Seriousness of Play*. PAJ Publications, 1982.
10. "Samuel Beckett - Waiting for Godot (San Quentin Workshop - Full Performance)." *YouTube*, 1 June 2021, [www.youtube.com/watch?v=ueh4yEcjCp4](http://www.youtube.com/watch?v=ueh4yEcjCp4).

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment based on Module IV	15
d)	Seminar/Presentation	5
Total (ESE + CE)		100



**KU8DSCFNG409: CYBERPUNK NARRATIVES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours/Week
8	DSC	400 - 499	KU8DSCFNG409	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The course is designed to introduce learners to the sub-genre of science fiction narratives through both texts and movies, to help them understand the distinct features of the genre, its social, cultural, and political contexts, and compare it with other literary genres.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand and define key terms, theoretical perspectives, and historical developments that shape the cyberpunk genre	<b>U, R</b>
2	Analyze cyberpunk fiction and film in relation to postmodernism, digital culture, and technological embodiment	<b>An, E</b>
3	Critically examine cyberpunk narratives through feminist and posthumanist lenses to explore issues of identity, gender, and the body	<b>An, E</b>
4	Compare cyberpunk to other science fiction and speculative genres, identifying overlaps and divergences in style, theme, and structure.	<b>A, An, E</b>
5	Develop and present research-based or creative projects on topics related to cyberpunk culture, media, and aesthetics.	<b>A, C</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					

CO 2		✓		✓	✓		
CO 3		✓		✓	✓		
CO 4		✓	✓				
CO 5			✓			✓	✓

## COURSE CONTENTS

## Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: INTRODUCTION	Unit 1 - Introduction to Cyberpunk Narratives		
	a)	“Cyberpunk and Neuromanticism” : Istvan Csicsery-Ronay	6
	b)	“Steampunk, Cyberpunk and the Ethics of Embodiment.” : Edward King and Joanna Page.	
	Unit 2		
	a)	“Cybernetic Deconstructions: Cyberpunk and Postmodernism” : Veronica Hollinger	6
	b)	“Stylistic Crossings: Cyberpunk Impulses in Anime” : Jane Chi Hyun Park	
	Unit 3 – Key words and Concepts		
	a)	Sci-fi, Cyberspace, Virtual world, Avatar, Megacorp, Dead channels	4
	b)	Cyborg, Anime, Cyberpunk, Dystopia	
	c)	Neon, Augmentation, Conspiracy, Eutactic, Nanoscale, Bioluminescence	
	d)	Posthumanism, Futurism	
MODULE II: FICTION	Unit 1		
	a)	<i>Neuromancer</i> : William Gibson	10
	b)	<i>Snow Crash</i> : Neal Stephenson	
	c)	<i>Iron Prince</i> : Bryce O’ Connor & Luke Chmilenko	
	Unit 2		

	a)	<i>Tears in Rain</i> (2012) : Rosa Montero	4
	b)	<i>Mozart in Mirrorshades</i> (1984) : Bruce Sterling and Lewis Shiner	
MODULE III: FEMINIST CYBERPUNK	Unit 2		
	a)	<i>Womb City</i> (2024) : Tlotlo Tsamaase	7
	b)	<i>The Girl Who Was Plugged In</i> (1973) : Alice Sheldon (Novella)	
	Unit 3		
	a)	<i>Synners</i> : Pat Cadigan	7
	b)	<i>Chimera</i> : Mary Rosenblum	
MODULE IV: CYBERPUNK MOVIES AND GRAPHIC NOVELS	Unit 1		
	a)	<i>Blade Runner</i> (1982) : Ridley Scott	6
	b)	<i>Ghost in the Shell</i> : Rupert Sanders (Anime, 2017)	
	c)	<i>Akira</i> : Katsuhiro Otoma	
	Unit 2 - Presentation		
	a)	Presentation of a project on a chosen topic	5
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>• Host debates on the ethics of cybernetic augmentation.</li><li>• Use films, video games, and art to enhance understanding.</li><li>• Discuss the use of dark humour, social commentary, and technological jargon</li></ul>		

**Essential Readings:**

1. O'Connor, Bryce, and Luke Chmilenko. *Iron Prince: Warformed: Stormweaver, Book 1*. Wraith Marked Creative, LLC, 2020.
2. Cadigan, Pat. *Synners*. Gateway, 2012.
3. Csicsery-Ronay, Istvan. "Cyberpunk and Neuromanticism". *Storming the Reality Studio: A Casebook of Cyberpunk & Postmodern Science Fiction*. Edited by Larry McCaffery. Duke U P, 1992. <https://doi.org/10.1215/9780822398226-033>
4. Gibson, William. *Neuromancer*. Penguin, 2016.

5. Hollinger, Veronica. "Cybernetic Deconstructions: Cyberpunk and Postmodernism". *Storming the Reality Studio: A Casebook of Cyberpunk & Postmodern Science Fiction*. Edited by Larry McCaffery. Duke U P, 1992. <https://doi.org/10.1215/9780822398226-036>
6. King, Edward and Joanna Page. *Posthumanism and the Graphic Novel in Latin America*. UCL Press, 2017.
7. McFarlane, Anna, Lars Schmeink and et al (Editors). *The Routledge Companion to Cyberpunk Culture*. Routledge, 2020.
8. Montero, Rosa. *Tears in Rain*. Thomas & Mercer, 2012.
9. Murphy, Graham J. and Sherryl Vint. *Beyond Cyberpunk: New Critical Perspectives*. Routledge, 2010.
10. O' Connor, Bryce and Luke Chmilenko. *Iron Prince*. 2020.
11. Otomo, Katsuhiro. *Akira*. Kōdansha, 2013.
12. Park, Jane Chi Hyun . "Stylistic Crossings: Cyberpunk Impulses In Anime". *World Literature Today* Vol. 79, Issue 3-4, University of Oklahoma, 2005.
13. Rosenblum, Mary. *Chimera*. Ballantine Books, 1993.
14. Sanders, Rupert. *Ghost in the Shell*. Paramount Pictures, 2017.
15. Scott, Ridley. *Blade Runner*. Warner Bros., 1982.
16. Stephenson, Neal. *Snow Crash*. Penguin, 2011.
17. Sterling, Bruce (Editor). *Mirrorshades : The Cyberpunk Anthology*. Ace Books, 1988.
18. Tsamaase, Tlotlo. *Womb City*. Erewhon Books, 2024.

#### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Seminar/Presentation	10
d)	Book/Article/Film Review	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU8DSCFNG410: NEW PARADIGMS IN HUMANITIES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
8	DSC	400 - 499	KU8DSCFNG410	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	Nil	Nil	30	70	100	2

**Course Description:** The course provides an opportunity to the students to understand the contemporary nature of humanities studies. The course focuses on three new paradigms of humanities: Digital, Medical and Environment.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the conceptual foundations and evolving definitions of the humanities.	U, R
2	Analyze how new paradigms like posthumanism, AI ethics, and digital humanities redefine knowledge.	A, E
3	Examine how medical, health, and disability frameworks reshape narratives of the human condition.	U, A, E
4	Explore and analyse how affect, emotion, and sound function as critical modes of inquiry in the humanities.	U, A, An
5	Apply interdisciplinary approaches to contemporary social issues using humanities perspectives.	A, C

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓			✓		✓
CO 2		✓	✓	✓	✓		✓

CO 3		✓	✓		✓	✓	✓
CO 4	✓	✓		✓	✓	✓	
CO 5		✓	✓	✓	✓	✓	✓

## COURSE CONTENTS

### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I	Unit 1 - Introduction to the Humanities		
	a)	Definitions and scope of the humanities	5
	b)	Humanism and the historical evolution of the humanities	
	c)	Difference between humanities, arts, and social sciences	
	d)	Why the humanities matter today: critical thinking, empathy, ethics	
	Unit 2 - Paradigm Shifts		
	a)	The shift from canonical texts to interdisciplinary inquiry	5
	b)	Rise of intersubjectivity and experience in knowledge-making	
	c)	Humanities in the digital, posthuman, and global age	
MODULE II	Unit 1 - Posthumanities & AI Ethics		
	a)	What is Posthumanism?	8
	b)	Artificial Intelligence and Ethics, Human-Machine Interface, Digital Mortality and Immortality	
	c)	“Introduction”– <i>The Posthuman</i> : Rosi Braidotti	
	d)	Nick Bostrom – “Ethical Issues in Advanced Artificial Intelligence”	
	Unit 2 - Digital Humanities		
	a)	What is DH?	6
	b)	Metadata and Big Data; Digital Archives & Open	

		Access, Creative Commons & Authorship	
	c)	“What is Digital Humanities and What’s it doing in English Departments?”: Matthew Kirschenbaum	
MODULE III	Unit 1 - Medical and Health Humanities		
	a)	Medical vs Health Humanities	8
	b)	Illness Narrative and Narrative Medicine	
	c)	Graphic Medicine, Bioethics	
	d)	“Patients Are Humans Too: The Emergence of Medical Humanities” : Keith Wailoo (pp. 194 - 203)	
	Unit 2 - Disability Studies and Inclusive Humanities		
	a)	Social vs Medical Models of Disability	7
	b)	Accessibility and Inclusion	
	c)	Crip Theory	
	d)	Disability and Literature	
MODULE IV	Unit 1 - Affective Humanities / Emotion Studies		
	a)	Theories of Emotion and Affect	8
	b)	Public Feeling and Political Emotion	
	c)	Empathy and Narrative	
	d)	Embodied Affects in Digital Culture	
	Unit 2 - Sonic Humanities / Sound Studies		
	a)	Sonic Turn in the Humanities	8
	b)	Aurality and Listening Practices, Soundscapes and Noise Cultures	
	c)	Oral Histories and Memory	
	d)	“The Acousmatic Question - Who Is This?” : Nina Sun Eidsheim	
MODULE V	Teacher Specific Module		5
	Directions:		
	● Encourage students to bring real-world examples—medical dilemmas, digital privacy concerns, disability experiences, emotional		

	<p>responses—to apply theoretical concepts.</p> <ul style="list-style-type: none"> <li>● Use films, soundscapes, podcasts, and interactive archives to enhance understanding of paradigms like sonic humanities or digital authorship.</li> <li>● Initiate reflective journals or group discussions to personalize topics like empathy, mortality, or affective labor.</li> <li>● Promote interdisciplinary group projects where students research or present on a real-world issue using at least two paradigms.</li> <li>● Invite guest speakers (medical professionals, activists, sound artists, digital archivists) or organize field visits (hospitals, archives, accessibility audits, sound walks) to contextualize theory.</li> </ul>
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### Essential Readings:

1. Bostrom, Nick. "Ethical Issues in Advanced Artificial Intelligence." Future of Humanity Institute, University of Oxford, 2003.  
<https://www.fhi.ox.ac.uk/wp-content/uploads/ethical-issues-in-advanced-ai.pdf>.
2. Braidotti, Rosi. "Introduction." *The Posthuman*. Polity Press, 2013, pp. 1-13.  
[https://ageingcompanions.constantvzw.org/books/The\\_Posthuman\\_-\\_Rosi\\_Braidotti.pdf](https://ageingcompanions.constantvzw.org/books/The_Posthuman_-_Rosi_Braidotti.pdf).
3. Kirschenbaum, Matthew. "What is Digital Humanities and What's it doing in English Departments?" *Matthew Kirschenbaum's Blog*, 2009.  
<https://mkirschenbaum.wordpress.com/wp-content/uploads/2011/03/ade-final.pdf>.
4. Berry, David M, Editor. *Understanding Digital Humanities*. Palgrave, 2012.
5. Charon, Rita and Martha Montello (eds.). *Stories Matter: The Role Of Narrative In Medical Ethics*. Routledge, 2002. pp. 10--20.
6. Cohen, Jeffrey Jerome and Stephane Foote. Editors. *The Cambridge Companion to Environmental Humanities*. CUP, 2021.
7. Cole, R Thomas and Nathan S Carlin *Medical Humanities*. CUP, 2015.
8. Emmett, Robert S and David E Nye. *The Environmental Humanities: A Critical Introduction*, MIT Press, 2017. <https://doi.org/10.7551/mitpress/10629.003.0002>
9. Heise, Ursula, Jon Christensen and Michelle Niemann. Editors. *The Routledge Companion to the Environmental Humanities*. Routledge, 2017.
10. Innocent. *Laughing Cancer Away: An Actor's Memoir*. Mathrubhumi Books, 2024.
11. Kalanithi, Paul. *When Breath Becomes Air*. Bodley Head, 2016.



12. Keith Wailoo; Patients Are Humans Too: The Emergence of Medical Humanities. *Daedalus* 2022; 151 (3): 194–205. doi: [https://doi.org/10.1162/daed\\_a\\_01938](https://doi.org/10.1162/daed_a_01938)
13. Kleinman, Arthur. *The Illness Narratives: Suffering, Healing, And the Human Condition*. Basic Books, 1988.
14. Sontag, Susan. *Illness As Metaphor: AIDS and Its Metaphors*. Penguin Modern Classics, 2009.
15. Terras, Melissa, Julianne Nyhan and Edward Vanhoutte. *Defining Digital Humanities*. Routledge, 2013.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Assignment	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100

**KU8DSCFNG411: VOICES FROM THE MARGINS**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
8	DSC	400 - 499	KU8DSCFNG411	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The paper encapsulates the untold tales of a community of people who are excluded, overlooked or silenced within a society or literary canon. Literary reflections of these people (Dalits, Blacks, Disabled, women and sexual minorities etc.) are a testimony to the resilience of these people against discrimination, deprivation, violence and oppression. The course promotes a comprehensive outlook on the social, cultural, political and economic concerns behind marginality.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the issues associated with marginality.	<b>U</b>
2	Critically evaluate the socio, cultural and political factors behind marginality.	<b>E</b>
3	Analyse literary works against the backdrop of the contextual factors related to marginality.	<b>An</b>
4	Apply contemporary critical and theoretical tools.	<b>A</b>
5	Express creatively.	<b>C</b>

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓					
CO 2				✓	✓		

CO 3		✓	✓		✓		
CO 4			✓			✓	
CO 5	✓					✓	✓

## COURSE CONTENTS

### Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
<b>MODULE I: BACKGROUND</b>	<b>Unit 1</b>		<b>5</b>
	a)	High art and low art	
	b)	Social exclusion and marginalities	
	c)	Gender and sexuality	
	d)	Caste, Race and Ethnicity	
	<b>Unit 2</b>		<b>8</b>
	a)	Disability Studies	
	b)	Displacement, , Dispossession	
	c)	Identity, Citizenship	
	d)	Mobilisation, Protest, Empowerment	
<b>MODULE II</b>	<b>Unit 1 - Poetry</b>		<b>8</b>
	a)	“Maskara” : Meena Kandasamy	
	b)	“Migrant Worker” : Jay P Narain	
	c)	“Domestic Work” : Natasha Trethewey	
	d)	“The Telephone Conversation” : Wole Soyinka	
<b>MODULE III</b>	<b>Unit 1 - Non - Fiction</b>		<b>8</b>
	a)	“Rain” : John Hull (from the section ‘Sinking’)	
	b)	“Dalit Women Talk Differently” : Gopal Guru	
	c)	<i>Mother Forest: The Unfinished Story of C K Janu</i> : Bhaskaran	
	d)	“A New Path, A New Journey” : Living Smile Vidya	

	Unit 2 - Fiction & Drama		
	a)	On a Muggy Night in Mumbai : Mahesh Dattani	5
	b)	The Intruder : T Arasanayagam	
MODULE IV	Unit 1 - Films / Documentaries		
	a)	Manhole : Vidhu Vincent	6
	b)	Ara Jeevithangalku Oru Swargam : Dir. Harikrishnan B (Documentary)	
	Unit 2		
	a)	Selma : Dir. Ava DuVernay	15
	b)	Paris is Burning : Dir. Jennie Livingston	
	c)	Crip Camp : A Disability Revolution : Dirs. James LeBrecht & Nicole Newnham	
MODULE V	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"><li>● Guide students in close reading and analysis of texts, and encourage them to identify power dynamics, biases, and the author's background.</li><li>● Utilise online archives, databases, and websites dedicated to marginalised communities and their histories.</li></ul>		

**Essential Readings:**

1. Bagul, Baburao. *When I Hid My Caste: Stories*. Jerry Pinto (Translator). Speaking Tiger Books, 2018.
2. DuVernay, Ava (Director). *Selma*. Paramount Pictures, 2014.
3. Guru, Gopal. "Dalit Women Talk Differently", *Economic and Political Weekly*, Vol. 30, No. 41/42 (Oct. 14-21, 1995), pp. 2548-50. *JSTOR*, <http://www.jstor.org/stable/4403327>. Accessed 18 June 2024.
4. Hull, John M. *On Sight and Insight: A Journey into the World of Blindness*. Oneworld Publication, 1997.
5. Livingston, Jennie. *Paris Is Burning*. Off White Productions Inc., 1990.
6. Newnham, Nicole, and James LeBrecht. *Crip Camp: A Disability Revolution*. Higher Ground Productions, Just Films, and Little Punk, 2020.

7. Rahman, M A. *Ara Jeevithangalku Oru Swargam (A paradise for the Dying)*. Greenfolks, 2003.
8. Vidya, Living Smile . *I am Vidya : A Transgender's Journey*. Rupa, 2013. pp 59 - 68.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation (ESE)		<b>70</b>
Continuous Evaluation (CE)		<b>30</b>
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Book/ Article Review	10
d)	Seminar/Presentation	10
<b>Total (ESE + CE)</b>		<b>100</b>

**KU8DSCFNG412: LIFE WRITINGS**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours/week
8	DSC	400 - 499	KU8DSCFNG412	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** The course is designed to explore the genre of life writing, focusing on autobiographical and biographical narratives. Students will analyse various forms, such as memoirs, diaries and letters to understand how personal experiences are crafted into literary experiences.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand and evaluate the literary value of Life Writing	U, E
2	Analyse various modes of Life Writing	An
3	Analyse the relevance of life writing in historical, political and socio-cultural contexts	An
4	Evaluating how life writing provides agency and space to articulate individual and collective self.	E

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓	✓				
CO 2			✓	✓			
CO 3				✓	✓		

CO 4					✓	✓	✓
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**COURSE CONTENTS****Contents for Classroom Transaction:**

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: HISTORIES AND FRAMEWORKS OF LIFE WRITING	Unit 1 – Historical Development and Key Concepts		
	a)	Evolution of Autobiography and Biography as Literary Forms	8
	b)	“Autobiography as De-facement.” : Paul De Man	
	c)	"Autobiography and the Cultural Moment: A Thematic, Historical, and Bibliographical Introduction." : James Onley	
	Unit 2 – Essays on Life Writings		
	a)	"Telling Lives, Signifying Selves: Life Writing, Representation, and Identity." : Mukul Chaturvedi	5
	b)	"Life Writing." : Philip Neilsen	
MODULE II: FORMS, REPRESENTATIONS AND MARGINS	Unit 1 – Forms and Genres of Life Writing		
	a)	Autobiography and Biography	8
	b)	Memoirs and Subjectivity, Diaries and Journals	
	c)	Epistolary Life Writings, Confessions, Testimonials	
	d)	Confessional Poetry, Travel Writing, Digital Life Narratives	
	Unit 2 – Representation and Narrative Politics		
	a)	Autobiography and Self Representation	6
	b)	Life Writing as Socio-cultural and Political Discourse	
	c)	Life Writings : Past and Collective Memory	
	Unit 3 – Marginalized Voices in Life Writing		
	a)	Life Narratives of Women, Queer Identities, Dalit/Caste, Race and Ethnic Minorities	8
	b)	Life Narratives of Exile and Statelessness	

	c)	Life Narratives of Disability	
	d)	Life Narratives of Trauma and Witnessing	
MODULE III: LIFE WRITING IN POETRY	Unit 1 – Autobiographical and Confessional Poetry		
	a)	“Lady Lazarus” , “Daddy” : Sylvia Plath	4
	b)	“Diving into the Wreck” : Andrienne Rich	
	c)	“Caged Birds” : Maya Angelou	
	Unit 2 –Critical Framework		
	a)	“Confessional Poetry and the Materialisation of an Autobiographical Self.” : Maria Takolander	2
MODULE IV: AUTOBIOGRAPHY AS PROSE NARRATIVE	Unit 1 – Select Life Narratives		
	a)	<i>The Diary of a Young Girl</i> (Non-detailed) : Anne Frank.	8
	b)	<i>In Search of Our Mothers’ Garden</i> : Alice Walker	
	c)	<i>Truth About Me</i> (Non-detailed) : Revathi A.	
	Unit 2 – Critical Reflections		
	a)	"Character and Self in Autobiography." : David J Gordon	5
	b)	"Autobiography and Fiction." (1985) : Glen Cavaliero pp. 156-171.	
MODULE V	Teacher Specific Module		6
	Directions:		
	<ul style="list-style-type: none"><li>● Discuss issues like privacy, consent, and the portrayal of others in one's own story.</li><li>● Analyse how life writers navigate the complexities of truth and subjectivity.</li><li>● Facilitate group discussions where students analyse life writing excerpts and discuss their reactions.</li><li>● Utilise documentaries or interviews with life writers to provide different perspectives on the genre.</li></ul>		



**Reference:**

1. Abrams, M.H. *A Glossary of Literary Terms*. 3rd Edition. Macmillan, 1978.
2. Anderson, L. R. *Autobiography: New Critical Idiom*. Routledge, 2001.
3. Bates, S. E. *Inside Out: An Introduction to Autobiography*. MLA, 1987.
4. Broughton, Trev L. (Eds). *Autobiography: Critical Concepts in Literary and Cultural Studies*. Vol I. Routledge, 2007.
5. Chaturvedi, Mukul "Telling Lives, Signifying Selves: Life Writing, Representation, and Identity." *Journal of Comparative Literature and Aesthetics*. Vol 44 No.4; 2021. pp 1-8.
6. Lejeune, P. *On Autobiography*. Vol 52. Minneapolis: University of Minnesota Press, 1989.
7. Neilsen, Philip. "Life Writing." *The Cambridge Companion to Creative Writing*. 2012. pp 133-150.
8. Stanford, F.S. "Women's Autobiographical Selves: Theory and Practice". *The Private Self: Theory and Practice of Women's Autobiographical Writings*, Shari Benstock (Eds.). Routledge, 1998.
9. Takolander, Maria. "Confessional Poetry and the Materialisation of an Autobiographical Self." *The Limits of Life Writing*. Routledge, 2019. 95-107.
10. Man, Paul de. *MLN*, Vol. 94, No. 5, Comparative Literature. (Dec., 1979), pp. 919-930. <http://links.jstor.org/sici?sici=0026-7910%28197912%2994%3A5%3C919%3AAAD%3E2.0.CO%3B2-K>
11. Onley, James. *Autobiography: Essays Theoretical and Critical*. Princeton University Press, 2014.
12. Gordon, David J. "Character and Self in Autobiography." *The Journal of Narrative Technique*, vol. 18, no. 2, 1988, pp. 105–19. JSTOR, <http://www.jstor.org/stable/30225210>. Accessed 22 June 2024.
13. Cavaliero, Glen. . "Autobiography and Fiction." *Prose Studies* 8 (2): 156–71. 1985. <https://doi.org/10.1080/01440358508586248>

**Assessment Rubrics:**

Evaluation Type	Marks
End Semester Evaluation (ESE)	70
Continuous Evaluation (CE)	30

*FYUGP BA Functional English*

a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Life Writing Review	10
d)	Seminar/Presentation/ Viva-Voce	10
<b>Total (ESE + CE)</b>		<b>100</b>