

**SACRED HEART COLLEGE (AUTONOMOUS), THEVARA
KOCHI, KERALA, 682013**



Syllabus of Courses

Under the discipline

English

For Undergraduate (Honours) Degree Programmes

Introduced from 2024-25 admissions onwards

Prepared by

Board of Studies in English

Sacred Heart College Thevara, Kochi

BOARD OF STUDIES IN ENGLISH
SACRED HEART COLLEGE (AUTONOMOUS), THEVARA, KOCHI,
KERALA

Sl. No.	Name & Designation	Institution
1	Dr. Rajesh James, Chairman, Head of the Department	Sacred Heart College (Autonomous), Thevara
2	Dr. Sathyaraj Venkatesan, Professor, External Expert	Department of Humanities, NIT Trichy
3	Sri. Gouridasan Nair, Industry Expert	The Hindu
4	Dr. Saji Mathew, External Expert	School of Letters, Mahatma Gandhi University, Kottayam
5	Dr. C. S. Francis, Associate Professor (Retd.), Vice Principal, Member	Sacred Heart College (Autonomous), Thevara
6	Dr. Preeti Kumar, External Expert	St. Teresa's College (Autonomous), Ernakulam
7	Dr. Tom C. Thomas, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
8	Sri. Bijo N. Mathew, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
9	Dr. Aravind R. Nair, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
10	Sri. Sunil K.V., Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
11	Rev. Fr. Sabu Thomas, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
12	Sri. Shijo Varghese, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
12	Rev. Dr. Joseph Varghese Kusumalayam, Asst. Professor, Vice Principal, Member	Sacred Heart College (Autonomous), Thevara
14	Dr. Rajesh M., Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
15	Rev. Dr. Sebastian John, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
16	Smt. Neenu Mary Francis, Asst.	Sacred Heart College (Autonomous),

	Professor, Member	Thevara
17	Dr. Gayathri PJ, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
18	Sri. Abhijith Radhakrishnan, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
19	Dr. Augustine George, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
20	Dr. Sumy S, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
21	Smt. Anitta Elizebeth Jose, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
22	Smt. Gayathri S, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
23	Smt. Farhana Fazal, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
24	Smt. Ann Maria Niel Ben, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara
25	Sri. Nishal Jeyanth J, Asst. Professor, Member	Sacred Heart College (Autonomous), Thevara

CONTENTS

1. Introduction	-	05
2. Regulations for Undergraduate (Honours) Degree Programmes	-	08
3. Syllabus Index	-	40
4. Syllabus for Discipline Specific Courses (DSC)	-	43
5. Syllabus for Discipline Specific Elective Courses (DSE)	-	111
6. Syllabus for Discipline Specific Courses (DSC) – English Minor I	-	185
7. Syllabus for Discipline Specific Courses (DSC) – English Minor I	-	192
8. Syllabus for Multidisciplinary Courses (MDC)	-	201
9. Syllabus for Skill Enhancement Courses (SEC)	-	207
10. Syllabus for Value Addition Courses (VAC)	-	220
11. Syllabus for Ability Enhancement Courses (AEC)	-	230
12. Syllabus for Signature Courses (SIG)	-	252

1. INTRODUCTION

The National Education Policy (NEP) 2020 envisages the revision of the Choice Based Credit System (CBCS) for instilling innovation and flexibility. It emphasizes on promoting interdisciplinary studies, introducing new subjects, and providing flexibility in courses and fresh opportunities for students. It also envisages setting up of facilitative norms for issues, such as credit transfer, equivalence etc., and a criterion-based grading system that assesses student achievement based on the learning goals for each programme.

The NEP document suggests several transformative initiatives in higher education. These include:

- Introduction of holistic and multidisciplinary undergraduate education that would help develop all capacities of human beings - intellectual, aesthetic, social, physical, emotional, ethical and moral - in an integrated manner; soft skills, such as complex problem solving, critical thinking, creative thinking, communication skills; and rigorous specialization in a chosen field (s) of learning.
- Adoption of flexible curricular structures in order to enable creative combinations of disciplinary areas for study in multidisciplinary contexts in addition to rigorous specialization in a subject
- Undergraduate degree programmes of either 3 or 4-year duration.
- The students are getting a chance to determine his/her own semester-wise academic load and will be allowed to learn at his/her pace, to the extent possible.
- Increase in the number of choices of courses available to students and the students are getting an opportunity to choose the courses of their interest from all disciplines.
- Multidisciplinary and holistic education with emphasizes on research, skill development and higher order thinking,
- Promotion of innovation and employability of the student.
- Flexibility for the students to move from one institution to another as per their choice.
- Flexibility to switch to alternative modes of learning (offline, ODL, and online learning, and hybrid modes of learning).

Outcome Based Education (OBE)

Undergraduate courses in English follow the Outcome-based Education (OBE) framework. OBE is a system where all the parts and aspects of education are focused on the outcomes of the course. The students take up courses with a certain goal of developing skills or gaining knowledge and they have to complete the goal by end of the course. Outcome-based education affirms teachers as facilitators, rather than lecturers. In this model, teachers guide the students and encourage them to develop their knowledge and skills. The undergraduate courses at the Department of English, Sacred Heart College (Autonomous), Thevara provides a learning approach in which students develop analytical ability and critical thinking and research acumen over different situations.

Programme Outcomes

The Undergraduate Programme Outcomes (POs) are as follows:

PO 1: Critical thinking and Analytical reasoning

- Critical thinking guides the assessment and judgment of information, while analytical reasoning involves specific methods for analysis and conclusion drawing. It includes the ability to assess evidence, identify assumptions, formulate coherent arguments, understand complex relationships, and evaluate practices and theories critically. Additionally, critical sensibility involves self-awareness and reflection on personal and societal experiences.

PO 2: Scientific reasoning and Problem solving

- Capacity to interpret and draw conclusions from data, critically evaluate ideas and evidence with an open-minded perspective; ability to apply learned competencies to solve unfamiliar problems and apply knowledge to real-life situations, avoiding mere replication of curriculum content.

PO 3: Effective communication and leadership skill

- Proficiency in expressing thoughts verbally and non-verbally, utilizing appropriate communication media. Confidently sharing ideas, active listening, analytical reading and writing and presenting complex information clearly to diverse groups. Effective teamwork and leadership skills, including setting direction, inspiring vision, building and motivating teams, and guiding them efficiently towards common goals.

PO 4: Social consciousness and responsible citizenship

- Social consciousness involves an empathetic and informed perspective, extending beyond personal concerns to embrace a responsibility for the collective good in nation-building. It includes reflecting on the impact of research on conventional practices and a clear understanding of societal needs for inclusive and sustainable development. Responsible citizens contribute positively through civic engagement, environmental stewardship, and a commitment to social justice, abiding by laws and working for the advancement of society.

PO 5: Equity, Inclusiveness and Sustainability

- Promoting equity, inclusiveness, sustainability, and diversity appreciation. Developing ethical and moral reasoning with values of unity, secularism, and national integration for dignified citizenship. Understanding and appreciating diversity, managing differences, and using an inclusive approach. Emphasizing creating environments where diverse individuals feel valued, addressing present needs without compromising future generations' ability to meet their own needs, considering environmental, economic, and social factors.

PO 6: Moral and Ethical Reasoning

- Possessing the capacity to embody moral and ethical values in personal conduct, articulating positions and arguments on ethical matters from diverse perspectives, and consistently applying ethical practices in all endeavours. Proficient in recognizing and addressing ethical issues pertinent to one's work, steadfastly steering clear of any unethical behaviour.

PO 7: Networking and Collaboration

- Cultivating networking skills in education entails establishing meaningful professional connections and relationships among educators, administrators, and stakeholders. It also involves fostering cooperative efforts among individuals, institutions, and research organizations within the educational realm. These practices are indispensable for nurturing a supportive, innovative, and dynamic learning environment.

PO 8: Lifelong Learning

- Cultivating the ability to continually acquire knowledge and skills, including the art of "learning how to learn," becomes paramount for lifelong learning. This self-paced and self-directed approach serves personal development, aligns with economic, social, and cultural objectives, and facilitates adaptation to evolving workplace demands through skill development and reskilling. It equips individuals with competencies and insights, allowing them to adeptly respond to society's changing landscape and enhance their overall quality of life. Lifelong learning extends beyond formal education, embracing diverse informal and non-traditional learning experiences.

2. REGULATIONS FOR UNDERGRADUATE (HONOURS) DEGREE PROGRAMMES

PREAMBLE

Sacred Heart College (Autonomous), Thevara, Kochi is a grant-in-aid private college affiliated to Mahatma Gandhi University, Kottayam, Kerala. The College was established in 1944 as a higher educational institute for men on the basis of the minority rights. It started admitting girls in 1975 and currently serves all sections of the society without any discrimination of caste or creed.

The College was granted Autonomous Status by the University Grants Commission (UGC) in 2014.

Vision and Mission of the Institution

The vision of the College aims at the formation of holistic individuals who would champion the cause of justice, love, truth and peace. To this effect, Sacred Heart College envisions the **“Fashioning of an enlightened society founded on a relentless pursuit of excellence, a secular outlook on life, a thirst for moral values as well as an unflinching faith in God.”** It seeks the creation of a world, guided by divine wisdom, governed by moral principles, inclusive by secular outlook and united by the principle of equity.

The Mission of the Institution is to provide an environment that

- facilitates the holistic development of the individual**
- enables the students to play a vital role in the nation-building process and contribute to the progress of humanity**
- disseminates knowledge even beyond the academia**
- instils in the students a feel for the frontier disciplines, and**
- cultivates a concern for the environment**

by setting lofty standards in the ever-evolving teacher-learner interface.

Framing of the Regulations

As part of the implementation of the National Education Policy 2020 (NEP 2020), the University Grants Commission (UGC) has issued the Curriculum and Credit Framework for Undergraduate Programmes 2023 (CCFUP) which would provide a flexible choice-based credit system, multidisciplinary approach, multiple entry and exit options, and establish three Broad Pathways, (a) 3-year UG Degree, (b) 4-year UG Degree (Honours), and (c) 4-year UG Degree (Honours with Research).

The Kerala Higher Education Reforms Commission has recommended a comprehensive reform in the undergraduate curriculum for the 2023-24 academic year, adopting 4-year undergraduate programs to bring Kerala's undergraduate education at par with well acclaimed universities across the globe.

The Kerala State Curriculum Committee for Higher Education has been constituted, and have proposed a model Kerala State Higher Education Curriculum Framework (KSHECF) for Undergraduate Education.

Further, an Academic Committee and various sub committees were constituted for the implementation of the Regulations. The Academic Committee submitted the draft regulations on 15-03-2024, namely: **THE SACRED HEART COLLEGE (AUTONOMOUS) UNDERGRADUATE PROGRAMMES (HONOURS) REGULATIONS, 2024 {SHC-UGP (Honours)}** under the New Curriculum and Credit Framework, 2024.

REGULATIONS

Short Title and Commencement

- i. These Regulations may be called THE SACRED HEART COLLEGE (AUTONOMOUS) UNDERGRADUATE PROGRAMMES (HONOURS) REGULATIONS, 2024 {SHC-UGP (Honours)} under the New Curriculum and Credit Framework 2024.
- ii. These Regulations will come into effect from the academic year 2024-2025 and will have prospective effect.

Scope and Application

- iii. These Regulations shall apply to all Undergraduate programmes under various Faculties conducted by THE SACRED HEART COLLEGE (AUTONOMOUS) for the admissions commencing in the academic year 2024-2025.
- iv. Every programme conducted under the SHC-UGP shall be monitored by an SHC-UGP Academic Committee comprising members nominated by the Principal.

Definitions

Unless used in a context otherwise specified,

- i. College means THE SACRED HEART COLLEGE (Autonomous), a grant-in-aid private college affiliated to Mahatma Gandhi University, Kottayam, Kerala.
- ii. 'University' means the MAHATMA GANDHI University which is the affiliating University of Sacred Heart College (Autonomous).
- iii. FYUGP means Four Year Undergraduate Programme.
- iv. Academic Year: Two consecutive (one odd and one even) semesters followed by a vacation in one academic year.
- v. Academic Coordinator/Nodal Officer: Academic Coordinator/Nodal Officer is a faculty nominated by the college council to co-ordinate the effective conduct of the FYUGP including Continuous Comprehensive Assessment (CCA) undertaken by various departments within the college. She/ he/ they shall be the convenor for the College level Academic Committee.
- vi. Academic Week: A unit of five working days in which the distribution of work is organized, with at least five contact hours of one-hour duration on each day.
- vii. Academic Credit: A unit by which the course work is measured. It determines the number of hours of instructions required per week in a semester. It is defined both in terms of student efforts and teacher's efforts. A course which includes

one hour of lecture or tutorial or minimum 2 hours of lab work/ practical work/ field work per week is given one credit hour. Accordingly, one credit is equivalent to one hour of lecture or tutorial or two hours of lab work/ practical work/ field work/ practicum and learner engagement in terms of course related activities (such as seminars preparation, submitting assignments, group discussion, recognized club-related activities etc.) per week. Generally, a one credit course in a semester should be designed for 15 hours Lecture/ tutorials or 30 hours of practical/ field work/ practicum and 30 hours learner engagement.

viii. Academic Bank of Credits (ABC): An academic service mechanism as a digital/ virtual entity established and managed by Government of India to facilitate the learner to become its academic account holder and facilitating seamless learner mobility, between or within degree-granting Higher Education Institutions (HEIs) through a formal system of credit recognition, credit accumulation, credit transfers and credit redemption to promote distributed and flexible process of teaching and learning. This will facilitate the learner to choose their own learning path to attain a Degree/ Diploma/ Certificate, working on the principle of multiple entry and exit, keeping to the doctrine of anytime, anywhere, and any level of learning.

ix. Credit Accumulation: The facility created by ABC in the Academic Credit Bank Account (ABA) opened by the learner across the country in order to transfer and consolidate the credits earned by them by undergoing courses in any of the eligible HEIs.

x. Credit Recognition: The credits earned through eligible/ partnering HEIs and transferred directly to the ABC by the HEIs concerned.

xi. Credit Redemption: The process of commuting the accrued credits in the ABC of the learner for the purpose of fulfilling the credits requirements for the award of various degrees. Total credits necessary to fulfil the criteria to get a degree shall be debited and deleted from the account concerned upon collecting a degree by the learner.

xii. Credit Transfer: The mechanism by which the eligible HEIs registered with ABC are able to receive or provide prescribed credits to individual's registered with ABA in adherence to the UGC credit norms for the course(s) registered by the learner in any HEIs within India.

xiii. Credit Cap: Maximum number of credits that a student can take per semester, which is restricted to 30.

xiv. Continuous Comprehensive Assessment (CCA): The mechanism of evaluating the learner by the course faculty at the institutional level.

xv. End Semester Evaluation (ESE): The mechanism of evaluating the learner at the end of each semester.

xvi. Audit Course: a course that the learner can register without earning credits, and is not mandatory for completing the SHC-UGP. The student has the option not to take part in the CCA and ESE of the Audit Course. If the student has 75% attendance in an Audit Course, he/she/they is eligible for a pass in that course, without any credit (zero-credit).

xvii. Courses: refer to the papers which are taught and evaluated within a programme, which include lectures, tutorials, laboratory work, studio activity, field work, project work, vocational training, viva, seminars, term papers, presentations,

assignments, self-study, group discussion, internship, etc., or a combination of some of these elements.

xviii. Choice Based Credit System (CBCS) means the system wherein students have the option to select courses from the prescribed list of courses.

xix. College-level Academic Committee: Is a committee constituted for the FYUGP at the college level comprising the Principal as the Chairperson, the Academic Co-ordinator/ Nodal Officer as its convenor.

xx. Academic Co-ordinator/ Nodal Officer: A senior faculty member nominated by the college council.

xxi. Course Faculty: A faculty member nominated by the Head of the Department shall be in charge of offering a particular course in a particular semester of FYUGP.

xxii. Department means any teaching department in a college offering a course of study approved by the College as per the regulations of the college and it includes a Department, Centre, or School of Teaching and Research conducted directly by the College.

xxiii. Board of Studies (BoS) means the academic body duly constituted to frame the syllabus of each department.

xxiv. Senior Faculty Advisor (SFA) is a faculty nominated by a Department Council to co-ordinate all the necessary work related to FYUGP undertaken in that department, including the continuous comprehensive assessment.

xxv. Department Council means the body of all teachers of a department in a college.

xxvi. Faculty Adviser (FA) means a teacher from the parent department nominated by the Department Council to advise students in academic matters.

xxvii. Graduate Attributes means the qualities and characteristics to be obtained by the graduates of a programme of study at the College, which include the learning outcomes related to the disciplinary areas in the chosen field of learning and generic learning outcomes. The College will specify graduate attributes for its programmes.

xxviii. Programme means the entire duration of the educational process including the evaluation leading to the award of a degree.

xxix. Programme Pathway: Combination of courses that can be chosen by a student that give options to pursue interesting and unconventional combinations of courses drawn from different disciplinary areas, like the sciences and the social sciences/ humanities. The pathways could be in terms of major- minor options with different complementary/ allied disciplines.

xxx. Regulatory Body means University Grants Commission (UGC), All India Council for Technical Education (AICTE), National Assessment and Accreditation Council (NAAC) and National Board of Accreditation (NBA) etc.

xxxi. Signature Courses: Signature courses are the specialized Discipline Specific Elective courses or skill-based courses designed and offered by the regular/ ad hoc/ visiting/ emeritus/ adjunct faculty member of a particular college with the prior recommendation of the BoS and the approval of Academic Council of the College.

xxxii. Letter Grade or simply ‘Grade’ in a course is a letter symbol (O, A+, A, B+, B, C, P, F, and Ab). Grade shall mean the prescribed alphabetical grade awarded

to a student based on their performance in various examinations. The Letter grade that corresponds to a range of CGPA.

xxxiii. Grade Point: Each letter grade is assigned a ‘Grade point’ (G) which is an integer indicating the numerical equivalent of the broad level of performance of a student in each course. Grade Point means point given to a letter grade on 10-point scale.

xxxiv. Semester Grade Point Average (SGPA) is the value obtained by dividing the sum of credit points obtained by a student in the various courses taken in a semester by the total number of credits in that semester. SGPA shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester.

xxxv. Credit Point (P) of a course is the value obtained by multiplying the grade point (G) by the credit (C) of the course: $P = G \times C$

xxxvi. Cumulative Grade Point Average (CGPA) is the value obtained by dividing the sum of credit points in all the semesters earned by the student for the entire programme by the total number of credits in the entire programme and shall be rounded off to two decimal places.

xxxvii. Grade Card means the printed record of students’ performance, awarded to them.

xxxviii. Words and expressions used and not defined in this regulation, but defined in the Mahatma Gandhi University Act and Statutes, being the Act and Statutes of Sacred Heart College (Autonomous)’s affiliating University shall have the meaning assigned to them in the Act and Statutes.

Features and Objectives of SHC-UGP

The features and objectives of the SHC-UGP shall be:

- v. The features, meaning, and purpose of FYUGP shall be as stipulated by the UGC and as adapted by the Kerala State Higher Education Curriculum Framework (KSHECF) for undergraduate education.
- vi. The practice of lateral entry of students to various semesters exists, but an exit with a Degree shall be awarded only upon successful completion of 133 credits as per the conditions stipulated in this regulation.
- vii. FYUGP shall have three Broad Pathways, (a) 3-year UG Degree, (b) 4-year UG Degree (Honours), and (c) 4-year UG Degree (Honours with Research).
- viii. Students who choose to exit after 3 years shall be awarded UG Degree in their respective Discipline/ Disciplines after the successful completion of the required minimum Courses with 133 credits.
- ix. A 4-year UG Degree (Honours) in the Discipline/ Disciplines shall be awarded to those who complete the FYUGP with a specific number of Courses with 177 credits including 8 credits from a graduate project/ dissertation in their major discipline.
- x. Students who acquire minimum 75% in their graduation (upto 6th semester) are eligible for Honours with Research Programme. However if necessary, College may conduct screening test for the honours with research programme in accordance with College Regulations from time to time.
- xi. 4-year UG Degree (Honours with Research): Students who aspire to pursue research as a career may opt for 4-year UG Degree Honours with Research

stream under FYUGP with a specific number of Courses with 177 credits including 12 credits from a research project in their major discipline.

xii. The recognized research departments or departments with at least two faculty members having PhD shall offer the Honours with Research programme. Minimum 2 students (mentees) should be allotted to a faculty member (Mentor).

xiii. Students who have chosen the honours with research stream shall do their entire fourth year under the mentorship of a mentor.

xiv. The mentor shall prescribe suitable advanced level/capstone level courses for a minimum of 20 credits to be taken within the institutions along with the courses on research methodology, research ethics, and research topic-specific courses for a minimum of 12 credits which may be obtained either within the institution or from other recognized institutions, including online and blended modes.

xv. Students who have opted for the honours with research should successfully complete a research project under the guidance of the mentor and should submit a research report for evaluation. They need to defend successfully the research project to obtain 12 credits under a faculty member of the College. The research shall be in the Major/ allied discipline.

xvi. The research outcomes of their project work may be published in peer-reviewed journals or presented at conferences or seminars or patented.

xvii. The proposed FYUGP curriculum comprises Three Broad Parts: a) Foundation Components, b) Discipline Specific Pathway components (Major/ Minor), and c) Discipline Specific Capstone Components.

xviii. The Foundation component of the FYUGP shall consist of a Set of General Foundation Courses and a Set of Discipline Specific Foundation Courses.

xix. General Foundation Courses shall be grouped into 4 major baskets as Ability Enhancement Courses (AEC), Skill Enhancement Courses (SEC), Value Addition Courses (VAC), and Multi-Disciplinary Courses (MDC).

xx. Ability Enhancement Courses shall be designed specifically to achieve competency in English, other languages as per the student's choice with special emphasis on language and communication skills.

xxi. English or other language courses shall be designed to enable the students to acquire and demonstrate the core linguistic skills, including critical reading, academic and expository writing skills as well as the cultural and intellectual heritage of the language chosen. Separate courses will be designed for Science, Humanities and Commerce streams.

xxii. Multi-Disciplinary Courses (MDC) shall be so designed as to enable the students to broaden their intellectual experience by understanding the conceptual foundations of Science, Social Sciences, Humanities, and Liberal Arts. Students shall not be eligible to take the MDC in the same discipline that they have studied during their +2. Third semester MDC can be Kerala specific content.

xxiii. Skill Enhancement Courses (SEC) shall be designed to enhance 21st century workplace skills such as creativity, critical thinking, communication, and collaboration.

xxiv. Discipline Specific Courses shall include Discipline Specific Pathway Courses, both Major and Minor streams, enabling students to gain basic knowledge in the chosen discipline.

- xxv. Discipline Specific Foundation Courses shall focus on foundational theories, concepts, perspectives, principles, methods, and critical thinking essential for taking up advanced/ Capstone Courses. Practical courses shall be included in discipline specific foundation courses.
- xxvi. The curriculum of the SEC should be designed in a manner that at the end of year- 1, year-2, year-3, and year-4 students are able to meet the level descriptors for levels 5, 6, 7, and 8 of the UGC Guidelines on National Skills Qualifications Framework (NSQF). The detailed descriptors of the NSQF levels is provided as **Appendix I** below.
- xxvii. Value Addition Courses (VAC) shall be so designed as to empower the students with personality development, perspective building, and self-awareness.
- xxviii. Discipline Specific Pathway Components (Major/ Minor) shall provide the students with an opportunity to pursue in-depth study of a particular subject or discipline and develop competency in that chosen area, which includes Discipline Specific Core (DSC) courses and Discipline Specific Elective (DSE) courses as Major and Minor courses.
- xxix. Major components consist of three types: Discipline Specific Core or the Discipline Specific Elective Courses, and the research /laboratory/ fieldwork.
- xxx. Minor Courses can be selected from any discipline that may supplement or complement the Major Courses.
- xxxi. Students who complete a sufficient number of Courses in a discipline or an interdisciplinary area of study other than their chosen Major shall qualify for a Minor in that discipline or in a chosen interdisciplinary area of study.
- xxxii. Major Components shall be the main focus of study. By selecting a Major, the student shall be provided with an opportunity to pursue an in-depth study of a particular discipline.
- xxxiii. Each Board of Studies (BoS) shall identify specific Courses or baskets of Courses towards Minor Course credits. Students shall have the option to choose Courses from disciplinary/ interdisciplinary minors and skill-based courses related to a chosen programme.
- xxxiv. Students can opt for a change of Major at the end of the second semester to any Minor discipline studied among the foundation level courses. Students also can opt for a change of Major at the end of the second semester to any MDC.
- xxxv. Students should opt their 5th and 6th semester VAC and SEC from their Major disciplines only.
- xxxvi. Course cum Credits Certificate: After the successful completion of a semester as proof for re-entry to another institution this certificate is essential. This will help the learner for preserving the credits in the Academic Bank of Credits.
- xxxvii. The Advanced Level/ Capstone Level Courses shall be designed in such a manner as to enable students to demonstrate their cumulative knowledge in their main field of study, which shall include advanced thematic specialization or internships or community engagement or services, vocational or professional training, or other kinds of work experience.
- xxxviii. Advanced/ Capstone level Major Specialization shall include Courses focused on a specific area of study attached to a specific Major, which could be an Elective Course. They shall include research methodology as well.

xxxix. The student has the option to register for and attend a course without taking part in the CCA and ESE of that course. Such a course is called the Audit Course. If the student has 75% attendance in an Audit Course, he/she/they is/are eligible for a pass in that course, without any credit (zero-credit). The Audit Course will be recorded in the final grade card of the student.

xli. All students shall undergo Summer Internship or Apprenticeship in a Firm, Industry or Organization; or Training in labs with faculty and researchers or other Higher Education Institutions (HEIs) or Research Institutions. The College will adhere to the guidelines on internship published by the University.

xlii. Students will be provided the opportunities for internships with local industries, business organizations, agriculture, health and allied sectors, Local Government institutions (such as panchayats, municipalities), State Planning Board, State Councils/ Boards, Research Institutions, Research Labs, Library, elected representatives to the parliament/ state assembly/ panchayat, media organizations, artists, crafts persons etc. These opportunities will enable the students to actively engage with the practical aspects of their learning and to improve their employability.

xlii. The College will provide opportunities for field-based learning/minor projects enabling them to understand the different socio-economic and development-related issues in rural and urban settings. The College will provide the students with opportunities for Community engagement and services, exposing them to socio-economic issues to facilitate theoretical learning in real-life contexts.

xliii. Additional Credits will be awarded for those who actively participating in Social Activities, which may include participation in National Service Scheme(NSS), Sports and Games, Arts, participation in College union related activities(for respective elected/ nominated members), National Cadet Corps (NCC), adult education/ literacy initiatives, mentoring school students, and engaging in similar social service organizations that deemed appropriate to the College.

xliv. Grace marks shall be awarded to a student for meritorious achievements in co-curricular activities (in Sports/ Arts/ NSS/ NCC etc.). Such a benefit is applicable in the same academic year spreading over two semesters, in which the said meritorious achievements are earned. The Academic Council will decide from time to time the eligibility and other rules of awarding the grace marks.

xlv. Options will be made available for students to earn credit by completing quality-assured remote learning modes, including Online programmes offered on the Study Webs of Active-Learning for Young Aspiring Minds (SWAYAM) or other Online Educational Platforms approved by the competent body/university from time to time.

xlvi. Students shall be entitled to gain credits from courses offered by other recognized institutions directly as well as through distance learning.

xlvii. For the effective operation of the FYUGP, a system of flexible academic transaction timings shall be implemented for the students and teachers.

Eligibility for Admission and Reservation of Seats

- i. The eligibility for admissions and reservation of seats for various FYUG Degree Programmes shall be in accordance with the norms/ rules made by the Government/ University from time to time.
- ii. No student shall be eligible for admission to FYUG Degree Programmes in any of the disciplines unless he/she/they have successfully completed the examination conducted by a Board/University at the +2 level of schooling or its equivalent.
- iii. Students shall be admitted and enrolled in the respective programmes solely based on the availability of the academic and physical facilities within the institution. The College shall provide all students with a brochure detailing the Courses offered by the various departments under the various Programmes and the number of seats sanctioned by the University for each Programme.
- iv. During the time of admission each student may be provided with a unique higher education student ID which may be linked with the Aadhar number of the student so that this ID can be transferred if required to other higher education institutions as well.
- v. The students at the end of second semester may be permitted to change their major programme of study to any course/ institution/ university across the state. Based on the availability of seats and other facilities, the students may be permitted to opt any discipline which he/she/they had studied during the first two semesters as Discipline Specific Foundation courses/ Multidisciplinary Foundation courses. If ranking is required it will be in the order of the highest-grade points secured in the discipline to which the switching of Major is sought.
- vi. Students shall be allowed to change their major programmes, if required, to a maximum of 10% of the sanctioned strength of those particular programmes depending upon the academic and infrastructural facilities available in the Institution.
- vii. Depending upon the availability of academic and infrastructural facilities, the College may also admit a certain number of students who are registered for particular programmes in each semester by transfer method, if required, from other Institutions subject to conditions as may be issued by the University.
- viii. A student who has already successfully completed a First-Degree Programme and is desirous of and academically capable of pursuing another First-Degree Programme may also be admitted with the prior approval of the University as per the conditions regarding programme requirements specified by the University.
- ix. A Student can also be admitted for an additional major/ second major/ additional minor and on completion of the required credits he/she/they can be awarded a second major/ additional major/ minor. He/she/they may be exempted from minor pathway and general foundation course requirement.
- x. The College can also enroll students in certain courses as per their choice depending upon the availability of infrastructure and other academic facilities from other recognized HEIs who are already registered for a particular programme there either through regular/ online/ distance mode irrespective of the nature of programme (Govt./ Aided/ Self- finance/ Autonomous). On successful completion of the course the credits may be transferred through the Academic Bank of Credit.

Academic Monitoring and Student Support

The academic monitoring and student support shall be in the following manner, namely

- i. The College shall appoint a Senior Faculty member as Academic Co-ordinator/ Nodal officer for the smooth conduct of FYUGP.
- ii. Advisory System: There shall be one Senior Faculty Advisor (SFA) for each department and one Faculty Advisor (FA) for 20 to 30 students of the class to provide advice in all relevant matters. The Head of the Department, in consultation with the SFA, shall assign FA for each student.
- iii. The documents regarding all academic activities of students in a class shall be kept under the custody of the FA/ SFA.
- iv. All requests/ applications from a student or parent to higher offices are to be forwarded/ recommended by FA/ SFA.
- v. Students shall first approach their FA/ SFA for all kinds of advice, clarifications, and permissions on academic matters.
- vi. It is the official responsibility of the institution to provide the required guidance, clarifications, and advice to the students and parents strictly based on the prevailing academic regulations.
- vii. The SFA shall arrange separate or combined meetings with FA, faculty members, parents, and students as and when required and discuss the academic progress of students.
- viii. The FA/ SFA shall also offer guidance and help to solve the issues on academic and non-academic matters, including personal issues of the students.
- ix. Regular advisory meetings shall be convened immediately after the commencement of the semester and immediately after announcing the marks of the Continuous Comprehensive Assessment (CCA).
- x. The CCA related results shall be displayed on the department notice board/ other official digital platforms of the college at least for two working days.
 - a. Any concern raised by the students regarding CCA shall be looked into in the combined meetings of advisors, HOD, course faculty, and the students concerned.
 - b. If the concerns are not resolved at the advisor's level, the same can be referred to the properly constituted college-level grievance redressal committees as per the existing UGC/ University/ Government norms.
 - c. The Principal/ HOD shall ensure the proper redressal of the concerns raised by the students regarding CCA.
 - d. If the students raise further concerns about the issue, the principal shall refer the issue to the appropriate authorities with proper documents and minutes of all the committees.
- xi. The FA/ SFA shall be the custodian of the minutes and action taken reports of the advisory meetings. The SFA shall get the minutes and action taken reports of advisory meetings approved by the Head of Department and the Principal.
- xii. The Principal shall inform/forward all regulations, guidelines, communications, announcements, etc. regarding student academic and other matters to the HODs/ SFA for information and timely action.

- xiii. It shall be the official responsibility of the Principal to extend the required administrative and financial support to the HODs, SFAs and FAs to arrange necessary orientation programmes for students regarding student counselling, the prevailing norms, regulations, guidelines and procedures on all academic and other related matters.
- xiv. An integrated educational planning and administration software will be made available by the College to manage the academic information of all students including student admissions and registration, managing students' personal and academic information, course registrations, attendance management, all process related to assessments including regular & online examinations, grading, publishing of results, supplementary examinations, LMS, stakeholders' feedback, etc.
- xv. Faculty, staff, students, and parents shall be allowed to access this software system over a highly secure authenticated mechanism from within the campus.

Course Registration

- i. Each department shall publish well in advance the relevant details of courses offered, such as the name, academic level, expected outcomes, time slot, and course faculty members.
- ii. Students shall be allowed to visit and interact with respective faculty members during the first week of each semester, to gather more information about the courses and the availability of seats.
- iii. Based on consultations and advice from the faculty adviser, each student shall complete course registration within one week from the commencement of each semester.
- iv. The number of credits that a student can take in a semester is governed by the provisions in these Regulations, subject to a minimum of 16 and a maximum of 30 Credits.
- v. A student can opt out of a Course or Courses registered, subject to the minimum Credit/ Course requirement, if he/she/they feel that he/she/they have registered for more Courses than he/she/they can handle, within 30 days from the commencement of the semester.
- vi. The college shall publish a list of the students registered for each course including audit course, if any, along with the chosen Programmes, repeat/ reappearance courses, if any.
- vii. The higher education institutions shall admit candidates not only for programmes, but also for courses.

Re-admission and Scheme Migration

- i. Students who opt out before the completion of the third year shall be provided with a 'Course cum Credits Certificate' after the successful completion of a semester as proof for re-entry to another institution.
- ii. Students who have successfully completed a particular programme pathway may be permitted to take an additional minor or second major.
- iii. Those students who are opting for a second major are eligible for getting certain credit transfer/ credit exemption from their previous minor programs of study, subject to the prior recommendation of the BoS that, those credits are relevant for the present major programme of study.

Duration of Programme, Credits, Requirements and Options

- i. Students will be offered the opportunity to take breaks during the programme and resume after the break, but the total duration for completing the FYUG programme shall not exceed 7 years.
- ii. Students who wish to complete the undergraduate programmes faster may do so by completing different courses equivalent to the required number of credits and fulfilling all other requirements in $N-1$ semesters, where N is the number of semesters in the FYUGP.
- iii. Provided further that the students may complete the undergraduate programme in slower pace, they may pursue the three years or six semester programme in 4 to 5 years (8 to 10 semesters), and four years, or eight semester programme in 5 to 6 years (10 to 12 semesters) without obtaining readmission.
- iv. For students who crossed 6 semesters at a slower space, the requirement of 16 credits per semester from the institutions where they enrolled may be relaxed.

Credit Structure

The proposed number of credits per course and the credit distribution of them for the FYUG Programmes are given below:

- i. An academic year shall consist of 200 working days; one semester consists of 90 working days; and an academic year consists of two semesters.
- ii. Ten working days in a semester shall be used for extracurricular activities. One semester consists of 18 weeks with 5 working days per week. In each semester, 15 days (3 weeks) should be kept aside for End Semester Evaluation (ESE) and CCA.
- iii. The maximum number of available weeks for curriculum transactions should be fixed at 15 in each semester. A minimum of 5 teaching or tutorial hours could be made available for a day in a 5-day week.
- iv. A course that includes one hour of lecture/ tutorial or two hours of lab work/ practical work/ field work/ practicum per week is given one credit hour.
- v. One credit in a semester should be designed for 15 hours of lectures/ tutorials or 30 hours of lab work/ practical work/ field work/ practicum and 30 hours of learner engagement in terms of course-related activities such as seminar preparation, submitting assignments, etc.
- vi. A one-credit seminar or internship or studio activities or field work/ projects or community engagement and service will have two-hour engagements per week (30 hours of engagement per semester).
- vii. A course can have a combination of lecture credits, tutorial credits, and practicum credits.
- viii. Minimum credit for one Course should be 2 (Two), and the maximum credit should be 4 (Four).
- ix. All Discipline Specific Major/ Minor Courses shall be of 4 (Four) credits.
- x. For all Discipline Specific Major/ Minor Courses, there may be practical/ practicum of two or four hours per week.
- xi. All Courses under the Multi-Disciplinary, Ability Enhancement, Value Addition and Skill Enhancement categories are of 3 credits.

- xii. Summer Internship, Apprenticeship, Community outreach activities, etc. may require sixty hours (or as appropriate) of engagement for acquiring one credit.
- xiii. A student shall be able to opt for a certain number of extra credits over and above the requirements for the award of a degree.
- xiv. Maximum number of credits that a student can earn per semester shall be restricted to 30. Hence, a student shall have the option of acquiring credits to a maximum of 180 credits for a 6-semester UG programmes and 240 credits for a 4-year (8-semester) programmes.
- xv. Each faculty member shall offer a maximum of 16 credits per semester. However, those who are offering both practical and theory courses shall offer a maximum of 12-16 credits per semester.
- xvi. For a four-credit theory course, 60 hours of lecture/ tutorial class shall be assured as a mandatory requirement for the completion of that course.

Course Structure of the SHC-UGP Programme

The SHC-UGP consists of the following categories of courses and the minimum credit requirements for pathway option-one shall be as follows;

Sl. No.	Categorization of Courses for all Programme	Minimum Number of Credit Required	
1.	Major	68	88
2.	Minor	24	24+12 *
3.	Multi-Disciplinary Courses (MDC)	9	9
4.	Skill Enhancement Courses (SEC)	9	9
5.	Ability Enhancement Courses (AEC)	12	12
6.	Value Addition Courses (VAC)	9	9
7.	Summer Internship, field-based learning etc.	2	2
8.	Research Project / Dissertation		12/8**

* The students can acquire advanced/ capstone level courses with 12 credits from their DSC/ DSE/ Minor courses depending up on their pathway choice. The Minor courses can be of level 300 or above.

** The students perusing the 4-year honours with research have to complete a project with 12 credits and for the 4-year honours degree students have to complete a project with 8 credits and DSC/ DSE capstone/ advanced level course in the 8th semester.

- i. 20% syllabus of each course will be prepared by the teacher as 'Teacher Specific Content' and will be evaluated under CCA.
- ii. In case of MDC, SEC, VAC courses coming under 3rd & 4th semester, college should make necessary arrangements to give adequate preference to courses

designed by language departments. MDC in the 3rd semester can be Kerala Specific Content.

Academic Levels of Pathway Courses

Semester	Difficulty level	Nature of Course
1 & 2	100-199	Foundation level or introductory courses
3 & 4	200-299	Intermediate level courses
5 & 6	300-399	Higher level courses
7 & 8	400-499	Advanced/Capstone level courses

Signature Courses

- i. With a prior recommendation of BoS and the approval of academic council, each faculty member can design and offer at least one signature course in every semester, which may be offered as DSE /SEC/ VAC.
- ii. The College will publish a list of signature courses in DSE/ SEC/ VAC offered by the faculty members with a prior recommendation of BoS and the approval of academic council.
- iii. The College may empanel distinguished individuals who have excelled in their field of specialization like science and technology, industry, commerce, social research, media, literature, fine arts, civil services etc. as adjunct faculty as per the UGC guidelines with the approval of the College. With a prior recommendation of BoS and the approval of academic council, the adjunct faculty can offer SEC/VAC as signature course.
- iv. Ad hoc/ Guest faculty/ Visiting faculty/ Visiting Scholars can also offer DSE/ SEC/ VAC as signature courses with a prior recommendation of BoS and the approval of academic council.
- v. The faculty concerned may design the particular course and it should be forwarded to the concerned BoS after the approval of the Academic Committees formed as part of these regulations.
- vi. The examinations and evaluation of the signature courses designed by the faculty shall be conducted by the faculty themselves and an external expert

faculty chosen by the college from a panel of experts submitted by the faculty and recommend by the BoS concerned.

Programme Pathways and Curriculum Structure

Students who have joined for any programme under these regulations shall have the option to choose the following pathways for their UG degree and Honours programme.

- i. Degree with single Major: A student pursuing the FYUG programme in a specific discipline shall be awarded a Major degree if he secures at least 50% of the total credits in the specific discipline required for the award of the Degree in that Discipline. Example: Physics Major/ Economics Major/ Commerce Major
- ii. Degree Major with Minor: If a student pursuing the FYUG Programme is awarded a Major Degree in a particular discipline, he/she/they are eligible to be awarded a Minor in another discipline of his choice, if he earns a minimum of 32 credits (approximately 25% of credit required for the three-year programme) from 8 pathway courses in that discipline. Example: Physics Major with Chemistry Minor/ Chemistry Major with English Minor/ Commerce Major with Economics Minor/ English Major with Functional English Minor/ Hindi Major with Malayalam Minor etc.
- iii. Major with Multiple Disciplines of Study: This pathway is recommended for students who wish to develop core competencies in multiple disciplines of study. In this case, the credits for the minor pathway shall be distributed among the constituent disciplines/ subjects. If a student pursuing FYUG Degree Programme is awarded a major Degree in a particular discipline, he/she/they are eligible to get mentioned his core competencies in other disciplines of his choice if he has earned 12 credits from the pathway courses of that discipline. Example: Physics Major with Minors in Chemistry and English, Economics Major with Minors in History and English, Commerce Major with Minors in Economics and Statistics.
- iv. Interdisciplinary Major: For these programme pathways, the credits for the major and minor pathways shall be distributed among the constituent disciplines/subjects to attain core competence in the interdisciplinary programme. Example: Econometrics Major, Global Studies Major, Biostatistics Major.
- v. Multi-Disciplinary Major: For multidisciplinary major pathways, the credits for the major and minor pathways will be distributed among the broad disciplines such as Life Sciences, Physical Sciences, Mathematical and Computer Sciences, Data Analysis, Social Sciences, Humanities, etc. Example: Life Science, Data Science, Nano Science.

- vi. Degree with Double Major: A student who secures a minimum of 50% credits from the first major will be awarded a second major in another discipline if he could secure 40% of credit from that discipline for the 3-year/ 4-year UG degree to be awarded a double major degree. Example: Physics and Chemistry Major, Economics and History Major, Economics and History Major, Commerce and Management Major.

Pathway Option 1 - Degree Major or Major with Multiple Disciplines of Study

Course Components	No. of Courses										
	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5#	Semester 6#	Total	Remarks	Semester 7	Semester 8	
DSC A (4 Credit /Course)	1(P)	1(P)	3 (2 P)	3 (2 P)	5	4	17	7 Out of 17 can be opted as DSE	3	2	22
DSC B & C (4 Credit /Course)	2(P)	2(P)	1(P) (B or C)	1(P) (C or B)			6		3		9
Multidisciplinary Courses (MDC) (3 Credit /Course)	1(P)	1(P)	1*				3	*Recommended that the course offered be related to Indian Knowledge Systems or allied areas.			3
Ability Enhancement Courses (AEC) (3 Credit /Course)	1 (English OL)	1 (English OL)					4				4
Skill Enhancement Courses (SEC) (3 Credit /Course)				1*	1 * *	1**	3	*Recommended that the course may be offered by the English Department ** From DSC A only			3
Value Addition Courses (VAC) (3 Credit /Course)			1*	1*		1**	3	*Recommended that one VAC be offered by the English Department and one by Other Languages Department ** From DSC A only			3

Project/ Dissertation 12 credits for Honours with Research & 8 for Honours										12/8 (1 DSC / DSE for Honou rs	
Total Courses	6	6	6	6		6	6	36		6	2 + 1
Total Credits	21	21	22	22	2	2 3	22		Total Credits 133	24	2 0
Total Hours per Week	25	25	25	25		2 5	25		Exit option available	25	2 5

BoS can include 2 practical courses in 5th semester and 3 practical courses in 6th semester in any of the 6 courses distributed in each semester.

Pathway Option 2 - Major with Minor

Course Components	No. of Courses											
	Semest er 1	Semest er 2	Semest er 3	Semest er 4		Semest er 5#	Semest er 6#	Total	Remarks	Semes ter 7	Semes ter 8	
	1(P)	1(P)	3 (2 P)	3 (2 P)		4	3	15	7 Out of 15 can be opted as DSE	3	2	22
DSC A (4 Credit /Course)												
DSC B (4 Credit /Course)	2(P)	2(P)	1(P)	1(P)		1	1	8	1 Out of 8 can be opted as DSE	3		11

Multidisciplinary Courses (MDC)/ (3 Credit /Course)	1(P)	1(P)	1*					3	*Recommended that the course offered be related to Indian Knowledge Systems or allied areas.			3
Ability Enhancement Courses (AEC) (3 Credit /Course)	1 (English) 1 (OL)	1 (English) 1 (OL)						4				4
Skill Enhancement Courses (SEC) (3 Credit /Course)				1*			1**	1**	3	*Recommended that the course may be offered by the English Department ** From DSC A only		3
Value Addition Courses (VAC) (3 Credit /Course)			1 * 1	1*				1**	3	*Recommended that one VAC be offered by the English Department and one by Other Languages Department ** From DSC A only		3
Project/ Dissertation 12 credits for Honours with Research & 8 for Honours										12/8 (1 DSC/ DSE for Honours		
Total Courses	6	6	6	6		6	6	36		6	2+1	
Total Credits	21	21	2 2	22	2	23	22		Total Credits 133	24	20	Total Credits 177
Total Hours per Week	25	25	2 5	25		25	25		Exit option available	25	25	

BoS can include 2 practical courses in 5th semester and 3 practical courses in 6th semester in any of the 6 courses distributed in each semester.

Pathway Option 3 - Double Major

Course Components	No. of Courses										Total
	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5#	Semester 6#	Total	Remarks	Semester 7	Semester 8	
DSC A (4 Credit /Course)	1(P)	1 (P)	2(2P)	2(1P)	4	3	13	7 Out of 13 can be opted as DSE	3	2	18
DSC B (4 Credit /Course)	2(P)	2(P)	2(1P)	2(2P)	1	1	10	2 Out of 10 can be opted as DSE	3		13
Multidisciplinary Courses (MDC) (3 Credit /Course)	1(P)	1(P)	1*				3	*Recommended that the course offered be related to Indian Knowledge Systems or allied areas.			3
Ability Enhancement Courses (AEC) (3 Credit /Course)	1 (English)) 1 (OL)	1 (English)) 1 (OL)					4				4
Skill Enhancement Courses (SEC) (3 Credit /Course)				1*	1	1	3	*Recommended that the course may be offered by the English Department			3
Value Addition Courses (VAC) (3 Credit /Course)			1*	1*		1	3	*Recommended that one VAC be offered by the English Department and one by Other Languages Department			3
Project/ Dissertation										12/8 (1)	

12 credits for Honours with Research & 8 for Honours										DSC/ DSE for Honours	
Total Courses	6	6	6	6		6	6	36		6	2+1
Total Credits	21	21	22	22	2	23	22		Total Credits 133	24	20
Total Hours per Week	25	25	25	25		25	25		Exit option available	25	25

BoS can include 2 practical courses in 5th semester and 3 practical courses in 6th semester in any of the 6 courses distributed in each semester.

Note: In all the above 3 tables “(P)” means courses with practical.

Course Structure of Various Pathways based on Credit Requirements

The FYUG Programmes consist of the following categories of courses and the minimum credit requirements for each of them shall be as follows:

Table 1: FYUGP Course Structure – Major with Minors

Sl. No .	Categorization of courses for all Programmes	Minimum number of credits required	
		3-year UG	4-year UG
1	Major	68	88
2	Minor/ Minors	24	24+12*
3	Multi-disciplinary Courses (MDC)	9	9
4	Skill Enhancement Courses (SEC)	9	9
5	Ability Enhancement Course (AEC)	12	12
6	Value Addition Courses (VAC)	9	9
7	Summer Internship, field-based learning etc.	2	2
8	Project / Dissertation		12**
	Total Credits	133	177

* Students can acquire advanced level courses for 12 credits from their DSC/ DSE/ Minor depending up on their pathway choice.

** Students pursuing the four-year Honours degree shall do an 8 credit project and one capstone course from their DSC/ DSE depending up on their pathway choice.

Table 2: FYUGP Course Structure – Double Major

Sl. No .	Categorization of courses for all Programmes	Minimum number of credits required	
		3-year UG	4-year UG
1	First Major	52	72
2	Second Major	40	52
3	Multi-disciplinary Courses (MDC)	9	9
4	Skill Enhancement Courses (SEC)	9	9
5	Ability Enhancement Course (AEC)	12	12
6	Value Addition Courses (VAC)	9	9
7	Summer Internship, field-based learning etc.	2	2
8	Project/(8 Credit project + 1 capstone course)		12

	Total Credits	133	177
--	---------------	-----	-----

Table 3: FYUGP Course Structure – Multidisciplinary

Sl. No .	Categorization of courses for all Programmes	Minimum number of credits required	
		3-year UG	4-year UG
1	Multidisciplinary Major	52	72
2	Multidisciplinary Minors	40	52
3	Multi-disciplinary Courses (MDC)	9	9
4	Skill Enhancement Courses (SEC)	9	9
5	Ability Enhancement Course (AEC)	12	12
6	Value Addition Courses (VAC)	9	9
7	Summer Internship, field-based learning etc.	2	2
8	Project / (8 Credit project + 1 capstone course)		12
	Total Credits	133	177

Guidelines for Acquiring Credit from Other Institutions/Online/Distance Mode

- i. A student shall register to a minimum of 16 credit per semester from the college/ department where he/she/they officially admitted for a particular programme. However, students enrolled for a particular programme in one institution can simultaneously enroll for additional credits from other HEIs within the University or outside University subject to a maximum of 30 credits per semester including the 16 institutional credits.
- ii. The College shall publish a list of courses that are open for admission for students from other institutions well in advance before the commencement of each semester.
- iii. Each BoS shall prepare and publish a list of online courses at different levels before the commencement of each semester offered in various online educational platforms recognized by the Academic Council of the college, which can be opted by the students for acquiring additional credits.
- iv. BoS shall prepare and publish a list of allied/ relevant pathway courses before the commencement of each semester offered by other Board of Studies that can be considered as pathway course for major/ minor for their disciplines at different levels.

- v. At the end of each semester the college will include the credit acquired by the student through online courses in their semester grade card subject to a maximum of 30 credits.

Attendance

- i. A student shall be permitted to register for the end-semester evaluation of a specific course to acquire the credits only if he has completed 75% of the prescribed classroom activities in physical, online, or blended modes, including any makeup activities as specified by the course faculty of that particular course.
- ii. A student is eligible for attendance as per the existing university and government orders which includes participation in a meeting, or events organized by the college or the university, a regularly scheduled curricular or extracurricular activity prescribed by the college or the university. Due to unavoidable or other legitimate circumstances such as illness, injury, family emergency, care-related responsibilities, bad or severe weather conditions, academic or career-related interviews students are eligible for authorized absence. Apart from this, all other eligible leaves such as maternity leave, and menstrual leave shall also be treated as authorized absences.
- iii. The condonation facility can be availed as per the university norms.

Workload

- i. The workload of a faculty who offers only lecture courses during an academic year shall be 32 credits.
- ii. The workload of a faculty offering both practical courses and theory courses may be between 24-32 credits per academic year.
- iii. An academic year shall consist of two semesters.
- iv. To protect the existing language workload, college should make necessary arrangements to give adequate preference to those courses designed by language departments coming under MDC, SEC and VAC of 3rd & 4th semester. It is recommended that the MDC offered in the third semester shall be based on Indian Knowledge Systems or Nation-specific topics and may be offered by the Other Languages department or any other department as may be seen fit. Additionally, the SEC in the fourth semester may be offered by the English Department and of the VACs in the third and fourth semesters, one may be offered by the Other Languages Department and the other may be offered by the English Department. These recommendations may be modified as per the recommendations of the SHC-UGP Academic Monitoring Committee.
- v. Programme wise workload calculation will be as per the FYUGP workload ordinance 2024.
- vi. The teachers given the administrative responsibilities in the department and college level may give a relaxation in their work load as specified in the UGC regulations 2018.

Credit Transfer and Credit Accumulation

- i. The college will establish a digital storage (DIGILOCKER) of academic credits for the credit accumulation and transfer in line with ABC.
- ii. The validity of credits earned shall be for a maximum period of seven (7) years or as specified in the university/ UGC regulations.
- iii. The students shall be required to earn at least 50% of the credits from the College.
- iv. Students shall be required to earn the required number of credits as per any of the pathway structure specified in this regulation for the award of the degree.

Outcome Based Approach

The curriculum will be designed based on Outcome Based Education (OBE) practices. The Graduate Attributes (GA) and Programme Outcomes (PO) will be defined and specified in the syllabus of each programme.

Assessment and Evaluation

- i. The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE).
- ii. 30% weightage shall be given for CCA. The remaining 70% weight shall be for the ESE.
- iii. Teacher Specific Content will be evaluated under CCA.
- iv. CCA will have two subcomponents Formative Assessment (FA) and Summative Assessment (SA). Each of these components will have equal weightage and to be conducted by the course faculty/ course coordinator offering the course.
- v. FA refers to a wide variety of methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress during a lesson, unit, module or course. FA is to encourage students to build on their strengths rather than fixate or dwell on their deficits. FA can help to clarify and calibrate learning expectations for both students. FA will help students become more aware of their learning needs, strengths, and interests so they can take greater responsibility over their own educational growth. FA will be prerogative of the course faculty/ course coordinator based on specific requirement of the student.
- vi. Suggestive methods of FA are as follows: (anyone or in combinations as decided by the course faculty/ course coordinator)
 - a. Practical assignment
 - b. Observation of practical skills
 - c. Viva voce
 - d. Quiz
 - e. Interview
 - f. Oral presentations

- g. Computerized adaptive testing
- h. In-class discussions
- i. Group tutorial work
- j. Reflection writing assignments
- k. Home assignments
- l. Self and peer Assessments
- m. Any other method as may be required for specific course/ student by the course faculty/ course coordinator.

vii. Summative Assessments (SA) are used to evaluate student learning, skill acquisition, and academic achievement at the conclusion of a defined instructional period- typically at the end of a project, unit, module, course or semester. SA may be a class tests, assignments, or project, used to determine whether students have learned what they were expected to learn. It will be based on evidence, collected using single or multiple ways of assessment. The systematically collected evidences should be kept in record by course faculty/ course coordinator and the marks should be displayed on the college notice board/ other official digital platforms of the college before the end semester examinations.

viii. The method of SA will be as follows: (any one as decided by the course faculty/ course coordinator)

- a. Written test
- b. Open book test
- c. Laboratory report
- d. Problem based assignments
- e. Individual project report
- f. Case study report
- g. Team project report
- h. Literature survey
- i. Standardized test
- j. Any other pedagogic approach specifically designed for a particular course by the course faculty/ course coordinator.

viii. A student may repeat SA only if for any compulsive reason due to which the student could not attend the assessment.

ix. The prerogative of arranging a CCA lies with the course faculty/ course coordinator with the approval of SHC-UGP Academic Committee based on justified reasons.

x. The course faculty/ course coordinator shall be responsible for evaluating all the components of CCA. However, the college may involve any other person (External or Internal) for evaluation of any or all the components as decided by the Principal/Controller of Examinations from time to time in case any grievances are raised.

xi. Written tests shall be precisely designed using a variety of tools and processes (e.g., constructed responses, open-ended items, multiple-choice), and the

students should be informed about the evaluation modalities before the commencement of the course.

- xii. The course faculty may provide options for students to improve their performance through continuous assessment mechanism.
- xiii. There shall be theory and practical examinations at the end of each semester.
- xiv. Regarding evaluation, one credit may be evaluated for 25 marks in a semester; thus, a 4-credit course will be evaluated for 100 marks; 3-credit courses for 75 marks and 2-credit courses for 50 marks.
- xv. All examinations will be conducted by the College and will be evaluated at the College itself.
- xvi. Individual Learning Plans (ILPs) and/ or specific assessment arrangements may be put in place for differently abled students. Suitable evaluation strategies including technology assisted examinations/ alternate examination strategies will be designed and implemented for differently abled students.

Practical Examination

- i. The end semester practical examination will be conducted and evaluated by the institution.
- ii. There shall be a CCA for practical courses conducted by the course faculty/ course coordinator.
- iii. The scheme of evaluation of practical courses will be as given below:

Components for the Evaluation of Practical Courses	Weight age
CCA of practical/practicum.	30%
ESE of practical/practicum.	70%

- iv. Those who have completed the CCA alone will be permitted to appear for the ESE.
- v. For grievance redressal purpose, the university shall have the right to call for all the records of CCA.
- vi. Duration of Examination: Questions shall be set as per the defined Outcome. The duration of the examinations shall be as follows.

Mode	Time (in Hours)
Written Examination	2
Multiple Choice	1.5
Open Book	2
Any Other Mode	2

Evaluation of Project/Dissertation

The evaluation of project work shall be CCA with 30% and ESE 70%. The scheme of evaluation of the Project is given below:

Project type	Maximum Marks	CCA	ESE
Research Project of Honours with Research (12 credits)	200	60	140
Project of Honours (8 credits)	100	30	70

Evaluation of Internship

The evaluation of internship shall be done by a committee constituted by the Department Council. The scheme of CCA and ESE is given below:

Components of Evaluation of Internship	Weightage	Marks for Internship 2 Credits/ 50 Marks
C C A	30%	1 5
E S E	70%	3 5

The department council may decide any mode for the completion of the Internship. If in case evaluation is not specified in any of the selected internship programme, institution can adopt a proper evaluation method as per the weightage specified in the table above.

Letter Grades and Grade Points

Mark system is followed for evaluating each question. For each course in the semester, letter grade and grade point are introduced in 10-point indirect grading system as per guidelines given below,

- i. The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester. The SGPA is based on the grades of the current term, while the Cumulative Grade Point Average (CGPA) is based on the grades in all courses taken after joining the programme of study.
- ii. Based on the marks obtained, the weighted grade point will be mentioned in the student's grade cards.

Letter Grade	Grade Point	Percentage of Marks (Both Internal & External Marks put together)	Class

O (Outstanding)	10	95% and above	First Class with Distinction
A+ (Excellent)	9	85% and above but below 95%	
A (Very good)	8	75% and above but below 85%	
B+ (Good)	7	65% and above but below 75%	First Class
B (Above average)	6	55% and above but below 65%	
C (Average)	5	45% and above but below 55%	Second Class
P (Pass)	4	35% and above below 45% Aggregate (external and internal put together) with a minimum of 30% in external	Third Class
F (Fail)	0	Below an aggregate of 35% or below 30% in external evaluation	Fail
Ab (Absent)	0		Fail

iii. When students take audit courses, they may be given pass (P) or fail (F) grade without any credits.

Computation of SGPA and CGPA

The following method is recommended to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

iv. The SGPA is the ratio of the sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student in the semester, i.e.

$$\text{SGPA (Si)} = \frac{\sum(Ci \times Gi)}{\sum Ci}$$

Where Si is the SGPA in the ith semester, Ci is the number of credits of the ith course and Gi is the grade point scored by the student in the ith course.

$$SGPA = \frac{\text{Sum of the credit points of all courses in a semester}}{\text{Total Credits in that Semester}}$$

Illustration – Computation of SGPA

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	DSC	4	A	8	4 x 8 = 32

	A				
I	DS CB	4	B+	7	$4 \times 7 = 28$
I	DS CC	4	B	6	$4 \times 6 = 24$
I	MDC	3	B	6	$3 \times 6 = 18$
I	AE C1	3	O	10	$3 \times 10 = 30$
I	AE C2	3	C	5	$3 \times 5 = 15$
	Total	21			147
		SG PA			$147/21 = 7$

The CGPA is also calculated in the same manner considering all the courses undergone by a student over all the semesters of a programme, i.e.

$$CGPA = \frac{\text{Sum of the credit points of all courses in six or eight semesters}}{\text{Total Credits in Six (133) or Eight (177) semesters}}$$

- v. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

Implementation and Monitoring of SHC-UGP

- i. The implementation and monitoring of SHC-UGP will be carried out by duly appointed bodies/committees of the college such as the Academic Council, the various Boards of Studies and the Academic Monitoring Committee.

ii. Academic Council

Among its other functions, the Academic Council of the College shall:

- i. Scrutinize and approve all the proposals submitted by the Board of Studies of each Department with regard to the SHC-UGP details such as, academic pathways, allowed syllabi enrichment/ updating, details of elective courses, Online courses, blended teaching, courses offering to the students of other HEIs, panel of examiners, summative and formative evaluation tools proposed by the course faculty concerned, new courses and syllabus proposed by the faculty members as signature courses etc.
- ii. The Academic Council can differ on any proposal and it shall have the right to return the matter for reconsideration to the Board of Studies concerned or reject it, after giving sufficient reasons to do so.

- iii. Undertake the scrutiny of all documents related to Teacher Specific Content.
- iv. Recommend to the College Governing Council for starting innovative programmes using the flexibility and holistic nature of the SHC-UGP curriculum frame work.

iii. Board of Studies

Among its other functions, the Board of Studies of each Department shall:

- i. Prepare teacher specific content of syllabi for various courses keeping in view the objectives of the SHC-UGP and submit the same for the approval of the Academic Council.
- ii. Scrutinize the signature course content and its evaluation techniques.
- iii. Suggest methodologies for innovative teaching and evaluation techniques.
- iv. Suggest panel of examiners to the Office of the Controller of Examinations.
- v. Coordinate research, teaching, extension and other academic activities in the department.

iv. SHC-UGP Academic Monitoring Committee

The SHC-UGP Academic Monitoring Committee shall be constituted under the Chairmanship of the Principal, with the Academic Coordinator as the Convenor, shall be entrusted to oversee the implementation and monitoring of the SHC-UG programme.

- i. The Academic Monitoring Committee will collect and whet the proposals submitted by the Board of Studies of each Department with regard to the SHC-UGP and duly forward them to the Academic Council.
- ii. It will oversee and coordinate the activities undertaken for the successful implementation of SHC-UGP in the College and will function as an advisory body in such matters.

Power to Remove Difficulties

If any difficulty arises in giving effect to the provisions of these Regulations, the Principal may by order make such provisions which appears to him/her to be necessary or expedient for removing the difficulty. Every order made under this rule shall be subject to ratification by the appropriate authorities.

Modifications to the Regulations

Notwithstanding anything contained in these Regulations, any amendments or modifications issued or notified by the University Grants Commission or the State Government or the Mahatma Gandhi University from time to time, shall be incorporated into these Regulations by the appropriate regulatory bodies of the College and shall constitute an integral part thereof.

Specialization

The BA in English with a specialization in Film Studies and Cultural Studies will have three courses dedicated to the respective domains.

Mode of Assessment

The practicum component of the courses will not have a separate examination. Questions pertaining to the practicum will be included in either the final end-semester examination or the internal examination.

3. SYLLABUS INDEX

SEM	Course Code	Course Title	Course Level	Credit	Hours per Week	
					Theory	Practicum
DISCIPLINE SPECIFIC COURSES (DSC)						
I	24UENGDSC101	Appreciating Literature	100-199	4	3	2
II	24UENGDSC104	Literature in Vogue: The Canon and Beyond	100-199	4	3	2
III	24UENGDSC201	British Literature in Context - Part I	200-299	4	4	0
	24UENGDSC202	Methodology of Literary Studies: Some Approaches and Perspectives	200-299	4	3	2
VI	24UENGDSC204	British Literature in Context - Part II	200-299	4	4	0
	24UENGDSC205	Reading Poetry	200-299	4	3	2
V	24UENGDSC301	Literary Theory and Criticism	300-399	4	4	0
	24UENGDSC302	Reading Drama	300-399	4	4	0
	24UENGDSC303	Linguistics	300-399	4	3	2
VI	24UENGDSC304	Reading Fiction	300-399	4	3	2
VII	24UENGDSC401	Gender and Literature	400-499	4	3	2
	24UENGDSC402	Modern Indian Literature in English	400-499	4	3	2
	24UENGDSC403	Literature and Culture	400-499	4	3	2
	24UENGDSC404	Postcolonial Literatures	400-499	4	4	0
	24UENGDSC405	Refugee Narratives	400-499	4	4	0
	24UENGDSC406	Life Writings	400-499	4	4	0
VIII	24UENGDSC407	Narratives of Conflict	400-499	4	3	2
	24UENGDSC408	Health Humanities and Trauma Narratives	400-499	4	3	2
	24UENGDSC409	Travel Writing	400-499	4	3	2
DISCIPLINE SPECIFIC ELECTIVE COURSES (DSE)						
III	24UENGDSE201	Appreciating Cinema: Film Studies in Context*	200-299	4	3	2
	24UENGDSE202	Copy Editing: An Overview	200-299	4	3	2
	24UENGDSE203	Food Narratives	200-299	4	3	2
	24UENGDSE208	Writing for Digital Media	200-299	4	3	2
	24UENGDSE209	Digital Content Management	200-299	4	3	2
IV	24UENGDSE204	Kochi Studies**	200-299	4	3	2
	24UENGDSE205	Techniques of Copy Editing	200-299	4	3	2
	24UENGDSE206	Malayalam Literature in Translation	200-299	4	3	2
	24UENGDSE207	Reading Shakespeare	200-299	4	3	2
	24UENGDSE210	Forensic Linguistics and Literature	200-299	4	3	2
	24UENGDSE211	Creative Writing and Generative AI	200-299	4	3	2

SEM	Course Code	Course Title	Course Level	Credit	Hours per Week	
					Theory	Practicum
V	24UENGDSE301	Subaltern Voices: Exploring Marginal Narratives in Literature	300-399	4	4	0
	24UENGDSE302	Art Movements and Literature	300-399	4	4	0
	24UENGDSE303	From Idea to Screen: The Art of Documentary Filmmaking*	300-399	4	4	0
	24UENGDSE304	Advertising and Society**	300-399	4	4	0
	24UENGDSE305	Modern Creative Writing and Digital Publishing	300-399	4	4	0
	24UENGDSE314	Forensic Linguistics and Literature	300-399	4	4	0
	24UENGDSE315	Digital Publishing and Translation	300-399	4	4	0
VI	24UENGDSE306	American Literature	300-399	4	4	0
	24UENGDSE307	Ecology and Literature	300-399	4	4	0
	24UENGDSE308	Introduction to Science Fiction	300-399	4	4	0
	24UENGDSE309	English Language Teaching	300-399	4	3	2
	24UENGDSE310	Content Writing	300-399	4	3	2
	24UENGDSE311	Drama and Performance	300-399	4	3	2
	24UENGDSE312	Reading Malayalam Cinema *	300-399	4	3	2
	24UENGDSE313	Body as Text **	300-399	4	3	2
	24UENGDSE316	Corporate Media Relations and Language	300-399	4	4	0
	24UENGDSE317	Graphic Design for Media and Branding	300-399	4	4	0

* Indicates Courses for Specialization in *Film Studies*

** Indicates Courses for Specialization in *Cultural Studies*

DISCIPLINE SPECIFIC COURSES (DSC) – English Minor I

I	24UENGDSC102	Reading Society Through Literature	100-199	4	3	2
II	24UENGDSC105	Art of Reading	100-199	4	3	2
III/IV	24UENGDSE201	Appreciating Cinema: Film Studies in Context	200-299	4	3	2

DISCIPLINE SPECIFIC COURSES (DSC) - English Minor II

I	24UENGDSC103	Genres of Literature	100-199	4	3	2
II	24UENGDSC106	Visual Narratives	100-199	4	3	2
III/IV	24UENGDSC203	Kochi Studies	200-299	4	3	2

DISCIPLINE SPECIFIC COURSES (DSC) - English Minor III

I	24UENGDSC101	Appreciating Literature	100-199	4	3	2
II	24UENGDSC104	Literature in Vogue: The Canon and Beyond	100-199	4	3	2
III/IV	24UENGDSC207	Reading Shakespeare	200-299	4	3	2

MULTIDISCIPLINARY COURSES (MDC)						
SEM	Course Code	Course Title	Course Level	Credit	Hours per Week	
					Theory	Practicum
I/II	24UENGMDC101	Mirrors of Life: Arts and Humanities	100-199	3	2	2
I/II	24UENGMDC102	Folktales and Songs from India	100-199	3	2	2
I/II	24UENGMDC103	Narratives of Love and Friendship	100-199	3	2	2
SKILL ENHANCEMENT COURSES (SEC)						
IV	24UENGSEC201	Communication Skills for Employability	200-299	3	3	0
V	24UENGSEC301	Other Voices: Translation in Practice	300-399	3	2	2
VI	24UENGSEC302	Research Methodology	300-399	3	3	0
VALUE ADDITION COURSES (VAC)						
III	24UENGVAC201	Reading the Nation: Nationalism, Human Rights, Gender, and Sustainability	200-299	3	3	0
IV	24UENGVAC202	Literature and/as Philosophy	200-299	3	3	0
VI	24UENGVAC301	Indian Aesthetics in Context	300-399	3	3	0
ABILITY ENHANCEMENT COURSES (AEC)						
I	24UENGAEC101	Fundamentals of English - Part I	100-199	3	3	0
	24UENGAEC102	Navigating English - Part I	100-199	3	3	0
II	24UENGAEC201	Fundamentals of English - Part II	100-199	3	3	0
	24UENGAEC202	Navigating English - Part II	100-199	3	3	0
SIGNATURE COURSES (SIG)						
	24UENGSIG201	Learning to Live Together: Insights from Inter-Religious Scriptural Study	200-299	4	3	2
	24UENGSIG202	Literary Journeys: Exploring Kerala's Nature and Tourism Through Literature	200-299	3	3	0
	24UENGSIG203	Literary Landscapes: Exploring Kerala through English Literature	200-299	3	3	0
	24UENGSIG204	Text and Context: Advanced Course in Reading and Writing	200-299	4	4	0

	24UENGSIG301	Thought Engineering: Deliberations on the Production and Consumption of Knowledge	300-399	4	4	0
	24UENGSIG302	Ecological Governance, Biopolitics, and Food Science	300-399	4	4	0
	24UENGSIG303	Law and Literature	300-399	4	4	0

4. SYLLABUS FOR DISCIPLINE SPECIFIC COURSES (DSC)

Course 01

Course Title	Appreciating Literature					
Course Code	24UENGDSC101					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	100-199					
Semester	1					
Credits	4					
Course Description	<p>The course offers a selection of celebrated narratives through which learners examine the human experience. With curated intensive reading plans, learners will be able to dissect the anatomy of effective storytelling, unraveling the intricacies of plot, character development, and setting. Through rigorous analysis of diverse literary works, students will hone their critical thinking skills, uncovering the interplay of narrative elements, symbolic language, and historical context. Ideal for both aspiring readers and beginners, this course offers a condensed yet enriching experience of reading.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Level 0-99 proficiency in reading and writing with an interest in literature.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs

1	Engage in collaborative reading and group discussions, demonstrating an understanding of diverse literary perspectives and the ability to articulate personal insights.	R, U, An	1,2,3,6,8
2	Develop critical thinking skills to analyse and interpret literary texts.	U, A, An	2,4,5,7
3	Articulate how literature reflects and influences societal norms, values, and perspectives.	U, An, E	1,4,5,6,7
4	Learn to articulate their own interpretations and defend them using evidence from the text.	U, A, An, E	2,3,6,7,8
5	Evaluate the significance of literary works within their cultural, historical, and social contexts.	U, An	1,5,4,7,8

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

COURSE CONTENT

Module	Units	Description	Hour	COs
Module 1: Poetry	Module 1: Poetry			
	1.1	Required Reading: “Lady of Shalott” by Alfred Lord Tennyson	5L	1,2,3
	1.2	Required Reading: “Goblin Market” by Christina Rossetti	5L	1,3,4
	1.3	Practical/Classroom Activity: • Prepare a timeline of various movements in English poetry. • A discussion session on the iconic English poets and their creations • Presentations on major poets and literary works in English.	6P	1,2,3,4,5
Module 2: Short Story	Module 2: Short Story			
	2.1	Required Reading: “Desiree’s Baby” by Kate Chopin	5L	1,2,4
	2.2	Required Reading: “The Last Leaf” by O.Henry	5L	1,2,4
	2.3	Practical/Classroom Activity:	8P	1,2,3,4,5

		<ul style="list-style-type: none"> • Close reading of the short stories prescribed. • Presentations on features and trends of contemporary short stories. • Writing comparative critical essays of the prescribed short stories. • Re-writing short stories with alternate endings. 		
Module 3: Novella	Module 3: Novel			
	3.1	Required Reading: <i>The Death of Ivan Ilyich</i> by Leo Tolstoy	12L	1,2,4
Module 4: Drama	Module 4: Drama			
	4.1	Required Reading: <i>The Dark Lady of the Sonnets</i> by George Bernard Shaw	13L	2,3,4
	4.2	Practical/Classroom Activity: <ul style="list-style-type: none"> • Presentations on the different phases in the evolution of Novel/novella. • Reading of excerpts from prescribed novella, followed by a discussion on themes and contexts. • Create a storyboard. 	8P	1,2,3,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Course 02

Course Title	Literature in Vogue: The Canon and Beyond					
Course Code	24UENGDSC104					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	100-199					
Semester	2					
Credits	4					
Course Description	<p>This course offers a comprehensive exploration of the concepts of canon and non-canon in literature, empowering students to critically analyze and form their own perceptions about the relative value of these forms. Through close readings, discussions, and comparative analyses, students will examine the historical, cultural, and ideological factors that shape literary canons. They will explore how certain works are deemed canonical while others are marginalized or excluded, and investigate the implications of these categorizations on literary study and cultural discourse.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Level 0-99 proficiency in reading and writing with an interest in literature and popular culture.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Distinguish between canonical and non-canonical works in literature and explain the relative significance of each of these forms.	U, R, An	1
2	Analyse the critical and cultural contexts that create taxonomic categories such as 'canonical', 'non-canonical', 'popular', 'pulp' literature etc.	An, E	1, 2, 4
3	Evaluate the relative relevance of works belonging especially to the expanding scope of non-canonical categories.	An, E	1, 2, 5

4	Attempt at creating works belonging to categories such as popular fiction, comics, graphic narratives and adaptations in various forms.	A, C	1, 2, 5, 8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Description	Hours	COs
Module 1: Canon and Non-Canon	1.1	Concepts: Canon, Non-canon, Touchstone method, classic, tradition, influence, representation, diversity, marginalised, hybridity, popular literature.	4 L	1, 2
	1.2	“Pulp’s Big Moment: How Emily Brontë met Mickey Spillane” (The New Yorker. 2014.) by Louis Menand	3 L	1, 2
	1.3	Required Reading: <i>As You Like It</i> (Act 2) by William Shakespeare	5 L	1
	1.4	Classroom Activity/Practicum: • Performance of an act from a Canonical Play	5 P	1
Module	Units	Description	Hours	COs
Module 2: Popular Fiction	2.1	“The Adventure of the Six Napoleons” by Sir Arthur Conan Doyle	3 L	3
	2.2	“Iswaran” by R. K. Narayan	2 L	1,3
	2.3	<i>The Diary of a Wimpy Kid</i> (Book 1) by Jeff Kinney	3 L	3
	2.4	<i>Immortals of Meluha</i> (Chapter 1) by Amish Tripathi	3 L	3
	2.5	Practicum/Field Visit: • Field Visit to Publishing House	10 P	2, 3

		• Interviews with Popular Publishers		
Module	Units	Description	Hours	COs
Module 3: Comics, Graphic Narratives	3.1	<i>Tintin in Tibet</i> by Hergé	4 L	3
	3.2	<i>Kari</i> by Amruta Patil	3 L	3
	3.3	<i>The Complete Calvin and Hobbes: Book One 1985-1987</i> by Bill Watterson (Pg. 22-35)	3 L	3
	3.4	Practicum: • Comic Strip Making • Sketch a New Fictional Character	5 P	4
Module	Units	Description	Hours	COs
Module 4: Alternative Forms of Popular Literary Expressions	4.1	Song/Lyric- K'naan : Wavin' Flag Neeraj Madhav : Jungle Speaks	2 L	2, 3
	4.2	Article Manu S Pillai : “The Woman Who Cut Off Her Breasts” (<i>The Hindu</i> , 18/2/2017)	2 L	3
	4.3	Movie: <i>Tangled</i> by Nathan Greno and Byron Howard <i>The Shawshank Redemption</i> by Frank Darabont	8 L	2, 3
	4.4	Practicum: • Write a movie scene/script based on an Indian novel/story. • Create a comic strip/graphic story based on a popular film. • Write a rap song.	10 P	4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

The True Story of the Novel - Tom Shippey and Margaret Anne Doody.

Popular Imagination, Essays on Fantasy and Cultural Practice by Sven-Erik Klinkmann

Cultural Studies Reader - edited by Simon During (Editions 1 and 2)

A Glossary of Literary Terms by Geoffrey Galt Harpham and M. H. Abrams

The Cambridge Companion to Popular Fiction edited by David Glover and Scott McCracken

The Cambridge Companion to the Graphic Novel edited by Stephen E. Tabachnick

Course 03:

Course Title	British Literature in Context - Part I					
Course Code	24UENGDSC201					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	200-299					
Semester	3					
Credits	4					
Course Description	<p>This course delves into the essential elements of literary methodology, presenting a thorough examination of reading within an academic framework. Through the lens of British literature, participants explore literary analysis, gain familiarity with various genres, and acquire an understanding of the political and cultural contexts that shape literary works. The course places a strong emphasis on developing critical reading skills and adaptability in navigating the multi-modal landscape of British literature. Participants will craft individualized reading plans, cultivating a profound appreciation for the rich tapestry of British literary traditions while honing fundamental reading skills. Tailored for both avid readers and literature scholars, this course provides a condensed yet immersive exploration of the art and methodology of reading British literature in its historical and cultural contexts.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Credits	Total Hours
		30	30		4	60
Pre-requisites, if any	<p>Level 0-99 - Students must have a partial understanding of British history and literary works (fiction, poetry, prose, drama, cinema, etc.) Suggested Viewing – “Richard the Lionheart” 2013 film by Stefano Milla.</p>					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Participate in vibrant discussions within reading groups, showcasing an understanding of diverse literary perspectives.	Understand	1

2	Explore the symbiotic relationship between British literature and the societal, political, and cultural landscapes.	Apply	2, 3
3	Analyze how literary works serve as mirrors to and influencers of the broader social fabric.	Analyse	3,4
4	Develop the acumen to critically evaluate the pertinence and impact of British literature on contemporary issues and societal narratives.	Evaluate	4,5
5	Express and articulate personal insights, fostering a rich exchange of interpretations and viewpoints.	Create	2,5

*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Description		Module 1: Medieval English	Hours	COs
Module 1: Introduction	1.1	Medieval English – Medieval Literature, The Dark and Middle Ages- meaning and background	4	2, 3
	1.2	Background text: Paul Poplawski – <i>English Literature in Context</i> - Historical Overview, Culture and Society	4	1, 2, 3
	1.3	Required reading: <i>Sir Gawain and the Green Knight</i> (late 14th century)	4	1, 2, 3, 5
	1.4	Supplementary Viewing: Film <i>The Name of the Rose</i> (1986) Jean-Jacques Annaud <i>Braveheart</i> (1995): Directed by Mel Gibson.	4	2, 3
		Student Presentations and Discussion	4	1, 2, 3, 4, 5
		Module 2: The Renaissance – 1485 - 1660		

Module 2: The Renaissance – 1485 - 1660	2.1	The Renaissance Period Introduction- a period of enormous transition in religious, political, and social terms. Historical Overview Culture and Society	4	2, 3, 5
	2.3	Required reading: <i>Utopia</i> Thomas More <i>Hamlet</i> by William Shakespeare. Background text: Paul Poplawski – <i>English Literature in Context</i>	4	1, 2, 3, 5
	2.4	Required Viewing: <i>Shakespeare in Love</i> (1998); <i>A Man for All Seasons</i> (1966)	4	1, 2, 3, 5
	2.5	Suggested Reading: "On His Blindness" by John Milton (c. 1652), "To His Coy Mistress" by Andrew Marvell (c. 1681)	4	2, 3, 5
Module 3: The Restoration and Eighteenth Century, 1660-1780	3.1	Module 3: The Restoration and Eighteenth Century, 1660- 1780		
	3.2	Background text: Paul Poplawski – <i>English Literature in Context</i> The Restoration and Eighteenth Century Introduction Historical Overview- Social and Cultural History	4	2, 3
	3.3	Required reading: Pope: Rape of the Lock, Introduction to Addison and Steele essays	4	2, 3, 5
Module 4: The Romantic Period- 1780- 1832]		Module 4: The Romantic Period- 1780- 1832		
	4.1	Introduction - Historical Overview- Culture and Society	4	1, 2, 3, 5
	4.2	Background text: Paul Poplawski – <i>English Literature in Context</i>	4	2, 3
	4.3	Required reading: William Wordsworth: “Lines composed a Few Miles above Tintern Abbey on Revisiting the Banks of the Wye during a Tour, July 13, 1798”; “Chimney Sweepers” by Blake	6	2, 3, 5

	4.4	Required viewing: <i>Sense and Sensibility</i> (1995 period drama film directed by Ang Lee) Mary Shelley's <i>Frankenstein</i> (1994 science fiction horror film directed by Kenneth Branagh)	6	2, 3
	4.5	Suggested Viewing: <i>Bright Star</i> (2009), directed by Jane Campion.		1, 2, 5

References:

Paul Poplawski *English Literature in Context*
 David Daiches *A Critical History of English Literature*
 Michael Alexander *A History of English Literature*
 Boris Ford *The Pelican Guide to English Literature*
 G M Trevelyan *English Social History*

Course 04:

Course Title	Methodology of Literary Studies: Some Approaches and Perspectives					
Course Code	24UENGDSC202					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	200-299					
Semester	3					
Credits	4					
Course Description	<p>This course integrates the foundational elements of literary methodology, providing a comprehensive exploration of reading as an academic activity. Through literary analysis, genre familiarity, and an understanding of political and cultural contexts, participants develop critical reading skills and adaptability in a multi-modal literary landscape. The course emphasizes individualized reading plans, fostering a deep appreciation for literature while introducing fundamental reading skills. Ideal for both aspiring readers and literature scholars, this course offers a condensed yet enriching experience in the art and methodology of reading literature.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		30	15	30		75

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Demonstrate an understanding of diverse literary perspectives and the ability to articulate personal insights.	R, U	1,23
2	Apply literary evaluation skills to navigate and interpret diverse media sources.	A, An	2,3,5
3	Analyse various literary works in the context of their socio-political and cultural aspects.	U, An	1,5,6
4	Distinguish between credible and biased information, and foster media literacy.	E	5,6

5	Conduct in-depth research and produce first-class written work.	A, C	7,8
---	---	------	-----

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Traditional Paradigm	1.1	Key Terms: Literature – classical storytelling and world-building – poetic expressions – recurrent themes and styles.	3	1
	1.2	Required reading: W.H. Hudson: “Some Ways of Studying Literature” (from <i>An Introduction to the Study of Literature</i>)	4	1,2,3
	1.3	Required reading: William Shakespeare: Sonnet 116 (“Let Me Not to the Marriage of True Minds”)	2	2,3
	1.4	Required reading: H.G. Wells: “The Magic Shop”	4	2,3
	1.5	Supplementary viewing: “How Literature Can Change Your Life” Joseph Luzzi (TEDx Talks)	2	2,4
	1.6	<i>Practicum/Classroom Activity:</i> <ul style="list-style-type: none"> • <i>A reading group where they discuss a story/poem using the traditional approach.</i> • <i>Presentations on select authors and their works in context.</i> • <i>Writing reviews of canonical works of their choice.</i> • <i>Close scansion of poems, identifying the metrical pattern and rhyme scheme.</i> 	3	2,3,4,5
Module	Units	Description	Hours	COs
Module 2: Formalist Paradigm	2.1	Key terms: Form – close-reading – intentional fallacy – new criticism.	3	1
	2.2	Required reading: “Formalism” (from <i>Theory into Practice</i> by Ann B. Dobie)	3	1,2,3

	2.3	Background reading: “How to do Formalism/New Criticism in 3 Steps” (University of Idaho)	1	2,3
	2.4	Required reading: Dylan Thomas: “Do Not Go Gentle into That Good Night”	3	2,3
	2.5	Required reading: Edgar Allan Poe: “The Tell-Tale Heart”	4	2,3
	2.6	Supplementary Viewing: “Who decides what art means?” Hayley Levitt (TED-Ed)	1	2,4
	2.7	<p><i>Practicum/Classroom Activity:</i></p> <ul style="list-style-type: none"> • <i>Author intent debate.</i> • <i>Produce critical analyses of texts without a knowledge of the auctorial, social, and political backgrounds.</i> • <i>Written analyses of “context-less” AI-generated poetry.</i> • <i>Find the poet? – a critique of Formalism through peer-evaluating poems written in class to find who wrote them.</i> 	3	2,3,4,5
Module	Units	Description	Hours	COs
Module 3: Feminist Paradigm	3.1	Key terms: Sex/gender – patriarchy – gender roles – stereotypes.	3	1
	3.2	Required Reading: Lois Tyson: “Feminist Criticism”	3	1,2,3
	3.3	Required Reading: Sara Joseph: “Inside Every Woman Writer”	4	2,3
	3.4	Required Reading: Maya Angelou: “Phenomenal Woman”	3	2,3
	3.5	Supplementary Viewing: “We Should All Be Feminists” – Chimamanda Ngozi Adichie (TEDx Talks)	2	2,4
	3.6	<i>Practicum/Classroom Activity:</i>	3	2,3,4,5

		<ul style="list-style-type: none"> • <i>Rewriting/commenting on canonical texts (poems or short stories) by incorporating fairness where necessary.</i> • <i>Presentation of the examples/instances of sexism that they face in their everyday life.</i> • <i>Debates on select topics around gender equality.</i> 		
Module	Units	Description	Hours	COs
Module 4: Postcolonial Paradigm	4.1	Key terms: Orientalism – Eurocentrism – othering – subaltern.	2	1
	4.2	Required reading: Peter Barry: “Postcolonial Criticism”	3	1,2,3
	4.3	Background reading: Edward Said: Introduction (<i>Orientalism</i>)	3	2,3
	4.4	Required reading: Derek Walcott: “A Far Cry from Africa”	3	2,3
	4.5	Required reading: Salman Rushdie: “The Courter”	3	2,3
	4.6	Supplementary Viewing: “Orientalism and power: When will we stop stereotyping people?” (BBC Ideas) “Shashi Tharoor interview: How British Colonialism ‘destroyed’ India” (Channel 4 News)	2	2,4
	4.7	<i>Practicum/Classroom Activity:</i> <ul style="list-style-type: none"> • <i>Colonial map analysis (identify patterns of colonization, power dynamics, and the impact on indigenous populations).</i> • <i>Identify and make presentations on contexts that are still driven by (neo)colonialism.</i> • <i>Comparative readings of authors with diverse ethnic milieus.</i> 	5	2,3,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

An Introduction to the Study of Literature - WH Hudson

Theory into Practice - Ann B Dobie

The Second Sex - Simone de Beauvoir

Orientalism - Edward Said

Course 05:

Course Title	British Literature in Context - Part II					
Course Code	24UENGDSC204					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	3					
Course Description	<p>This course provides an in-depth exploration of the literary and societal transformations that occurred from the Victorian Age through the Twentieth Century, spanning the years 1837 to 2004. Through an interdisciplinary lens, students will examine key literary works, cultural shifts, and historical events that shaped and reflected the dynamic evolution of society during this period. Engaging lectures, interactive discussions, and multimedia resources will enhance the learning experience, fostering a deep understanding of the connections between literature and broader socio-cultural contexts. Additionally, students will have the opportunity to analyse primary source materials, such as historical documents and artistic expressions, providing a hands-on approach to comprehending the intricate relationship between literature and the evolving tapestry of human experience. Throughout the course, critical thinking and analytical skills will be honed through various assessments, including critical analysis essays, period films, presentations, and a final project that encourages students to explore thematic continuities and shifts across the studied periods. This holistic approach aims to equip students with a nuanced perspective on the complexities of literary and societal dynamics over nearly two centuries.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Credits	Total Hours
		30	30		4	60
Pre-requisites, if any	<p>Level 0-99 - Students must have partial understanding of British history and literary works (fiction, poetry, prose, drama, cinema, etc.)</p> <p>Suggested Viewing – "Mrs. Brown" (1997) directed by John Madden</p>					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Participate in vibrant discussions within reading groups, showcasing an understanding of diverse literary perspectives.	Understand	1
2	Explore the symbiotic relationship between British literature and the societal, political, and cultural landscapes.	Apply	2, 3
3	Analyze how literary works serve as mirrors to and influencers of the broader social fabric.	Analyse	3, 4
4	Develop the acumen to critically evaluate the pertinence and impact of British literature on contemporary issues and societal narratives.	Evaluate	4, 5
5	Express and articulate personal insights, fostering a rich exchange of interpretations and viewpoints.	Create	2, 5
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Description		Module 1: The Victorian Age 1832- 1901	Hours	COs
Module 1: The Victorian Age 1832- 1901	1.1	Historical Overview- Transformation and the Victorian Age – Government, the Reform Acts, and the Beginnings of Mass Democracy	4	2, 3
	1.2	Background text: Paul Poplawski – Science, Technology and Innovation, The Victorian Novel, Poetry and Drama	4	2, 3
	1.3	Required reading: Oscar Wilde, <i>The Importance of Being Earnest</i> , Charles Dickens, <i>Bleak House</i> .	4	1, 2, 3, 5

	1.4	Supplementary viewing: Supplementary viewing: <i>Pride and Prejudice</i> (1940) Robert Z. Leonard; <i>Great Expectations</i> (1946) - Directed by David Lean		
		Student Presentations and Discussion	4	1, 2, 4, 5
Module 2: The Twentieth Century 1901- 1939	2.1	Introduction- Historical Overview – Continuities- Texts and Issues – The first World War, The Position of woman	4	2, 3
	2.2	Required reading: H. G. Wells, <i>Tono Bungay</i> - 1909; T S Eliot, “The Waste Land” -1922 Background text: Paul Poplawski – <i>English Literature in Context</i>	5	2, 3
	2.3	Required Viewing: <i>The Great Gatsby</i> (1974) - Directed by Jack Clayton; <i>The Grand Budapest Hotel</i> (2014) - Directed by Wes Anderson	5	1, 2, 3, 5
	2.5	Suggested Reading: <i>Brave New World</i> (1932) by Aldous Huxley, <i>1984</i> (1949) by George Orwell		
Module 3: The Twentieth and Twenty- First Centuries- 1939- 2015	3.1	Background text: Paul Poplawski – <i>English Literature in Context</i> Introduction- Historical Overview: Britain and the post- War World- Social, political and Economic Change Literature and the Second World War	4	2, 3
	3.2	Required reading: Philip Larkin, “The Whitsun Weddings”, Pat Barker <i>Union Street</i>	4	1, 2, 3, 5
	3.3	Suggested Viewing: "The Hidden Influence of Social Networks" by Nicholas Christakis <i>Schindler's List</i> (1993) - Directed by Steven Spielberg		

Module: Post-Colonial Literature	4.1	Introduction - Historical Overview- Some Origins of Empire	4	2, 3
	4.2	One or Two- or Three Empires? The Scramble for Africa and the age of Imperialism	4	2, 3, 4
	4.3	Decolonisation and the End of Empire Background text: Paul Poplawski – <i>English Literature in Context</i>	4	2, 3, 4
	4.4	Required reading: Naugi Wa Thiong'o, <i>Weep Not, Child</i> ; Anitha Desai, <i>Clear Light of Day</i>	5	2, 3, 4, 5
	4.5	Required viewing: <i>A Passage to India</i> (1984) - Directed by David Lean; <i>Lagaan</i> (2001) - Directed by Ashutosh Gowariker	5	1, 2, 3, 4, 5

References:

Paul Poplawski: *English Literature in Context*

David Daiches : *A Critical History of English Literature*

Michael Alexander: *A History of English Literature*

Boris Ford: *The Pelican Guide to English Literature*

G M Trevelyan: *English Social History*

Course 06:

Course Title	Reading Poetry					
Course Code	24UENGDSC205					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	4					
Course Description	This course is designed to acquaint the learners with the fundamental notions on the art of poetry; appreciate the beauty of the themes and forms of select poems; and to ingrain in them a keen literary sensibility that could prompt them to engage in poetic creativity and valid literary criticism.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75

COURSE OUTCOMES (CO)

Co No:	Expected Course Outcome	Learning Domains *	PO
1	Understand the nature and function of the art of poetry	R/U	1,2,5
2	Recognize different poetic genres, figures of speech and other important poetic devices.	R/U	1,6
3	Analyse representative poems which help the learner assimilate the characteristics of different poetic genres, the genius of the poets and the contexts that produced them.	A	2,3,8
4	Analyse and evaluate various themes and techniques that are characteristics of various literary periods, cultures and movements.	A/E	4,3

5	Engage in creative literary criticism and poetic compositions.	C	4,5,7
---	--	---	-------

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

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1: Seminal Voices	1	<i>Sri. Aurobindo, “The Essence of Poetry” Chapter II of The Future Poetry</i>	5	1,3
	2	Paul Valery, <i>Preamble to The Art of Poetry</i>	5	2,4,5
	3	Rainer Maria Rilke: The First Letter (From <i>Letters to A Young Poet</i>)	5	1,3,4
	4	Practicum: Recitations of Select Poems	10	4,5
Module	Units	Description	Hours	CO
Module 2: The Art of Poetry	1	“Poetic Genres” from C. A. Varughese: <i>Spring Rhythms</i>	5	2,3,5
	2	“Figures of Speech” from C. A. Varughese: <i>Spring Rhythms</i>	5	3,4,2
	3	“Rhythm and Metre” from C. A. Varughese: <i>Spring Rhythms</i>	5	2,4
	4	Practical Component-Exercise in the identification of literary devices in poems	5	4,5

Module	Units	Description	Hours	CO
Module 3: Critical Study of Select Poems	1	William Shakespeare: Sonnet 30 (“When to the Sessions...”)	2	3
	2	John Keats: “Ode to Autumn”	3	4,1
	3	Rabindranath Tagore: <i>Gitanjali</i> lyric 1 (“Thou hast Made me Endless...”)	2	3,5
	4	W. B. Yeats, “The Wild Swans at Coole”	2	4,5
	5	Christina Rossetti, “Up-Hill”	2	

	6	Gabriel Okara: “The Mystic Drum”	2	3,1
	7	K. Satchidanandan: “Stammer”	2	1,3

Module	Units	Description	Hours	CO
Module 4: The Poetic Praxis	1	Practicum: Practical criticism of select poems	5	2,4
	2	Practicum: Comparative Readings of select poems	5	2,4
	3	Practicum: Creative Composition of Poems and Critique of Peers’ poems	5	2,5

Mode of Assessment:

Internal and External Assessment as prescribed in the UG regulations for Discipline Specific Elective Courses shall be followed.

References:

Shri Aurobindo: *The Future Poetry*

Rainer Maria Rilke: *Letters to a Young Poet*

C. A. Varughese: *Spring Rhythms*

Valéry, Paul. *The Art of Poetry*. Translated by Denise Folliot, Vintage Books:Random House, New York, 2014.

Poems mentioned in the syllabus are available in the public domain and can be sourced from anthologies available in the College Library.

Course 07:

Course Title	Literary Theory and Criticism					
Course Code	24UENGDSC301					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	300-399					
Semester	5					
Credits	4					
Course Description	This course provides an in-depth exploration of literary theory and criticism, offering students a comprehensive understanding of the diverse methodologies and approaches used to analyze and interpret literature.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Locate the ability to critically analyze literary texts using a range of theoretical frameworks,	Understand	1,3
2	Demonstrate an understanding of how different theories shape interpretations of literature.	Apply	2,4
3	Articulate and apply various theoretical perspectives to literary texts and gain familiarity with key concepts, methodologies, and debates within the field of literary theory and criticism	Analyse	5,7
4	Develop an awareness of the historical and cultural contexts that shape both literary texts and the theories used to interpret them, allowing them to situate texts within broader intellectual and socio-political frameworks.	Create	3,4

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	CO
Module 1: Liberal Humanism and Structuralism	1.1	Liberal Humanism - Literary theorizing from Aristotle to F.R. Leavis, some key moments, the transition to 'theory', some recurrent ideas in critical theory (Pages 20 – 35 of the prescribed text)	9	1,3
	1.2	Structuralism - The Scope of Structuralists, What Structuralist Critics do, Post-structuralism and Deconstruction (Pages 38-58; 59 – 65; 68-70 of the prescribed text)	9	1,3
Module 2: Post-Modernism and Psychoanalytic Criticism	2.1	Post Modernism (Pages 78-88 Up to What postmodernist critics do)	4	1,4
	2.2	Psychoanalytic Criticism (Pages : 92-97 and 100 - [What Freudian Psychoanalytic critics do] of the prescribed text)	5	3
Module 3: Feminist and Marxist Criticism	3.1	Feminist Criticism (Pages 118 -124 of the prescribed text)	4	1,2
	3.2	Marxist Criticism (Pages 150-154 of the prescribed text)	5	1,3
Module 4: Post-Colonial Criticism	4.1	New Historicism and Cultural Materialism (Pages 172-184 of the prescribed text)	3	1,4
	4.2	Post-Colonial Criticism (Pages 185 -192 of the prescribed text)	3	1,2,4
	4.3	Ecocriticism (Pages 239-248 of the prescribed text)	18	1,3,4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Prescribed Text:

Beginning Theory: An Introduction to Literary and Cultural Theory, Peter Barry. Viva Books Pvt. Ltd., 2023. (Fourth Edition)

Course 08:

Course Title	Reading Drama					
Course Code	24UENGDSC302					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	300-399					
Semester	5					
Credits	4					
Course Description	<p>This course is designed to acquaint the learners with the different modes of reading dramatic literature. Besides being a visual genre, drama is also a literary text. Reading drama, however, requires a different set of tools in order to delve into the political, ideological and instrumental side of it. The course will take the students through a variety of texts to analyse how the text encodes social and ideological meanings through a close reading of the text. The exercises will comprise reading plays and excerpts of plays, analysing elements such as plot, character and dialogue in order to lay bare the discursive underpinnings of it. The course will explore the possibility of weaving a text by shifting the centre/periphery relations, creating new relationships between text and reader that affects how and what meaning is constructed and its meaning and purpose are actively negotiated.</p> <p>Practices such as hot seating, role-play and writing in role are used as pedagogical tools that provide opportunities for students to become critical observers and effective problem solvers as they actively and playfully negotiate meaning within and around texts.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any						

Co No:	Expected Course Outcome	Learning Domains *	POs
1	Understand the techniques of reading/interpreting drama	R/U	1,2,3
2	Understand the different theatrical styles and their underlying ideological/discursive landscape	R/U	1,2,3
3	Analyse dramatic works in terms of the theoretical foundations learned	A	1, 2,3
4	Make interpretations of the dramatic texts from the socio-cultural context of their productions and assess significance for the present and future societies.	A/E	1,2,3,8
5	Write critical reviews on dramatic texts through a close reading of those works.	C	1-8

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

COURSE CONTENT

Module	Units	Description	Hours
Module 1: Classical & Renaissance Drama	1	Elements of Drama: Plot, Character, Dialogue, Action.	3
	2	Aristophanes: <i>The Frogs</i>	5
	3	Shakespeare: <i>Hamlet</i> (Act 3)	5

Module	Units	Description	Hours
Module 2: Early Modernism	1	Martin Esslin: “Modernist Drama: Origins and Patterns”	3
	2	Chekov: <i>The Cherry Orchard</i>	4
	3	Luigi Pirandello: <i>Six Characters in Search of an Author</i> (Act 1)	4

Module	Units	Description	Hours
Module 3:	1	Semiotics of Drama and Performance	4

Postmodern Drama		[From Colin Counsell: <i>Signs of Performance</i> (Preface)]	
	2	Samuel Beckett: <i>Catastrophe</i>	3
	3	Martin Crimp: <i>Attempts on her Life</i> (Scenarios 1-6)	6
	4	Brecht: <i>Life of Galileo</i> (Scene 7)	4

Module	Units	Description	Hours
Module 4: Indian Drama	1	Richard Schechner: "Rasaesthetics": Part 1	9
	2	<i>Bhagavadajjugam</i>	5
	3	<i>Evam Indrajit</i> by Badal Sircar	5
	4	"Kuchelavruththam" Kathakali performance https://www.youtube.com/watch?v=MNe3Bn3xfhI	

Activities:

The following are suggested for the active student engagement:

- Hot seat,
- Teacher-in-role,
- Forum Theatre,
- Flashbacks/flashforwards,
- Mantle of the expert,
- Writing in role

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college

References

1. Lee A. Jacobus. *The Bedford Introduction to Drama*.
2. Hartnoll, Phyllis. *The Theatre: A Concise History*
3. Williams, Raymond. *Drama From Ibsen to Brecht*
4. Cardullo, RJ. *Understanding Drama: A Student Companion*

5. Mary Luckhurst, John Lennard, *The Drama Handbook*
6. Pribble, Carol. *The Drama Class: A Practical Guide for Theatre Students*
7. George W. Brandt, *Modern Theories of Drama*

Course 09:

Course Title	Linguistics					
Course Code	24UENGDSC303					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level3	300-399					
Semester	5					
Credits	4					
Course Description	This course investigates the linguistic transformations that have shaped English, and incorporates the scientific study of language, exploring its structures, functions, and evolution. Students delve into phonetics, phonology, morphology, syntax, semantics, and pragmatics, gaining insights into how languages are formed and understood.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Level 0-99 familiarity with basic principles of language and linguistics					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand key linguistic concepts, terminology, theories, phonetic symbols, grammatical rules, and language classifications.	U	1,4
2	Apply linguistic principles to analyze and solve language-related problems. Utilize linguistic knowledge in practical contexts, such as language teaching or translation.	A	2,6
3	To show the various organs and processes involved in the production of speech, the types and typology of speech sounds, segmental & suprasegmental features of English language, and transcription using IPA. To describe and explain morphological	An	3,5

	processes and phenomena. To show the various processes involved in the generation of meaning.		
4	To enhance students' awareness that natural language is structure dependent and generative and to develop their ability to observe, describe and explain grammatical processes and phenomena.	E	2,5,7
5	Conduct in-depth research and produce first-class written work.	C	8
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	CO
Module 1: Phonetics	1.1	Phonetics, Phonology, Morphology, Syntactics, Semantics.	15 L	CO1, CO3, CO4
	1.2	Linguistics: Definition - Langue, Parole – Synchronic and Diachronic Linguistics		
	1.3	Phonetics: Organs Of Speech Classification Of Speech Sounds - Minimal Pairs – Allophones- Consonant Clusters – Syllable - Syllable Structure – Vocoids and Contoids		
	1.4	Practicum : Transcription exercises - disyllabic to polysyllabic	5 P	CO 1,2,5
Module 2: History of Language and Word Formation	2.1	History of Language: IndoEuropean family of Language - Proto Germanic Features - Grimm's law, Verner's law, Ablaut, Umlaut. Evolution of Standard English - OE, ME, Modern English	15 L	CO1 , CO4
	2.2	Dialect – Regional Dialect- Sociolect – Idiolect – Registers- Isoglosses – Slang – Jargon – Creole - Pidgin - Cant – Argot – Polyglot		
	2.3	Practicum Classroom activity : Presentations on Word Formation: imitation / onomatopoeia- Extension – Conversion – Affixation – Abbreviation/ Clipping/ Shortening –	5P	

		Syncopation – Telescoping – Metanalysis – portmanteau/ Blends – Acronyms – Back formation – compounding – loan words – slang words		
Module 3: Morphology	3.1	Morphology – Morpheme – Allomorphs: phonological conditioning – zero allomorph – process Allomorph – Free and Bound morphemes – Affixes – prefix – suffix.	15 L	CO1, CO2, CO4
	3.2	Word Stress - Strong and Weak Form		
	3.3	Practicum : Articulation exercise Reading/rendering small passages, poetry, or conversations using English RP Decoding the transcription of words and simple passages and conversations.	5 P	CO 1,2,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Charles Barber: *The English Language: A Historical Introduction*. Cambridge: Cambridge University Press, 2000.

A. C. Baugh and T. Cable: *A History of the English Language*. London: Routledge. [fifth edition], 2002.

George Yule: *The Study of Language*

V. Fromkin et al. *Linguistics*

Geoffrey Leach. *Semantics*

Daniel Jones. *An Outline of English Phonetics*

Course 10:

Course Title	Reading Fiction					
Course Code	24UENGDSC304					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	300-399					
Semester	6					
Credits	4					
Course Description	<p>The course aims at developing students' critical reading skills and deepening their appreciation and understanding of fiction as a literary form. Through close examination and analysis of various works of fiction, students will explore the rich diversity of storytelling techniques, narrative structures, and thematic elements employed by authors across different genres and time periods. By engaging with a wide range of literary texts, students will enhance their ability to interpret, evaluate, and respond to fiction in a thoughtful and informed manner. The course aims to foster a lifelong love of reading and provide students with the analytical tools and literary knowledge necessary for meaningful engagement with fiction in academic, professional, and personal contexts.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours 75
		30	15	30	0	
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO's
1	Explore the evolution of English prose writing.	U	PO 1, Po 2
2	Identify global literary themes that appear in prose writings.	An	PO 1, PO 2
3	Understand the historical contexts of various ideologies across the world.	A	PO 3, PO 4

4	Critically engage with the complex nature of writing around the world.	E	PO 3, PO 4, PO 5
5	Critically engage with the complex nature of writing around the world.	Cr	PO 7, Po 8

COURSE CONTENT

Module	Units	Description	Hours	COs
1	1.1	“Indigo” by Satyajit Ray	15	1,2,3
	1.2	“The Gold Watch” Mulk Raj Anand		2,3,4
	1.3	“The Postmaster” Rabindranath Tagore		2,4
Module	Units	Description	Hours	
2	2.1	“The Shape of the Sword” by George Louis Borges	10L+10 P	1,2,3
	2.2	“The Bet” by Checkov		2,3,4
	2.3	“The Yellow Wallpaper” Charlotte Perkins Gilman		2,4
	2.3	Practicum: A classroom Discussion on anyone of the stories and a subsequent presentation of themes, motifs and interpretations		1,2,3
Module	Units	Description	Hours	
3	3.1	<i>The Great Gatsby</i> by F. Scott Fitzgerald	10L+10 P	2,4
	3.2	Practicum: Screening the 2000 version of <i>The Great Gatsby</i>		2,3,4
Module	Units	Description	Hours	
4	4.1	<i>The Old Man and the Sea</i> by Earnest Hemingway	10L+10 P	1,2,3
	4.3	Practicum: Film screening of <i>Midnight in Paris</i>		2,3,4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Sadasivan, Leesa, Dr., ed. *Tales to Remember: An Anthology of Short Stories*. Delhi: OUP, 2010. Print.

Hemingway, Ernest. *The Old Man and the Sea*. New York: Scribner, 1952. Print.

Ray, Satyajit, *The Collected Short Stories*. Gurugram: The Penguin Library, 2020. Print.

Course 11:

Course Title	Gender and Literature					
Course Code	24UENGDSC401					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	400-499					
Semester	7					
Credits	4					
Course Description	This course delves into the multidimensional field of gender studies, offering students a comprehensive exploration of gender identities, power dynamics, and the intersections of gender with other social categories such as race, class, sexuality, and nationality.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Nil					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Identify and examine key concepts in gender studies, such as patriarchy, feminism, and intersectionality.	U, R, An, E	1,2
2	Develop critical thinking skills to analyze and interpret literary texts through a gendered lens.	A, An, E, C	2,4
3	Explore how gender interacts with other social identities like race, class, and sexuality.	A, An, E	3,7
4	Appreciate the role of literature in challenging and reimagining gender norms and expectations.	U,R	3,4
5	Participate in debates and discussions exploring complexities of gender in literature and defending arguments in diverse viewpoints.	An, E, U,C	5.7

COURSE CONTENT

Module	Units	Course description	Hrs	CO
Module 1: Foundational Theories and Debates	1.1	Background text: Simone de Beauvoir's <i>The Second Sex</i> (Part Three Myths - "Dreams, Fears, Idols") pages 159-211	4	2
	1.2	Required reading: Michel Foucault's <i>The History of Sexuality</i> (Part Two - The Repressive Hypothesis) pages 17-35	4	1,3
	1.3	Required reading: Elaine Showalter's "The Female Tradition" from <i>A Literature of their Own</i> . (Feminisms: An Anthology of Literary Theory and Criticism Ed. Robyn R. Warhol & Diane Price Herndl. pp 269-88)	4	1,4
Module 2: Poetry	2.1	Required reading: Kamala Das: "The Descendants"	3	2
	2.2	Required reading: Gieve Patel: "My Father and the Banyan"	1	1,4
	2.3	Required reading: Sylvia Plath: "Daddy"	3	3,4
	2.4	Required reading: Audre Lorde: "The House of Yemoja"	4	5
	2.5	Supplementary Viewing: "On the feminist movement in India Japleen Pasricha TEDxGurugramWomen	1	5
Module 3: Fiction	3.1	Required reading: <i>Burnt Sugar</i> by Avni Doshi, 2020	3	1,3
	3.2	Required reading: <i>Call Me By Your Name</i> by Andre Aciman, 2007	3	4,5
	3.3	Required reading: <i>The Last Queen</i> by Chithra Banerjee Divakaruni, 2021	4	2,5
Module 4: Gender Roles in Film	4.1	<i>Face of the Faceless</i> : Directed by Shaison P Ouseph, 2023	2	1,5
	4.2	<i>Kaathal - The Core</i> : Directed by Jeo Baby, 2023	3	2,3
	4.3	<i>Padman</i> : Directed by R. Balki, 2018	3	4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Course 12:

Course Title	Modern Indian Literature in English					
Course Code	24UENGDSC402					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	400-499					
Semester	7					
Credits	4					
Course Description	<p>The student has to be made conscious of the colonial context in which Indian English developed as a language and literature. Nineteenth century attempts at poetry, the emergence of Indian English fiction and drama, the differences in the thematic and stylistic aspects between the pre independence and post-independence periods, the impact of historical situations like the Emergency, and the influence of western modernism and postmodernism on Indian writing are to receive central focus. Issues relating to the use of the coloniser's language, the diverse ramifications of power in the Indian subcontinent, features of Diaspora writing, the nature of the Indian reality reflected in a non-Indian tongue, the socio-cultural economic, and gender concerns addressed in these texts etc. have to be broached in the pedagogical context. Some major works of Indian literature translated into English also are to be introduced to give a smack of Indianness.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	45		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate an understanding of the various phases of the evolution of Indian writing in English.	U	1,3,6

2	Demonstrate an understanding of the pluralistic aspects of Indian culture and identity.	U	2,4
3	Critically appreciate the creative use of the English language in Indian English Literature	An, E	5,7
4	Approach Indian English Literature from multiple positions based on historical and social locations	A, Cr	2,3,6,8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	COs
Module 1: Readings on Nation and secularism	1.1	Makarand Paranjpe: “Post-independence Indian English Literature: Towards a New Literary History” pp. 1049 - 1056	15	1,2,3,4
	1.2	K. Satchidanandan: “Imagined Communities: Collective Aspirations in Contemporary Indian Poetry” <i>Many Indias, Many Literatures</i> . Pp 24-50		
	1.3	Meenakshi Mukherjee: The Anxiety of Indianness. <i>The Perishable Empire</i> . Pp 166-186.		
Module 2 : Poetry	Units	Description	Hours	COs
	2.1	Hoshang Merchant: “Scent of Love”	15	1,2,3,4
	2.2	Agha Shahid Ali : “The Country Without a Post office”		
	2.3	Meena Kandasamy : “Ms. Militancy”		
	2.4	Kamala Das : “Stone Age”		
	2.5	Meena Alexander: “Death of a Young Dalit”		
Module 3: Short Stories	Units	Description	Hours	COs
	3.1	Ismat Chughtai : “The Quilt” (Lihaaf)	15	1,2,3,4
	3.2	Saadat Hassan Manto : “Smell”		
	3.3	Santhosh Echikkanam: “Komala”		

Module	Units	Description	Hours	COs
Module 4: Performance	4.1	Girish Karnad: <i>The Dreams of Tipu Sultan</i> (Jagriti Theatre Production - Jagriti Theatre Productions: The Dreams of Tipu Sultan by Girish Karnad)	30	1,2,3,4
	4.2	Mahesh Dattani: <i>Dance Like a Man</i> (Asia SocietyTheater: Dance Like a Man)		

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 2006.

Chaudhuri, Amit, editor. *The Vintage Book of Modern Indian Literature*. Vintage, 2004.

Delhi University. *Modern Indian Literature: Poems and Short Stories*. Delhi: Oxford University Press, 1999.

Devy, G. N. *The G. N. Devy Reader*. New Delhi: Orient Black Swan, 2009.

Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd., 2013. (18th Rpt).

Abrams, M. H. *A Glossary of Literary Terms*. Boston, USA. Heinle and Heinle Thomson Learning, 1999.

Prasad, B. *A Background to the study of English Literature*. Chennai: Macmillan India Limited. 2007 edition.

Dangle, Arjun. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Maharashtra:Orient Blackswan. 2009 edition.

Tharu, Susie and K. Satyanarayana, ed. *No Alphabet in Sight-New Dalit Writing from South India*. Penguin Books India Pvt.Ltd, 2011 edition.

Course 13:

Course Title	Literature and Culture					
Course Code	24UENGDSC403					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	400-499					
Semester	7					
Credits	4					
Course Description	<p>This course intends to provide a deep insight into cultural texts and cultures of everyday life. It introduces the key thinkers in cultural studies and their concepts, seeking to explore culture as a site of contested meanings/identities/power structures. The course content comprises topics such as power, caste, gender, consumerism, film, music, art and popular culture. By examining the power dynamics embedded in cultural production, circulation and consumption, the course interrogates how representations and discourses shape identities, communities and social realities.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Understand the theoretical underpinnings of cultural studies.	U	1, 2
2	Analyze the construction of individual and collective identities, considering how gender, race, caste, class, sexuality and other factors influence representation in cultural texts.	A, E	1,2,3
3	Examine and evaluate various forms of cultural production, such as literature, film, music, and popular media, to understand their role in shaping and reflecting cultural values.	U, An, E	2,4,6

4	Apply the critical insights derived from major theories and concepts in Cultural Studies to different facets of everyday life.	E, A, C	5,6,7
---	--	---------	-------

COURSE CONTENT

Module	Units		COs	Hours
1		Module I: Introducing Cultural Studies		
	1.1	Key Terms: Nature/Culture, High culture/low culture/popular culture, Subculture, Hegemony, Ideology, Cultural materialism, power/discourse, Subjectivity, Culturalism, Hybridity, Resistance Frankfurt School – Birmingham School. (Jeremy Hawthorn: <i>A Glossary of Contemporary Literary Theory</i>).	1	4
	1.2	Simon During- “Introduction” from <i>Cultural Studies Reader</i>	1	3
	1.3	Stuart Hall: <i>Cultural Studies: Two Paradigms</i>	1	4
	1.4	Theodor W. Adorno: ‘Culture Industry Reconsidered’ (in J.M. Bernstein ed. <i>The Culture Industry: Selected Essays on Mass Culture</i> . Pp 98—107)	1	4
2		Module 2: Culture and Power		
	2.1	Raymond Williams - “Hegemony”, “Tradition, Institution, Formation”, “Dominant, Residual, Emergent” from <i>Marxism and Literature</i>	1	4
	2.2	Dick Hebdige - “The Function of Subculture” from <i>Cultural Studies Reader</i>	1	3
	2.3	<i>Top Girls</i> by Caryl Churchill	2,3,4	3
	2.4	Practicum: Screening of popular movies, followed by a hands-on film review writing session that addresses questions of power and representation in the movies. A group activity in which each group identifies a subcultural movement and makes presentations on if/how they embody elements of cultural resistance.	2,3,4	10

3	Module 3: Culture and the Popular			
	3.1	John Storey: “Introduction” from <i>Cultural Theory and Popular Culture</i>	1	4
	3.2	Michel de Certeau: “Walking in the City” from <i>Cultural Studies Reader</i>	1	3
	3.3	J K Rowling: <i>Harry potter and the Prisoner of Azkaban</i>	2,3,4	3
	3.4	Practicum A hands-on session where students analyze popular media forms such as advertisements focusing on aspects such as representation, commodification and appropriation. A field trip to a shopping mall followed by an experience writing session focusing on the influence of mall culture and the cultural transformation of cities.	2,3,4	10
4	Module 4: Cultural Studies in Kerala			
	4.1	“The Formation of Caste Society in Kerala: Historical Antecedents” by Rajan Gurukkal	1	4
	4.2	“Introduction” to <i>Her-Self</i> by J. Devika.	1	3
	4.3	<i>Veyilmarangal</i> (2019) film- directed by Dr. Biju	2,3,4	3
	4.4	Practicum Video screenings of subaltern art forms from Kerala followed by a discussion on art forms, caste and culture. Screening of popular Malayalam movies followed by a hands-on film review writing session that addresses questions of power and representation in the movies.	2,3,4	10

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college

References

Belsey, C.: *Culture and the Real: Theorizing Cultural Criticism* London; New York: Routledge (2005)

Bennett T., L. Grossberg, *New Keywords: A Revised Vocabulary of Culture and Society*. and M. Morris Malden, MA: Blackwell (2005)

Bourdieu, P.: *The Field of Cultural Production*. Cambridge: Polity Press (1993)

During, S.: *Cultural Studies: A Critical Introduction*. London; New York: Routledge (2005)

Miller, Toby (ed) (2001) *A Companion to Cultural Studies*. Blackwell 1 1 Adorno, T.W.: *The Culture Industry: Selected Essays on Mass Culture* (ed., with intro.), J.

Course 14:

Course Title	Postcolonial Literatures					
Course Code	24UENGDSC404					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	400-499					
Semester	5					
Credits	4					
Course Description	This course offers a critical examination of postcolonial literatures from around the world, exploring the diverse literary expressions of decolonization, identity formation, and resistance to colonial and imperial domination.					
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		30	30			60
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Analyse and critique the basic tenets of postcolonial theory and literature	U, R, An, E	1, 2
2	Evaluate the historical contexts of postcolonial literary productions, their reception, and ideologies	A, An, E, C	2,3,4
3	Analyse how race, gender, history, and identity are presented and problematized in the postcolonial texts	A, An, E	4,5,6

4	Evaluate the nature of research in postcolonial studies and develop viable research questions	U,R	2,7,8
---	---	-----	-------

COURSE CONTENT

Module	Units	Course description	Hours	COs
1	1.1	Key Terms: Introduction to Postcolonialism Imperialism - Colonialism - Postcolonialism - Nation – Nationalism - Nation and Narrative - Culture - Cultural Mapping - Cultural Othering - Orientalism- Cultural Resistance. John McLeod: Beginning Postcolonialism	3	2
	1.2	Background text: "Cutting the Ground: Critical Models of Post-Colonial Literatures." Chapter 1 in <i>The Empire Writes Back</i> , pp.15-37	4	2,4
	1.3	“ Of Mimicry and Man: The Ambivalence of Colonial Discourse." by Homi K. Bhabha, Chapter 4 of <i>The Location of Culture</i> , pp131-132.	3	2
	1.4	Practicum Host film screenings of documentaries or feature films that explore postcolonial themes, followed by discussions.	10	2, 3
2	Units	Module 2		COs
	2.1	Background text: ."Three Women's Texts and a Critique of Imperialism." by Spivak <i>Critical Inquiry</i> , Vol.12, No.1 (Autumn, 1985), pp.243-261.	4	1,3
	2.2	“Spontaneity: Its Strength and Weakness" by Fanon. Chapter 2 of <i>The Wretched of the Earth</i> , pp 85- 118.	3	2
	2.3	“In Search of Our Mothers ' Gardens" by Alice Walker, Title essay in <i>In Search of Our Mothers ' Gardens</i> . 231-242	3	4

	2.4	Practicum Organize literary events like book talks and poetry reading sessions with the theme of postcolonialism.	5	2, 3	
	Units	Module 3	Hours	COs	
3	3.1	AK Ramanujan: “Small Reflections on Great House”	3	3	
	3.2	Imtiaz Dharker: “Minority”	3	2,4	
	3.3	Paul Muldoon: “Making the British”	4	1	
	3.4	Margaret Atwood: “Journey to the Interior”	2	3	
	3.5	Natalie Diaz: “ From the Desire Field”	3	1	
4	Module 4: Fiction and Drama				COs
	4.1	Coetzee: <i>Disgrace</i>	4	2,3	
	4.2	Alexis Wright: <i>Carpentaria</i>	3	1	
	4.3	Wole Soyinka: <i>The Lion and the Jewel</i>	3	4	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college

Background Reading:

Introduction and Reference:

Bill Ashcroft, Gareth Griffiths, Helen Tiffin: *Key Concepts in Post-Colonial Studies*, Routledge

John McLeod: *Beginning Postcolonialism*. Manchester Univ. Press

Ania Loomba: *Colonialism/Postcolonialism*. Routledge

Leela Gandhi: *Postcolonial Theory: An Introduction*. Edinburgh Univ. Press

Elleke Boehmer: *Colonial and Postcolonial Literature*. OUP

Paul Gilroy: *The Black Atlantic: Modernity and Double Consciousness*. Verso 1993

Frantz Fanon: *Black Skin, White Masks*

Gayatri Chakravorty Spivak: *Outside in the Teaching Machine* (Routledge)

Bill Ashcroft, Gareth Griffiths, Helen Tiffin (eds.), *The Post-Colonial Studies Reader*, Routledge

Padmini Mongia (ed.), *Contemporary Postcolonial Theory: A Reader*. Arnold

Francis Barker, Peter Hulme & Margaret Iversen (eds.), *Colonial Discourse/Postcolonial Theory*. Manchester Univ. Press

Homi K. Bhabha (ed.), *Nation and Narration*. Routledge

Donna Landry & Gerald MacLean (ed.), *The Spivak Reader*. Routledge

Edward Said. *Orientalism*. Penguin

Aijaz Ahmed. *In Theory: Classes, Nations, Literatures*. Verso

Robert Young. *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge

Course 15:

Course Title	Refugee Narratives					
Course Code	24UENGDSC405					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	400-499					
Semester	7					
Credits	4					
Course Description	Refugee Narratives explores the diverse and compelling narratives of displacement, survival, and resilience that emerge from the experiences of refugees around the world. Through an interdisciplinary approach that integrates literary analysis, historical context, and socio-political inquiry, this course delves into the complex and multifaceted realities faced by refugees, both past and present.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Analyse and interpret diverse literary texts authored by or depicting the experiences of refugees, including novels, memoirs, poetry, and essays, to gain a nuanced understanding of the complexities of displacement and survival.	U, R, An, C	1,2,3,4,5
2	Evaluate the ways in which themes such as identity, belonging, trauma, and resilience are depicted in refugee literature, and critically assess the ethical and representational challenges involved in telling stories of displacement.	U, An, E, A	2,3,4,5

3	Examine the historical, political, and socio-cultural contexts that shape refugee experiences and narratives, and analyse the impact of global displacement on individuals, communities, and societies.	An, E, A,	1,2,3,5
4	Engage in interdisciplinary inquiry by integrating insights from literary analysis, historical research, and socio-political theory to explore the intersections of literature, politics, and human rights in the context of refugee crises.	U, An, E, A, C	1,2,4,5
5	Reflect critically on personal and societal attitudes towards refugees, migration, and borders, and develop empathy, compassion, and awareness of the diverse realities faced by displaced populations in order to foster greater understanding and solidarity within local and global communities.	An, E, A, C	1,2,3,4,5

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1: Essay	1.1	“Who is a Refugee”: Andrew E Schaknove	8L	1,2,3,5
	1.2	Beyond Human Rights: Giorgio Agamben <i>Open</i> 15 (2008) pp. 90-95	8L	2,3,5
Module	Units	Description	Hours	
Module 2: Poetry	2.1	“Home”: Warsan Shire.	3L	1,3,4
	2.2	“Refugee Blues”: W. H. Auden.	3L	1,3,4,5
	2.3	“Things We Carry on the Sea”: Wang Ping	3L	2,3,5
	2.4	“We Refugees”: Benjamin Zephaniah	3L	1,3,4,5
	2.5	“The Day the War Came”: Nicola Davies	3L	2,3,5
	2.6	“Refugee” : Malcolm Guite	3L	1,2,3,5
Module	Units	Description	Hours	

Module 3: Fiction	3.1	“Barber of Barcelona”: Colin Toibin	4L	2,3,5
	3.2	“The Refugee”: Bernard Malamud	4L	1,3,4
	3.3	“The Americans”: Viet Thanh Nguyen	4L	2,3,4,5
Module	Units	Description	Hours	
Module 4: Drama	4.1	<i>The Refugees</i> : Stephen Kaliski	7L	1,2,3,5
	4.2	<i>The Jungle</i> : Joe Murphy and Joe Robertson	7L	2,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- Giorgio Agamben, Selections from *Homo Sacer*, Stanford University Press, 1998.
- Jacqueline Bhabha, “Embodied Rights: Gender Persecution, State Sovereignty, and Refugees” *Public culture*, 1996, Vol.9 (1), p.3-32
- Liisa Malkki, Refugees and Exile: From “Refugee Studies” to the National Order of Things. November 2003, *Annual Review of Anthropology* 24(1):495-523
- Marie Umutesi, *Surviving the Slaughter: The Ordeal of a Rwandan Refugee in Zaire*, University of Wisconsin Press, 2004.
- Michel Foucault: *Security, Territory, Population*. Palgrave Macmillan, 2007.
- Rosemary Marangoly George: Selection from *The Politics of Home*, University of California Press, 1999.
- Sarah Lischer: from *Dangerous Sanctuaries: Refugee Camps, Civil Wars and the Dilemmas of Humanitarian Aid*, Cornell University Press, 2005.
- Stuart Hall, “Cultural Identity and Diaspora”

Course 16:

Course Title	Life Writings					
Course Code	24UENGDSC406					
Type of Course	Discipline Specific Core (DSC)					
Discipline	English					
Course Level	400-499					
Semester	7					
Credits	4					
Course Description	<p>Crafting Personal Narratives is a dynamic exploration of the art and practice of writing about one's own life experiences. Through a combination of readings, discussions, writing exercises, and workshops, students will delve into various forms of life writing, including autobiography, memoir, diary, and personal essay. This course invites students to reflect on and articulate their own lived experiences in a supportive and creative environment.</p> <p>Drawing on diverse literary traditions and contemporary examples, students will analyse the craft techniques employed by accomplished life writers. They will examine issues of memory, perspective, voice, and narrative structure, considering how these elements shape the telling of personal stories. Through guided writing exercises and workshops, students will develop their own voices and styles, honing their skills in self-expression and reflective writing.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO

1	Enhance the writing skills through various life writing exercises, workshops, and assignments, improving the ability to craft compelling narratives and articulate personal experiences effectively.	A, S	1,4,6,3
2	Cultivate skills in reflective writing and self-expression, learning to explore and articulate their own lived experiences, memories, and emotions through personal narratives.	An, S	2,5,7,8
3	Engage with ethical considerations inherent in life writing, including issues of truth, authenticity, representation, and privacy, enabling them to navigate the complexities of writing about oneself and others responsibly.	A, An	1,3,6,8
4	Develop research skills for gathering and integrating primary and secondary sources into their life writing, enriching their narratives with additional context and depth.	Cr	2,4,5,8

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1: Essays	1.1	“The Situation and the Story: The Art of Personal Narrative” by Vivian Gornick	15	1,3,4
	1.2	“Normality, power, and culture” by Lenard J.Davis		
	1.3	“Writing from the Body: Forging a New Ethos” by Brenda Miller and Suzanne Paola.		
Module 2: Poetry and Fiction	2.1	Audre Lorde- “A Litany for Survival”	15	2,3,4
	2.2	Mahmoud Darwish- “Identity Card”		
	2.3	Marge Piercy- “Rape Poem”		
	2.4	Novel-K T N Kottoor- <i>Ezhuthum Jeevithavum</i> by T P Rajeevan		

	2.5	Graphic Narrative: <i>The Elephant in the Womb: Declarations of a Sudden Mother:</i> Kalki Koechlin		
Module	Units	Description	Hours	CO
Module 3: Memoir/autobiographical Narratives	3.1	<i>Istanbul: Memories and the City-</i> Orhan Pamuk	15	2,3
	3.2	<i>When Breath Becomes Air</i> by Paul Kalanithi		
	3.3	<i>Happening</i> by Annie Ernaux		
Module	Units	Description	Hours	CO
Module 4: Movies	4.1	<i>Chhapaak</i> (2020)	15	1,4
	4.2	<i>Oppenheimer</i> (2023)		
	4.3	<i>Margarita with a Straw</i> (2014)		
	4.4	<i>M. S Dhoni: The Untold Story</i> (2016)		

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Gornick, Vivian. *The Situation and the Story: The Art of Personal Narrative*. New York: Straus and Giroux 2002. Print.

Davis, Lennard, ed. *The Disability Studies Reader*. New York: Routledge, 2013. Print

Woolf, Virginia. *The Death of the Moth and Other Essays*. Harvest Books, 1974. Print

Karr, Mary. *The Art of Memoir*. Harper Perennial, 2016.

Smith, Marion Roach. *The Memoir Project: A Thoroughly Non-Standardized Text for Writing & Life*. Grand Central Publishing, 2011.

Kephart, Beth. *Handling the Truth: On the Writing of Memoir*. Gotham Books, 2013.

Miller, Brenda, and Suzanne Paola. *Tell It Slant: Creating, Refining, and Publishing Creative Nonfiction*. McGraw-Hill Education, 2012.

Birkerts, Sven. *The Art of Time in Memoir: Then, Again*. Graywolf Press, 2008.

Zinsser, William. *Inventing the Truth: The Art and Craft of Memoir*. Mariner Books, 1998.

Gornick, Vivian. *The Situation and the Story: The Art of Personal Narrative*. Farrar, Straus and Giroux, 2002.

Barrington, Judith. *Writing the Memoir: From Truth to Art*. Eighth Mountain Press, 2002.

Goldberg, Natalie. *Old Friend from Far Away: The Practice of Writing Memoir*. Atria Books, 2009.

Course 17:

Course Title	Narratives of Conflict					
Course Code	24UENGDSC407					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	400-499					
Semester	8					
Credits	4					
Course Description	<p>In this course, learners will comprehend the poetics of conflict, examining its social scars, emotional dilemmas, and evolving portrayals across history. The course will go beyond simplistic narratives, encountering soldiers, civilians, and dissenters alike, grappling with the ethical and existential questions war and conflict ignites. The course aims to understand the human cost of conflict and the challenges of building a future free from its grip.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Advanced Knowledge of Literary works					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Understanding the anatomy of conflict, examining its social scars, emotional dilemmas, and evolving portrayals across history.	U	1,3,4,5,6
2	Analyse themes such as trauma, exile, the idea of the refugee, borders, and the nation-state.	An	1,4,5,6,7
3	Evaluate how violence is represented, remembered, and memorialized across varied contexts.	E	2,4,6,8

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1: Understanding Violence	1.1	<ul style="list-style-type: none"> • Glossop, Ronald J. <i>Confronting War: An Examination of Humanity's Most Pressing Problem</i> (2nd Edition) Jefferson, NC: McFarland and Company, 1987, pp. 1 - 20. • Ritu Menon and Kamla Bhasin: —<i>Borders and Boundaries: Women in India's Partition</i> (New Delhi: Kali for Women, 1998,), pp. 31-64 	15L	1,2,3
	1.2	<i>Classroom Activity: Research and present an overview of the concepts learned, highlighting key characteristics.</i>	8P	1,2,3
Module	Units	Description	Hours	
Module 2: Fiction	2.1	“The Story” by Kamal Nasser	3L	2,3
	2.2	“The Last Song” by Temsula Ao	3L	2,3
	2.3	“Tamas” by Bhisham Sahni	4L	1,2,3
	2.4	<i>Classroom Activity: Analysis of the assigned texts based on tools of violence used in the narratives.</i>	8P	1,2,3
Module	Units	Description	Hours	
Module 3: Film	3.1	<i>The Battle of Algiers</i> by Gillo Pontecorvo	3L	1,2,3
	3.2	<i>The Present</i> by Farah Nabolsi	3L	1,2,3
	3.3	<i>Sometimes in April</i> by Raoul Peck	4L	1,2,3
	3.4	<i>Classroom Activity: Presentation on the interplay of “gender, race, and class” with violence in the prescribed movies.</i>	8P	1,2,3
Module	Units	Description	Hours	
	4.1	<i>The House at Sugar Beach</i> by Helene Cooper	5L	1,2,3

Module 4: Autobiography	4.2	<i>First, They Erased our Name: A Rohingya Speaks</i> by Habiburahman	5L	1,2,3
	4.4	<i>Classroom Activity: Comparative analysis of the assigned book and the film.</i>	6P	1,2,3

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Suggested Readings:

- Stef Craps, *Postcolonial Witnessing: Trauma Out of Bounds* (New York: Palgrave Macmillan, 2013).
- Marianne Hirsch, —*Marked by Memory: Feminist Reflections on Trauma and Transmission.* || *Extremities: Trauma, Testimony, and Community* (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.
- Ana Douglass and Thomas A. Vogler, *Witness and Memory: The Discourse of Trauma* (New York & London: Routledge, 2003), pp. 1-53.
- Rajeswari Sunder Rajan, —*Life After Rape: Narrative, Rape and Feminism,* || *Real and Imagined Women: Gender, Culture and Postcolonialism* (London: Routledge, 1993).
- Willem van Schendel, —*Partition Studies* || *The Bengal Borderland*, pp. 24-38.
- Yasmin Saikia, —*Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh,* || *History Workshop Journal* 58 (2004): 274-286.
- Edward Said, *The Question of Palestine* (Vintage, 1992).
- Benjamin Valentino, *Final Solutions: Mass Killings and Genocide in the Twentieth Century* (Ithaca: Cornell University Press, 2004).
- Charles Tilly, *The Politics of Collective Violence* (Cambridge: Cambridge University Press, 2003).
- Cordell, Karl and Stefan Wolff. 2009. *Ethnic Conflict: Causes, Consequences, and Responses*. Cambridge; Malden, MA: Polity.
- Galtung, Johan. (1969). *Violence, Peace, and Peace Research*. *Journal of Peace Research*, 6:3, pp. 167-191.
- Derriennic, Jean-Pierre. 1972. "Theory and Ideologies of Violence." *Journal of Peace Research* 9:361-374.
- Foucault, Michel. 1977. *Discipline and Punish*. New York: Pantheon Books.

Course 18:

Course Title	Health Humanities and Trauma Narratives					
Course Code	24UENGDSC409					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	400-499					
Semester	8					
Credits	4					
Course Description	<p>The course explores the intersection of health, humanity and trauma through a multifaceted lens. It delves into the power of narrative in understanding and addressing trauma within healthcare contexts. Through literature, art and critical discourse, it examines how narratives shape perceptions of health, illness and healing. It gains insight into trauma's impact on individuals and communities, fostering empathy and critical reflection in healthcare practice.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Understand the theoretical underpinnings of Health Humanities	U	1,2,7
2	Understand the interface between medicine, narrative, trauma and memory	U, E	4,5,6
3	Develop ability to critically analyse graphic novels in the light of health humanities.	An, E	1,2,4
4	Critically engage with literature, arts, and other media to understand the impact of trauma on individuals and communities	An, E, C	1,5,6,8

COURSE CONTENT

Module	Units		COs	Hours
Module 1:		Module I: Understanding Health Humanities		
	1.1	Required Reading: <i>Medical Humanities: An Introduction</i> edited by Thomas R. Cole, Ronald A. Carson	1	3
	1.2	Required Reading: Alan Bleakley: Chapter II <i>Medical Humanities and Medical Education: How the Medical Humanities Can Shape Better Doctors</i> . Routledge, 2015.	1,2	4
	1.3	Required Reading: Rita, Charon: <i>Part II Narratives of Illness. Narrative Medicine: Honoring the Stories of Illness</i>	1,2	5
	1.4	Required Reading: Cathy Caruth: <i>Introduction, Trauma: Explorations in Memory</i> . Johns Hopkins University	1,2	3
Module 2:		Module 2: Textualizing Illness- Part I		
	2.1	Required Reading: Axel Munthe- <i>The Story of San Michele</i>	1,2,4	4
	2.2	Required Reading: Manisha Koirala's <i>Healed: How Cancer Gave Me A New Life</i>	1,2,4	3
	2.3	Required Reading: Jean-Dominique Bauby- <i>The Diving Bell and the Butterfly: A Memoir of Life in Death</i>	1,2,4	3
	2.4	Practicum <ul style="list-style-type: none"> ● Visit to local hospitals, clinics, or community health centers <p>And engage with patients and healthcare professionals to understand lived experiences.</p> <ul style="list-style-type: none"> ● Organizing storytelling workshops in collaboration with a local community and encourage individuals to share their trauma narratives, narratives of illness and narratives of care taking through creative expression. 	1,2,4	10

Module 3:			Module 3: Textualizing Illness- Part II		
	3.1	Required Reading: Mahesh Dattani: <i>Brief Candle</i> (play)	1,2,4	4	
	3.2	Required Viewing: <i>Thanmathra</i> (2005) film - directed by Blessy	1,2,4	3	
	3.3	Required Viewing: (i) Carrie Olivia Adams: <i>The Pain Reliever</i> (ii) Sylvia Plath – “Tulips”	1,2,4	3	
	3.4	Practicum <ul style="list-style-type: none">• Partnering with local artists to create a community art project related to health and trauma• Encourage students to maintain reflective journals throughout the outreach activities	1,2,4	10	
Module 4:			Module 4: Textualizing Illness- Part III		
	4.1	Required Reading: i) MK Czerwiec et. al. <i>Graphic Medicine Manifesto</i> ii) Engelberg Miriam- <i>Cancer Made Me A Shallower Person: A Memoir in Comics</i>	2,3,4	4	
	4.2	Required Reading: Ian Williams. <i>The Bad Doctor. The Troubled Life and Times of Dr Iwan James</i> . Penn State UP, Penn State	2,3,4	3	
	4.3	Required Reading: Forney, Ellen. <i>Marbles: Mania, Depression, Michelangelo and Me</i> . Avery, 2012	2,3,4	3	
	4.4	Practicum: Formulate graphic stories based on one's own experience of illness and trauma. Utilizing various media platforms to raise awareness about trauma and health issues.	3,4	10	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References

Jacques Derrida: "The Double Session", in *Dissemination*, London, 1981 78

Michelle Balaev: *Literary Trauma Theory Reconsidered*

JuditPieldner: *The Topography of Memory in W. G. Sebald's Austerlitz*

Jacques Lacan: *The Symbolic Order* (Rivkin and Ryan)

Shoshana Felman and Dori Laub: *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*. Routledge, 1992.

Course 19:

Course Title	Travel Writing					
Course Code	24UENGDSC410					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	400-499					
Semester	8					
Credits	4					
Course Description	<p>This course invites students to embark on a literary journey through the vibrant genre of travel writing, exploring the rich tapestry of narratives, voices, and perspectives that characterize this dynamic literary form. Through close readings, creative exercises, and critical analysis of both classic and contemporary travel texts, students will investigate the ways in which travel writers capture the essence of place, convey cultural insights, and shape readers' perceptions of the world.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		30	15	30		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Gain a deeper understanding of diverse cultures, traditions, and historical contexts depicted in literature, and compare these representations with personal experiences or researched accounts from travelers.	U, R, An, E	1, 4, 8
2	Develop the ability to contextualize literary texts within their socio-political, historical, and geographical frameworks, thereby enhancing the interpretation of travel narratives as cultural artifacts.	A, An, E, C	1, 4, 5, 8

3	Foster a global outlook by examining how travel and literature transcend borders, offering insights into the interconnectedness of the world and fostering empathy towards diverse cultures and perspectives.	A, An, E	4, 5
4	Explore ethical considerations in travel writing, including issues of representation, authenticity, and the responsibility of authors in portraying diverse cultures and places.	U,R	4, 5, 6

COURSE CONTENT

Module	Units	Course description	Hours	CO
Module 1: Introduction to Travel Writing	1.1	“The Burning House” from <i>The Global Soul: Jet Lag, Shopping Malls and the Search for Home</i> by Pico Iyer	5 L	1, 2
	1.2	“Lataifa” from <i>In an Antique Land</i> by Amitav Ghosh	5 L	3
	1.3	Chapter 1-4 from <i>The Travels of Sir John Mandeville</i>	5 L	4
	1.4	Practicum: Travel Journal Making	5 P	1
Module 2: Travel Stories	2.1	Chapter 1 and 2 from <i>The Great Railway Bazaar</i> by Paul Theroux	6 L	3
	2.2	“The Donkey, The Pack, and the Pack Saddle” from <i>Travels with a Donkey in the Cevennes</i> by Robert Louis Stevenson	6 L	2
	2.3	<i>The Age of Kali</i> by William Dalrymple	5 L	4
	2.4	Practicum: Field Visit	15 P	4
Module 3: Poetry	3.1	“Through the Inner City to the Suburbs” by Maya Angelou	3 L	2
	3.2	“Hearthsides” by Dorothy Parker	2 L	3
	3.3	“The Journey” by Mary Oliver	3 L	2,3

Module 4: Travel Films	4.1	<i>Three years Thirty Countries</i> by Sam Newton (https://www.youtube.com/watch?v=shzC2DUO9Hg)	2 L	3, 4
	4.2	<i>Silence</i> by DreamDuo Films (https://www.youtube.com/watch?v=26zOFiqCC4w)	3 L	1
	4.3	Practicum: Travel Vlog Making (Group activity)	10 P	4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Background Reading:

Youngs, Tim. *The Cambridge Introduction to Travel Writing*. Cambridge: Cambridge University Press, 2013.

Hulme, Peter, and Tim Youngs, eds. *The Cambridge Companion to Travel Writing*. London: Cambridge University Press, 2002.

Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992.

Korte, Barbara. *English Travel Writing: from Pilgrimages to Post-Colonial Explorations*. Great Britain: Macmillan Press Ltd., U.S.A: St.Martin's Press, INC., 2000.

Mills, Sara. *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism*. London: Routledge, 1991

Mandeville, John. *The Travels of Sir John Mandeville*.

5. SYLLABUS FOR DISCIPLINE SPECIFIC ELECTIVE COURSES (DSE)

Course 01:

Course Title	Appreciating Cinema: Film Studies in Context					
Course Code	24UENGDSE201					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	3					
Credits	4					
Course Description	The course delves into the evolution of cinema from Lumiere brothers to contemporary films. Explore film genres, analyze language techniques, scrutinize the influence of ideology on narratives, and engage in a film adaptation project. Modules cover diverse genres, film language, ideology, and adaptations, using notable films for in-depth analysis and understanding.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30	0	75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Understand cinema's evolution from Lumiere brothers to contemporary films through required viewings, readings, and class discussions.	R, U	1, 2
2	Apply film language techniques by analyzing scenes, showcasing the ability to interpret cinematic elements like camera angles, editing, sound, and mise-en-scène.	A	2, 3
3	Analyze film genres, critically assessing how filmmakers use conventions to convey meaning and engage audiences, fostering a deep understanding of genre in cinema.	An	3, 4

4	Evaluate the influence of ideology on cinematic narratives, examining how cultural, social, and political ideologies shape storytelling in films.	E	3, 4, 5
5	Write film reviews and essays, applying knowledge of film language, genres, and ideological influences.	A, C	6, 7, 8

COURSE CONTENT

Module	Units	Description	CO	Hours
Module 1: Film Genres	1.1	Keywords: Lumiere brothers – Georges Melies – German Expressionism – Italian Neorealism – French New Wave.	1	15
	1.2	Satyajit Ray: <i>Pather Panchali</i>	3	
	1.3	Sergio Leone: <i>The Good, the Bad, and the Ugly</i>	3	
	1.4	<i>Practicum: Identify genre films in Malayalam and make a presentation.</i>	2,4,5	
Module	Units	Description	CO	Hours
Module 2: Film as Language	2.1	Keywords: Montage theory – mise-en-scène – deep focus – long take – camera angles – jump cut – optical effects – non-literary signifiers.	1	10L+ 10P
	2.2	Christopher Nolan: <i>Memento</i>	2,3	
	2.3	Wong Kar-wai: <i>In the Mood for Love</i>	2,3	
	2.4	<i>Practicum: Analysis of the assigned film(s) based on stylistic devices used.</i>	2,4,5	
Module	Units	Description	CO	Hours
Module 3: Film and Ideology	3.1	Keywords: Gaze – psychoanalytic film theory – voyeurism – masculinity and femininity – identity politics – propaganda – caste/class politics – hegemony.	1,4	
	3.2	Alfred Hitchcock: <i>Rear Window</i>	1,2,3	10L +10P
	3.3	Krishan: <i>Aavasavyooham</i>	1,2,4	

	3.4	Practicum: Group discussion on the interplay of “gender, race, and class” in cinema.	4,5	
Module	Units	Description	CO	Hours
Module 4: Film Adaptations	4.1	Keywords: Novel vs cinema – verbal sign vs visual image – silence vs sound – fidelity.	2	10L+10P
	4.2	Dileesh Pothan: <i>Joji/Macbeth</i>	3	
	4.3	Stanley Kubrick: <i>The Shining</i>	3	
	4.4	Practicum: Comparative analyses of the assigned book and the film.	4,5	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Film Thought Project: *A Brief History of Film*

Kracauer: “Basic Concepts”

Metz: “The Imaginary Signifier”

Dix: “Film and Ideology”

Mulvey: “Visual Pleasure and Narrative Cinema”

Sahityasetu: “Film Adaptation of Novels and Fidelity”

Dartmouth University blog: “A Critical History of Film Adaptation”

Course 02:

Course Title	Copy Editing: An Overview					
Course Code	24UENGDSE202					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	3					
Credits	4					
Course Description	The course is intended to introduce the student to the rudiments of Copy editing. It provides a comprehensive overview of copy-editing principles, techniques, and best practices to refine written content for clarity, accuracy, and effectiveness.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Develop a comprehensive understanding of the theoretical and practical aspects of copy editing.	R, U, An	1,3,4,7
2	Develop an awareness of the roles and functions of copy editors.	U, A, An	1,2,4,5,8
3	Understand the legal and ethical issues confronting copy editors.	U, An, E	1,3,7,8
4	Familiarize students with the evolution of publishing	U, A, An, E	2,3,5,8
5	Master the technical terminologies used in copy editing.	R, U, An	2,4,7,8

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1:	1.1	The Editorial Triangle: Writer, Editor, Reader	3L	1,3,4,6
	1.2	Different types of Copies: Journalistic, Academic, Creative	3L	1,2,4,5
	1.3	Types of Copy Editing and five Cs of Copy Editing	4L	2,4,6
	1.4	Field Visit – Printing & Publishing firm	6P	1,2,3,4,5,6
Module	Units	Description	Hours	CO
	2.1	Gate-keeping – Copy Tasting -- Precision and Accuracy – Fact checking - Editing for Tone -- Editing for Space – Editing for Content	4L	2,3,5,6
Module: 2	2.2	House Style -- Political correctness – Jargon – Headlines – Cut lines -- Photo-captions – Blurbs – Highlights -- Hard copy and Soft Copy – Camera Ready Copy -- Onscreen copy editing –Correction Tracking -- Playback	5L	1,3,5,6
	2.3	Writing and editing for the Print Medium – Writing and editing for Radio and TV –Writing and editing for the New Media	4L	2,4,6
	2.4	Hands on training in Editing	7P	1,3,4,5
	Units	Description	Hours	CO
Module: 3	3.1	What is Proofreading - Proofreading symbols - How to read proofs	5L	2,4,6
	3.2	How to mark corrections - Colour coding corrections- Author's corrected proof- collating the proofs	4L	1,3,6
	3.3	Second proof -- Press proof – Jacket - Cover proof - - After passing proofs for press.	5L	1,3,5
	3.4	Proof Reading Tasks	7P	2,4,5,6
Module	Units	Description		
	4.1	Glossary (From Butcher's Copy Editing)	8L	1,2,5
Module 4:	4.2	Publishing a Newsletter	10P	1,2,3,4,5,6

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Butcher, Judith et.al: *Butcher's Copy Editing*, Cambridge University Press, 2011.

Raghavan D.: *An Introduction to Book Publishing*, Sterling Publishers, New Delhi

University of Chicago: *A Manual of Style*

Creative Editing, Bowles, Dorothy Bowles & Borden, Diane, Wadsworth Publishing Co.

Course 03:

Course Title	Food Narratives					
Course Code	24UENGDSE203					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	4					
Course Description	<p>The Course explains how food narratives can be explored as sites of cultural identities. This course investigates the interconnections among food, culture, and identity. By drawing on literature, cinema and history, students analyse how food influences individual and collective consciousness, spanning from personal memories and cultural anecdotes to the dynamics of power and globalisation. The students can be engaged in discussions, culinary projects, and creative cooking to understand how food narratives reflect and shape human experience.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30	0	75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To gain cultural literacy by recognizing and appreciating the significance of food in shaping individual and collective identities across social and historical contexts.	R, U, An	1,2,3,5
2	Cultivate an interdisciplinary understanding of how food narratives intersect with broader cultural, social, and economic phenomena.	U, An, E	4,6,7,8
3	Create a culinary project based on food narratives.	U, A, An, E	2,3,5,7
<i>Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	CO
Module 1: Essays	1.1	Required Reading: “ The Culinary Triangle” by Claude Levi-Strauss	5L	1,2
	1.2	Required reading: “How to Make a National Cuisine: Cookbooks in Contemporary India” by Arjun Appadurai	5L	1,2
	1.3	Practical/Classroom Activity: <ul style="list-style-type: none">• A discussion on the relation between food and identity .• Presentations on Edible Fiction like <i>Edible Woman</i> by Margaret Atwood, <i>The Kitchen Daughter</i> by Jael McHenry, <i>Pomegranate Soup</i> by Marsha Mehran.	6P	1,2
Module 2: Fiction	2.1	Poetry: “Goblin Market” by Christina Rossetti	2L	1,2
	2.2	Short Story: “Poisoned Bread” by Bandhu Medhav	2L	1,2
	2.3	Short Story: “The Sack” by Adichie	2L	1,2
	2.4	Novel: <i>Alphabet Soup for Lovers</i> by Anitha Nair	4L	1,2
	2.5	Practical/Classroom Activity: <ul style="list-style-type: none">• Close reading of the texts prescribed.• Construct a creative food menu incorporating regional cuisines.	8P	1,2,3
Module 3: Memoir	3.1	Required Reading: <i>Pakshi</i> by MT Vasudevan Nair	8L	1,2
	3.2	Required Reading: <i>Climbing the Mango Trees</i> by Madhur Jaffrey	8L	1,2
	3.3	Practical/Classroom Activity: <ul style="list-style-type: none">• Write personal narratives or fictional stories inspired by significant food-related memories, exploring the emotional connections between food, culture, and identity.	8P	1,2,3
Module 4: Films	4.1	Nicholas Kharkongor (Dir): <i>Akhuni</i>	3L	1,2
	4.2	Tim Burton (Dir.): <i>Charlie and The Chocolate Factory</i>	3L	1,2

	4.3	Ritesh Batra (Dir.): <i>The Lunchbox</i>	3L	1,2
	4.5	Practical/Classroom Activity: • Discussions on the cultural contexts and culinary practices in the prescribed movies.	8P	1,2

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

1. Lévi-Strauss, Claude (2008) [1997]. "The Culinary Triangle". In Carole Counihan and Penny Van Esterik (ed.). *Food and Culture: A Reader*.
2. "How to Make a National Cuisine: Cookbooks in Contemporary India" Arjun Appadurai *Comparative Studies in Society and History* Vol. 30, No. 1 (Jan., 1988), pp. 3-24 (22 pages) Published By: Cambridge University Press
3. *Pakshi* by MT Vasudevan Nair
4. *Climbing the Mango Trees* by Madhur Jaffrey Ed. Alfred A. Knopf, New York, 2006
5. *Akhuni* Director: Nicholas Kharkongor
6. *Charlie and The Chocolate Factory* - Director: Tim Burton
7. *The Lunchbox* - Director: Ritesh Batra

Course 04:

Course Title	Writing for Digital Media					
Course Code	24UENGDSE208					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	3					
Credits	4					
Course Description	<p>This course trains students in the craft of creating impactful, audience-focused writing for diverse digital platforms. Emphasis is on producing web copy, blogs, product descriptions, and technical pieces while integrating multimedia elements such as thumbnails, infographics, and interactive visuals. Students learn platform-specific writing styles, ethical engagement tactics, and content repurposing strategies to maximize reach without sacrificing authenticity.</p>					
Course Details	Learning Approach	Lecture	Tutoria 1	Practical	Others	Total Hours
		30	15	30	0	75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Identify and describe stylistic and structural conventions unique to digital media writing.	R, U	1, 2
2	Critique examples of online writing for clarity, engagement, and suitability to specific platforms.	E	2, 3
3	Produce written content tailored to web, social media, and multimedia contexts.	A	3, 4
4	Examine engagement metrics to refine writing approaches for different formats.	An	3, 4, 5
5	Develop original digital content projects that integrate text, visuals, and interactive elements effectively.	A, C	6, 7, 8

COURSE CONTENT

Module	Units	Description	CO	Hours
Module 1: Core Principles of Writing for the Web	1.1	Reader Behaviour Online – Skimming, scrolling, and the F-shaped reading pattern; implications for sentence and paragraph structure. Reading: “Core Principles of Writing for the Web,” Yale.edu (https://usability.yale.edu/sites/default/files/writingfortheweb.pdf)	1,2	15
	1.2	Crafting Headlines & Leads – Emotional triggers, curiosity gaps, and ethical attention-grabbing techniques.	1,2,3	
	1.3	Writing Blogs & Product Pages – Balancing persuasion with information; tone adaptation for commercial vs. editorial purposes.	1,2,3	
	1.4	Practicum: Students write one blog post and one product page for an assigned topic, applying web readability principles.	2,3,4,5	
Module	Units	Description	CO	Hours
Module 2: Platform- Specific Writing Skills	2.1	Social Media Writing – Microcopy for captions, threads, and stories; adapting voice for Instagram, X, and LinkedIn. Reading: “Mastering Platform-specific Writing The Ultimate Guide,” NW Scholastic Press (https://www.nwscholasticpress.org/tips-for-platform-specific-writing/)	1	10L+ 10P
	2.2	Email & Newsletter Writing – Structuring engaging subject lines, preview text, and clear calls-to-action.	1,2,3	
	2.3	Interactive & Conversational Writing – Scripts for short videos, podcasts, and chatbots.	1,2,3	
	2.4	Practicum: Students repurpose one written piece into three platform formats: social post, email newsletter, and video script.	2,3,4,5	
Module	Units	Description	CO	Hours
Module 3: Visual Integration &	3.1	Enhancing Writing with Visual Elements – Using infographics, GIFs, and embedded media for narrative support.	1,4	

Content Repurposing	3.2	Thumbnail Design & Ethical Clickbait – Creating engaging visuals without misleading audiences.	1,2,3	10L +10P
	3.3	Repurposing Content Across Formats – Turning long-form blogs into social snippets, visual carousels, and short videos.	1,2,4	
	3.4	Practicum: Students take a blog article and repackage it into a thumbnail + two different visual formats (eg. infographic and Instagram carousel).	4,5	
Module 4: Writing for Technical and Specialized Digital Content	Units	Description	CO	Hours
	4.1	Writing Instructional Content – Clear, concise FAQs, how-to guides, and onboarding text.	2	10L+ 10P
	4.2	Writing for User Experience – Microcopy in buttons, tooltips, and error messages; tone for guiding users.	1,2,3	
	4.3	Emerging Trends in Digital Writing – Voice search, interactive storytelling, and AI-assisted copywriting.	1,2,3	
	4.4	Practicum: Students create a concise user manual section and accompanying microcopy for a fictional app or tool.	4,5	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- Marshall McLuhan, *The Medium is the Message* (1964)
- Lev Manovich, *The Language of New Media* (2001)
- Brian Carroll, *Writing for Digital Media* (2014)
- Richard Grusin, *The Narrative of New Media* (2010)
- Ann Handley & C.C. Chapman, *Content Rules* (2011)

Course 05:

Course Title	Digital Content Management					
Course Code	24UENGDSE209					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200–299					
Semester	3					
Credits	4					
Course Description	This course explores the strategic and operational aspects of managing digital content. Students learn how to design, manage, and audit content across digital platforms, covering topics from content architecture and branding to SEO and community building. Real-world case studies and hands-on CMS experience provide the skills needed to build a cohesive and effective digital presence.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30	0	75
Pre-requisites, if any	Basic understanding of digital media concepts and familiarity with common online platforms. Prior experience with web design, social media management, or content creation is recommended.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	Pos
1	Explain the principles of digital content management, including content architecture and branding strategies	R, U	1, 2
2	Assess various digital platforms and management tools to determine their suitability for different content strategies.	E	2, 3
3	Investigate the role of SEO and headline writing in enhancing audience engagement and discoverability.	An	3, 4
4	Utilize CMS platforms and community-building techniques to manage and disseminate digital content effectively.	A	3, 4, 5

5	Develop integrated digital content strategies that combine branding, SEO, and audience engagement tactics	A, C	6, 7, 8
---	---	------	---------

COURSE CONTENT

Module	Units	Description	CO	Hours
Module 1: Digital Content Architecture and Branding	1.1	Fundamentals of Digital Content Architecture: Information hierarchy, user navigation patterns, and structuring for accessibility	1,2	15
	1.2	“Information Architecture for the World Wide Web” by Louis Rosenfeld & Peter Morville (Ch. 1: Defining Information Architecture) pg. 3-15	2,3	
	1.3	Branding in Digital Spaces: Visual identity systems, tone of voice, and cross-platform brand consistency	1,2,3	
	1.4	Integrating Architecture & Branding: Aligning content flow, UX/UI design principles, and brand-driven navigation	1,2,3	
	1.5	Practicum: <i>Analyze a brand's website and social media presence for consistency of structure and brand voice</i>	2,3,4,5	
Module	Units	Description	CO	Hours
Module 2: Search Engine Optimization (SEO) and Headline Writing Techniques	2.1	SEO Fundamentals: Understanding search algorithms, keyword research, metadata optimization, On-page/off-page SEO strategies, Keyword density, Meta description, Backlink, SERP (Search Engine Results Page), Alt text	1	10L+ 10P
	2.2	Headline Writing for Digital Platforms: Click-through rate (CTR), Power words, Headline formula, Search intent, Long-tail keywords	1,2,3	
	2.3	“The Beginner’s Guide to SEO” by Rand Fishkin & Moz Staff (https://moz.com/beginners-guide-to-seo)	1,2,3	
	2.4	Practicum: <i>Optimize a blog post for SEO by conducting keyword research, writing an SEO-friendly headline, adding metadata, and improving internal linking, then compare its readability and search visibility before and after changes</i>	2,3,4,5	
Module	Units	Description	CO	Hours

Module 3: Content Management Systems (CMS) & Tools	3.1	Introduction to CMS Platforms: WordPress, Drupal, Joomla, Ghost, CMS, Theme, Plugin, Open-source, Proprietary software	1,4	
	3.2	Tools for Content Planning and Collaboration: Editorial calendars, workflow automation, analytics integration, Editorial workflow, Content scheduling, Automation tool, Analytics dashboard, Version control	1,2,3	10L +10P
	3.3	Viewing: “Choosing the Perfect Content Management System (CMS) for your Website Project: An Ultimate Guide” (YouTube: https://www.youtube.com/watch?v=W1pDx1pFqVg)	1,2,4	
	3.4	Practicum: <i>Set up a basic website using a CMS (e.g., WordPress), install and configure a theme, add sample pages/posts, and integrate at least one plugin for SEO or analytics tracking</i>	4,5	
Module	Units	Description	CO	Hours
Module 4: Community Building and Content Audits	4.1	Online Community Building: Engagement rate, User-generated content (UGC), Moderation policy, Influencer collaboration, Community guidelines	2	10L+1 0P
	4.2	Content Audit Fundamentals: Assessing existing content for relevance, accuracy, SEO performance, and brand alignment, Content inventory, Performance metrics, Content gap analysis, Evergreen content, ROT analysis (Redundant, Outdated, Trivial)	1,2,3	
	4.3	“How to do a content audit as painlessly as possible” by Julia McCoy (https://searchengineland.com/content-audit-guide-388695)	1,2,3	
	4.4	Practicum: <i>Perform a mini content audit on a selected brand's website or social media page, documenting content strengths, weaknesses, and opportunities, and propose 3 recommendations for improvement in community engagement</i>	4,5	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- The Art of SEO -Eric Enge, Stephan Spencer, Jessie Stricchiola (2023)
- A Practical Guide to Information Architecture by Donna Spencer
- A Definitive Guide to SEO Audit by Avik Bal (2017)
- Content Strategy for the Web by Kristina Halvorson and Melissa Rach (2005)
- Content Management Systems: Information, Knowledge, Systems by Martin White (2005)
- Online Communities Handbook by Nancy Strauss, Anna Buss.

Course 06:

Course Title	Kochi Studies					
Course Code	24UENGDSE204					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	4					
Course Description	Kochi Studies is a unique course that explores Kochi through literature, film, and history. By analyzing historical writings, films, and literary works, the course aims to unravel Kochi's rich cultural tapestry. Tracing Kochi's historical evolution from its origins as a bustling port to its modern cosmopolitan identity, students will gain a nuanced understanding of the city's past and present. Through this exploration, the course fosters critical thinking and cultural literacy, inviting students to delve into the complexities of Kochi as a text.					
Course Details	Learning Approach	Lecture 30	Tutorial 15	Practical 30	Others 0	Total Hours 75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Understand the historical development of Kochi from its origins as a port city to its present cosmopolitan identity.	U	1, 2
2	Critically analyse the ways in which historical narratives shape perceptions of Kochi's identity.	U, An	1, 2
3	Apply knowledge of Kochi's history and culture to analyze and interpret literary texts and films set in the city.	A, An	3, 4
4	Critically evaluate the impact of globalization and modernization on Kochi's cultural heritage.	An, E	3, 4, 5

5	Create original interpretations of Kochi's history and culture based on interdisciplinary analysis.	U, An, C	7, 8
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Historicizing Kochi	1.1	<i>Santa and the Scribes: The Making of Fort Kochi</i> : E.P. Unni (A Journey through Chronicles)	15L	1, 2, 3, 4
	1.2	“Time Travel to a Possible Self: Searching for the Alternative Cosmopolitanism of Cochin”: Ashis Nandy, <i>Japanese Journal of Political Science</i> , Volume 1, Issue 2, November 2000, pp. 295 - 327.		1, 2, 3, 4
Module	Units	Description	Hours	COs
Module 2: Versifying Kochi	2.1	“The Trees of Cochin”: K.G. Sankara Pillai	10L+10P	1, 2, 3
	2.2	“Kochi by the Sea”: Meena Alexander		2, 3, 4
	2.3	“I was Seven”: Pramila Venkateswaran		2, 3, 4
	2.4	Practicum: Exhibition of archival images of Kochi		1, 2, 3, 4, 5
Module	Units	Description	Hours	COs
Module 3: Fictionalizing Kochi	3.1	“Challenging the Cosmopolitanism and Resilience of the Port city of Kochi through N.S Madhavan’s novel <i>Litanies of Dutch Battery</i> ”: Maya Vinai	10L+10P	1,2,3
	3. 2	<i>Litanies of Dutch Battery</i> : N. S. Madhavan		1, 2, 3
	3.3	Practicum: Field visit to Fort Kochi/Documentation of the spaces of Kochi.		1, 2, 3, 4, 5
Module	Units	Description	Hours	COs
Module 4:	4.1	Urban/the City: An Experiment Called the “Kochi Film”: Ratheesh Radhakrishnan	10L+10P	1, 2, 3

Filming Kochi	4.2	<i>Annayum Rassolum</i> : Rajeev Ravi		1, 2, 3
	4.3	Practicum: Film screenings/review		1, 2, 3, 4, 5

Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Kochi-Muziris Biennale, <https://www.youtube.com/watch?v=CMKVPOnHSMQ>.

Menachery, George. *India's Naval Traditions: The Role of Kunhali Marakkars*. Cochin Cultural Centre, 1998.

Mathew, K. S. *The Portuguese and the Socio-Cultural Changes in Kerala 1498-1663*. Firma KLM Private Limited, 1986.

Panikkar, K. N. *Asia and Western Dominance: A Survey of the Vasco Da Gama Epoch of Asian History, 1498-1945*. G. Allen & Unwin, 1953.

Varma, A. R. Rajaraja. *Kochi Rajyacharitram*. Kerala Sahitya Akademi, 1984. (Note: This book is in Malayalam.)

Mathew, B. A. *Coastal Histories: Society and Ecology in Pre-modern India*. Primus Books, 2010.

Subrahmanyam, Sanjay. *The Portuguese Empire in Asia, 1500-1700: A Political and Economic History*. Wiley-Blackwell, 2012.

Course 07:

Course Title	Techniques of Copy Editing					
Course Code	24UENGDSE205					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	4					
Course Description	The course is intended to introduce the students to the art of copy editing and to provide the fundamentals of book publishing.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30	0	75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Understand the theoretical and practical aspects of different techniques of copy editing.	R, U	1, 2
2	Apply the roles and functions of copy editors while producing varieties of books including text books.	U, A	2, 3
3	Analyse the legal and ethical issues related to copy editing.	U, A, An	3, 4
4	Evaluate contemporary practices of techniques in copy editing.	U, A, E	5, 6
5	Create different techniques of copy editing while editing different kinds of books. Copy edit a book before it goes to the final print.	U, A, An, C	1, 2, 7, 8

COURSE CONTENT

Module	Units	Description	COs	Hours
Module 1: Editing Academic and Creative Writing	1	Five Major Types of Edits: Developmental or Substantive or Content editing, Structural editing, Line Editing, Copy editing, Mechanical editing.	1, 2,3	15 L
Module	Units	Description	COs	Hours
Module 2: Mechanics of Editing	2	Preliminary copy editing, Word count and character count, Casting off, House style, Fonts, Fact-checking, Plagiarism check, Headers and Footers, Footnotes and Endnotes, Cross references, Indexes, Illustrations, Embedding, Bibliographical references, Acknowledgements, Legal vetting, Typesetting, Formatting, Cover Design, Binding.	2, 3, 4,	15 L
Module	Units	Description	COs	Hours
Module 3: Editorial Coordination	3	Unsolicited manuscripts, Author-Publisher relationship, Writing to the author, Contracts, Copyright permissions, Acknowledgements, Interaction between different departments, Subject experts, Literary Agents, Professional Guilds & Societies, Sales and promotional measures.	1, 2, 3, 4	15 L
Module	Units	Description	COs	Hours
Module 4: Practicum		<ul style="list-style-type: none"> ● Prepare a dummy book. ● Copy edit a dummy book before it goes to the final print. 	1, 2, 3,4,5	30 P

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Butcher, Judith et.al: *Butcher's Copy Editing*, Cambridge University Press, 2011.

Raghavan. D: *An Introduction to Book Publishing*, Sterling Publishers, New Delhi.

The Associate Press Style Book 2020, (55 th Edition), Associated Press.

University of Chicago: The Chicago Manual of Style

What Editors Do: The Art, Craft, and Business of Book Editing, Ginna, Peter, University of Chicago Press.

Developmental Editing: A Handbook for Freelancers, Authors, and Publishers, Scott, Norton, University of Chicago Press.

Course 08:

Course Title	Malayalam Literature in Translation					
Course Code	24UENGDSE206					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	4					
Course Description	<p>This course offers a captivating exploration of Malayalam literature in translation. Students are introduced to the vibrant literary traditions of Malayalam, and they are trained to examine the key texts and narratives that capture the cultural nuances, historical contexts, and diverse voices of this South Indian region. It reviews seminal works across various genres like poetry, drama, fiction and prose to facilitate a deep understanding of Malayalam literature. It also unravels the complexities involved in translating Malayalam literary texts into English, including the preservation of cultural nuances, linguistic subtleties and unique narrative styles. By the end of the course, participants will not only have a profound appreciation of Malayalam literature but also acquire the skills to critically assess and engage with translations, contributing to a more nuanced understanding of cross-cultural literary encounters.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate the ability to explore Malayalam literature through translations, analysing key texts to understand cultural nuances, historical contexts, and diverse voices.	R, U, An	1, 3, 4, 5,7

2	Produce comparative analyses of the original and the translated texts to examine the challenges faced by translators in preserving linguistic subtleties and narrative styles.	U, A, An	1, 2, 4, 5,8
3	Produce critical analyses of fiction, poetry, and drama, evaluating the impact of translation on interpretation.	U, An, E	1, 2, 3, 5,8
4	Apply critical thinking skills to analyse and evaluate translations. Produce research works demonstrating the same.	U, A, An, E	1, 2, 4, 6,7
5	Gain insights into Kerala's socio-cultural landscape that will contribute to a nuanced understanding of translated narratives.	U, An	1, 2, 4, 6,8
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	CO
Module 1: Essays	1.1	Background Reading: <i>A Short History of Malayalam Literature</i> by K. Ayyappa Paniker	3L	1,3,4
	1.2	Required Reading: “Twentieth Century Malayalam Literature” by Thomas Palakeel. https://omnilogos.com/twentieth-century-malayalam-literature/	3L	1,2,4
	1.3	Practical/Classroom Activity: <ul style="list-style-type: none"> • Prepare a timeline of various schools and movements in Malayalam Literature. • A discussion session on the complexities and problematic of translating Malayalam texts into English. • Presentations on major writers and literary works in Malayalam. 	6P	1,2,3,4,5
Module 2: Poetry	2.1	Key Terms The Romantics in Malayalam Poetry—Second generation of Romantics and the early 20th century—the modernist phase in Malayalam	3L	1,2,3,4,5

		poetry— Characteristics of Kerala modernity—contemporary Malayalam poetry		
2.2	Required Reading: “The Fallen Flower” by Kumaran Asan	2L	1,3,5	
2.3	Required Reading: “Manaswini” by Changampuzha Krishna Pillai	2L	1,2,4	
2.4	Required Reading: “The Mother Tigress in the Zoo” by Vyloppilli Sreedhara Menon	2L	2,4,5	
2.5	Required Reading: “Colossus” by Sugatha Kumari	2L	1,3,5	
2.6	Required Reading: “Identity Card” by S. Joseph	2L	1,2,4	
2.7	Practical/Classroom Activity: • Close reading of the poems prescribed. • Comparative analyses of Malayalam and English versions of the poems. • Presentations on the cultural influences that shaped different phases in Malayalam poetry. • Writing critical essays on the trends in contemporary Malayalam poetry.	6P	1,2,3,4,5	
Module 3: Fiction and Short Fiction	3.1	Key Terms: The origin of fiction and short fiction in Malayalam—fiction and short fiction of the 19th century—fiction of the progressive writers’ movement—modernism in fiction—fiction, gender and caste—postmodernism in fiction.	3L	1,2,3,4,5
	3.2	Required Reading: <i>The Legends of Khasak</i> by O. V. Vijayan	4L	1,3,5
	3.3	Required Reading: <i>Agnisakshi</i> by Lalithambika Antharjanam	4L	1,3,4
	3.4	Required Reading: “The Last Show” by Zacharia	2L	2,3,5
	3.5	Required Reading: “Spectral Speech” by C. Ayyappan	2L	1,3,5
	3.6	Practical/Classroom Activity: • Presentations on the different phases in the evolution of Malayalam fiction.	6P	1,2,3,4,5

		<ul style="list-style-type: none"> • A hands-on session where students compare short stories written in realist, modernist and postmodernist modes, and list out narrative techniques. • Reading of excerpts from prescribed novels, followed by a discussion on themes and contexts • Re-writing short stories with alternate endings. 		
Module 4: Drama	4.1	Key Terms: Early drama—the influence of art forms, Sanskrit drama and folk arts—social realism and the drama of reform—existentialism and absurdism in Malayalam drama—political theatre of the 1970s and 80s—experimental and postmodern theatre—questions of caste, gender and environment.	3L	1,2,3,4,5
	4.2	Required Reading: <i>Kanchana Sita</i> by C. N. Sreekantan Nair	4L	2,4,5
	4.3	Required Reading: <i>The Lone Tusker</i> by Kavalam Narayana Panickar	4L	1,4,5
	4.4	<p>Practical/Classroom Activity:</p> <ul style="list-style-type: none"> • Enacting one-act plays. • Presentations on different schools, movements and writers in Malayalam drama. • Discussions on the social contexts and theatrical techniques of the prescribed plays. • Adaptation of a non-dramatic text into dramatic format, followed by its performance. 	12P	1,2,3,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- *History of Malayalam Literature* - R. Leela Devi
- *A Perspective of Malayalam Literature*- K. Ayyappanikker
- *Survey of Malayalam Literature* – K. M. George
- *A History of Malayalam Literature* – Krishna Chaitanya

- *A Survey of Malayalam Literature* - A. Sreedhara Menon
- *History of Malayalam Literature* - K. M. George
- *Malayala Sahithyam: Charithravum Prasakthiyum* - M. Achuthan
- *A History of Malayalam Literature* - Dr. K. Satchidanandan
- *Malayala Sahithya Charithram* - V. R. Prabodhachandran Nayar
- *A Study of Malayalam Literature* - K. Satchidanandan
- *Malayala Sahithya Charithram* - Dr. M. Achuthan
- *Modern Malayalam Literature: An Introduction* - M. Achuthan

Course 09:

Course Title	Reading Shakespeare					
Course Code	24UENGDSE207					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	4					
Course Description	This course is designed to introduce the learner to serious academic engagements with Shakespeare texts, Shakespeare criticism and relevant theoretical readings. The course also incorporates components to explore the performative potential of Shakespeare plays.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Nil					

COURSE OUTCOMES (CO)

Co No:	Expected Course Outcome	Learning Domains *	POs
1	Understand the socio-political milieu of Shakespeare	R, U	1,2,3
2	Explore the literary genius of Shakespeare	R, U	1,2,3
3	Analyse the formal and thematic elements of Shakespeare texts	A	2,3,4

4	Analyse theoretically the historical and cultural dimensions of Shakespeare texts	A/E	2,3,4,5
5	Explore the creative and performative potential of Shakespeare texts.	C	2,3,4,5

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

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1: Introduction to Shakespeare	1	Dr. Johnson: “Preface to Shakespeare”	5	1,2,3
	2	Dr. Srinivas Iyengar; <i>Approaches to Shakespeare</i> , Chapter 1 of <i>Shakespeare: His World and Art</i>	5	1,2,3
	3	“Shakespeare’s Universalism” Extract from Harold Bloom’s <i>Shakespeare: Invention of the Human</i>	5	1,2,3,4
	4	Practicum: Classroom Discussion on Shakespeare’s life and the Socio-political Environment of Elizabethan England	5	1,5

Module	Units	Description	Hours	COs
Module 2: Play	1	<i>Macbeth</i> - Appreciating, Analysing and Critiquing a select Theatrical Production of the Play	10	4,3,2
	2	Practicum: Enactment of select scenes from the prescribed play.	10	4,5

Module	Units	Description	Hours	COs
Module 3: Sonnets	1	Shakespeare Sonnets: Themes and Form	2	1,2,3
	2	Detailed study of Sonnets 16, 18, 30, and 116	10	1,2,3
	6	Practicum: Recitation of Sonnets	8	4,5

Module	Units	Description	Hours	COs
Module 4: Theoretical Readings	1	Ernest Jones: “A Psycho-analytic Study of <i>Hamlet</i> ”	8	2,3,4
	2	Practicum: Short theatrical/filmic adaptations of select scenes from popular Shakespeare plays (group activity)	7	4,5

Mode of Assessment:

Internal and External Assessment as prescribed in the UG regulations for Discipline Specific Elective Courses shall be followed.

References:

Srinivas Iyengar: *Shakespeare: His World and Art*

Alan Sinfield and Jonathan Dollimore: *Political Shakespeare: Complete Works*

Film Productions:

Kurosawa, Akira, director. *Throne of Blood*. Toho

Company, 1957. Polanski, Roman, director. *Macbeth*.

Columbia Pictures, 1971.

Coen, Joel, director. *The Tragedy of Macbeth*.

A24, 2021. Kurzel, Justin, director. *Macbeth*.

StudioCanal, 2015.

Bhardwaj, Vishal, director. *Maqbool*. Kaleidoscope

Theatrical Productions:

Olivier, Laurence, director. *Macbeth*. Shakespeare Memorial

Theatre, 1955. Nunn, Trevor, director. *Macbeth*. Royal

Shakespeare Company, 1976.

Goold, Rupert, director. *Macbeth*. Gielgud

Theatre, 2007. Ninagawa, Yukio, director.

Macbeth. Nissei Theatre, 1980. Noble, Adrian,

director. *Macbeth*. Barbican Centre, 1993.

Course 10:

Course Title	Forensic Linguistics and Literature					
Course Code	24UENGDSE210					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	4					
Course Description	<p>This course provides an in-depth exploration of forensic literature with an emphasis on close reading and detailed language and literature analysis. Students learn to dissect literary evidence and employ discourse analysis techniques to support investigative processes. The course combines theoretical frameworks with practical applications to equip students with robust analytical tools.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30	15		75
Pre-requisites, if any	Basic computer literacy, including familiarity with file management and common productivity software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Understand key literary concepts and explain the core principles of forensic literature.	Understand	1,2
2	Analyze and deconstruct literary texts and spoken discourse to reveal underlying patterns relevant to forensic investigations.	Analyse	1,3,4
3	Apply forensic methodologies to examine case studies and extract critical evidence from language and literature.	Apply	4,5,7
4	Evaluate real-world language samples and forensic case studies..	Evaluate	4,5

5	Create detailed reports that synthesize analysis and support forensic conclusions in investigative contexts.	Create	6,7,8
---	--	--------	-------

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Introduction to Forensic Literature & Close Reading		Defining Forensic Literature – Scope nature, and intersections with forensic, linguistics.		
	1.2	Historical Evolution – From early detective fiction (Poe, Doyle) to modern forensic narratives.	3	2
	1.3	Principles of Close Reading – Detailed textual analysis, tone, diction, and structure.	4	2,3
	1.4	Evidence in Literature – Identifying clues, motifs, and textual “fingerprints.”	4	1
	1.5	Practicum: Practice Session – Close reading excerpts from Poe’s <i>The Murders in the Rue Morgue</i> .	4	1,2, 3,5
Module	Units	Description	Hours	COs
Module 2: Discourse Analysis in Literary Contexts	2.1	Discourse Analysis Basics – Spoken vs. written discourse, forensic relevance.	3	2
	2.2	Pragmatics and Implicature – How meaning is shaped by context.	4	1,2
	2.3	Narrative Structures in Crime Literature – Reliability, deception, and point of view.	4	1,3, 4
	2.4	Gender, Power, and Language – Study of <i>A Jury of Her Peers</i> .	4	1,2, 3
	2.5	Practicum: – Analyzing a courtroom transcript or interview for bias and manipulation.	3	3,4, 5
Module	Units	Description	Hours	COs

Module 3: Methodologies for Linguistic Evidence	3.1	Linguistic Fingerprinting – Stylistic markers and author identification.	4	2
	3.2	Semantic and Lexical Analysis – Word choice, frequency, and meaning shifts.	4	3
	3.3	Sociolinguistic Profiling – Inferring identity, background, and intent from language	4	3
	3.4	Digital Forensics in Language – Email threats, social media evidence.	4	1,2, 4
	3.5	Practicum: Hands-on Analysis – Applying Olsson's and Grant's frameworks to a sample case.	4	1,3, 4,5
Module	Units	Description	Hours	COs
Module 4: Case Studies and Forensic Report Writing	4.1	Classic Literary Cases – Poe, Doyle, and the shaping of investigative logic.	4	1,4
	4.2	Real-Life Forensic Linguistic Investigations – Famous solved and unsolved cases.	4	3
		Medical & Legal Language – Readings from Umadathan, Shirley Vasu, and Tiersma.	4	4,5
	4.4	Report Writing Structure – From hypothesis to conclusion in forensic contexts.	3	3
	4.5	Practicum: Simulated Investigation – Students prepare and present a full forensic analysis report.	4	1,2, 3, 4, 5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References

- "The Murders in the Rue Morgue" – Edgar Allan Poe (first detective story)
- Excerpts from John Olsson's *Forensic Linguistics: An Introduction*
- "A Jury of Her Peers" – Susan Glaspell (language and gendered justice)
- Excerpts from Tim Grant's *Analyzing Criminal Language*
- "The Adventure of the Speckled Band" – Arthur Conan Doyle (Sherlock Holmes and

forensic deduction)

- "Legal Language" – Peter Tiersma (excerpts)
- Dead Men Tell Tales: The Memoir Of A Police Surgeon' *by Dr B. Umadathan*
- Postmortem Table" is a book written in Malayalam by Dr. Shirley Vasu
- "The Tell-Tale Heart" – Edgar Allan Poe (psychological aspects of criminal confession)
- Case study reports from forensic linguistic investigations

Course 11:

Course Title	Creative Writing and Generative AI					
Course Code	24UENGDSE211					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	4					
Course Description	This course examines the dynamic interplay between creative writing and generative artificial intelligence. Students engage in practical projects that combine traditional storytelling with AI-driven content generation, while also considering ethical issues and the evolving role of technology in literature. Hands-on exercises and critical discussions help students navigate both creative and technical dimensions.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30	0	75
Pre-requisites, if any	Basic proficiency in creative writing techniques and familiarity with digital tools for text creation.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Summarize the core principles of creative writing and explain the capabilities of generative AI in content production.	U	1, 2
2	Judge the effectiveness and ethical implications of AI-generated texts in various creative contexts.	E	2, 4, 6
3	Investigate narrative structures and assess how AI tools can enhance or disrupt traditional storytelling methods.	An	1, 2,
4	Utilize generative AI tools to craft original narrative pieces that blend human creativity with machine assistance.	A	3, 7, 8
5	Compose innovative literary works that integrate conventional writing techniques with cutting-edge AI technologies.	C	7, 8

COURSE CONTENT

Module	Units	Description	CO	Hours
Module 1: Foundations of Creative Writing & Generative AI	1.1	Introduction to Creative Writing: genres, narrative voice, and style	1	10L
	1.2	Overview of Generative AI: capabilities, limitations, and examples	1, 3	
	1.3	Historical intersections of literature and technology	1, 3	
	1.4	Required Reading: “Toolbox” from <i>On Writing: A Memoir of the Craft</i> by Stephen King. *Required Reading: <i>Bird by Bird: Some Instructions on Writing and Life</i> by Anne Lamott (“Character,” “Plot,” “Dialogue”) *Required Reading: <i>Release the Bats: Writing Your Way Out of It</i> by D. B. C. Pierre (“Crap”)	1, 3	
Module	Units	Description	CO	Hours
Module 2: Ethical Considerations in AI-Assisted Writing	2.1	Ethics of authorship and originality in AI-generated texts	1, 2	15L
	2.2	Bias, misinformation, and cultural sensitivity in AI outputs	1, 2	
	2.3	Case studies of AI in publishing and media	1, 2, 3	
	2.4	Required Reading: “Murdered by My Replica” by Margaret Atwood	1, 2	
	2.5	Required Reading: “If We Succeed” by Stuart Russell	1, 2	
Module	Units	Description	CO	Hours
Module 3: Advanced Techniques in AI-Enhanced Storytelling	3.1	Prompt engineering for creative writing	1	10L +15P
	3.2	Hybrid storytelling: blending human and AI voices	1, 3	
	3.3	Editing and refining AI-generated drafts	1, 3	
	3.4	Practicum: Create a short story where 50% is human-written and 50% is AI-generated, ensuring thematic and stylistic consistency.	4, 5	

		<p>*Create AI stories by changing the genre of an original creative work.</p> <p>*Peer Review of AI-Enhanced Stories</p>		
Module	Units	Description	CO	Hours
Module 4: Practical Applications: AI in Narrative Development	4.1	Developing AI-assisted screenplays, novels, and poetry	4, 5	10L+15P
	4.2	Collaborative projects integrating multiple AI tools	4, 5	
	4.3	Practicum: Create AI screenplays, songs, novels	4, 5	
	4.4	Practicum: Multimodal Narrative Creation - Combine AI-generated text with AI-produced visuals	4, 5	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- · AI and Writing – Sidney I. Dobrin
- · ChatGPT for Writers: Mastering Creative Writing with AI – Scott La Counte
- · AI's Ethical Quandaries: Examining the Moral Implications of AI-Generated Content – Blake Lemoine
- · The Alignment Problem: Machine Learning and Human Values – Brian Christian
- · AI Narratives: A History of Imaginative Thinking About Intelligent Machines – Edited by Stephen Cave, Kanta Dihal, and Sarah Dillon
- · The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives by Lajos Egri

Course 12:

Course Title	Subaltern Voices: Exploring Marginal Narratives in Literature					
Course Code	24UENGDSE301					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	300-399					
Semester	5					
Credits	4					
Course Description	This course examines the literary representations of subaltern experiences, focusing on issues of power, identity, and marginalization in diverse contexts. Through readings from various genres, students will engage with the voices of individuals and communities often silenced or misrepresented in mainstream narratives.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30		0	60
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Understand the concept of subalternity and its application in literary analysis.	U, An,	PO 1,PO 4,PO 5
2	Explore various forms of subaltern representation in literature, including essays, poetry, short stories, fiction, and drama	U, An, E	PO 1,PO 4,PO 5,PO 6,PO 8
3	Analyze how literary works reflect and challenge power dynamics and social inequalities	An, E, C	PO1,PO 4,PO 5,PO 6,PO 8

4	Apply critical reading skills and engage in critical discussions about subaltern themes.	Ap, E	PO1,PO 4,PO 6,PO 8
---	--	-------	--------------------

COURSE CONTENT

Module	Units	Description	Hours	CO
		Module 1: Essays Focus: Theoretical foundations of subaltern studies, key concepts, and critical approaches		CO 1, CO 2
Module 1: Introducing Subaltern Studies	1.1	Gayatri Spivak, "Can the Subaltern Speak?"	4	
	1.2	Subhadra Mitra Channa, "The Paradox of Being a Dalit Woman"	4	
	1.3	Partha Chatterjee, "Caste and Subaltern Consciousness"	4	
	1.4	Practical/Classroom Activity: • Presentations on key thinkers and foundational concepts in Subaltern Studies • A session in which students discuss the role of Subaltern Studies within literary studies. • A hands-on activity in which students identify examples of marginalised voices from their everyday life and present it in class.	3	
Module 2: Poetry	Module 2: Poetry			

	Focus: The evocative power of poetry in giving voice to subaltern experiences in Indian and Global Contexts			CO1, CO 2, CO 4
2.1	Vijila Chirappatt ("I Can't Grow My Nails")	3		
2.2	Gieve Patel, Selected Poems ("Migrant", "The Spirit of the Banyan")	3		
2.3	Faiz Ahmed Faiz, Selected Poems ("Noor Nama", "Inqilab	3		
2.4	Maya Angelou, "And Still I Rise"	3		
2.5	Practical/Classroom Activity: • Finding poems in regional languages having subaltern themes and discussing them in the class.	3		
Module 3: Fiction	Module 3: Fiction • Focus: In-depth analysis of subaltern novel or novella.			CO 1, CO 2, CO 3, CO 4
3.1	Ngũgĩ waThiong'o, <i>Petals of Blood</i>	8		
3.2	Toni Morrison, <i>The Bluest Eye</i>	7		
3.3	Practical/Classroom Activity: • A hands-on session where students collect and analyse Short stories with Subaltern themes. • Interview a regional writer who focuses on Subaltern themes	4		
Module 4: Movies	Module 4: Movies Focus: Watch and discuss the movies in the light of the Subaltern theories			CO 2, CO 3, CO 4

	4.1	<i>Ozhivudivasathe Kali</i> – Sanal Kumar Sasidharan	3	
	4.2	<i>Article 15</i> – Anubhav Sinha	4	
	4.3	<i>Perariyathavar</i> – Dr Bijukumar Damodaran	4	

Mode of Assessment:

- Class participation and discussions (20%)
- Essays/Analysis of specific texts (30%)
- Mid-term presentation (20%)
- Final project (30%) - options to choose from:
 - Research paper on a subaltern theme or author
 - Creative writing piece based on subaltern experiences
 - Performance or presentation based on a subaltern text
 - Collaborative project (e.g., creating a subaltern zine or online platform)

References:

Subaltern Studies: Writings on Subjugation and Empowerment: edited by Ranajit Guha & Gayatri Spivak (1988)

Empire and Information by Bernard S. Cohn (1996)

The Argumentative Indian by Amartya Sen (2005)

Everyday Forms of Resistance by James C. Scott (1990)

Gender Trouble by Judith Butler (1990)

Orientalism by Edward Said (1978)

Course 13:

Course Title	Art Movements and Literature												
Course Code	24UENGDSE302												
Type of Course	Discipline Specific Elective (DSE)												
Discipline	English												
Course Level	300-399												
Semester	5												
Course Description	<p>Art and literature share a deep-rooted connection, mutually influencing and reflecting societal changes. This course delves into their dynamic relationship, tracing the evolution of art movements like Classicism, Romanticism, Realism, Impressionism, Cubism, and Surrealism, and their impact on literature. Through critical analysis, we explore how writers interpret and respond to visual art, examining themes, ideologies, and aesthetics across cultures and periods. By studying seminal works, we unravel the intertwined discourses of art and literature, uncovering their profound influence on cultural landscapes. This interdisciplinary exploration offers a unique opportunity to deepen our understanding of human creativity and its enduring legacy.</p>												
Semester	4	Credits			4								
Course Details	<div style="display: flex; align-items: center;"> <div style="flex: 1; margin-right: 10px;">Learning Approach</div> <table border="1" style="border-collapse: collapse; width: 100%;"> <tr> <td style="padding: 5px;">Lecture</td> <td style="padding: 5px;">Tutorial</td> <td style="padding: 5px;">Practicum</td> <td style="padding: 5px;">Others</td> </tr> <tr> <td style="padding: 5px;">30</td> <td style="padding: 5px;">30</td> <td style="padding: 5px;">0</td> <td style="padding: 5px;">0</td> </tr> </table> </div>	Lecture	Tutorial	Practicum	Others	30	30	0	0				Total Hours
Lecture	Tutorial	Practicum	Others										
30	30	0	0										
Pre-requisites, if any	NIL												

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Demonstrate an understanding of various art/literary movements	R, U, An	1, 2
2	Analyse art/literary works in terms of their discursive context	An	1, 2

3	Evaluate art/literary works from the past using contemporary theories or art	An, E	3, 4
4	Develop new theories of art in relation to current cultural milieu	C	3, 4, 5
5	Critically engage with the artworks and engage in creating new.	Create	7, 8

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Classicism	1.1	Sophocles: <i>Oedipus Rex</i>	15	1,2
	1.2	Aristotle: <i>Poetics</i> (Discourse on Tragedy)		2,3,5
	1.3	Sappho: “The Anactoria Poem”		2,4
	1.4	Augustus of Primaporta, 1 CE, Albrecht Dürer, Adam and Eve, 1504, Jacques-Louis David, Oath of the Horatii,		2,3,4
Module	Units	Description	Hours	
Module 2 Neo Classicism, Baroque, Romantic, Gothic, Naturalism& Realism.	2.1	George Herbert: “The Collar”	20	1,2
	2.2	John Donne: “The Flea”		2,3
	2.3	Bram Stoker, <i>Dracula</i>		2,4,5
	2.4	Baroque: Works of Caravaggio, Gian Lorenzo Bernini, Peter Paul Rubens, Artemisia Gentileschi, and Diego Velázquez		1,2
	2.5	Rococo: Antoine Watteau, François Boucher, Jean-Honoré Fragonard, and Giovanni Battista Tiepolo.		2,3
	2.6	Romantic: “The Kiss” by Gustav Klimt, “The Birth of Venus” by Sandro Botticelli, “Romeo and Juliet” by Sir Frank Dicksee, “The Lovers” by René Magritte		2,4
	2.7	Gothic: “Maestà di Santa Trinita” (1283-1291) by Cimabue, “The Rucellai		1,2,5

		“Madonna” (1285) by Duccio, “The Flight into Egypt” (1304-1306) by Giotto, “Lamentation” (The Mourning of Christ) (1306) by Giotto. Cologne Cathedral, Westminster Abbey.		
	2.8	Naturalism & Realism: “Sunrise in the Catskill Mountains” by Thomas Cole, “The Angelus” by Jean-François Millet		3,4,5
Module	Units	Description	Hours	
Module 3: Modernism	3.1	Virginia Woolf: “A Haunted House”	15	1,2
	3.2	Charles Baudelaire, “The Damned Women”		2,3
	3.3	Eliot, “Preludes”		2,4
	3.4	Works by: Van Gogh (Kurosawa-Dreams [Crows]), Manet, Monet, Salvador Dalí, René Magritte, Max Ernst, Marcel Duchamp, Hugo Ball, Picasso and others		1,2,5
Module	Units	Description	Hours	
Module 4: Postmodernism	4.1	Allen Ginsberg. “Howl” / “Kaddish”	10	1,2
	4.3	Christopher Nolan: <i>Memento</i> (Film) / <i>Her</i> by Spike Jonze/ <i>Trance</i> (Malayalam film)		2,3

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Recommended Reading and References:

Philip Gaskell, *Landmarks in Classical Literature*

Caroline Vout, *Classical Art: A Life History from Antiquity to the Present*

M Silk (Author), *The Classical Tradition - Art, Literature, Thought*

Frederick Burwick, "Romanticism: A Movement in Art and Literature" by

Angela Carter, "Sublime and Grotesque: A Study of Gothic Elements"

Henry James, “The Art of Fiction”

René Wellek, "The Concept of Baroque in Literary Scholarship," 1946, rev. 1963; rpt. in *Baroque New Worlds: Representation, Transculturation, Counterconquest*, ed. by Lois Parkinson Zamora and Monika Kaup. Duke University Press, 2010)

Expressionism by Wolf-Dieter Dube

Clement Greenberg, "Avant-Garde and Kitsch"

Fauvism by John Elderfield

Cubism and Abstract Art by Alfred H. Barr Jr.

Cubism by David Cottington

Dada: Art and Anti-Art by Hans Richter

Surrealism by Fiona Bradley

Manifestoes of Surrealism by André Breton

Abstract Expressionism by David Anfam

Pop Art: A Critical History by Steven Henry Madoff

"Andy Warhol: From A to B and Back Again" by Donna De Salvo

Minimalism by James Meyer

Postmodernism: A Very Short Introduction by Christopher Butler

Walter Benjamin: "Work of Art in the Age of Mechanical Reproduction

Society and the Spectacle: Guy De Boir"

Classical Art Movement (Classicism) – History, Artists, and Artwork – Artlex

Course :14

Course Title	From Idea to Screen: The Art of Documentary Filmmaking										
Course Code	24UENGDSE303										
Type of Course	Discipline Specific Elective (DSE)										
Discipline	English										
Course Level	300-399										
Semester	5										
Credits	4										
Course Description	The course covers the processes of non-fiction storytelling: how to develop, research, and create documentaries, exploring techniques like interviews and visual storytelling. The course emphasizes hands-on projects and analysis of real documentaries to equip the students with the skills to translate their ideas to the screen.										
Course Details	<div style="display: flex; align-items: center; justify-content: space-between;"> <div style="flex: 1;"> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 2px 10px; margin-right: 10px;">Learning Approach</div> <table border="1" style="border-collapse: collapse; width: 100%;"> <tr> <td style="padding: 2px 10px;">30</td> <td style="padding: 2px 10px;">30</td> <td style="padding: 2px 10px;">0</td> <td style="padding: 2px 10px;">0</td> <td style="padding: 2px 10px; text-align: right;">60</td> </tr> </table> </div> </div> </div>	30	30	0	0	60	Lecture	Tutorial	Practical	Others	
30	30	0	0	60							
Pre-requisites, if any	NIL										

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO's
1	Understand the theoretical foundations of documentary filmmaking through critical examination of relevant academic literature.	Understand	PO 1, PO 2, PO 3
2	Analyze and deconstruct documentary films, scripts, and editing choices, showcasing the ability to critically evaluate the artistic and technical decisions made by filmmakers.	Analyse	PO 1, PO 2, PO 3
3	Apply documentary filmmaking principles by creating a documentary project from concept to completion, incorporating learned techniques in scriptwriting, cinematography, editing, and sound.	Apply	PO 1, PO 2, PO 3, PO 5

4	Evaluate the effectiveness of documentary storytelling through the assessment of peer projects, class discussions, and critical reflections on the impact of script, cinematography, editing, and sound on the overall narrative.	Evaluate	PO 3, PO 5, PO 6
5	Develop and present an original documentary project that integrates learned skills, demonstrating creativity, technical proficiency, and a nuanced understanding of the documentary filmmaking process.	Create	PO 7, PO 8

COURSE CONTENT

Module	Unit s	Description	C O	Hour s
Module 1: Script	1.1	Aaltonen, Jouko. "Script as a hypothesis: Scriptwriting for documentary film". <i>Journal of Screenwriting</i> , Vol. 8 (1), 2017, p. 55 – 65.	1	15
	1.2	<i>Nanook of North</i> : Robert J. Flaherty	2,3	
	1.3	<i>Fahrenheit 9/11</i> : Michael Moore	3	
	1.4	Interactions/hands on training with experts: Priya Thuvassery, Farha Kahtun (FD).	4,5	
Module	Unit s	Description	C O	Hour s
Module 2: Cinematography	2.1	Dux Stefan et al. "The Impact of Camera Innovations on Visual Aesthetics in Documentary Films : A Filmmakers' Perspective". The European Conference on Media, Communication & Film 2020 Official Conference Proceedings.	1	15
	2.2	<i>Man with a Movie Camera</i> : Dziga Vertov	2,3	
	2.3	<i>All that Breathes</i> : Shaunak Sen	2,3	
	2.4	Interactions/hands on training with experts: Raja Shabir Khan (SRFTI), Debalina Majumdar (SRFTI), Roshan Jose (FTII)	4,5	

Module	Unit s	Description	C O	Hour s
Module 3: Editing	3.1	Pearlman, Karen. "Documentary Editing and Distributed Cognition." In <i>Cognitive Theory and Documentary Film</i> , London: Palgrave Macmillan. 2018. pp 303–319.	1	15
	3.2	<i>Amy</i> : Asif Kapadia	2,3	
	3.3	<i>The World is a Family</i> : Anand Patwardhan	2,3	
	3.4	Interactions/hands on training with experts: Anand Patwardhan, JJ Abraham (SRFTI)	4,5	
Module	Unit s	Description	C O	Hour s
Module 4: Sound	4.1	James, Rajesh and Malavika Pillai. "Beyond the Visual: The Use of Sound in Tales from Our Childhood." In <i>Music, Sound, and Documentary Film in the Global South</i> , New York: Rowman & Littlefield, 2022, pp. 79-88.	1	15
	4.2	<i>My Octopus Teacher</i> : Pippa Ehrlich/ James Reed	2,3	
	4.3	<i>Tales from Our Childhood</i> : Mukul Haloi	2,3	
	4.4	Interactions/hands on training with experts: Renganaath Ravee	4,5	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

James, Rajesh and Sathyaraj Venkatesan. *Indian Retold: Dialogues with Documentary Filmmakers in India*. Bloomsbury, 2021.

Jayasankar, K.P. and Anjaly Monteiro. *Fly in the Curry*, Sage, 2015

Rabiger, Michael. *Directing the Documentary*. Routledge, 2015.

Barnouw, Erik. *Documentary: A History of the Non-Fiction Film*. Oxford University Press, 1993.

Hampe, Barry. *Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries*. Holt Paperbacks, 2007.

Biewen, John, and Alexa Dilworth, editors. *Reality Radio: Telling True Stories in Sound*. University of North Carolina Press, 2010.

Block, Bruce. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. Focal Press, 2007.

Bernard, Sheila Curran. *Documentary Storytelling: Creative Nonfiction on Screen*. Focal Press, 2010.

Course 15:

Course Title	Advertising and Society																	
Course Code	24UENGDSE304																	
Type of Course	Discipline Specific Elective (DSE)																	
Discipline	English																	
Course Level	400-499																	
Semester	5																	
Credits	4																	
Course Description	This course explores the dynamic relationship between advertising and various facets of society, including culture, history, and the economy. It delves into contemporary theories of visual communication, equipping students with the ability to analyze the intricate layers of meaning embedded in print advertisements and television commercials.																	
Course Details	<table border="1"> <tr> <td>Learning Approach</td> <td>Lecture</td> <td>Tutorial</td> <td>Practical</td> <td>Others</td> <td>Total Hours</td> </tr> <tr> <td></td> <td>30</td> <td>30</td> <td></td> <td></td> <td>60</td> </tr> </table>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours		30	30			60					
Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours													
	30	30			60													
Pre-requisites, if any	Basic knowledge of TV/print advertisements.																	

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Observe advertisements as cultural texts and understand their role in shaping societal perceptions and values.	Understand	1,2
2	Explore the historical and socio-cultural contexts that influence the creation and reception of advertisements.	Analyse	1,3,4
3	Examine the relationship between advertising and consumer behaviour, identity construction, and cultural representations.	Analyse	3,5,6

4	Critically evaluate ethical issues and controversies related to advertising practices.	Evaluate	4,5
5	Assess the future trends and challenges of advertising in a globalized world.	Apply	4,5,7
6	Investigate the impact of technology and digital media on contemporary advertising strategies and produce critical commentaries.	Create	6,7,8

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Foundations of Advertising and Visual Communication	1.1	Inception of advertising	3	2
	1.2	Historical evolution of advertising	3	2
	1.3	Basic principles of visual communication	2	2,3
	1.4	Required Reading: Malcolm Gee: “Art and advertising – circa 1880 to the present”	3	1
	1.5	Task: Select a classic print advertisement from the early days of advertising (e.g., Coca-Cola's first print ad).	2	2
	1.6	Classroom Activity: Students will analyse the chosen historical advertisement, identifying key visual and persuasive elements, and discuss how it reflects the socio-cultural context of its time.	2	1,2,36
Module	Units	Description	Hours	COs
Module 2: Deconstructing Advertisements:	2.1	Modern theories of visual communication	3	3
	2.2	Semiotics and symbolism in advertising	3	1,3

Theories and Interpretation	2.3	Layers of meaning in print and TV ads	2	1,3,4	
	2.4	Required Reading: Monika Metykova: "Media and advertising – the interests of citizens and consumers"	4	1,2,3	
	2.5	Task: Analyze a contemporary TV commercial using semiotic principles.	2	1,2	
	2.6	Classroom Activity: Students will bring in a current advertisement, present it to the class, and lead a discussion applying semiotic analysis to uncover hidden meanings.	NA	3,4,5,6	
Module 3: Portrayal and Representation in Advertising	Module	Units	Description	Hours	COs
	3.1	Depiction of race, class, gender, and sexuality	3	2	
	3.2	Intersectionality in advertising	3	4	
	3.3	Social responsibility and inclusivity	4	4	
	3.4	Required Reading: "Breaking Stereotypes: The Power of Inclusive Advertising" Authors: Kimberly D. Bissell, Jessica K. Herling, "Disability in Advertising: A Content Analysis of the Inclusion of People with Disabilities in Television Advertisements"	3	1,2,4	
	3.5	Task: Select an ad that has faced criticism or praise for its portrayal of diversity and discuss its impact.	2	4,6	
	3.6	Classroom Activity: Students will work in groups to create a mock advertising campaign that embraces diversity and	NA	1,3,4,5,6	

		challenges stereotypes, presenting their rationale to the class.		
Module	Units	Description	Hours	COs
Module 4: Ethical Considerations and Future Trends	4.1	Ethical issues in advertising	2	1,4
	4.2	The intersection of sex and selling	3	3
	4.3	The future landscape of advertising	3	5
	4.4	Required Reading: George G. Brenkert: "Ethical issues in advertising: An overview" (Journal: Journal of Business Ethics)	3	4
	4.5	Task: Examine a controversial ad related to the portrayal of sexuality in marketing.	2	1,3
	4.6	Classroom Activity: Students will engage in a debate on the ethical implications of a selected advertisement, considering cultural sensitivities and proposing alternative approaches. Additionally, they will research and present on emerging trends shaping the future of the advertising industry.	2	1,2,3,4,5,6

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References

Nicholas Holm: *Advertising and Consumer Society: A Critical Introduction*

Carol J Pardun: *Advertising and Society: An Introduction*

Course 16:

Course Title	Modern Creative Writing and Digital Publishing					
Course Code	24UENGDSE305					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	300-399					
Semester	5					
Credits	4					
Course Description	<p>Students enter the enchanting world of creative expression as they master contemporary writing techniques, explore genre fusion, and experiment with multi-modal storytelling. They get trained to harness the power of digital tools and technology to craft engaging narratives for various online platforms, leveraging AI and virtual spaces. They also get familiarised with the intricacies of self-publishing, social media marketing, and virtual reading communities to successfully launch literary works into the digital world. By the end of this course, they will be equipped with the skills to thrive as “techni-smart” writers, confidently navigating the world of digital publishing to reach readers worldwide.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any	Basic reading and writing skills.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Master various writing styles and genres to craft engaging narratives.	U, An	1,2
2	Develop compelling narratives optimized for digital platforms.	A	2,3,4

3	Utilize AI and digital tools to strengthen storytelling and engage readers.	C, A	6,7
4	Gain self-publishing skills and strategies for effective digital book promotion.	An, E	4,5
5	Write and publish a book on their own.	C	7,8

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Creative Writing Foundations	1.1	Introduction to the art of creative writing and its core elements	2	1
	1.2	Exploring different writing styles and genres	4	1
	1.3	Developing strong character-driven narratives	3	1
	1.4	Harnessing descriptive writing to evoke emotions and imagery	4	1
Module	Units	Description	Hours	COs
Module 2: Enhancing Storytelling with AI and Digital Tools	2.1	AI-generated content and language models to enhance narratives	4	3,5
	2.2	Incorporating digital writing tools for efficiency and creativity	3	3,5
	2.3	Leveraging storytelling in virtual and augmented reality environments	4	2,4
	2.4	Ethical considerations when using AI and technology in storytelling	4	1
Module	Units	Description	Hours	COs

Module 3: Self-Publishing and Digital Book Promotion	3.1	Exploring self-publishing options and platforms for digital authors	5	3,4
	3.2	Creating effective book promotion strategies using social media and online communities	4	4
	3.3	Building an author brand in the digital space	4	4
	3.4	Classroom Activity: Create a digital book cover.	2	5
Module	Units	Description	Hours	COs
Module 4: Virtual Communities and Audience Engagement	4.1	Virtual communities and their role in the digital landscape.	4	4
	4.2	The dos and don'ts of online interaction to maintain a positive and constructive authorial presence.	4	3
	4.3	Diverse dynamics of virtual audience (such as demographics, preferences, and trends).	3	4
	4.4	Classroom Activity: Crafting an engaging author introduction post.	4	5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Becoming a Writer by Dorothea Brande

“What Is Digital Publishing? Everything You Need To Know” CopyPress (<https://www.copypress.com/kb/content-marketing/everything-you-need-to-know-about-digital-publishing/>)

Course 17:

Course Title	Foundations of Graphic Design					
Course Code	24UENGDSE314					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	300-399					
Semester	5					
Credits	4					
Course Description	This course introduces students to basic elements and principles for creating effective visual compositions and designs. This course introduces digital illustration with an emphasis on practical application. Using industry-standard tools such as Raster Graphics vs. Vector Graphics, students create logo, poster, and advertisement design concepts, and explore new developments in graphic design.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any	Basic computer literacy, including familiarity with file management and common productivity software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Understand key design concepts and vocabulary, developing analytical skills for visual communication.	Understand	1,2
2	Analyze and apply principles, elements, and theories in design creation.	Analyse	1,3,4
3	Evaluate design fundamentals and assess the effectiveness of visual compositions.	Evaluate	4,5
4	Apply audience-centric thinking to develop relevant and impactful messages.	Apply	4,5,7
5	Create professional-quality visual designs using industry-standard tools.	Create	6,7,8

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Elements and Principles of Design	1.1	Introduction to Visual Communication and the Role of Design in Media	4	2
	1.2	Elements of Design: Line, Shape, Form, Texture, Space, Value, and Colour	3	2
	1.3	Principles of Design: Balance, Contrast, Emphasis, Proportion, Movement, Rhythm, and Unity	3	2,3
	1.4	Visual Storytelling: Translating Concepts into Effective Visual Narratives	3	1
	1.5	<p>Classroom Activity: <i>Analyse and present how design principles are applied in an existing print or digital campaign</i></p> <p>Reading: “Design Fundamentals: Elements & Principles,” UC Berkeley (https://guides.lib.berkeley.edu/c.php?g=920740&p=6634741)</p>	2	1,2,3,5
Module	Units	Description	Hours	COs
Module 2: Colour, Typography, and Layout	2.1	Introduction to Colour Theory: Color Wheel, Schemes, and Emotional Impact	4	2
	2.2	Typography Basics: Type Anatomy, Font Classification, Readability, and Hierarchy	3	1,2
	2.3	Layout and Composition: Grids, Alignment, White Space, and Visual Flow	3	1,3,4
	2.4	Design Dynamics: Line of Action, Balance, Rhythm, Positive & Negative Space	3	1,2,3
	2.5	<p>Classroom Activity: <i>Create a short typographic poster combining expressive text and relevant imagery</i></p>	2	3,4,5
Module	Units	Description	Hours	COs
Module 3: Design Software – Raster vs. Vector Graphics	3.1	Raster Graphics: Characteristics, File Formats, Strengths, and Limitations	4	2
	3.2	Vector Graphics: Characteristics, File Formats, Strengths, and Limitations	3	3
	3.3	Comparative Applications: When to Use Raster vs. Vector in Communication Design	3	3

	3.4	Introduction to Industry Tools (eg. Adobe Photoshop, Illustrator, GIMP, Inkscape) and Workflow Essentials	3	1,2,4
	3.5	<p>Classroom Activity: <i>Redesign an existing book or magazine spread using layout principles learned in class.</i></p> <p>Reading: “Raster vs. Vector,” Adobe.com (https://www.adobe.com/in/creativecloud/file-types/image/comparison/raster-vs-vector.html)</p>	2	1,3,4 ,5
Module	Units	Description	Hours	COs
Module 4: Creative Problem-Solving in Design	4.1	Understanding the Brief: Audience Research, Purpose, and Message Design	4	1,4
	4.2	Creative Concept Development: Brainstorming, Mood Boards, and Sketching	3	3
	4.3	Applied Design Projects: Logo Design, Poster Design, Advertisement Design	3	4,5
	4.4	Iteration and Feedback: Refining Designs Based on Critique and User Testing	3	3
	4.5	<p>Classroom Activity: <i>Design a bilingual promotional flyer or e-brochure addressing cross-cultural considerations.</i></p>	2	1,2,3 ,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References

- Exploring the Elements of Design: Mark A. Thomas, Poppy Evans.
- The Language of Graphic Design: Richard Poulin, Rockport Publishers
- Adobe Photoshop Classroom in a Book: Adobe Creative Team
- Adobe Illustrator Classroom in a Book: Adobe Creative Team

Course 18:

Course Title	Digital Publishing and Translation					
Course Code	24UENGDSE315					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	300-399					
Semester	5					
Credits	4					
Course Description	This course examines the modern landscape of digital publishing and translation. Students explore indie publishing, eBook creation, and self-publishing strategies while also learning to leverage translation tools for global reach. The course addresses both technical and cultural challenges in transforming written content for diverse audiences, fostering a comprehensive understanding of digital content dissemination.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any	Basic computer literacy.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Outline the structure of the digital publishing ecosystem and explain the role of translation in global content delivery.	Understand	1,2
2	Investigate market trends and linguistic subtleties to optimize digital content for multilingual audiences.	Analyse	1,3,4
3	Assess various digital publishing platforms and translation tools for effectiveness and user-friendliness.	Evaluate	4,5
4	Use modern publishing techniques and translation software to produce and adapt content across digital platforms.	Apply	4,5,7

5	Develop complete digital publishing projects that incorporate innovative translation strategies and cross-cultural communication.	Create	6,7,8
---	---	--------	-------

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Digital Publishing Platforms & Indie Publishing	1.1	Overview of the Digital Publishing Ecosystem – History, current trends, and key stakeholders (publishers, aggregators, distribution channels). Background Reading: Book Publishing (History of Publishing) - <i>Encyclopedia Britannica</i> (https://www.britannica.com/topic/publishing/Book-publishing)	4	1,2,3
	1.2	Indie Publishing Models – Advantages, challenges, and notable case studies of independent authors and publishers.	4	1,2,3
	1.3	Platform Comparisons – Amazon Kindle Direct Publishing, Smashwords, Kobo Writing Life, and IngramSpark; features and royalty structures.	4	1,2,3
	1.4	Classroom Activity: Guided workshop where students format a short manuscript into an EPUB file and simulate uploading it to a self-publishing platform.	3	1,2,3 4,5
Module	Units	Description	Hours	COs
Module 2: eBook Creation & Self-Publishing Strategies	2.1	eBook Formats & Standards – EPUB, MOBI, PDF; accessibility and compatibility across devices.	4	1,2,3
	2.2	Workflow & Tools – Manuscript preparation, formatting tools (Scrivener, Calibre, Adobe InDesign), metadata, and ISBN allocation.	4	1,2,3
	2.3	Marketing & Monetization – Author branding, book launches, pricing strategies, and analytics for eBook sales.	4	1,3,4
	2.4	Classroom Activity: Guided workshop where students format a short manuscript	3	3,4,5

		into an EPUB file and simulate uploading it to a self-publishing platform.		
Module	Units	Description	Hours	COs
Module 3: Translation Tools & Techniques for Digital Content	3.1	Fundamentals of Digital Translation – Machine translation, computer-assisted translation (CAT), and human translation roles.	4	1,2,3
	3.2	Popular Translation Tools – SDL Trados Studio, MemoQ, Smartcat, and DeepL; strengths and limitations.	4	1,2,3
	3.3	Quality Assurance in Translation – Proofreading, localization, and maintaining cultural relevance in digital texts.	4	1,2,3
	3.5	Classroom Activity: Hands-on session using a translation software to adapt a short piece of English text into another language, followed by peer review for cultural accuracy.	3	1,3,4 ,5
Module	Units	Description	Hours	COs
Module 4: Global Communication & Multilingual Content Management	4.1	Principles of Cross-Cultural Communication – Cultural sensitivity, tone, and narrative adaptation for different audiences.	4	1,2,3
	4.2	Strategies for Multilingual Content Distribution – Website localization, multilingual SEO, and social media adaptation.	4	1,2,3
	4.3	Case Studies – Successful multilingual digital publishing projects and lessons learned.	4	1,2,3
	4.5	Classroom Activity: Group project designing a multilingual marketing campaign for a digital publication, integrating translation and platform strategies.	3	1,2,3 ,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References

- Frania Hall - The Business of Digital Publishing: An Introduction to the Digital Book and Journal Industries (Routledge)
- Jessica Marshallsay - An Introduction to Digital Publishing
- Jenna Rainey - The Journey from Pen to Publication: Writing and Publishing a Book
- Michael Cronin - Translation in the Digital Age (Routledge)
- S. Shankar - The Languages of Love: An Essay on Translation and Affect (Duke University Press)

Course 19:

Course Title	American Literature					
Course Code	24UENGDSE306					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	300-399					
Semester	6					
Credits	4					
Course Description	This course is designed to acquaint the learners with the salient features of American Literature through representative texts in all the major genres; to help the learners recognize the interaction between the cultural matrices and literature; and to make them engage in creative literary criticism.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

Co No:	Expected Course Outcome	Learning Domains *	PO
1	Understand the trends and movements in American Literature	R/U	1,3,4
2	Evaluate the distinctive generic and literary features of American Literature	A/U	2.4,6
3	Analyse the dialectics between the texts and the cultural milieu	A/U	2,4,5

4	Compare texts and authors across the spectrum of American Literature	A/U	2,4,7
5	Engage in creative literary criticism	C	3,4,7,8

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create ©

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1: Essays	1	Ralph Waldo Emerson: "Self Reliance" (Pages 1-10)	5	1,3
	2	Henry David Thoreau: "Civil Disobedience" (pages 1-10)	5	2,4
	3	Martin Luther King Jr: "I Have a Dream"	5	4,5
Module	Units	Description	Hours	CO
Module 2: Poetry	1	Walt Whitman: "Oh Captain, My Captain"	3	3,4
	2	Emily Dickinson: "A Bird Came Down the Walk"	2	5,3
	3	Robert Frost: "After Apple Picking"	2	1,4
	4	Langston Hughes: "I Too Sing America"	2	2,4
	5	E. E. Cummings: "My Sweet Old Etcetera"	2	1,4
	6	Theodore Roethke: "The Waking"	2	4,5
	7	Claude McKay: "America"	2	1,3
Module	Units	Description	Hours	CO
Module 3: Fiction	1	Nathaniel Hawthorne: "The Wives of the Dead"	2	1,3
	2	Edgar Allan Poe: "The Masque of the Red Death"	3	2,3
	3	Mark Twain: "The Five Boons of Life"	2	2,4
	4	Ernest Hemingway: "A Clean Well-Lighted Place"	2	3,5
	5	O. Henry: "The Last Leaf"	2	2,5
	6	Herman Melville, <i>Moby Dick</i> , Chapters 1-3	5	3,2
Module	Units	Description	Hours	CO
Module 4: Drama	1	Tennessee Williams: <i>The Case of the Crushed Petunias</i>	4	1,2
	2	Lucille Fletcher: <i>Sorry, Wrong Number</i>	5	1,4
	3	Activity: Enactment of a one-act play by an American author.	5	4,5

Mode of Assessment:

Internal and External Assessment as prescribed in the UG regulations for Discipline Specific Elective Courses shall be followed.

References:

Sadasivan, Leesa ed. *Blooming Lilacs: An Anthology of American Literature*. Current Books, 2014.

Course 20:

Course Title	Ecology and Literature					
Course Code	24UENGDSE307					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	300-399					
Semester	6					
Credits	4					
Course Description	<p>This course integrates the foundational elements of ecology and literature, providing a comprehensive exploration of ecological discourses and narratives. Through literary analysis, an understanding of political and cultural contexts, participants develop critical ecological consciousness and envisages literary evaluation skills to reimagine and retell ecological narratives. The course emphasizes a deep appreciation for ecology and literary studies, fostering a nuanced ecological and literary consciousness towards a sustainable, empathetic and biocentric sensitivity. Ideal for both aspiring readers and scholars of ecology, this course empowers towards building a nuanced, decolonial and sustainable understanding of ecology.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		30	30			60
Pre-requisites, if any	Nil					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Envisage a nuanced ecological and literary consciousness towards a sustainable, empathetic and biocentric sensitivity.	U	1, 4, 5
2	Apply literary evaluation skills to reimagine and retell ecological narratives and thereby create a nuanced, decolonial and sustainable understanding of ecology.	A	1, 5

3	Develop an in depth and critical awareness about the environmental crises and the sustainable practices	An	4, 5, 6
4	Combine ecological principles with literary elements to create new perspectives on the relationship between humans and nature in literature.	E	1, 4, 6
5	Generate creative solutions for addressing environmental challenges inspired by insights gained from literature and ecology.	C	2, 5, 8

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Unit s	Description	Hour s	COs
Module 1: Introduction	1.1	Required reading: Cheryll Glotfelty, Introduction. "Literary Studies in an Age of Environmental Crisis."	4	1, 3, 4
	1.2	Required reading: Excerpts from <i>Walden: Or, Life in the Woods</i> by Henry David Thoreau	3	1, 3, 4
	1.3	Required reading: "Snake" by D.H. Lawrence	3	1, 3, 4
	1.4	Supplementary viewing: <i>The Most Endangered Ecosystem on Earth</i> Trevor Burke TEDxKids@SMU, November 2017.		
	1.5	Student Presentations and Discussion	5	1, 2, 5
Module 2: Indian Ecology	2.1	Required reading: Amitav Ghosh's Part I: Stories from the <i>Great Derangement: Climate Change and the Unthinkable</i>	4	1, 2, 3
	2.2	Required reading: <i>Gift in Green</i> by Sarah Joseph (trans. Valson Thampu)	3	1, 4
	2.3	Student Presentations and Discussion	5	1, 2, 5

Module 3: Ecofeminism	2.4	Required reading: Thangjam Ibopishak: 'Volcano, You Cannot Erupt' from <i>Dancing Earth: An Anthology of Poetry from North-east India</i> .	3	1, 3, 4
	2.5	Supplementary Viewing: <i>Jal</i> directed by Girish Malik		
	3.1	Background text: <i>Ecofeminism</i> by Maria Mies and Vandana Shiva (1993)	4	1, 2, 4
	3.2	Required reading: Mary Oliver's "Honey at the Table" and "Honey Tree"	3	1, 4
	3.3	Required reading: Kamala Markhandaya's <i>Nectar in a Sieve</i>	4	1, 3, 4
	3.4	Supplementary Viewing: Krishnendu Bose's <i>Missing: The forgotten women in India's climate plans</i> (2014) <i>Sherni</i> by Amit Masurkar		
	3.5	Student Presentation and Discussion	4	1, 2, 5
Module 4: Modern and Postmodern Approaches	4.1	Required reading: Ian Urbina, excerpt from <i>The Outlaw Ocean</i> (2020)	4	1, 2, 3, 4
	4.2	Required reading: Earle and Carson, excerpt from <i>The Sea Around Us</i> (1951)	4	1, 3, 4
	4.3	Required reading: Peter Godfrey-Smith, "Octopus," excerpt from <i>Metazoa</i> (2020)	4	1, 2, 3, 4
	4.4	Required reading: Steve Mentz, excerpt from <i>Ocean</i> , "Blue environmentalism" (2020)	3	1, 2, 3, 4
		Supplementary Viewing: <i>Avatar: The Way of Water</i> <i>Life of Pi</i> <i>Seaspiracy</i> 2021 · Documentary/Adventure		

Mode of Assessment:

Internal and External Assessment as prescribed in the UG regulations for Discipline Specific Elective Courses shall be followed.

References:

Garrard, Greg. *Ecocriticism: New Critical Idiom*. Routledge, 2004.

Cheryll Glotfelty. "Introduction: Literary Studies in an Age of Environmental Crisis." *The Ecocriticism Reader: Landmarks in Literary Ecology*. Eds. Cheryll Glotfelty and Harold Fromm. Athens: U of Georgia P, 1996.

Barry, Peter. "Ecocriticism: Ecocriticism or Green Studies?" *Beginning Theory: An Introduction to Literary and Cultural Theory*.

Boes, Tobias & Marshall, Kate. "Writing the Anthropocene: An Introduction" *The Minnesota review*, vol. 83 (2014): 60-72.

Huggan, Graham, Helen Tiffin. *Postcolonialism Ecocriticism: Literature, Animals, Environment*. Routledge, 2010.

Winona LaDuke "Traditional Ecological Knowledge and Environmental Futures" (1994)

Gaard, Greta Claire. *Ecofeminism: Women, Animals, Nature*. Temple University Press, 1993.

Gaard, Greta. "1 toward a queer ecofeminism." *New Perspectives on Environmental Justice*, 31 Dec. 2020, pp. 21–44, <https://doi.org/10.36019/9780813542539-004>.

Donna J. Haraway, "Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene."

Steve Mentz, "Toward a Blue Cultural Studies"

Phil Steinberg, "Beyond Postmodern Capitalism, Beyond Ocean-Space," from *The Social Construction of the Ocean*

Course 21:

Course Title	Introduction to Science Fiction															
Course Code	24UENGDSE308															
Type of Course	Discipline Specific Elective (DSE)															
Discipline	English															
Course Level	300-399															
Semester	6															
Credits	4															
Course Description	<p>This course will trace the history of science fiction as a genre of literature and film from its origins to the present. Students will be introduced to the salient features of sf works belonging to various eras of sf, like the 'Golden Age' of the 1930s, 'New Wave' of the 1950s and 60s through readings of representative texts. Select critical and theoretical writing on science fiction will be included in the course.</p>															
Course Details	<table border="1"> <tr> <td rowspan="2">Learning Approach</td> <td>Lecture (L)</td> <td>Tutorial</td> <td>Practical (P)</td> <td>Others</td> <td>Total Hours</td> </tr> <tr> <td>30</td> <td>30</td> <td></td> <td></td> <td>60</td> </tr> </table>	Learning Approach	Lecture (L)	Tutorial	Practical (P)	Others	Total Hours	30	30			60				
Learning Approach	Lecture (L)		Tutorial	Practical (P)	Others	Total Hours										
	30	30			60											
Pre-requisites, if any	Basic Knowledge of Science Fiction tropes/themes in literature and visual narratives															

COURSE OUTCOMES (CO)

Co No:	Expected Course Outcome	Learning Domains *	POs
1	Develop an interest in reading science fiction	R, U, A	1,2
2	Understand the history and evolution of science fiction as a genre	R, U	1,2,4
3	Explore the thematic concerns of science fiction through critical readings	U, An, E	3,4,6

4	Examine critical and theoretical approaches to science fiction	R, U, E	1,6
5	Critique science fiction texts by drawing upon the thematic concerns and theoretical approaches discussed in the course.	An, E, C	1,2,6,8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	COs
Module 1: SF Origins	1.1	Vint, Sherryl “What is Science Fiction?”, Pp 8-22 from <i>Science Fiction: A Guide for the Perplexed</i> . Bloomsbury, 2014	3L	2,3,4
	1.2	Jules Verne, from <i>Journey to the Center of the Earth</i> (1864) in The Wesleyan Anthology of Science Fiction, 26 -38 Wells, “The Star,” in <i>The Wesleyan Anthology of Science Fiction</i> , 39–49	5L	1,3,5
	1.3	Film Texts: <i>Le voyage dans la lune</i> (film; George Méliès Metropolis (film; Fritz Lang)		2L
				1,3,5

Module	Units	Description	Hours	COs
Module 2: Pulp SF and the Golden Age	2.1	Edmond Hamilton, “The Man Who Evolved” (1931) in <i>The Wesleyan Anthology of Science Fiction</i> , 79 - 95	2L	1,3,5
	2.2	Golden Age Science Fiction Robert Heinlein, “The Roads Must Roll” Isaac Asimov, “Liar!”	5L	3,5

	2.3	<i>Astro Boy Vol. 1 and 2</i> , Tezuka, Ozamu. Dark Horse Comics.	3L	1,3,5
	2.4	Bradbury, Ray. <i>Fahrenheit 451</i> . Simon & Schuster, 2003.	5L	1,3

Module	Units	Description	Hours	COs
Module 3: The New Wave	3.1	James Tiptree Jr. "The Girl Who Was Plugged In"	3L	1,5
	3.2	"Bloodchild". Butler, Octavia.	3L	3
	3.3	Lem, Stanislaw. <i>Solaris</i> . 1970.	5L	1,3,5
	3.4	<i>2001: A Space Odyssey</i> (1968) - Dir. Stanley Kubrick	4L	3,5

Module	Units	Description	Hours	COs
Module 4: Contemporary SF	4.1	"Supertoys Last All Summer Long". Aldiss, Brian. 1969	4L	1,2,5
	4.2	<i>Neuromancer</i> . Gibson, William.	8L	3,5
	4.3	Film Text: <i>Arrival</i> (2016). Directed by Denis Villeneuve, Lava Bear Films, FilmNation	3L	1,3
	4.4	<i>Binti</i> . Okorafor, Nnedi.	5L	1,5

Mode of Assessment:

Internal and External Assessment as prescribed in the UG regulations for Discipline Specific Elective Courses shall be followed.

References:

Roberts, Adam- *Science Fiction* (2006)2nd ed, Routledge, London & New York
 Parrinder, Patrick (ed)- *Science Fiction: A Critical Guide* (1979), Longman Publishers, London & New York
 Bould, Mark et al (ed)- *The Routledge Companion to Science Fiction* (2009), Routledge, London & New York

Course 22:

Course Title	English Language Teaching					
Course Code	24UENGDSE309					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	300-399					
Semester	6					
Credits	4					
Course Description	To introduce the learner to the basic principles of English Language Teaching (ELT) and to familiarize the learner with practical problems involved in the teaching of language and literature.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Basic reading and writing skills.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Understand the nature of language and the theories of language acquisition and learning	Understand	1, 2, 8
2	Develop an insight into the methods and approaches to teaching English	Analyse	1, 2, 3
3	Develop and apply the skills of teaching language and literary discourses	Apply	1, 2, 3, 7, 8
4	Engage in self-directed English language learning and the application of instructional material and evaluation	Analyse, Evaluate	1, 2, 3, 5, 7, 8

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Introduction to ELT	1.1	Language learning - First Language (L1) and Second Language (L2) - Target Language (TL) - Difference between language acquisition and language learning	2L	1, 2
	1.2	Teaching of English as a Second Language (TESL) - Teaching of English as a Foreign Language (TEFL)	3L	2, 3
	1.3	Theory, Method and Approach - the difference between theory, method and approach in ELT	3L	1, 2
	1.4	Behaviourist, Cognitive and Socio-cognitive theories	2L	1, 2
	1.5	Grammar translation - Audio-lingual - Direct methods	3L	2, 3
	1.6	Situational and Communicative Approaches - Errors in Language Learning - Notions of Correctness and Standards of Usage	3L + 5P	2, 3
Module	Units	Description	Hours	COs
Module 2: Development of Language Skills	2.1	Four skills in language learning - LSRW - Receptive and Productive skills - Developing listening comprehension	3L	2, 3
	2.2	Developing reading comprehension - Intensive and Extensive reading - Developing speaking skills - Word stress and Sentence stress in speaking - spelling and punctuation in writing	3L	3, 4
	2.3	Language and Technology - New trends in ELT - Task Based Language Learning/Teaching (TBLL, TBLT) - Computer Assisted Language Learning/Teaching (CALL/CALT) - CALL Pedagogy - Technology Enhanced Language Learning (TELL) - Web Enhanced Language Learning (WELL) - Language learning through social media platforms - blended teaching	4L + 5P	3, 4

Module	Units	Description	Hours	COs
Module 3: The Teaching of Language through Literary Texts	3.1	Aims and Objectives of Teaching of Language through Literature - literature as a medium to learn language - teaching of prose, poetry, drama and fiction	3L	1, 2, 3
	3.2	Teaching of Grammar - structure of English sentence - inflection - word order - tenses - articles - prepositions - sentence patterns	3L	2, 3, 4
	3.3	Teaching of vocabulary - active and passive vocabulary - vocabulary and structure control - structural and content words - procedures for teaching vocabulary - uses of dictionary - lexicography	4L +5P	3, 4
Module	Units	Description	Hours	COs
Module 4: Practicals	4.1	Planning lessons - testing and evaluation	3L	2, 3, 4
	4.2	Evaluation of students - setting model question papers	3L	3, 4
	4.3	Practice teaching - peer teaching - evaluation of grammar and literature	3L + 15P	2, 3, 4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

REFERENCES

Allen, H.B. *Teaching English as a Second Language*.

Allen and Campbell. *Problems and Principles in Language Teaching*.

Maley, A (2001) ‘Literature in the language classroom’ in *The Cambridge Guide to Teaching ESOL*, Cambridge University Press.

Nunan, David. *Language Teaching Methodology: A Textbook for Teachers*.

Pulverness, A (2003) ‘Literature’ in *English Teaching Professional*, October, Issue 29, Modern English Publishing

Widdowson, H.G. *Teaching Language as Communication*.

Wilga, M. River. *Interactive Language Teaching*.

Course 23:

Course Title	Content Writing					
Course Code	24UENGDSE310					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	300-399					
Semester	6					
Credits	4					
Course Description	From refining your voice to mastering SEO and engaging diverse audiences, this course covers essential skills for effective content creation. In today's digital landscape, quality content is vital for businesses and individuals alike. This comprehensive course focuses on strategic content creation, teaching students how to craft purposeful content and develop strong writing strategies.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		45	0	30	0	75
Pre-requisites, if any	A flair for writing, a grasp of the language, and creativity.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Communicate effectively through writing and multimedia storytelling	U, A	PO1, PO3
2	Craft clear, concise and impactful written work with attention to voice, form, tone, language and technique	A, E, C	PO2, PO3
3	Develop effective content strategies for planning, ideation, and execution	An, E	PO3, PO4
4	Produce a range of writing samples/portfolios to reflect proficiency in various writing styles	An, C	PO4, PO5

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

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Essentials of Content Writing	1.1	Key Terms: Content writing – copywriting – Tone & Voice – Plagiarism – Editing – Proofreading	2 L	1
	1.2	<p>Fundamentals of Content Writing:</p> <ul style="list-style-type: none"> - What is content writing? - Scope and types of content writing - Career in Content writing - What to expect? <p>Required Reading:</p> <p>“What is content writing?” (https://iimskills.com/what-is-content-writing/)</p> <p>“A Career in Content Writing: 5 Easy Steps to Get Started”</p> <p>(https://www.mindler.com/blog/how-to-become-a-content-writer-in-india/)</p>	3 L	1, 2
	1.3	<p>Foundations of Effective Writing</p> <ul style="list-style-type: none"> - Basic principles of clear and concise writing - Know why you’re writing and how to get started - Steps to write engaging content <p>Required Reading:</p> <p>“Writing effectively and powerfully” by Karen Hurt</p> <p>(https://www.civicus.org/documents/toolkits/Writing%20Effectively.pdf)</p>	3 L	1, 2

	1.4	<p>Writing as a Process</p> <ul style="list-style-type: none"> - Ideation techniques and brainstorming strategies - Drafting, revising, and editing content effectively <p>Required Reading:</p> <p>“The Writing Process 5 Steps with Examples” (https://www.scribbr.com/academic-writing/writing-process/)</p> <p>“How to Use the 8-Step writing process” (https://theauthorspad.com/blog/how-to-use-the-8-step-writing-process)</p>	3 L + 5 P	2, 3, 4
	1.5	<p>Supplementary Material:</p> <p>Content Writing Tutorial for Beginners What Is Content Writing Content Writing Jobs Simplilearn</p>		
Module	Units	Description	Hours	COs
Module 2:	2.1	Key terms: Content Formats – Platform Adaptation – Audience Analysis – Storytelling	3 L	2, 3
Exploring Formats and Storytelling Techniques	2.2	<p>Exploring Content Formats & Target Audience</p> <ul style="list-style-type: none"> - Writing blogs, articles, reviews, and personal essays - E-commerce and Social Media Content - Adapting writing style to different platforms & Audiences <p>Required Reading:</p> <p>“12 Types of Content Writing Explained” (https://surferseo.com/blog/types-of-content-writing/ - Zuza Roguska)</p> <p>“Target Audience: How to Find Yours”</p>	5 L	1, 2, 3

		(https://blog.hubspot.com/marketing/target-audience - Kayla Carmicheal)		
2.3		<p>Storytelling and Narrative Techniques</p> <ul style="list-style-type: none"> - Employing storytelling elements for engaging content - Applying narrative techniques to captivate readers - Developing content with emotional impact <p>Required Reading:</p> <p>“The Ultimate Guide to Storytelling”</p> <p>(https://blog.hubspot.com/marketing/storytelling)</p>	5 L	1, 2, 3
		<p>Background Reading:</p> <p>“26 Narrative Techniques for Writers (With Examples)”</p> <p>https://www.indeed.com/career-advice/career-development/narrative-techniques-for-writers</p>		
2.4		<p>Supplementary Viewing:</p> <p>Marketing Storytelling: Craft Stories That Sell (Follow THIS Formula)</p>		
2.5		<p>Practicum:</p> <ul style="list-style-type: none"> - Writing Workshops - Brainstorming Sessions - Editing & Proofreading Practice 	5 P	2,3, 4
Module	Units	Description	Hours	COs
Module 3: SEO & Web-friendly Content	3.1	Key terms: SEO – Keywords – Web-friendly – Content Calendars – Analytics & Feedback	3 L	2, 3
	3.2	<p>SEO</p> <ul style="list-style-type: none"> - Understanding SEO principles for content optimization 	3 L	2, 3

		<p>Required Reading:</p> <p>“What Is SEO? Meaning, Examples & How to Optimize Your Site”</p> <p>https://www.semrush.com/blog/what-is-seo/ – Vlado Pavlik</p>		
	3.3	<p>Writing for Web</p> <ul style="list-style-type: none"> - Writing web-friendly content and headlines - Incorporating keywords without compromising quality <p>Required Reading:</p> <p>“What are Keywords?”</p> <p>(https://moz.com/learn/seo/what-are-keywords)</p>	5 L	1, 2, 3
		<p>Supplementary Viewing:</p> <p>Keyword Research Step-by-Step : Best Strategies to Rank #1 (2024)</p>		
	3.4	<p>Practicum:</p> <ul style="list-style-type: none"> - SEO Workshop: Keyword research and content optimization - Campaign Ideation - Mock Content Calendars 	10 P	2, 3, 4
Module	Units	Description	Hours	COs
Module 4: Case Studies		<p>Case Studies</p> <ul style="list-style-type: none"> - Identify Diverse Industries & Perspectives - Real World Applications - Trends & Best Practices 	10 L	2, 3
		<p>Background text:</p> <p>“12 Content Writing Examples to Learn From Top Brands in 2023”</p> <p>https://apnawriter.com/content-writing-examples-tools/</p>		

	<p>Practicum:</p> <ul style="list-style-type: none"> - SWOT Analysis:(Strengths, Weaknesses, Opportunities, Threats) on a company's content strategy from a chosen case study. - Social Media Simulation 	10 P	1, 2, 4
--	--	------	---------

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Handley, Ann. *Everybody Writes*.

Robinson Joseph. *Content Writing Step-by-step*.

Course 24:

Course Title	Drama and Performance					
Course Code	24UENGDSE311					
Type of Course	Discipline Specific Elective (DSE)					
Course Level	300-399					
Semester	6					
Credits	4					
Course Description	<p>This course explores the rich and diverse world of drama and performance, examining the historical development, key elements, and various forms of theatrical expression. Through a combination of theoretical discussions, practical exercises, and immersive experiences, students will gain insights into the art of drama, performance techniques, and the cultural impact of theatrical productions.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30	15		75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate an understanding about elements of drama and its historical development.	U	1,2,4,5
2	Perform a dramatic text using appropriate devices and acting style	A	1,2,8
3	Analyse a performance in terms of its stylistic organisation.	An	1,2,8
4	Write good quality reviews on dramatic performances.	E	1,2,3,6
5	Write original dramatic texts or adaptations of existing works for performance.	C	1,2,3,5,6,7

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Unit s	Description	Hour s	CO
Module 1: Introduction to Drama	1.1	Overview of dramatic genres: Historical evolution of drama - Theories of dramatic structure-	3	1
	1.2	Theatre Movements: Expressionism – Absurdism – Realism - Postmodernism in theatre.	3	1, 2
		Practical Sessions: Improvisations	3	2
	1.3	Current Trends in theatre: Experimental theatre - Site-specific performances - Interactive and immersive theatre - Digital and virtual performances.	3	1, 2, 3
		Practical Session: Models of Experimental Theatre - Improvisations	3	2
Module 2: Elements of Performance	2.1	Character development - Setting and atmosphere - Plot and conflict - Dialogue and monologue	3	1, 2, 3
	2.2	Acting systems: Stanislavski's System, Method acting, Brechtian techniques, Physical theatre, Improvisation exercises	3	1, 2, 3
		Practical Sessions: Acting Systems	3	2
	2.4	Fundamentals of directing, Stage design and lighting, Sound and music in theatre, Costume and makeup.	3	1, 2, 3
		Practical Session: Stage design, Lighting, Music, Costume & Make up	3	2
Module 3: Direction and Production	3.1	Practical: Final Project/Performance: Collaborative project incorporating learned concepts - Group performance or staged reading	10	4, 5

	3.2	Reflection and analysis of the creative process	3	2, 5
Module 4: Writing for/on Performance	4.1	Global perspectives on theatre - Diversity and representation in drama - Theatre as a reflection of society.	2	1, 2, 4
	4.2	Analysis of key plays: Aristophanes, <i>Frogs</i> Shakespeare, <i>Merchant of Venice</i> (Court Scene) Ibsen, <i>Enemy of the People</i> Brecht, <i>The Caucasian Chalk Circle</i> Beckett, <i>Endgame</i> Shanker Venkiteswaran, <i>Water Station</i> (video)	12	3, 4
	4.3	Writing Critical Review of Productions	3	3, 4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References

Christopher B. Balme, *The Cambridge Introduction to Theatre Studies*.

Declan Donnellan, *The Actor and the Target*

Lajos Egri, *The Art of Dramatic Writing*

Konstantin Stanislavski, *An Actor Prepares*

Peter Brook, *The Empty Space*

Course 25:

Course Name	Reading Malayalam Cinema					
Course Code	24UENGDSE312					
Type of Course	Discipline Specific Elective (DSE)					
Course Level	300-399					
Semester	6					
Credit	4					
Course Description	<p>This course aims to provide students with an in-depth analysis of the historical, cultural and artistic dimensions of Malayalam Cinema. Through critical readings, discussions, and film screenings, students will explore key themes, movements, and trends within the Malayalam film industry.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To understand historical development of Malayalam Cinema	R,U	1,2
2	To analyse the cultural representations and influences within Malayalam Cinema	A, An	2, 3
3	To develop critical thinking skills through the analysis of cinematic techniques, narrative structures, and thematic elements in Malayalam	An, E	4,5
4	To enhance the research and presentation skills by working on individual or group projects related to specific aspects of Malayalam Cinema	C	3, 4
5	To appreciate the role of film as a powerful visual medium in shaping our personal and cultural identity	A	5

6	To evaluate major film movements, popular and artistic films and create comparative studies	An, E	3, 4, 5
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	“Local narratives, national and global contexts” by C.S. Venkiteswaran, Source: https://www.india-seminar.com/2012/637/637_c_s_venkiteswaran.htm	10 L	2,3, 4, 5
		[Podcast] Rethinking ‘Keraleeyatha’: Behind the Malayalam Cinema ‘Brand’, Source: https://alablog.in/issues/57/rethinking-keraleeyatha-malayalam-cinema/		
	1.2	Practicum: Screening and Discussion of A) <i>Neelakuyil</i> , directed by P.Bhaskaran B) <i>Chammeen</i> directed by Ramu Kariat C) <i>Olavum Theeravum</i> , directed by P.N. Menon		1,2,3
2	2.1	A) What happened to ‘art’ cinema? CS Venkiteswaran, https://journal.kannuruniversity.ac.in/Dialogist/article/6_article_421.pdf B) Radhakrishnan, R. (2012). Aesthetic dislocations: A re-take on Malayalam cinema of the 1970s. <i>South Asian Popular Culture</i> , 10(1), 91–102. https://doi.org/10.1080/14746689.2012.655111	10L+ 10 P	2,3,4 ,5
	2.2	Practicum: Screening and Discussion of A) <i>Swayamvaram</i> directed by Adoor Gopalakrishnan B) <i>Kummaty</i> directed by Aravindan		2,3,4 ,5

		C) 1956 Central Travancore directed by Don Palathara		
3	3.1	<p>A) “The Feudal Lord Reincarnate: Mohanlal and the Politics of Malayali Masculinity”. MT Pillai <i>Indian Film Stars: New Critical Perspectives</i>, 99-108</p> <p>Undoing the Maculine Hero:</p> <p>B) “Mammootty: The Discrete Masculine Charm”. Source: https://www.filmcompanion.in/features/mammootty-birthday-the-discrete-masculine-charm-one-pazhassi-raja-peranbu-unda-babasaheb-ambedkar</p> <p>C) Fahad Fassil’s Stardom in Contemporary Malayalam Cinema, <i>Intersections: Gender and Sexuality in Asia and the Pacific</i>, S.S. Sooraj. et.al</p>	15L	1,2
	3.2	<p>Practicum: Screening and Discussion of</p> <p>A) <i>Padamudra</i> directed by M. Sukumaran</p> <p>B) <i>Nanpakal Neathu Mayakkam</i> directed by Lijo Jose Pellissery</p> <p>C) <i>Avesham</i> directed by Jithu Madhavan</p>	10P	2,3,4 ,5
	4.1	<p>A) Artists and critical presence: Beyond Dalit as a representation”, M Edachira, Economic & Political Weekly, 2022</p> <p>B) “‘Camera Obscura’ to ‘Camera Dentata’: Women Directors and the Politics of Gender in Malayalam Cinema”, <i>BioScope: South Asian Screen Studies</i>, London: Sage, 2020.</p>	10 L	2,3,4 ,5
	4.2	Practicum: Screening and Discussion of <i>Kammatipadam</i> (1984) directed by Rajeev Ravi	10 P	2,3,4 ,5

		<i>Moothon</i> directed by Geetu Mohan Das		
--	--	--	--	--

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References

- *Film Art: An Introduction* – Bordwell/Thompson – McGraw Hill.
- Unnikrishnan B. “Theoretical Approach to Popular Films”
- Arnheim, Rudolf. *Film as Art*. University of California Press, 1957.
- Braudy, Leo & Cohen, Marshall (Eds). *Film Theory & Criticism: Introductory Readings*. Oxford U.P, 2016.
- Bywater, Tim and Thomas Sobchack. *Introduction to Film Criticism. Major Critical Approaches to Narrative Film*. Pearson Education, 2009.
- Cahir, L. *Literature into film: Theory and practical approaches*. Jefferson, N.C.: McFarland& Company, 2006.
- Chatterjee, Shoma, A. *Hundred Years of Jump-cuts and Fade-outs: Tracking Change in Indian Cinema*. Rupa, 2014.
- Corrigan, Timothy. *A Short Guide to writing About Film*, Pearson Education Inc. 2007
- Giannetti, Louis. *Understanding Movies* (11th edition), Prentice Hall, 2008.
- Grant, Barry Keith. *Auteurs and Authorship: A Film Reader*, Blackwell Publications 2008
- Hess, John. “Film and Ideology”. *Jump Cut*, no. 17, April 1978, pp. 14-16.
- Kleinhans, Chuck. “Marxism and Film.” In *The Oxford Guide to Film Studies*. Edited by John Hill and Pamela Church-Gibson, 106–113. Oxford: Oxford University Press, 1998.
- McDonald, Kevin. *Film Theory: The Basics*, Routledge, 2016.
- Monaco, James. *How to Read a Film: Movies, Media and Beyond*. Oxford University Press, 2004.
- Linton, James. “But it's only a movie” *Jump Cut*, no. 17, April 1978

Course 26:

Course Title	Body as Text																		
Course Code	24UENGDSE313																		
Type of Course	Discipline Specific Elective (DSE)																		
Discipline	English																		
Course Level	200-299																		
Semester	6																		
Credits	4																		
Course Description	<p>In Body as Text, we delve into the rich terrain of the performative body in art, exploring how artists use their bodies as a medium of expression, communication, and discourse. Throughout the course, we will investigate a diverse range of artistic practices, including but not limited to performance art, dance, theater, and body-based installations. By analyzing key works and performances, we will explore how artists engage with issues of identity, gender, race, politics, and the body itself. Through close readings and critical discussions, students will develop the analytical tools necessary to understand the complex relationships between body, text, and society.</p>																		
Course Details	<table border="1"> <tr> <th>Learning Approach</th> <th>Lecture</th> <th>Tutorial</th> <th>Practical</th> <th>Others</th> <th>Total Hours</th> </tr> <tr> <td>30</td> <td>15</td> <td>30</td> <td></td> <td></td> <td>75</td> </tr> </table>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours	30	15	30			75						
Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours														
30	15	30			75														
Pre-requisites, if any	Level 100-199 proficiency in reading and writing with a keen interest in the past, present and future of India.																		

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand key theories like embodiment and performativity in relation to the performative body.	Understand	1,3
2	Demonstrate proficiency in analyzing and interpreting performative art.	Apply	2,4,5,8

3	Analyze diverse forms of performance art, interpreting how artists use their bodies for expression and critique.	Analyse	2,4,5, 8
4	Evaluate the aesthetic, ethical, and political dimensions of performative works.	Evaluate	1,2,4, 6
5	Engage in critical dialogue to articulate personal perspectives on the role of the performative body in contemporary culture.	Create	1,3,7, 8
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

COURSE CONTENT

Module	Unit s	Description	Hour s	CO
Module 1: Reading	1.1	Susie Orbach: 'Losing Bodies'. <i>Social Research</i> Vol 78. No 2 Summer 2011. Pp 387- 394	6 L	CO1, 4
	1.2	Philip Zarilli: An Enactive Approach to Acting and Embodiment. <i>Psychophysical Acting</i> . Pp 41 - 60	9 L	CO 1, 4
	1.3	Classroom Activity Close reading and evaluation of the works mentioned above and presenting their observations followed by a discussion Practicum : Lets Watch and Discuss Yoann Bourgeois : <i>He Who Falls</i> Yoann Bourgeois / CCN2 – <i>Celui qui tombe</i> Yoann Bourgeois : <i>The Mechanics of History</i> Yoann Bourgeois, <i>The Mechanics of History</i>	5 P	CO 2,4,5
Module	Unit s	Description	Hour s	
Module 2: Performance	2.1	Richard Schechner : Performance Process. <i>Performance</i> . Pp 38 - 75	8 L	CO 2

	2.2	Wayne Ashley: The Theyyam Kettu of Northern Kerala. DOI: https://doi.org/10.2307/1145219	7 L	CO 2
	2.3	<p>Classroom Activity</p> <p>Close reading and evaluation of the works mentioned above and presenting their observations followed by a discussion</p> <p>Practicum: let's watch and discuss</p> <p><i>THEYYAM - A Heroic Cult</i> Short Documentary Fajjowski Studios</p> <p>SARPATATWAM OR THE SERPENT WISDOM by dancer Dr. Methil Devika/ OSCAR AWARD contended archival film</p>	5 P	CO 2,4,5
Module	Unit s	Description	Hour s	
	3.1	Marcus Stiglegger: Body, Cinema and Performance. <i>Film as a Medium of Seduction</i> .pp 35 - 49	7 L	CO 3, 4
Module 3: Arts	3.2	Marianna Boero: Body Image and Aesthetics of Everyday Life in Fashion Blogs: A Social-Semiotic Perspective. <i>Fashion Theory and the Visual Semiotics of the Body</i> . pp 155-168	8 L	CO3,4
	3.3	<p>Classroom Activity</p> <p>Close reading and evaluation of the works mentioned above and presenting their observations followed by a discussion</p> <p>Practicum: Lets Watch and Discuss:</p> <p>Marina Abramovic : <i>Rhythm 0</i> (1974)</p> <p>Marina Abramovic on performing <i>Rhythm 0</i> (1974)</p>	5 P	CO 2,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Campbell, Patrick, editor. *Analysing Performance: A Critical Reader*. Manchester University Press, 1996.

Carlson, Marvin. *Performance: A Critical Introduction*. 2nd ed, Routledge, 2004.

Chambers, Colin. *Here We Stand: Politics, Performers and Performance ; Paul Robeson, Isadora Duncan and Charlie Chaplin*. Hern, 2006.

Counsell, Colin, and Laurie Wolf, editors. *Performance Analysis: An Introductory Coursebook*. Routledge, 2001.

Cross, Robert. *Steven Berkoff and the Theatre of Self-Performance*. 1. publ, Manchester Univ. Press, 2004.

Goodman, Lizbeth, editor. *The Routledge Reader in Politics and Performance*. Nachdr., Routledge, 2007.

Hill, Leslie, and Helen Paris. *Devising Theatre and Performance: Curious Methods*. IntellectBooks Ltd, 2021.

Paić, Žarco, editor. *Fashion Theory and the Visual Semiotics of the Body*. Cambridge Scholars Publishing, 2022.

Reinelt, Janelle G., and Joseph R. Roach, editors. *Critical Theory and Performance*. University of Michigan Press, 1992.

Trenos, Helen. *Creativity: The Actor in Performance*. De Gruyter Open, 2014.

Zarrilli, Phillip B., and Peter Hulton. *Psychophysical Acting: An Intercultural Approach after Stanislavski*. Routledge, 2009.

Course 27:

Course Title	Corporate Media Relations and Language					
Course Code	24UENGDSE316					
Type of Course	Discipline Specific Elective (DSE)					
Discipline	English					
Course Level	300-399					
Semester	6					
Credits	4					
Course Description	This course examines the role of language in corporate media relations, focusing on how corporations use media communication strategies to maintain their public image, manage crises, and engage with stakeholders. Students will develop skills in media writing, corporate messaging, press engagement, and crisis response. The course also examines the impact of digital and social media on corporate discourse, emphasizing the importance of ethical considerations and cultural sensitivity in professional communication.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any	Basic computer literacy, including familiarity with file management and common productivity software.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Understand the key principles of corporate media relations and the role of language in shaping corporate narratives.	Understand	1,2
2	Analyze corporate press releases, media statements, and crisis responses to identify rhetorical and linguistic patterns.	Analyse	1,3,4
3	Evaluate corporate media strategies and crisis communication approaches using real-world case studies.	Evaluate	4,5
4	Apply media writing techniques to craft professional press releases, corporate statements, and media kits.	Apply	4,5,7

5	Create a corporate media strategy, incorporating persuasive language, branding elements, and ethical considerations.	Create	6,7,8
---	--	--------	-------

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Foundations of Corporate Media Relations	1.1	Media relations, Public relations (PR) - Brand credibility - Journalist relationships - Media outreach - Audience engagement - Crisis communication “Media Relations: What Is It and Why Is It Important?” (https://www.cision.com/resources/articles/media-relations-what-why-important/)	4	1,2
	1.2	Language and Rhetoric in Public Relations – Persuasion, framing, and narrative control.	3	1,2
	1.3	Traditional vs. Digital Media Engagement – Shifts in corporate-media interaction, reach, and speed of communication.	3	2,3
	1.4	The Corporate–Media Power Dynamic – Negotiating access, exclusivity, and message control.	3	1,2,3
	1.5	Classroom Activity: Students review and discuss two contrasting examples of corporate media engagement (one traditional, one digital), identifying differences in tone, reach, and rhetorical style.	2	4,5
Module	Units	Description	Hours	COs
Module 2: Media Writing & Corporate Messaging	2.1	News Writing Conventions in Corporate Communication – Inverted pyramid structure, clarity, and brevity.	4	1,2
	2.2	Press Releases, Media Kits, and Official Statements – Structure, essential elements, and style.	3	1,2
	2.3	Branding and Linguistic Strategies – Integrating brand identity into corporate narratives.	3	1,3,4

	2.4	Storytelling - Brand building - Imagery and emotion - Inspired action - Audience engagement through narrativization Viewing: “Business Storytelling Made Easy” by Kelly Parker (YouTube: https://www.youtube.com/watch?v=WKIZ0bicfFw)	3	1,2,3
	2.5	Classroom Activity: Students collaboratively draft a press release for a fictional corporate announcement, incorporating brand language and media-ready formatting.	2	4,5
Module	Units	Description	Hours	COs
Module 3: Crisis Communication & Reputation Management	3.1	Language Strategies in Crisis Response – Apologies, justifications, denials, and corrective action statements.	4	1,2
	3.2	Media Training for Corporate Spokespeople – Crafting talking points, handling interviews, and message discipline.	3	2,3
	3.3	Case Studies in Crisis Communication – Analysis of corporate failures and successes in high-profile crises.	3	2,3
	3.4	Creation of Crisis Management Plan- Assess, Evaluate and Review formulated plans. (https://asana.com/resources/crisis-management-plan)	3	1,2,4
	3.5	Classroom Activity: Role-play exercise where students act as corporate spokespersons addressing a simulated crisis, followed by peer feedback on rhetorical effectiveness and tone.	2	1,3,4,5
Module	Units	Description	Hours	COs
Module 4: Digital Media & Ethical Considerations in Corporate Communication	4.1	Social Media’s Role in Corporate Discourse – Real-time engagement, viral messaging, and platform-specific strategies.	4	1,2
	4.2	Ethical Challenges in Media Relations – Addressing defamation, misinformation, and manipulation.	3	2,3

	4.3	Inclusive Corporate Culture- Analysing Case Studies, Inclusive communication strategies. (https://oxford-review.com/the-oxford-review-dei-diversity-equity-and-inclusion-dictionary/inclusive-corporate-culture-definition-and-explanation/)	3	4,5
	4.4	Measuring Digital Media Impact – Engagement analytics, sentiment analysis, and brand monitoring.	3	3
	4.5	Classroom Activity: Students evaluate corporate social media posts for ethical implications and cultural sensitivity, suggesting revisions for improved inclusivity and credibility.	2	1,2,3 ,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References

- *Corporate Communication*. McGraw-Hill.
- Joep Cornelissen, *Corporate Communication: A Guide to Theory and Practice*
- Ronald D. Smith, *Strategic Planning for Public Relations*
- Paul A. Argent, *Corporate Communication: A Linguistic Approach*
- W. Timothy Coombs, *Ongoing Crisis Communication: Planning, Managing, and Responding*
- Jose Van Dijck, Thomas Poell, and Martijn de Waal, *The Platform Society: Public Values in a Connective World*

Course: 28

Course Title	Graphic Design for Media and Branding																
Course Code	24UENGDSE317																
Type of Course	Discipline Specific Elective (DSE)																
Discipline	English																
Course Level	300-399																
Semester	6																
Credits	4																
Course Description	<p>This course introduces students to design strategies that shape everyday visual experiences: from branding and layout to packaging and publication. It focuses on problem-solving through graphic design by integrating form and function. Students learn to work with grids, balance creative freedom with structural logic, and design for real-world applications such as advertisements, promotional materials, and corporate branding. Tools like Adobe InDesign are used to design cohesive multi-page documents for both digital and print media.</p>																
Course Details	<table border="1"> <tr> <th>Learning Approach</th> <th>Lecture</th> <th>Tutorial</th> <th>Practical</th> <th>Others</th> <th>Total Hours</th> </tr> <tr> <td></td> <td>30</td> <td>15</td> <td>30</td> <td>0</td> <td>75</td> </tr> </table>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours		30	15	30	0	75				
Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours												
	30	15	30	0	75												
Pre-requisites, if any	Working knowledge of basic design principles (eg. composition, colour theory, typography) and familiarity with industry-standard design software such as Adobe Photoshop, Illustrator, or equivalent tools.																

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Enhance technical understanding of layout and print production tools.	R, U	1, 2
2	Critically assess aesthetic choices, ethical implications, and audience expectations.	E	2, 3
3	Explore diverse formats of publication and communication through design.	A	3, 4
4	Develop functional and aesthetic designs using art and digital tools.	An	3, 4, 5
5	Demonstrate creative independence by producing innovative visual solutions.	A, C	6, 7, 8

COURSE CONTENT

Module	Units	Description	CO	Hours
Module 1: Layout Design Essentials	1.1	Visual Flow: Reading patterns, eye movement, and information hierarchy	1,2	15
	1.2	Grids and Freestyle Layouts: Grid systems vs. asymmetry, breaking the grid Reading: “Grid Layouts in Web Design: 6 Rules of Thumb” by Orlee Gillis (https://elementor.com/blog/grid-design/)	1,2,3	
	1.3	Print Architecture: Margins, columns, gutters, and alignment	1,2,3	
	1.4	Activity: <i>Redesign a magazine spread using both grid and freeform layout approaches</i>	2,3,4,5	
Module	Units	Description	CO	Hours
Module 2: Posters, Promotions, and Packaging	2.1	Poster Design: Public messaging, typographic clarity, and impact	1	10L+ 10P
	2.2	Promotional Design: Flyers, social media ads, and campaign visuals	1,2,3	
	2.3	Packaging Design: Structure, branding, functionality, and shelf appeal Reading: “The Art of Shelf Appeal: Elevating Packaging Design” by Sarah Lee (https://www.numberanalytics.com/blog/the-art-of-shelf-appeal-elevating-packaging-design)	1,2,3	
	2.4	Practicum: <i>Create a packaging label and a promotional poster for a fictional product</i>	2,3,4,5	
Module	Units	Description	CO	Hours
Module 3: Multi-Page Publications with InDesign	3.1	Introduction to Adobe InDesign: Interface, tools, and project setup Background Viewing: “Learn Adobe InDesign in 11 MINUTES!” (YouTube: https://www.youtube.com/watch?v=wF_fu1wcT0Y)	1,4	10L +10P
	3.2	Working with Multi-Page Layouts: Master pages, templates, and style sheets	1,2,3	
	3.3	Designing for Digital vs. Print: File formats, resolution, and interactivity	1,2,4	

	3.4	Practicum: <i>Design a short multi-page e-magazine or zine (minimum 6 pages)</i>	4,5	
Module	Units	Description	CO	Hours
Module 4: Corporate Identity and Branding	4.1	Logo Creation: Design principles, uniqueness, and recall value	2	10L+1 0P
	4.2	Style Guides: Typography, colour palettes, and usage rules	1,2,3	
	4.3	Stationery Design: Letterheads, business cards, and brand consistency	1,2,3	
	4.4	Practicum: <i>Develop a basic brand identity kit including logo, letterhead, and style guide</i>	4,5	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- Thomas, Mark A., and Poppy Evans. Exploring the Elements of Design
- Poulin, Richard. The Language of Graphic Design. Rockport Publishers
- Adobe Creative Team. Adobe InDesign Classroom in a Book
- Dabner, David, Sandra Stewart, and Eric Zempol. Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media.

6. Syllabus for Discipline Specific Courses – English Minor I

Course 01:

Course Title	Reading Society through Literature					
Course Code	24UENGDSC102					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	100-199					
Semester	1					
Credits	4					
Course Description	<p>The course offers a comprehensive exploration of literature encompassing poetry, fiction, and essays. Students will analyze diverse works across genres, time periods, and cultural contexts, delving into the complexities of human experience, society, and culture as depicted in literature. Emphasizing critical reading, analytical thinking, and interpretive skills, the course aims to enable students to engage with literature meaningfully. Through examination of themes, characters, narrative techniques, and literary devices, students will gain insight into literature's reflection and influence on society. Discussions, writing assignments, and interactive activities will further enhance students' ability to articulate interpretations effectively, fostering a deeper appreciation for literature's role in understanding ourselves and the world.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours 75
		30	15	30	0	
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Analyze society and culture through the lens of literature	An, A	PO1, PO2
2	Interpret and evaluate texts	A, A	PO 1, PO 2
3	Engage with diverse perspectives	A	PO 3, PO 4
4	Synthesize and articulate insights	A	PO 3, PO 4, PO 5
5	Cultivate a lifelong appreciation for literature	E	PO 7, Po 8

COURSE CONTENT

Module 1	Units	Description	Hours	COs
	1.1	“A Treatise on Good Manners and Good Breeding” by Jonathan Swift	15	1,2,3
	1.2	“The Making of Literature and the Use of Literature” Pages 1-8 from <i>Introduction to the Study of Literature</i> by K. R. Srinivasa Iyengar		2,3
	1.3	“The Tree of Knowledge” from <i>Sapiens</i> by Yuval Noah Harari		3,4
Module 2	Units	Description	Hours	COs
	2.1	“The Elements of Composition” by A K Ramanujan	10L+10P	1,2,3
	2.2	“Among Women” by Marie Ponsot		2,3
	2.3	“Do Not Go Gentle into that Good Night” by Dylan Thomas		3,4
	2.4	Practicum: Engage in a creative writing session, esp poetry, present them in class.		1,2,3

Module 3	Units	Description	Hours	COs
	3.1	“The Bet” Anton Checkov	10L+10P	1,2,3
	3.2	“The Model Millionaire” Oscar Wilde		2,3
	3.3	“The Child’s Return” Rabindranath Tagore		3,4
	3.4	Practicum: Engage in a writing activity: a short piece of fiction		1,2,3
Module 4	Units	Description	Hours	COs
	4.1	“The Magic Spell of a Book” from Gandhi’s Autobiography <i>My Experiments with Truth</i>	10L+10P	1,2,3
	4.2	“The Book of Nature” from Jawaharlal Nehru’s <i>Letters from a Father to His Daughter</i>		2,3
	4.3	Practicum: A field study involving a socio-cultural event like a religious festival or book festival		2,3

Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Recommended Reading and References:

Gross, John. *The Oxford Book of Essays*. New York, Oxford University Press, 2008.

Gandhi, Mohan Das. *The Story of My Experiments with Truth*

Ruskin, John. *Unto this Last*

Course 02:

Course Title	Art of Reading					
Course Code	24UENGDSC105					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	100-199					
Semester	2					
Credits	4					
Course Description	<p>The course aims at enlightening students on the numerous facets of reading a text. It is meant to empower the student with tools to become better readers and evaluators of literature. The course intends to provide an exhaustive overview of the elements governing prose works, short-stories, poems, and plays. Along with this, the course will also provide students with original works to exercise their knowledge. Towards the end of the course a student will become proficient in reading and evaluating a text.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Level 0-99 familiarity with literary works (fiction, poetry, prose, drama, cinema, etc.)					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Apply key literary concepts along with reading and analytical tools to critically evaluate and interpret various forms of literary works, including prose, short stories, novellas, poems, and plays.	U, R, An, E	1,2,6

2	Identify and analyse the fundamental elements of literature, such as plot, character, setting, theme, and symbolism, demonstrating a nuanced understanding of how these elements contribute to the overall meaning of a text.	U, An, E	1,3
3	Harness advanced critical reading skills to excel in roles that involve content creation, editing, and proofreading.	A, C	3,4,7
4	Cultivate the ability to articulate complex literary ideas in a clear and accessible manner, honing communication skills essential for careers in fields such as publishing, journalism, content creation, and public relations.	A, An, C	3,4,6,7
5	Conduct research on the prescribed texts and produce original critical materials	An, E, A, C	1,3,8

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

COURSE CONTENT

Module	Units	Description	Hours	Cos
Module 1: Uses of Literature	1.1	Christina Vischer Bruns:- “Why Read Literature?” - pg. 11 to 26 (From: <i>Why Literature? The Value of Literary Reading and What It Means for Teaching</i>)	6L	2,4,5
	1.2	Dominic Rainsford: “What is Literature, and who does it belong to?” - pg. 8 to 14 (From: <i>Studying Literature in English: An introduction</i>)	5L	2,4,5
	1.3	Rita Carter: “Why reading matters” (TEDx) (YouTube: https://www.youtube.com/watch?v=muuWRKYi09s)	1L	2,4,5
	1.4	Practicum/Classroom Activity: <ul style="list-style-type: none"> • Imitating a ‘Literary circle’ where students take on different roles (e.g., discussion leader, summarizer, connector) and engage in focused discussions on specific aspects of assigned readings. • Close reading exercise: analyse the language, imagery, and stylistic elements of select texts. 	7P	3,4,5

Module	Units	Description	Hours	C Os
Module 2: Reading Prose	2.1	Key terms: Essays - Personal Narratives - Biographies - News Stories – Fiction - Plot– Characters, action– setting - theme and technique– Short story - Novella	3L	2,4
	2.2	Roxane Gay:- “Not Here to Make Friends: On the importance of unlikable female protagonists” (https://www.buzzfeed.com/rohanegay/not-here-to-make-friends-unlikable)	4L	2,4 ,5
	2.3	George Orwell: “Shooting an Elephant”	2L	1,2
	2.4	Amitav Ghosh: “Where is the Fiction about Climate Change?” (https://www.theguardian.com/books/2016/oct/28/amitav-ghosh-where-is-the-fiction-about-climate-change-)	2L	1,2 ,3
	2.5	Practicum/Classroom Activity: ● Designing trope characters for different genres ● Designing personalised journals ● Writing flash fiction	8P	3,4 ,5
Module	Units	Description	Hours	C Os
Module 3: Reading Poetry	3.1	Key terms: Poetic Conventions - Verse Forms - Syntax and Poetic Line - Poetic Voice - Poetic Rhythm - Sound and Rhyme - Diction - Tone, Mood and Pitch - Intensity and Pace - Personification - Images: Simile and Metaphor	4L	2,4
	3.2	William Wordsworth: “Composed upon Westminster Bridge, September 3, 1802”	2L	1,2
	3.3	Mervin Morris: “Little Boy Crying”	2L	1,2
	3.4	Seamus Heaney: “A Constable Calls”	2L	1,2
	3.5	“How to Read (and Even Enjoy) Poetry” (YouTube: https://www.youtube.com/watch?v=FjwJQ0NVyYc)	1L	2,4 ,5

	3.6	Practicum/Classroom Activity: ● Poetry recitation ● Creating graphic poems	5P	3,4 ,5
Module	Units	Description	Hours	C Os
Module 4: Reading	4.1	“An Introduction to the Theatre and its Elements” (https://louis.pressbooks.pub/exploringarts/chapter/iii-theater-arts/)	4L	2,4 ,5
Drama	4.2	Reginald Rose: <i>Twelve Angry Men</i> (https://www.madison-schools.com/cms/lib/MS01001041/Centricity/Domain/4235/12%20Angry%20Men%20full%20text.pdf)	7L	1,2 ,3
	4.3	Practicum/Classroom Activity: ● Play reading session ● Theatre workshops ● Adapting a One-act play	10P	3,4 ,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- John Russell Brown - *The Oxford Illustrated History of Theatre*
- Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy - *The Norton Anthology of Poetry*
- Terry Eagleton – *How to Read Literature*
- Francine Prose - *What to Read and Why*
- Robert Leach - *Theatre Studies: The Basics*

7. Syllabus for Discipline Specific Courses – English Minor II

Course 01:

Course Title	Genres of Literature					
Course Code	24UENGDSC103					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	100-199					
Semester	1					
Credit	4					
Course Description	<p>The course provides the student with an opportunity to explore the world of literature through a genre-based approach. The course brings together a selection of texts that will equip the student to enjoy, analyze and contextualize poetic, prosaic, dramatic and fictional genres that are both canonical and emergent. It envisages genres as a springboard to enable the student to appreciate and evaluate the formal, thematic and politico-aesthetic dimensions of literary texts.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Level 0-99 proficiency in reading and writing with an interest in literature.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Equip oneself for career opportunities in fields that call for a profound familiarity with literary forms and genres, such as publishing, academic publishing and editing, translation, creative expressions, teaching etc.	U, A, An, E, C	2, 3, 4

2	Identify differences between major literary genres such as fiction, poetry, drama, and non-fiction.	R, U, A, E	1, 2, 8
3	Develop an understanding of basic literary elements such as plot, character, setting, theme, and symbolism.	U, An	1, 2, 8
4	Learn how to critically read and analyze literary texts.	A, An, E	1, 2, 8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Unit s	Description	Hour s	COs
Module 1: Poetry	1.1	Elements of Poetry: theme—tone—voice—meter—rhyme—stanza—forms—imagery—symbols—figurative language.	2 L	2, 3, 4
	1.2	Key terms: ballad-lyric-sonnet-ode-elegy Required reading: “Sonnet 130” by William Shakespeare	3 L	2, 4
	1.3	Key terms: dramatic monologue-satire-haiku Required reading: “In a Station of the Metro” by Ezra Pound “The Old Pond” by Matsuo Basho “longest night...” by Paresh Tiwari	2 L	2, 4
	1.4	Key terms: free verse-performance poetry-rap-slam and spoken word poetry-instapoetry Required reading: “Dis Poetry” by Benjamin Zephania	3 L	2, 4
	1.5	Classroom Activity/Practicum: • Blackout Poetry • Poetry Recital/ Poetry Walk • Translate a Poem	2 P	1, 3

Module	Unit s	Description	Hour s	COs
Module 2: Drama	2.1	Elements of Drama: drama—plot—character— action— dialogue —atmosphere—locale dramatic devices—irony— soliloquy- monologue— aside—stage symbolism— style.	4 L	3, 4
	2.2	Key terms: Tragedy, Comedy, Tragic-comedy	2 L	2, 3, 4
	2.3	Required reading: <i>Swansong</i> by Anton Chekhov	5 L	2, 3, 4
	2.4	Classroom Activity/Practicum: • Staging the Monologue of famous dramatic characters • Play reading sessions • Play Performance	15 P	1, 2, 3
Module	Unit s	Description	Hour s	COs
Module 3: Prose	3.1	Key Terms : Fiction and Nonfiction— aphoristic essay and personal essay Required reading: “Forgetting” by Robert Lynd.	6 L	1, 2, 3, 4
	3.2	Key Terms: Life Writing—diary—Pen portrait— biography—autobiography—memoir Required reading : Autobiography: <i>Playing It My Way</i> by Sachin Tendulkar (Chapter 1 and 2)	6 L	2, 3, 4
	3.3	Practical/Classroom Activity: • Review of a Film • Personal essay writing • Travel Journal Making	3 P	1, 3
Module	Unit s	Description	Hour s	
Module 4: Fiction	4.1	Elements of Fiction : fiction—plot—character— action—setting—atmosphere—narration— narratives— first person/ third person / point of view.	4 L	3, 4

	4.2	Required reading : <i>The White Tiger</i> by Aravind Adiga (Chapter 1) <i>The Blue Umbrella</i> by Ruskin Bond	8 L	2, 3, 4
	4.3	Classroom Activity/Practicum: <ul style="list-style-type: none">Encourage students to write a scene that focuses on building a vivid and immersive setting.Have students rewrite a scene from different points of view (first person, third person limited, third person omniscient).Make a short film based on a novel/short story.	10 P	1, 3, 4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

The Art of Fiction by John Gardner.

A Poetry Handbook by Mary Oliver.

The Essential Theatre by Oscar G. Brockett and Robert J. Ball.

An Introduction to Literary Studies by Mario Klarer

A Glossary of Literary Terms by Geoffrey Galt Harpham and M. H. Abrams

An Introduction to the Study of Literature by W. H. Hudson

Course 02:

Course Title	Visual Narratives					
Course Code	24UENGDSC106					
Type of Course	Discipline Specific Course (DSC)					
Discipline	English					
Course Level	100-199					
Semester	2					
Credits	4					
Course Description	<p>This course is designed to unravel the intricate relationship between text and image, inviting students to explore the dynamic interplay between words and visuals in literature. The course will help students understand the significance of visual elements in narrative construction by exploring the impact of different modes of visual narratives such as illustrations, graphic novels, and multimedia on storytelling. It will engage in practical exercises to create visual narratives that complement literary themes and help develop an understanding of visual composition and design principles.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	30		75
Pre-requisites, if any	Level 0-99 familiarity with different types of visual narratives.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Demonstrate the ability to recognize different genres of visual texts and to critically analyze them using methodological tools provided by visual culture studies.	U, R, An	1,2
2	Produce critical and creative works that evaluate the cultural, social, and historical context of visual texts to understand their significance.	An, E, A	1,4

3	Analyze how different genres employ specific visual strategies to convey meaning, and discuss issues related to representation, diversity, and cultural sensitivity in visual communication.	An, A	1,5,6
4	Critically evaluate the role of technology in shaping the production and reception of visual communication.	R, E	2,4
5	Conduct research on visual texts, including historical and contemporary examples.	An, E, A, C	1,6,8

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

COURSE CONTENT

Module	Unit s	Description	Hour s	COs
Module 1: Introduction to Visual Narratives	1.1	Sherline Pimenta and Ravi Poovaiah: “On Defining Visual Narratives.” (https://www.idc.iitb.ac.in/resources/dt-aug-2010/On%20Defining%20Visual%20Narratives.pdf)	7L	1,3
	1.2	John Berger - Ways of Seeing , Episode 1 (1972) (Youtube: https://www.youtube.com/watch?v=0pDE4VX_9K)	2L	3,4
	1.3	Practicum/Classroom Activity: <ul style="list-style-type: none">• Visual Artefact Analysis: Visual artefacts such as advertisements, photographs, paintings, or film clips.• Visual Journaling: Assign students to keep a visual journal where they document and analyze visual stimuli encountered in their daily lives.	8P	2,5
Module	Unit s	Description	Hour s	COs
	2.1	Marjane Satrapi:- <i>Persepolis</i> , Volume 1	6L	1,3, 5

Module 2: Visuality in Stasis	2.2	“The Meaning and History of Memes” by Alexis Benveniste (https://www.nytimes.com/2022/01/26/crosswords/what-is-a-meme.html)	5L	1,3
	2.3	Practicum/Classroom Activity: ● Create Your Meme: Students create their own memes using popular/original meme templates. ● A visual storytelling project where students create a narrative using images, considering how visual elements contribute to the storytelling process. ● Create Your Comic Strip: Ask students to create their own comic strip, focusing on a specific theme or narrative.	8P	2,5
Module	Unit s	Description	Hour s	COs
Module 3: Visuality in Motion	3.1	<i>Inception</i> (2010) by Christopher Nolan	4L	1,3, 5
	3.2	“Anime: A very short Introduction” by Maziyar Moradi (https://medium.com/animesa/what-anime-is-all-about-f14414ce9a7b)	5L	3,4
	3.3	<i>Roujin Z</i> (1991) by Hiroyuki Kitakubo (https://www.youtube.com/watch?v=X5i0JU_NsZ)	3L	1,3, 5
	3.4	Practicum/Classroom Activity: ● Short Film Making: Students will be given group assignments where they plan and make short films. ● Vlogging Workshop: One session will be turned to a vlogging workshop where students plan, script, film and edit a vlog using their mobile phones.	8P	2,5
Module	Unit s	Description	Hour s	COs

Module 4: Beyond Visuality	4.1	Lily Matt. "Video Games and Film: Understanding Interactive Cinema." (https://uw.pressbooks.pub/cat2/chapter/video-games-and-film-understanding-interactive-cinema/)	6L	3,4
	4.2	"Neal Stephenson on the Future of the Metaverse" (Youtube: https://www.youtube.com/watch?v=60u9L5-YO9Q)	4L	3,4, 5
	4.3	<i>Ready Player One</i> (2018) by Steven Spielberg	3L	1,3, 5
	4.4	Practicum/Classroom Activity: ● Interactive Cinema Scriptwriting: Students engage in scriptwriting exercises specifically tailored for interactive cinema, such as branching narratives, considering user choices, and understanding how interactivity affects traditional storytelling structures. ● Case Study Analysis: A hands-on session in which students analyse case studies of successful projects in expanded cinema, interactive cinema, VR, and AR.	6P	2,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- *The Visual Narrative Reader* by Neil Cohn
- *The Visual Culture Reader* by Nicholas Mirzoeff
- *An Introduction to Visual Culture* by Nicholas Mirzoeff
- *Visual Culture: The Reader* by Jessica Evans and Stuart Hall
- *Visual Culture* by Marquard Smith
- *Graphic Storytelling and Visual Narrative* by Will Eisner
- *Ways of Seeing* by John Berger
- "Inception's Video Game Logic" by Warren Buckland
- "Introduction: What is Visual Culture?" by Nicholas Mirzoeff from *An Introduction to Visual Culture Studies*

- “On Photography” by Susan Sontag
- “The Language of Internet Memes” by Patrick Davison
- *Black Mirror: Bandersnatch* (2018) by David Slade

8. SYLLABUS FOR MULTIDISCIPLINARY COURSES (MDC)

COURSE 01:

Course Title	Mirrors of Life: Arts and Humanities					
Course Code	24UENGMD101					
Type of Course	Multidisciplinary Course (MDC)					
Discipline	English					
Course Level	100-199					
Semester	1 & 2					
Credits	3					
Course Description	<p>The course explores the different contours of human experience through the lenses of literature, philosophy, history, art, and culture. This multidisciplinary course invites students from all non-literature backgrounds to discover the nuances of artistic creativity. Through a rich tapestry of texts, artworks, and philosophical ideas, students will embark on a journey to understand the complexities of human creativity and the diverse ways in which it has been expressed and interpreted throughout history. They will also examine the cultural and historical contexts of artistic expression, and the ethical and moral implications of artistic representation.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		15	15	30		60
Prerequisite, if any	Level 0-99 proficiency in literature and arts with an interest in works concerning the intersection of art and creativity.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Gain a deep understanding of the diversity of human cultures and expressions, as reflected in literature, philosophy, art, and other forms of creative endeavor.	R, U, A	1,3,5,7

2	Develop critical thinking skills through the analysis and interpretation of complex texts and artworks, enabling them to engage thoughtfully with a variety of perspectives and ideas.	U, A, E	2,6
3	Understand the interconnectedness of various disciplines within the arts and humanities, recognizing how literature, philosophy, history, and art contribute to a broader understanding of the human experience.	U, An, A	1,3,7
4	Engage in ethical and moral reflection through the examination of themes such as justice, rights, and human dignity in artistic representation, fostering a deeper understanding of ethical issues in society	A, C	4,6,8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	COs
Module 1: Introductory Readings	1.1	An Introduction to the Arts and Humanities (https://human.libretexts.org/Courses/Sauk_Valley_Community_College/HUM_210%3A_Humanities_I-Intro_to_the_Arts/01%3A_Introduction_to_the_Arts/1.08%3A_An_Introduction_to_the_Arts_and_Humanities)	7	1,3
	1.2	“Creative Process” by James Baldwin	3	2,4
	1.3	Practicum/Classroom Activity ● Critical analysis of great art works from around India ● Mini Students’ Biennale	15	2,3
Module	Units	Description	Hours	COs
	2.1	“A Hunger Artist” by Franz Kafka	4	1,2,4

Module 2: Literary Vignettes	2.2	“The Tyger” by William Blake	3	1,2,4
	2.3	“How the Poor Die” by George Orwell		
	2.4	Practicum/Classroom Activity • Create video essays of classic works	7	2,3
Module	Units	Description	Hours	COs
Module 3: Visual Texts	3.1	“The Starry Night” by Vincent Van Gogh	2	1,2,4
	3.2	<i>Vanaprastham</i> (1999) by Shaji N. Karun	4	1,2,4
	3.3	<i>Bhimayana</i> (Book I – Water) by Durgabai Vyam	4	1,2,4
	3.4	Practicum/Classroom Activity • Painting workshop • Comics creation workshop	8	2,3

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Course 02:

Course Title	Folktales and Songs from India					
Course Code	24UENGMD102					
Type of Course	Multidisciplinary Course (MDC)					
Discipline	English					
Course Level	100-199					
Semester	1 & 2					
Credits	3					
Course Description	This multidisciplinary course provides a comprehensive idea of folktales and songs from India. The course elucidates the intertextuality of culture, societal structure, geography and the history of the land and literature.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		15	15	30		60
Prerequisite, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Identify the essential concepts and features of folk songs	R, U, A	1,3,5,
2	Understand the nature and the types of tales that are mainly transmitted orally.	U, A, E	2,6
3	Analyse the cultural patterns available in folk songs.	U, An, A	1,3,6
4	Analyse the thematic intricacies expressed in folk tales.	A, C	4,6,8
5	Understand the cultural nuances of folk culture.	U, A	2,5,6

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

COURSE CONTENT

Content for Classroom transaction (Units)

Modules	Units	Description	Hours	COs
Module 1: Essays	1.1	“A General Survey of Indian Folk Tales” by K. D. Upadhyaya 181-187	4	1,2,3,5
	1.2	“The Unsung Sing” - Smitha Tewari Jassal 7-13	4	1,3,5
	1.3	Introduction from <i>Painted Words</i> by G.N Devy (ix-xvi)	4	1,2,3,4,5
Module 2: Folktales	2.1	“Valiant Vicky, the Brave Weaver” - (<i>Tales of the Punjab</i> 80-88)	4	2,4,5
	2.2	“A Flowering Tree” - (<i>A Flowering Tree and Other Oral Tales. from India</i>	3	2,4,5
	2.3	Tell it to the Walls (<i>Folktales from India</i>)	3	2,4,5
	2.4	The Tiger’s Adopted Son (<i>Folktales from India</i> 136-7)	2	2,4,5
	2.5	Prince Sabar (<i>Folktales from India</i> 159)	2	2,4,5
	2.6	Bopulachai (<i>Folktales from India</i>)	3	2,4,5
Practicum	2.7	The legend of the Dhorawat tank (<i>Folktales from Northern India</i> 13)	2	2,4,5
	2.8	Akbar’s Riddle (<i>Folktales from Northern India</i> 369)	2	2,4,5
	2.9	Othenan in the Tomb (<i>Folktales of Kerala</i> 81-83)	4	2,4,5
	2.10	Kayamkulam Kochunni (<i>Folktales of Kerala</i> 89-90)	3	2,4,5
	2.11	Naranathu Bhranthan (<i>Folktales of Kerala</i> 105-107)	4	2,4,5
Module 3: Folk Songs	3.1	Garhwali Songs From <i>Painted Words</i> (135-137)	2	1,3,5
	3.2	Chattisgharhi Songs 1,2,3 From <i>Painted Words</i> (138)	1	1,3,5
	3.3	A Munda Song From <i>Painted Words</i> (153)	1	1,3,5
	3.4	“As a Trans-Woman Oppari singer, Women relate to when I sing their grievances: In Conversation with M Chandra” Interview by Priyadarshini Panchapakesan, Sahapedia, September2021. https://map.sahapedia.org/article/As-a-Trans-Woman-Oppari-Singer-Women-Relate-to-Me-When-I-Sing-Their-Grievances-In-Conversation-with-M.-Chandra/11060	4	1,2,3,5
Practicum	3.5	“In Conversation with C J Kuttapan: On Pakkanar kali and Mudiyattam.” Interview by Ajith Kumar AS, Sahapedia, 30 August 2019. https://www.sahapedia.org/conversation-cj-kuttappan-pakkanar-kali-and-mudiyattam	4	1,2,3,5
	3.6	Discuss critically the song “PalomPalom” by Jithesh Kakidipuram. Attempt a free translation.	4	1,2,3,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage of weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References

Crook, William. *Folktales from Northern India*. ABC Clio, 2002

Devy, G. N . *Painted Words. An Anthology of Tribal Literature*. Penguin Books India, 2002.

Grover, Charles E. *The Folk-Songs of Southern India*. Higginbotham, 1871.

Jacob, K. . *Folktales of Kerala*. Sterling Publishers, 1979

Jassal, Smitha Tewari . *Unearthing Gender. Folksongs of Northern India*. Duke University Press, 2012.

Ramanujan, A K. Ed. *Folktales from India. A Selection of Oral Tales from TwentyTwo Languages*. Pantheon, 1991.

. *A Flowering Tree and other Oral Tales. from India*. Penguin, 2000.

Steel, Flora Annie. *Tales of the Punjab*. Macmillan, 1917.

Upadhyaya, K. D. "A General Survey of Indian Folk Tales" *Midwest Folklore* Vol. 10, No. 4 (Winter, 1960-1961) 181-196

Course 03:

Course Title	Narratives of Love and Friendship					
Course Code	24UENGMD103					
Type of Course	Multidisciplinary Course (MDC)					
Discipline	English					
Course Level	100-199					
Semester	1 & 2					
Credits	3					
Course Description	<p>This course explores the structures of love and friendship using literary and visual texts, along with philosophical and psychological arguments. Perspectives on the politics of love/friendship will be suitably engaged with. Brief considerations on the different approaches of/to love and friendship will be made using textual/visual representations. The physical, familial, ethical and spiritual dimensions of love will be critically analysed. A broad, thematically focused understanding of literature and movies will be inculcated. The variations in the treatment of the theme of love in different genres will be examined. The course will facilitate an awareness about and familiarity with some contemporary critical ideas and discourses regarding love, friendship, community and other ethical relations.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		15	15	30		60
Prerequisite, if any	Level 0-99 proficiency in literature and arts and a genuine interest in philosophical and psychological arguments.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Reflect on and comprehend expressions of love and friendship from philosophical and psychological perspectives.	A, E	1,4,6

2	Analyse the various representations of love and friendship in literary/visual texts.	An, E	1,3,4
3	Evaluate the socio-cultural influences on/of the literary representations of love.	U, An, E	3,5,6
4	Critically reflect on the perceptions and politics of love and friendship.	U,An, E	1,4,5
5	Appreciate the role of literature and movies in conceiving and communicating love	A, E	3,6
6	Generate new discourses of love and friendship with socio-culturally suitable rhetorical strategies.	A,C	3,5

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	COs
Module1: Theorising Love & Friendship	1.1	Friendship – The Least NecessaryLove' by C. S. Lewis (in <i>Friendship: A Philosophical Reader</i> ed. Neera Kapur Badhwar)	5	1,2,3,4
	1.2	‘Clarity: Give Love Words’ by bell hooks (chapter 1 of <i>All About Love</i>)	5	1,2,3,4
	1.3 Practicum	‘The Construction of Love’ by Alain Badiou (chapter 3 of <i>In Praise of Love</i>)	5	1,2,3
Module	Units	Description	Hours	COs
	2.1	Crime and Punishment (Part 5, Chapter 4), by Fyodor Dostoevsky	5	3,4

Module2: Narratives of Love	2.2	‘The Last Leaf’ by O’Henry	5	1,2,3
	2.3	<ul style="list-style-type: none"> • <i>Pride and Prejudice</i> (Movie directed by Joe Wright, 2005) • <i>Forrest Gump</i> (Dir. By Robert Zemeckis) 	5	2,4,5
	2.4 Practicum	‘Walls’ by Vaikom Muhammad Basheer Trans. Nivedita Menon	15	1,2,4
Module	Units	Description	Hours	COs
Module 3: Songs of Love/Friendship: Poetry	3.1	“Fragment 31”: Sappho	2	1,2,3
	3.2	Ghazal XX: “Is it You...” (Selections from <i>Ghazals of Ghalib</i> . By Aijaz Ahmad - both translations by Adrienne Rich)	2	1,2
	3.3	“The Soul Selects Her Own Society” by Emily Dickinson	2	1,2,3
	3.4	“On Friendship” (from <i>The Prophet</i>) by Kahlil Gibran	2	2,3,4
	3.5	“Tonight I can Write the Saddest Lines” by Pablo Neruda	2	1,2,3,4
	3.6 Practicum	“Half the People in the World” by Yehuda Amichai (trans. Chana Bloch & Stephen Mitchell)	3	1,2,4
	3.7 Practicum	“A Letter to Malayalam Poetry” by S. Joseph (Tran. by K. Satchindandan)	2	1,2,6

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage of weightage for CCA and ESE will be as per the undergraduate regulations of the college

:

Course 04:

Course Title	Literature in the Age of Social Media																	
Course Code	24UENGMD201																	
Type of Course	Multidisciplinary Course (MDC)																	
Discipline	English																	
Course Level	200-299																	
Semester	3																	
Credits	3																	
Course Description	<p>This course examines the intersection of literature and social media, exploring how contemporary writers engage with and respond to the digital landscape. Through a variety of genres and forms, students will analyze how social media platforms influence storytelling techniques, narrative structures, and the dissemination of literature. The course will also consider the impact of social media on the creation, reception, and interpretation of literary texts.</p>																	
Course Details	<table border="1"> <tr> <th>Learning Approach</th> <th>Lecture (L)</th> <th>Tutorial</th> <th>Practical (P)</th> <th>Others</th> <th>Total Hours</th> </tr> <tr> <td>30</td> <td>15</td> <td>Nil</td> <td></td> <td></td> <td>45</td> </tr> </table>	Learning Approach	Lecture (L)	Tutorial	Practical (P)	Others	Total Hours	30	15	Nil			45					
Learning Approach	Lecture (L)	Tutorial	Practical (P)	Others	Total Hours													
30	15	Nil			45													
Pre-requisites, if any	Level 100-199 proficiency in various forms of literary creative endeavors on/based on social media platforms including Facebook, Twitter, Instagram and YouTube.																	

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Develop the ability to critically analyze how social media platforms influence storytelling techniques and narrative structures in contemporary literature.	R, U, An, E	1,2,6
2	Gain proficiency in understanding and utilizing digital media, including digital storytelling and interactive fiction, as tools for literary expression and analysis.	A, An, C	1,2,3,4

3	Develop strong digital communication skills which will increase scope for employability in fields such as social media management, digital marketing, and content creation	A, C	3,7
4	Gain insight into how literature reflects and critiques digital identities and online cultures, fostering a deeper understanding of contemporary society.	R, U, E	4,5,7,8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	COs
Module 1: Digital Narrative s and New Media	1.1	“Cat Person” (2017) by Kristen Roupenian (https://www.newyorker.com/magazine/2017/12/11/cat-person)	4	1,4
	1.2	“Inanimate Alice” by Kate Pullinger and Chris Joseph (https://inanimatealice.com/)	5	2,3,4
	1.3	“Twitterature: The World's Greatest Books Retold Through Twitter” by Alexander Aciman and Emmett Rensin (Sections: “Macbeth,” “King Lear,” “Romeo and Juliet”)	6	1,2
Module	Units	Description	Hours	COs
Module 2: Identity and Perfor mance in Online Spaces	2.1	<i>Milk and Honey</i> (2014) by Rupi Kaur (Section 4: “The Healing”)	5	2,3
	2.2	<i>Hyperbole and a Half</i> by Allie Brosh (Chapter One: “Warning Signs”)	5	1,2,3
	2.3	<i>C U Soon</i> (2020) by Mahesh Narayanan	5	3,4
Module	Units	Description	Hours	COs

Module 3: Activism and Viral Literature	3.1	“Is YouTube India's next battleground for free speech?” by Murali Krishnan (https://www.dw.com/en/is-youtube-indias-next-battleground-for-free-speech/a-68826851)	3	2,4
	3.2	“Introduction to “#MeToo Movement”” by Megan Murphy (https://www.tandfonline.com/doi/pdf/10.1080/08952833.2019.1637088)	3	1,4
	3.3	Incidental Comics by Grant Snider (Selections) (http://www.incidentalcomics.com/)	4	2,3,4
	3.4	<i>The Social Network</i> (2010) by David Fincher	5	1,4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and End Semester Evaluation. The CCA shall include seminars, group discussions, as well as workshops in digital storytelling and social media engagement. CCA will be based on participation, digital projects, essays, and presentations. The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

S. (2013) by J.J. Abrams and Doug Dorst
The Congress (2013) directed by Ari Folman
So You've Been Publicly Shamed (2015) by Jon Ronson

Course 05:

Course Title	Knowledge Systems of Kerala					
Course Code	24UENGMD202					
Type of Course	Multidisciplinary Course (MDC)					
Discipline	English					
Course Level	200-299					
Semester	3					
Credit	3					
Course Summary	<p>The course offers an interdisciplinary exploration of Kerala's rich intellectual, cultural, and ecological heritage. It introduces students to indigenous and evolving knowledge systems, emphasizing their socio-cultural relevance, historical evolution, and contemporary challenges. Theoretical sessions provide conceptual grounding in areas such as oral traditions, classical sciences, folk practices, and eco-centric worldviews. Field visits complement classroom learning by offering direct engagement with practitioners, communities, and living traditions across Kerala's varied landscapes.</p>					
Course Details	Learning Approach	Lecture(L)	Tutorial	Practical (P)	Others	Total Hours
		30	15	Nil		45
Pre-requisite, if any	Level 100-199 proficiency in language and expression.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Understand Kerala's traditional knowledge system and indigenous practices.	R, U	2,4,8
2	Examine ritual and performance as carriers of traditional knowledge in Kerala	An	1,4,8
3	Inspect the markers of transformation that has contributed to the modernisation of Kerala	A	4,8
4	Gain experiential understanding of Kerala's traditional knowledge through field visits.	E	3,4,5,7,8

5	Design and develop innovative models or practices that integrate traditional Knowledge Systems of Kerala with contemporary socio-cultural or environmental challenges	C	1,2,4,7,8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
		Knowledge Systems (15 hours)		
	1.1	Understanding Regional Knowledge Systems (1-12)	3	1,2
1	1.2	<p>Antecedents (pg 13-21)</p> <p>The teacher may design group activities or supply additional material like documentaries that encourage a deeper understanding of cultural, historical, geographical etc. facets of Kerala. Suggested activities:</p> <ul style="list-style-type: none"> • Heritage Mapping Activity: Mark the areas of historical and geographical importance in Kerala (eg: Edakkal Caves, Marayur, Porkulam, and Anakkara) • Recommended viewing: <ul style="list-style-type: none"> https://www.youtube.com/watch?v=UYGNAHx5d9Q https://www.youtube.com/watch?v=9PBDOIz9L9M https://www.youtube.com/watch?v=d0N2TSuB4mY https://www.youtube.com/watch?v=cOzzAhVA01s • Museum in a Box Activity: Each group builds a "mini museum" box containing replicas or images of tools, ornaments, paintings, and burial items with explanatory notes. Present to the class as curators. 	6	1,2
	1.3	<p>Knowledge Systems of Ethnic Groups (pg 23 -31)</p> <ul style="list-style-type: none"> • Student presentations: Gather information about the knowledge systems of forest dwelling communities and fishing communities and make a creative/interactive presentation 	6	1,2

	Art, Memory, and Knowledge in Kerala Traditions (15 hours)			
2	2.1	Embedded Knowledge in Material Culture (Pg 33-39)	2	1,2
	2.2	Oral Traditions and Textual Survivals (Pg 49-67)	3	1,2
	2.3	Institutionalised Knowledge Systems and Performance Traditions (88-95)	4	1,2
	2.4	<p>Field Visit</p> <ul style="list-style-type: none"> Visits to museums or cultural centres dedicated to the documentation and preservation of Kerala's history, folklore, paintings, literature or other aspects of cultural significance Witness a performance or demonstration of traditional art forms like Kathakali, theyyam or martial arts like Kalaripayattu 	6	3
	Logic, Philosophy and Modernisation (15 hours)			
3	3.1	Ayurvedic Healthcare System Historical Antecedents (Pg:123-125)	1	1,2
	3.2	Ayurvedic Healthcare System Charaka Samhita : The Master Text (Pg:126-127) The Need for Scientific Research (Pg:132-133)	2	1,2
	3.3	Logic and Philosophy Embedded Logic (Pg:136-137) Sages, Reforms and Advaita (Pg:137-139)	2	1,2
	3.4	Logic and Philosophy Ayyankali's Militancy (Pg:149-151) Interventions in the Public Sphere: Women's Magazines (Pg:159-160)	2	1,2
	3.5	The Coming of New Knowledge to Kerala: Translation, Modernisation and Social Reform What is Modern ?(Pg:165) Modernisation through Translation Embedded Logic (Pg:165-166) English Education and Translations (169-170) Islahi Movement and Religious Reform (Pg:175-176)	4	1,2
	3.6	<p>Teacher Specific Content Suggested Activities:</p> <ul style="list-style-type: none"> Plant Walk & Herb Journal: Students identify and document medicinal plants, linking traditional Ayurvedic knowledge with modern science. Street play or skit on Kerala's reformers: Create and performs a skit based on the lives of prominent 	4	3

	<p>persons like Ayyankali or Sree Narayana Guru that showcase their contributions to social reform</p> <ul style="list-style-type: none"> • Invite students to document traditional knowledge, practices, or folklore from their own families or communities. • Examine Kerala's global contributions through case studies • Conduct and record interviews that capture oral traditions or engage with modern challenges that Kerala faces 		
--	---	--	--

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. <i>Any other method as may be required for specific course by the course faculty.</i></p> <p>Practical: Observation of practical skills, , Laboratory record, <i>Any other method as may be required for specific course by the course faculty.</i></p> <p>B. End Semester Examination (ESE)</p> <p>Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report.</p> <p>Practical: Practical based assessment, Record, <i>Any other method as may be required for specific course by the course faculty.</i></p>

References: Knowledge Systems of Kerala (The Kerala State Higher Education Council)

Course 06:

Course Title	Literature and Environment					
Course Code	24UENGMD203					
Type of Course	Multidisciplinary Course (MDC)					
Discipline	English					
Course Level	200-299					
Semester	3					
Credits	3					
Course Description	<p>This multidisciplinary undergraduate course delves into the intersection of literature and the environment, examining how literary works engage with ecological issues, raise environmental awareness, and shape our understanding of the natural world. Students will explore a range of literary texts from different genres, time periods, and cultural contexts, analysing the ways in which authors represent and respond to environmental concerns. The course will also incorporate insights from environmental studies, ecology, and other relevant disciplines to provide a comprehensive understanding of the subject matter.</p>					
Course Details	Learning Approach	Lecture (L)	Tutorial	Practical (P)	Others	Total Hours
		30	15	Nil		45
Pre-requisites, if any	Level 100-199- Interest in exploring literary texts representing nature and awareness about environmental issues and an interest in social change.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Familiarise with the ways in which literature engages with environmental issues and contributes to environmental consciousness.	U, A, An, E	1,4,5
2	Analyse and interpret literary texts that portray the relationship between humans and the natural world.	An, E	4,5,8
3	Examine the cultural, historical, and social contexts that shape literary representations of the environment.	U, An, E	1,2,4
4	Explores how literature can inspire environmental activism and promote sustainable practices.	An, E, C	2,4,5,8

5	Develops critical thinking and interdisciplinary approaches to studying literature and the environment.	A, An, E	1,2,4,5
---	---	----------	---------

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	COs
MODULE 1		Introduction to Literature and the Environment Nature and wilderness- Ecocriticism- Ecofeminism - Bioregionalism - Deepecology, conservation - Anthropomorphism -, sustainability, Literary representations of the natural world - Understanding literature as a tool for environmental awareness- Environmental ethics and literature - Anthropocene- Literature and the Anthropocene	15	
Module 1: Digital Narratives and New Media	1.1	<i>Trees</i> by Joyce Kilmer https://www.poetryfoundation.org/poetrymagazine/poems/12744/trees		1,2
	1.2	<i>Binsey Poplars</i> by Gerard Manly Hopkins https://www.poetryfoundation.org/poems/44390/binsey-poplars		1,2,3
	1.3	“A Mild Attack of Locusts” by Doris Lessing https://xpressenglish.com/our-stories/attack-of-locusts/		1,2,5
	1.4	Environmental cartoons https://www.greenhumour.com/2013/04/orangutans-and-palm-oil.html https://www.greenhumour.com/2013/06/think-eat-save-world-environment-day.html https://www.greenhumour.com/2013/06/pollinators.html https://www.greenhumour.com/2013/07/delete-folder-permanently.html https://www.greenhumour.com/2017/08/chile-rejects-iron-mine.html https://www.greenhumour.com/2017/10/forests-and-rivers.html http://www.seppo.net/cartoons/displayimage.php?album=19&pid=1524 http://www.seppo.net/cartoons/displayimage.php?album=19&pid=1526 http://www.seppo.net/cartoons/displayimage.php?album=19&pid=1527		1,2,3,5

		<p>20&pid=1237 http://www.seppo.net/cartoons/displayimage.php?album=20&pid=1415 http://www.seppo.net/cartoons/displayimage.php?album=14&pid=707 http://www.seppo.net/cartoons/displayimage.php?album=17&pid=1501</p>		
Module	Units	Description	Hours	COs
MODULE II		Environmental Crisis and Eco-activism in Literature Climate change - Literature as a response to environmental degradation and climate change -Personal narratives of environmental experience- Environmental justice narratives-Literary non fiction	15	
	2.1	Al Gore at the Opening of the UN Climate Change Conference 2022(COP27) https://youtu.be/qLTcC7srnLw?si=V3ss9LgrHNMDkeDS		2,3,4
	2.2	Five Years After Fukushima Nuclear Disaster, Survivors Share Their Stories https://blog.nationalgeographic.org/2016/03/08/five-years-after-fukushima-nuclear-disaster-survivors-share-their-stories/		1,2,3,4
	2.3	Excerpt from “The End of Imagination” by Arundhathi Roy Section up to “The Bomb and I” https://www.spokesmanbooks.com/Spokesman/PDF/68roy.pdf		3,4,5
	2.4	The long, dark shadow of Bhopal: still waiting for justice, four decades on by Judah Passow and Tim Edwards https://www.theguardian.com/global-development/2023/jun/14/bhopal-toxic-gas-leak-chemical-environmental-disaster-waiting-for-justice-union-carbide-dow		2,3,4
Module	Units	Description	Hours	COs
MODULE III		Speculative Fiction and Environmental Imagination Speculative Fiction - Climate Fiction - Science fiction and ecological dystopias -apocalypse, Imagining sustainable futures	15	

Module 3: Activism and Viral Literature	3.1	Raipola, Juha. "What is Speculative Climate Fiction?" <i>FAFNIR: Nordic Journal of Science Fiction and Fantasy Research</i> . 6.2. Pp 7-10 http://journal.finfar.org/articles/what-is-speculative-climate-fiction/		1,2,3, 5	Mode of
	3.2	<i>The History of Bees</i> by Maja Lunde https://www.portlandlibrary.com/wp-content/uploads/2019/04/History-of-Bees-web.pdf		1,2,4	
	3.3	<i>The Day After Tomorrow</i> - Film directed by Kevin Reynolds		1,2,3	

Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and End Semester Evaluation. The CCA shall include seminars, group discussions, as well as workshops in digital storytelling and social media engagement. CCA will be based on participation, digital projects, essays, and presentations. The percentage of weightage for CCA and ESE will be as per the undergraduate regulations of the college

Course 07:

Course Title	Gender Studies						
Course Code	24UENGMDC204						
Type of Course	MDC						
Discipline	English						
Semester	3						
Course Level	200-299						
Faculty	Dr. Tom C. Thomas						
Course Description	This course is designed to introduce the students to the foundational notions of Gender Studies; explore the myriad dimensions of gender issues; and inspire them to critically and creatively engage with literary as well as visual representations of gender issues.						
Course Details	Learning Approach	Lecture(L) 30	Tutoria l 1	Practica l(P) 15	Others Nil	Total Hours 45	Course Details
Pre-requisites, if any	Experience in assimilating various forms of literary as well as other creative representations of gender						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop deep understanding of gender issues.	Understand	
2	Analyse critically the social construction of gender.	Analyse	
3	Examine critically the theoretical premises of gender studies	Analyse	
4	Evaluate the sociological, political and psychological extent of gender issues.	Evaluate	
5	Apply the understanding of gender issues in textual and visual representations.	Apply	

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	COs
Module 1 ESSAYS	1.1	“What is Gender and Why Should We Study it?” (Unit 1 <i>A World of Equals: A Textbook on Gender</i> Ed. Susie Tharu, A. Suneetha et al. Orient Blackswan, 2022, pp1-6)	5	1,2,3,4
	1.2	“The Problem that has No Name”- Betty Friedan	5	1,2,3,4
	1.3	In Search of Our Mothers’ Gardens- Alice Walker	5	1,2,3,4
Module 2 Poems	2.1	“Purdah” - Imtiaz Dharker	4	1,2,3,4
	2.2	“The Dance of the Eunuchs”- Kamala Das	4	1,2,3,4
	2.3	“Lady Lazarus”- Sylvia Plath	4	1,2,3,4
	2.4	“A Man can Become a Woman” Hoshang Merchant	3	1,2,3,4
Module 3: Fiction and Film	3.1	<i>Woman at Point Zero</i> - Nawal El Saadawi	1	1,2,3,4,5
	3.2	<i>Joyland</i> (2022) – Saim Sadiq (Dir)	5	1,2,3,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and End Semester Evaluation. The CCA shall include seminars and group discussions. The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Susie Tharu, A. Suneetha et al. *A World of Equals: A Textbook on Gender*

Judith Butler *Gender Trouble*

9. SYLLABUS FOR SKILL ENHANCEMENT COURSES (SEC)

Course 01:

Course Title	Communication Skills for Employability					
Course Code	24UENGSEC201					
Type of Course	Skill Enhancement Course (SEC)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	3					
Course Description	This course empowers students with vital tools for engaging effectively in the modern workplace. Through theoretical concepts, practical exercises, and real-world applications, students develop crucial communication competencies. Covered topics include interpersonal, verbal and nonverbal communication, writing skills, presentation techniques, conflict resolution, and professional networking.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15	0	0	45
Pre-requisites, if any	Basic awareness of communication techniques and strategies.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the importance of effective communication in the workplace.	R, U	PO1, PO2
2	Develop interpersonal communication skills to build rapport and establish positive relationships.	A, An	PO2, PO3
3	Master written communication techniques and presentation skills for business correspondence and documentation.	A, E	PO3, PO4

4	Cultivate professional networking skills to expand opportunities and build connections.	An, E	PO4, PO7
5	Apply communication skills in various professional contexts through case studies and simulations	A, C	PO7, PO8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units	Description	Hours	COs
Module 1: Foundations of Communication Skills	1.1	Introduction to effective communication in the workplace	3L	1
	1.2	Interpersonal communication skills for building rapport and trust	4L	1, 2
	1.3	Overview of verbal and nonverbal communication cues - Clarity and precision in verbal messaging - Public speaking fundamentals	4L	1, 2
	1.4	Classroom Activity - Nonverbal Communication Demonstrations - Role- play Scenarios - Public Speaking Practice	4L	2, 4, 5
Module	Units	Description	Hours	COs
Module 2: Practical Communication	2.1	Written communication techniques for business correspondence - (emails, memos, reports)- Writing for different audiences and purposes	4L	2, 3
	2.2	Presentation skills including structuring, delivery, and visual aids - Structuring and organizing presentations - slide design- overcoming presentation anxiety	4L	3, 4

	2.3	Active listening strategies for better understanding and collaboration - Group Discussion - Interview Simulations	4L	2,3, 4
	2.4	Classroom Activity: - Presentation Skills Workshop - Written Communication Practice - Mock Interview	3L	3, 4, 5
Module	Units	Description	Hours	COs
Module 3: Professional Networking and Conflict Resolution	3.1	Building and maintaining professional relationships - Leveraging social media for networking - Networking etiquette and best practices	3L	1, 2, 4
	3.2	Conflict resolution strategies and negotiation techniques - Strategies for managing and resolving conflicts- Negotiation and compromise techniques	4L	2, 4
	3.3	Case studies and role-plays simulating workplace scenarios - Portfolio development	4L	3, 4, 5
	3.4	Classroom Activity - Social Media and Professional Branding - Guest speakers and industry insights - CV/ Resume Building	4L	3, 4, 5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

English for Careers

Critical Thinking, Academic Writing and Presentation Skills, (Mahatma Gandhi University Edition)

Course 02:

Course Title	Other Voices: Translation in Practice					
Course Code	24UENGSEC301					
Type of Course	Skill Enhancement Course (SEC)					
Discipline	English					
Course Level	300-399					
Semester	5					
Credits	4					
Course Description	<p>This course explores the complexities involved in the practice of translating literary texts from regional Indian languages into English. Focused on preserving cultural nuances and linguistic richness of the original text, the course delves into the theoretical frameworks and practical strategies for effective translation. Students will engage with diverse genres, examining the cultural and technical challenges involved in representing the specific cultural voices authentically. Through hands-on tasks and collaborative workshops, participants will develop a keen understanding of cross-cultural communication and translation as a creative act. This course is designed for undergraduate students interested in language, literature, and intercultural studies.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		15	15	30		60
Pre-requisites, if any	Knowledge of Source Language and Target Language					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Demonstrate Proficiency in Translation Techniques: Students will demonstrate proficiency in various translation techniques, including literal translation, idiomatic translation, cultural adaptation, and creative transcreation, across a range of text types and genres.	U, An, Ap	1, 2, 8
2	Apply Theoretical Frameworks to Translation Practice: Students will apply theoretical frameworks from linguistics, cultural studies, and translation studies to analyse and critique translation processes, strategies, and outcomes in both written and audio-visual texts.	U, An, E, Ap	1, 2, 3
3	Evaluate Translation Quality and Effectiveness: Students will develop the ability to critically evaluate the quality and effectiveness of translations in terms of fidelity to the source text, readability, cultural appropriateness, and communicative impact on target audiences.	An, E, C	1, 2, 4,5
4	Navigate Ethical and Socio-Cultural Challenges in Translation: Students will identify and navigate ethical dilemmas, socio-cultural sensitivities, and power dynamics inherent in translation practice, demonstrating awareness of issues such as representation, censorship, and linguistic imperialism.	Ap, E	5,6, 8
5	Engage in Reflective Practice and Professional Development: Students will engage in reflective practice to assess their own translation processes and strategies, receive constructive feedback, and develop strategies for continuous improvement and lifelong learning as professional translators or translation scholars.	Ap, E, C	1, 2,3,8

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1: Introducing Translation Studies	1.1	“Central Issues of Translation”: Susan Bassnett (Source: <i>Translation Studies</i> by Susan Bassnett Chapter 1 Pages 1-10)	8	1, 2, 4
	1.2	Practicum: <ul style="list-style-type: none">• Presentations on key thinkers and foundational concepts in Translation Studies• A session in which students discuss the role of Translation Studies within literary studies.• A hands-on activity in which students identify examples of Translated works and present in the class and discuss the issues in translation	4	1, 2, 3, 4
Module 2: Poetry	Module 2: : Poetry			
Module 2: Poetry	2.1	Sitakant Mahapatra : “Death of Krishna” (Oriya)	2	2, 3, 4
	2.2	Temsula Ao : “Bonsai God” (Naga)	2	
	2.3	Rabindranath Tagore : Gitanjali Verse-88 (Bengali)	2	
	2.4	S. Joseph : “For the Dispossessed”	2	
	2.5	Practicum: Students attempt to translate short poems and present in the class	4	
Module 3: Fiction	Module 3: Fiction			

	3.1	Vaikom Muhammad Basheer : “Inheritors of the Earth (Malayalam)	6	
	3.2	O V Vijayan: <i>The Infinity of Grace</i> (Malayalam)	6	
	3.3	Practicum • A hands-on session where students collect and analyse translated Short stories and the concerns of translation such as Cultural Context, Linguistic Nuances, Socio-Political Concern, Audience Reception. • An invited talk by a regional writer who translates	4	
Module 4: Drama	Module 4: Drama			3, 4, 5
	4.1	G. Sankarapillai : <i>Wings Flapping Somewhere</i>	6	
	4.2	Practicum: Group Activities that can bring out the advantages and challenges of translation/ Groups active out one act plays in class which are translations	4	
	Module 5: Movies			2, 3, 4, 5
Module 5 Movie	5.1	<i>Drishyam</i> (2013), directed by Jeethu Joseph	3	
	5.2	<i>Bangalore Days</i> (2014): Directed by Anjali Menon	3	
	5.3	Practicum: Debates/ discussions/ presentations on Malayalam to English remake version movies focusing on issues of translation	4	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

1. *Translation Studies* by Susan Bassnett and André Lefevere
2. *The Translation Studies Reader* edited by Lawrence Venuti
3. *In Other Words: A Coursebook on Translation* by Mona Baker**:
4. *Translation: An Advanced Resource Book* by Basil Hatim and Jeremy Munday:
5. *Foundations of Translation Studies: Evolution, Challenges, and Opportunities* by Mona Baker

Course 03:

Course Title	Research Methodology					
Course Code	24UENGSEC302					
Type of Course	Skill Enhancement Course (SEC)					
Discipline	English					
Course Level	300-399					
Semester	6					
Credits	3					
Course Description	<p>The course is designed to equip students with essential skills and knowledge necessary to conduct rigorous and effective research across various disciplines. This course serves as a foundation for understanding the principles, methods, and techniques involved in designing, conducting, and interpreting research studies. Topics ranging from research design and data collection methods to ethical considerations and data analysis techniques, students will gain a solid foundation in the intricacies of the research process. Through practical exercises and discussions, students will learn to formulate research questions, design robust methodologies, and critically evaluate existing literature. By the course's conclusion, students will emerge equipped with the skills and knowledge necessary to undertake independent research projects effectively, positioning them for success in their academic and professional pursuits.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15			45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will be able to construct comprehensive research proposals that demonstrate a clear understanding of research objectives, methodologies, and ethical considerations.	R, U, An	1,2,4,5

2	Upon completion of the course, students will demonstrate proficiency in selecting and applying appropriate research methods and techniques across various disciplines.	U, An, E	3,6,7
3	Students will develop a keen awareness of ethical considerations in research and demonstrate the ability to navigate complex ethical dilemmas responsibly.	U, A, An, E	1,578

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	CO
Module 1:	1.1	Introduction to Research Methodology Definition of research, Importance of research in literary studies, Types of research: qualitative, quantitative, and mixed-methods, Research process: problem identification, literature review, formulation of hypotheses/research questions, data collection, analysis, and interpretation, Ethical considerations in research, Scholarly writing and academic integrity.	15	1,2,3
	1.2	Formulation of Research Topics for projects and Documentation: Formulating hypothesis/thesis statement / research question; planning the argument of the research paper; distinction between the background to the study and the study proper; formulating the outline of a research paper		
	1.3	Sections of a Research Paper / Projects: Titles, abstracts, introduction, review of the literature, methods, results, discussion, and conclusions		
	1.4	Practical/Classroom Activity: • A discussion session on topic selection, hypothesis setting etc. • Presentations on brief synopsis of chosen field of study.		
Module 2:	2.1	Writing and Presenting Research Academic writing conventions: structuring research papers, citing sources, avoiding plagiarism, Drafting	15	1,2,3

		research proposals and abstracts, Revising and editing manuscripts, Peer review process and responding to feedback, Presenting research findings: oral presentations, conference papers, posters. Publishing research: selecting appropriate journals, understanding, submission guidelines, peer review process, and publication ethics		
	2.2	Analyzing the organization of ideas: Analyzing the organization of ideas in good as well as bad writing.		
	2.3	The rhetorical patterning of a passage; the introductory and closing paragraphs of samples of research papers.		
	2.4	linguistic aspects of sample research papers. Writing Research Papers: Drafting, Proof-reading, Editing and Evaluation of Research papers.		
Module 3:	3.1	Developing and applying different Perspectives in research Selection: Introduction: Need for Research – Literary Research – Selecting a Topic – Preparing a Thesis Statement – Collection: Sources of Information Primary Source and secondary Source – Review of Earlier Researches –Preparation of a Working Bibliography – Note Taking	15	1,2,3
	3.2	Critical Tools: Explication – Interpretation – Analysis – Evaluation– Outlining – Writing Drafts – Languages and Style. Documentation: MLA Style (OLD): Footnote, Endnote, Bibliography. MLA Style (NEW): parenthetical Citation – Works Cited. APA Style: Author Date System – Author – Number System.		
	3.3	Layout of a Thesis: Title Page – Certificate – Abstract – Preface or Acknowledgements – Contents – Introduction – Body of a Thesis – Summation – Appendix (if any) – Works Cited or Consulted. Thesis Typing: Paper – Margin and Spacing – Pagination. Mechanics of Writing: Punctuation, Spelling, Grammar – Using Quotations – Plagiarism – Revising – Abbreviation – Proof Reading		

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

1. Joseph Gibaldi et.al. *MLA Handbook for Writers of Research Papers*, 9th Edition.
2. Brooks and Warren. *Modern Rhetoric*. Harcourt, Base and World, 1961.
3. Corbett, Edward P. J. and Robert J. Connors. *Classical Rhetoric for the Modern Student*. 4th ed. New York, Oxford University Press, 1999.
4. Kanakaraj.S and Kalaithasan.N - *Anatomy of Rhetoric; Modern and Classical* – Prem. Publishers, Madurai – 2001. Page 11.
5. Moore RH. *Effective Writing*. Rinehart, 1957
- 6 Bateson FW. The Scholar Critic. *Essays in Criticism*, Volume XXIX, Issue 2, April 1979, Pages 139–155, <https://doi.org/10.1093/eic/XXIX.2.139>
- 7 Thorpe. *Aims and Methods of Scholarship*. Modern Language Association of America, 1963.
8. George Watson. *The Literary Thesis: A Guide to Research*, Longmans, 1970
9. Anderson et.al. *Thesis and Assignment Writing*. Brisbane : John Wiley & Sons, 1994; xvi, 159 p
10. Parsons C J. *Thesis and Project Work*. George Allen & Unwin Ltd, London, 1973.

10. SYLLABUS FOR VALUE ADDITION COURSES (VAC)

Course 01:

Course Title	Reading the Nation: Nationalism, Human Rights, Gender, and Sustainability					
Course Code	24UENGVAC201					
Type of Course	Value Addition Course (VAC)					
Discipline	English					
Course Level	200-299					
Semester	3					
Credits	3					
Course Description	The course offers an interdisciplinary examination of the complex interplay between nationalism, human rights, gender, and sustainability within the context of contemporary Indian societies. The course aims to deepen students' understanding of the socio-political forces shaping national identities and to foster critical engagement with the challenges and possibilities of building inclusive, just, and sustainable societies.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15			45
Pre-requisites, if any	Level 100-199 proficiency in reading and writing with a keen interest in the past, present and future of India.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall key concepts regarding nation, secularism, and modernity in the Indian context.	R, U	1, 3
2	Explain the influence of literature and media on nationalism, minority rights, and public discourse.	U, A, An	2, 5

3	Utilize critical thinking skills to analyze and evaluate representations of human rights issues in literary and visual media.	A, An, E	4, 6, 7
4	Develop innovative solutions for environmental sustainability by synthesizing scientific and cultural insights to address climate change and ecological issues.	A, An, E, C	2, 3, 8
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Unit s	Description	Hour s	CO s
Module 1:Readings on Nation and secularism	1.1	“Heaven of Freedom” by Rabindranath Tagore	1	1
	1.2	“Idea of India” by Sashi Tharoor	4	1, 2
	1.3	“A Horse and Two Goats” by R. K. Narayan	3	2
	1.4	<i>Earth</i> directed by Deepa Mehta	4	2, 3
	1.5	Classroom Activity: • Debates on secularism and Gandhian thoughts. • Unity in Diversity themed Costume Performance	3	1, 3
Module	Unit s	Description	Hour s	CO s
Module 2: Human Rights: Caste, Gender, Religion	2.1	Foreword to <i>The Oxford Indian Anthology of Malayalam Dalit Writing</i> by N Das.	2	1, 2
	2.2	“To Be or Not To Be Born” (From <i>Poisoned Bread</i>) by L. S. Rokade “The Autobiography of a Bitch” by Vijila Chirappad	2	2, 3

	2.3	“My Story” by Kalki	1	2, 3
	2.4	<i>Hush</i> by Pratheek Thomas	3	2, 3
	2.5	<i>Article 15</i> directed by Anubhav Sinha	3	2, 3
	2.6	Classroom Activity: • Short Film based on a human rights issue. • Talk by Legal experts on human rights • Data analysis of human rights issues in India • Field visit to NGOs	4	2, 3
Module	Unit s	Description	Hour s	CO s
Module 3: Environment and sustainability	3.1	Greta Thunberg’s UN Speech 2019 https://www.npr.org/2019/09/23/763452863/transcript-greta-thunbergs-speech-at-the-u-n-climate-action-summit	2	2, 4
	3.2	<i>Aavasavuham</i> (2022) by Krishand RK	4	4
	3.3	Story 5 from <i>The Great Derangement: Climate Change and the Unthinkable</i> by Amitav Ghosh	2	2, 4
	3.4	“Lament for an Earth” by Temsula Ao’s	1	4
	3.5	Practical/Classroom Activity: • Field Visit/Nature Camp • Discussions on Climate Policies	6	2, 4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

No Alphabet in Sight: New Dalit Writing from South India edited by Susie J. Tharu and K. Satyanarayana

Poisoned Bread: Translations from Modern Marathi Dalit Literature edited by Arjun Dangle

Annihilation of Caste by B. R. Ambedkar

The Great Derangement: Climate Change and the Unthinkable by Amitav Ghosh

Course 02:

Course Title	Literature and/as Philosophy					
Course Code	24UENGVAC202					
Type of Course	Value Addition Course (VAC)					
Discipline	English					
Course Level	200-299					
Semester	4					
Credits	3					
Course Description	<p>The course explores the interconnected nature of literature and philosophy and how they influence and enrich each other. This course explores the deep connections between these two disciplines, examining how literature can be a mode of philosophical inquiry and expression, and how philosophy can be conveyed through literary forms. Through a selection of literary and philosophical texts, this course invites students to engage with fundamental questions about existence, ethics, society, and the nature of reality.</p>					
Course Details	Learning Approach	Lecture (L)	Tutorial	Practical (P)	Others	Total Hours
		30	15			45
Pre-requisites, if any	Level 100-199 proficiency in basic ideas of philosophy. Students should ideally have an interest in literary works which discuss philosophical concepts like morality, ethics, identity and so on.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Examine key philosophical concepts, such as ethics, morality, existentialism, and the nature of reality, through the lens of literary works. Gain insight into complex philosophical ideas and learn to appreciate the power of literature as a tool for exploring profound existential questions	R, U, An	1,2,6

2	Develop critical thinking and analytical skills through the study of complex texts. Acquire skills to analyze, evaluate, and interpret ideas and arguments, and to articulate original thoughts clearly and persuasively	U, E, A	1,2,3,6
3	Developing skills in interdisciplinary thinking, communication, and problem-solving, which are highly valuable in a wide range of professions. Through discussions, presentations, and written assignments, students will learn to communicate complex ideas effectively, to work collaboratively with others, and to approach problems from multiple perspectives	A, An, E	3,5,7
4	Foster a deeper understanding of the relationship between language, narrative, and philosophical thought. Gain insight into the ways in which language shapes our understanding of the world and our place within it.	U, A	3,4,8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	COs
Module 1: Introduction to Philosophy and Literature	1.1	Key Ideas: Truth and Reality; Morality; Ethics; Identity; Aesthetics; Language and Communication; Representation and Interpretation	5L	1,3
	1.2	“On the Uses of Philosophy” by Will Durant	3L	1,2
	1.3	“Allegory of the Cave” by Plato	3L	2,3,4
	1.4	“Before the Law” by Franz Kafka	2L	2,4

	1.5	"Of Cannibals" by Michel de Montaigne	2L	1,2,4
Module	Units	Description	Hours	COs
	2.1	"A Good Man is Hard to Find" by Flannery O'Connor	3L	1,2
Module 2: Ethics and Morality in Philosophy and Literature	2.2	<i>Ex Machina</i> (2014) by Alex Garland	3L	1,2,4
	2.3	<i>The Pervert's Guide to Ideology</i> - Slavoj Zizek	6L	1,2,3
	2.4	"Active and Passive Euthanasia" by James Rachels	3L	2,4
Module	Units	Description	Hours	COs
Module 3: Identity and Self in Philosophy and Literature	3.1	<i>Birdman or (The Unexpected Virtue of Ignorance)</i> (2014) by Alejandro González Iñárritu	4L	1,2,4
	3.2	"How to Date a Browngirl, Blackgirl, Whitegirl, or Halfie" by Junot Díaz	3L	2,3
	3.3	"The Thing Around Your Neck" by Chimamanda Ngozi Adichie	4L	2
	3.4	<i>Your Name</i> (2016) by Makoto Shinkai	4L	1,2,4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- *Introducing Philosophy: A Graphic Guide* by Dave Robinson, Judy Groves (2014)
- *The Philosophy Book: Big Ideas Simply Explained* by Will Buckingham (2010)
- *The Story of Philosophy: The Lives and Opinions of the World's Greatest Philosophers* by Will Durant (1991)

Course 03:

Course Title	Indian Aesthetics in Context					
Course Code	24UENGVAC301					
Type of Course	Value Addition Course (VAC)					
Discipline	English					
Course Level	300-399					
Semester	6					
Credits	3					
Course Description	This course offers an in-depth exploration of key concepts in Indian aesthetics as they relate to art and cinema. Through a combination of theoretical readings and cinematic analysis, students will develop a nuanced understanding of Rasa, Dhwani, and Vakrokti - foundational elements of Indian aesthetic theory.					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours 45
		30	15			
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO's
1	To understand the foundational concepts of Indian aesthetics, including Rasa, Dhwani, and Vakrokti, and their significance in artistic/cinematic practice.	U	1, 2
2	To analyze art works through the lens of Indian aesthetic theory, discerning how elements such as emotion, suggestion, and linguistic twists contribute to the overall artistic/cinematic experience.	U, An	1, 2,3
3	To apply Indian aesthetics to interpret and discuss various artistic/cinematic works, demonstrating the ability to articulate thematic, emotional, and aesthetic elements.	R, U, A	1, 2

4	To evaluate the effectiveness of artistic/cinematic representations evoking Rasa, Dhwani, and Vakrokti, considering cultural contexts, audience reception, and artistic intent.	U, A, An, E	1, 4, 5
5	To develop original interpretations of artistic/cinematic themes, narratives, and visual compositions.	U, R, An, A, C	1, 2, 3, 4, 5

COURSE CONTENT

Module	Units	Description	COs	Hours
Module 1: Rasa	1.1	“Rasa” from <i>An Introduction to Indian Aesthetics</i> , Bloomsbury (pp, 33-62).	1, 2, 3, 4	15
	1.2	a) A Reading of Clint Eastwood’s Sully (p, 231) b) A Reading Ritwik Ghatak’s <i>Meghe Dhaka Tara</i> (p, 257) Source: <i>Explorations in Cinema through Classical Indian Aesthetics</i> (Palgrave, 2020).	1, 2, 3, 4, 5	
Module	Units	Description	COs	Hours
Module 2: Dhwani	2.1	“Dhwani” from <i>An Introduction to Indian Aesthetics</i> , Bloomsbury, (pp, 97-122).	1,2, 3, 4	15
	2.2	a) A Reading of Satyajit Ray’s <i>Paras Pathar</i> (p, 299) b) A Reading from Andrei Tarkovsky’s <i>Mirror</i> , (p, 302-303) Source: <i>Explorations in Cinema through Classical Indian Aesthetics</i> (Palgrave, 2020).	1, 2, 3, 4, 5	
Module	Units	Description	COs	Hours
Module 3: Vakrokti	3.1	“Vakrokti” from <i>An Introduction to Indian Aesthetics</i> (pp, 123-142).	1, 2, 3	15

	3.2	<p>a) A Reading of Ritwik Ghatak's <i>Meghe Dhaka Tara</i> (p 288)</p> <p>b) A Reading of Peter Greenaway's <i>The Cook, The Thief, His Wife and Her Lover</i> (p 288-289)</p> <p>c) A Reading of Andrei Tarkovsky's <i>Andrei Rublev</i> (p, 289).</p> <p>Source: <i>Explorations in Cinema through Classical Indian Theories</i> (Palgrave,2020).</p>	1, 2, 3, 4, 5	
--	-----	---	------------------	--

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Chandran, Mini and Sreenath V.S. *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*, Bloomsbury, 2021.

Mullik, Gopal. *Explorations in Cinema through Classical Indian Theories: New Interpretations of Meaning, Aesthetics, and Art*. London: Palgrave Macmillan, 2020.

11. SYLLABUS FOR ABILITY ENHANCEMENT COURSES (AEC)

Course 01:

Course Title	Fundamentals of English-Part 1					
Course Code	24UENGAEC101					
Type of Course	Ability Enhancement Course (AEC)					
Discipline	English					
Course Level	100-199					
Semester	1					
Credits	3					
Course Description	<p>This Ability Enhancement Course aims to enhance learners' overall English proficiency by focusing on listening, speaking, reading, and writing. It also aims to build confidence in using grammatically correct English for effective communication, improve intelligible spoken English, teach self-study strategies, enhance interpersonal communication skills, foster critical thinking abilities, and develop analytical skills. Each Unit addresses specific Speaking, Grammar, Pronunciation/Listening, Reading/Writing and Practical Language use topics. The Grammar component of each unit is specified in the syllabus. The other topics covered in each module are listed in the contents page of the reference text.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15		Blended learning using digital resources available with the reference text	45
Pre-requisites, if any	Preferably all students taking the course must have undergone a suitable diagnostic test to assess their competence in English. Recommended assessment test is Cambridge English Placement Test.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No

1	Enable students to assess their competence in the four key language domains of listening, speaking, reading and writing.	Understand, Evaluate	1,2,7
2	Understand the nuances of written and oral communication in English.	Understand	1,3,5
3	Understand the salient features of English grammar through practical language use.	Understand, Apply	2,4,8
4	Master practical aspects of communication such as pronunciation, intonation and stress through classroom activities.	Apply	3,5,4
5	Gain confidence to use English for communicating a wide range of ideas in various contexts	Skill	2,4,6

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	CO
Module 1:	Units 1-2	<p>Listening - Listening for descriptions of people; listening for opinions, Listening to the good and bad parts of a job; listening for complaints</p> <p>Speaking - Describing personalities; expressing likes and dislikes; agreeing and disagreeing; complaining, Talking about possible careers; describing jobs; deciding between two jobs</p> <p>Writing / Reading - Writing a description of a good friend, Reading about unusual social networking sites, Writing about two career choices, Reading about different types of workplaces</p> <p>Grammar - Relative pronouns as subjects and objects; it clauses + adverbial clauses with when, Gerund phrases as subjects and objects; comparisons with adjectives, nouns, verbs, and past participles</p> <p>Self-paced practice with Online Workbook (Units 3-4)</p>	10	1,2,3,4,5

Module 2:	Units 3-4	<p>Listening - Listening to people making, accepting, and declining requests, Listening to news stories; listening to messages and a podcast</p> <p>Speaking - Making direct and indirect requests; accepting and declining requests, Narrating a story; describing events and experiences in the past</p> <p>Writing/ Reading - Writing a message with requests, Reading about talking to friends about difficult, Writing a personal account, Reading about the reliability of online content topics</p> <p>Grammar - Requests with modals, if clauses, and gerunds; indirect requests, Past continuous vs. simple past; past perfect</p> <p>Self-paced practice with Online Workbook (Units 3-4)</p>	10	1,2,3,4,5
Module 3:	Units 5-6	<p>Listening – Listening for information about living abroad; listening to opinions about customs, Listening to complaints; listening to people exchange things in a store; listening to a conversation about a “throwaway culture”</p> <p>Speaking – Talking about moving abroad; expressing emotions; describing cultural expectations; giving advice, Describing problems; making complaints; explaining something that needs to be done</p> <p>Writing/ Reading – Writing a pamphlet for tourists, Reading about moving to another country, Writing a critical online review, Reading about a problem with a ride-sharing service</p> <p>Grammar – Noun phrases containing relative clauses; expectations: the custom to, (not) supposed to, expected to, (not) acceptable to, Describing problems with past participles as adjectives and with nouns; describing problems with need + gerund, need + passive infinitive, and keep + gerund</p> <p>Self-paced practice with Online Workbook (Units 5-6)</p>	10	1,2,3,4,5

Module 4:	Units 7-8	<p>UNIT IV</p> <p>Listening – Reduction of auxiliary verbs, Listening to environmental problems; listening for solutions, Listening to a conversation with a guidance counselor; listening for additional information</p> <p>Speaking – Identifying and describing problems; coming up with solutions, Asking about preferences; discussing different skills to be learned; talking about learning methods; talking about life skills</p> <p>Writing/ Reading – Writing a post on a community website, Reading about a creative solution to lionfish on St. Lucia, Writing about a skill, Reading about different studying styles</p> <p>Grammar – Passive in the present continuous and present perfect; prepositions of cause; infinitive clauses and phrases, Would rather and would prefer; by + gerund to describe how to do things</p> <p>Self-paced practice with Online Workbook (Units 7-8)</p>	10	1,2,3,4,5
Module 5:		<p>Additional practice with downloadable worksheets:</p> <ul style="list-style-type: none"> ● Grammar worksheets ● Writing worksheets ● Vocabulary worksheets 	5	4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Reference Text: Richards, Jack C.. *Interchange, Level 3.* (Fifth Edition), Cambridge University Press, 2023.

Course 02:

Course Title	Navigating English-Part 1					
Course Code	24UENGAEC102					
Type of Course	Ability Enhancement Course (AEC)					
Discipline	English					
Course Level	100-199					
Semester	1					
Credits	3					
Course Description	<p>This Ability Enhancement Course aims to enhance the overall English proficiency of students majoring in English Language and Literature by focusing on listening, speaking, reading, and writing. It also aims to build confidence in using grammatically correct English for effective communication, improve intelligible spoken English, teach self-study strategies, enhance interpersonal communication skills, foster critical thinking abilities, and develop analytical skills. Each Unit addresses specific Speaking, Grammar, Pronunciation/Listening, Reading/Writing and Practical Language use topics. The Grammar component of each unit is specified in the syllabus. The other topics covered in each module are listed in the contents page of the reference text.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15		Blended learning using digital resources available with the reference text	45
Pre-requisites, if any	<p>Preferably all students taking the course must have undergone a suitable diagnostic test to assess their competence in English. Recommended assessment test is Cambridge English Placement Test.</p>					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No

1	Enable students to assess their competence in the four key language domains of listening, speaking, reading and writing.	Understand, Evaluate	1,2,7
2	Understand the nuances of written and oral communication in English.	Understand	1,3,5
3	Understand the salient features of English grammar through practical language use.	Understand, Apply	2,4,8
4	Master practical aspects of communication such as pronunciation, intonation and stress through classroom activities.	Apply	3,5,4
5	Gain confidence to use English for communicating a wide range of ideas in various contexts	Skill	2,4,6

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	CO
Module 1:	Units 1-2	<p>Listening - Listening for descriptions of people; listening for opinions, Listening to the good and bad parts of a job; listening for complaints</p> <p>- Introducing phonetics</p> <p>Speaking - Describing personalities; expressing likes and dislikes; agreeing and disagreeing; complaining, Talking about possible careers; describing jobs; deciding between two jobs</p> <p>Writing / Reading - Writing a description of a good friend, Reading about unusual social networking sites, Writing about two career choices, Reading about different types of workplaces</p> <p>Grammar - Relative pronouns as subjects and objects; it clauses + adverbial clauses with when, Gerund phrases as subjects and objects; comparisons with adjectives, nouns, verbs, and past participles</p> <p>Self-paced practice with Online Workbook (Units 3-4)</p>	10	1,2,3,4,5

Module 2:	Units 3-4	<p>Listening - Listening to people making, accepting, and declining requests, Listening to news stories; listening to messages and a podcast</p> <p>- Classification of speech sounds into vowels and consonants.</p> <p>Speaking - Making direct and indirect requests; accepting and declining requests, Narrating a story; describing events and experiences in the past</p> <p>Writing/ Reading - Writing a message with requests, Reading about talking to friends about difficult, Writing a personal account, Reading about the reliability of online content topics</p> <p>Grammar - Requests with modals, if clauses, and gerunds; indirect requests, Past continuous vs. simple past; past perfect</p> <p>Self-paced practice with Online Workbook (Units 3-4)</p>	10	1,2,3,4,5
Module 3:	Units 5-6	<p>Listening – Listening for information about living abroad; listening to opinions about customs, Listening to complaints; listening to people exchange things in a store; listening to a conversation about a “throwaway culture”</p> <p>Speaking – Talking about moving abroad; expressing emotions; describing cultural expectations; giving advice, Describing problems; making complaints; explaining something that needs to be done</p> <p>- Marking intonations</p> <p>Writing/ Reading – Writing a pamphlet for tourists, Reading about moving to another country, Writing a critical online review, Reading about a problem with a ride-sharing service</p> <p>Grammar – Noun phrases containing relative clauses; expectations: the custom to, (not) supposed to, expected to, (not) acceptable to, Describing problems with past participles as adjectives and with nouns; describing problems with need + gerund, need + passive infinitive, and keep + gerund</p> <p>Self-paced practice with Online Workbook (Units 5-6)</p>	10	1,2,3,4,5

Module 4:	Units 7-8	<p>UNIT IV</p> <p>Listening – Reduction of auxiliary verbs, Listening to environmental problems; listening for solutions, Listening to a conversation with a guidance counselor; listening for additional information</p> <p>Speaking – Identifying and describing problems; coming up with solutions, Asking about preferences; discussing different skills to be learned; talking about learning methods; talking about life skills</p> <p>- Word stress</p> <p>Writing/ Reading – Writing a post on a community website, Reading about a creative solution to lionfish on St. Lucia, Writing about a skill, Reading about different studying styles</p> <p>Grammar – Passive in the present continuous and present perfect; prepositions of cause; infinitive clauses and phrases, Would rather and would prefer; by + gerund to describe how to do things</p> <p>Self-paced practice with Online Workbook (Units 7-8)</p>	10	1,2,3,4,5
Module 5:		<p>Additional practice with downloadable worksheets:</p> <ul style="list-style-type: none"> ● Grammar worksheets ● Writing worksheets ● Vocabulary worksheets 	5	4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Reference Text: Richards, Jack C.. *Interchange, Level 3.* (Fifth Edition), Cambridge University Press, 2023.

Course 03:

Course Title	Fundamentals of English- Part 2					
Course Code	24UENGAEC201					
Type of Course	Ability Enhancement Course (AEC)					
Discipline	English					
Course Level	100-199					
Semester	2					
Credits	3					
Course Description	<p>The Ability Enhancement Course builds upon English 101 to further enhance learners' overall English proficiency.</p> <p>It addresses further aspects of the four key language skills of listening, speaking, reading and writing. The course explores real world scenarios of communication using English to discuss specific language topics. Each Unit addresses specific Speaking, Grammar, Pronunciation/Listening, Reading/Writing and Practical Language use topics. The Grammar component of each unit is specified in the syllabus. The other topics covered in each module are listed in the contents page of the reference text</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15		Blended learning using digital resources available with the reference text	45
Pre-requisites, if any	English 101. Preferably all students taking the course must have undergone a suitable diagnostic test to assess their competence in English. Recommended assessment test is Cambridge English Placement Test.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Enable students to advance their competence in the four key language domains of listening, speaking, reading and writing.	Understand, Evaluate	1,2,7
2	Familiarize students with further nuances of written and oral communication in English.	Understand	1,3,5
3	Become versatile users of English by understanding advanced features of English grammar through practical language use.	Understand, Apply	2,4,8

4	Gain practical experience of using English for communication and become practically proficient in aspects of language such as pronunciation, intonation and stress.	Analyse	3,5,4
5	Confidently use English for communicating a wide range of ideas in various contexts	Apply, Evaluate	2,4,6
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	CO
Module 1:	Units 9-10	<p>Listening - Listening to New Year's resolutions, Listening for dates and time periods; listening to predictions</p> <p>Speaking - Talking about things you need to have done; asking for and giving advice or suggestions, Talking about historic events; talking about things to be accomplished in the future</p> <p>Writing / Reading - Writing a message of advice, Reading about young scientist Jack Andraka, Writing a biography, Reading about futurists and their predictions for the year 2050</p> <p>Grammar - Get or have something done; making suggestions with modals + verbs, gerunds, negative questions, and infinitives, Referring to time in the past with adverbs and prepositions: during, in, ago, from...to, for, since; predicting the future with will, future continuous, and future perfect</p> <p>Self-paced practice with Online Workbook (Units 9-10)</p>	10	1,2,3,4,5

Module 2:	Units 11-12	<p>Listening - Listening to descriptions of important events; listening to regrets and explanations, Listening for features and slogans</p> <p>Speaking - Describing milestones; describing turning points; describing regrets and hypothetical situations, Describing qualities for success; giving reasons for success; interviewing for a job; talking about ads and slogans.</p> <p>Writing / Reading - Writing a message of apology, Reading about a conflict with a friend and advice on how to fix it, Writing a TV or web commercial, Reading about what makes some advertisements memorable</p> <p>Grammar - Time clauses: before, after, once, the moment, as soon as, until, by the time; expressing regret with should (not) have + past participle; describing hypothetical situations with if clauses + past perfect and would/could have + past participle, Describing purpose with infinitive clauses and infinitive clauses with for; giving reasons with because, since, because of, for, due to, and the reason</p> <p>Self-paced practice with Online Workbook (Units 11-12)</p>	10	1,2,3,4,5
Module 3:	Units 13-14	<p>Listening – Listening to explanations; listening for the best solution, Listening for parts of a movie</p> <p>Speaking – Drawing conclusions; offering explanations; describing hypothetical events; giving advice for complicated situations, Describing how something is done or made; describing careers in film, TV, publishing, gaming, and music</p> <p>Writing / Reading – Writing about a complicated situation, Reading about unexplained events, Writing about a process, Reading about what the job of film.</p> <p>Grammar - Past modals for degrees of certainty: must (not) have, may (not) have, might (not) have, could (not) have; past modals for judgments and suggestions: should (not) have, could (not) have, would (not) have, The passive to describe process with is/are + past participle and modal + be + past participle; defining and non-defining relative clauses</p> <p>Self-paced practice with Online Workbook (Units 13-14)</p>	10	1,2,3,4,5

Module 4:	Units 15-16	<p>Listening – Listening for solutions to everyday annoyances; listening to issues and Opinions, Listening to past obstacles and how they were overcome; listening for people's goals for the future</p> <p>Speaking – Giving opinions for and against controversial topics; offering a different opinion; agreeing and disagreeing, Giving opinions about inspirational sayings; talking about the past and the future</p> <p>Writing / Reading – Writing a persuasive essay, Reading about plagiarism in the digital age, Writing a personal statement for an application, Reading about the athlete Michael Edwards</p> <p>Grammar - Giving recommendations and opinions with passive modals: should be, ought to be, must be, has to be, has got to be; tag questions for opinions, Accomplishments with the simple past and present perfect; goals with the future perfect and would like to have + past participle</p> <p>Self-paced practice with Online Workbook (Units 15-16)</p>	10	1,2,3,4,5
Module 5:		<p>Additional practice with downloadable worksheets:</p> <ul style="list-style-type: none"> ○ Grammar worksheets ○ Writing worksheets ○ Vocabulary worksheets 	05	1,2,3,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Reference Text: Richards, Jack C.. *Interchange, Level 3.* (Fifth Edition), Cambridge University Press, 2023.

Course 04:

Course Title	Navigating English- Part 2					
Course Code	24UENGAEC202					
Type of Course	Ability Enhancement Course (AEC)					
Discipline	English					
Course Level	100-199					
Semester	2					
Credits	3					
Course Description	<p>The Ability Enhancement Course builds upon Navigating English Part 1 to further enhance the overall English proficiency of students majoring in English Language and Literature.</p> <p>It addresses further aspects of the four key language skills of listening, speaking, reading and writing. The course explores real world scenarios of communication using English to discuss specific language topics. Each Unit addresses specific Speaking, Grammar, Pronunciation/Listening, Reading/Writing and Practical Language use topics. The Grammar component of each unit is specified in the syllabus. The other topics covered in each module are listed in the contents page of the reference text</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15		Blended learning using digital resources available with the reference text	45
Pre-requisites, if any	English 101. Preferably all students taking the course must have undergone a suitable diagnostic test to assess their competence in English. Recommended assessment test is Cambridge English Placement Test.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Enable students to advance their competence in the four key language domains of listening, speaking, reading and writing.	Understand, Evaluate	1,2,7

2	Familiarize students with further nuances of written and oral communication in English.	Understand	1,3,5
3	Become versatile users of English by understanding advanced features of English grammar through practical language use.	Understand, Apply	2,4,8
4	Gain practical experience of using English for communication and become practically proficient in aspects of language such as pronunciation, intonation and stress.	Analyse	3,5,4
5	Confidently use English for communicating a wide range of ideas in various contexts	Apply, Evaluate	2,4,6
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours	CO
Module 1:	Units 9-10	<p>Listening - Listening to New Year's resolutions, Listening for dates and time periods; listening to predictions</p> <p>Speaking - Talking about things you need to have done; asking for and giving advice or suggestions, Talking about historic events; talking about things to be accomplished in the future</p> <p>- Organs of Speech</p> <p>Writing / Reading - Writing a message of advice, Reading about young scientist Jack Andraka, Writing a biography, Reading about futurists and their predictions for the year 2050</p> <p>Grammar - Get or have something done; making suggestions with modals + verbs, gerunds, negative questions, and infinitives, Referring to time in the past with adverbs and prepositions: during, in, ago, from...to, for, since; predicting the future with will, future continuous, and future perfect</p> <p>Self-paced practice with Online Workbook (Units 9-10)</p>	10	1,2,3,4,5

Module 2:	Units 11-12	<p>Units 11-12</p> <p>Listening - Listening to descriptions of important events; listening to regrets and explanations, Listening for features and slogans</p> <p>Speaking - Describing milestones; describing turning points; describing regrets and hypothetical situations, Describing qualities for success; giving reasons for success; interviewing for a job; talking about ads and slogans</p> <p>- Vowels and Consonants</p> <p>Writing / Reading - Writing a message of apology, Reading about a conflict with a friend and advice on how to fix it, Writing a TV or web commercial, Reading about what makes some advertisements memorable</p> <p>Grammar - Time clauses: before, after, once, the moment, as soon as, until, by the time; expressing regret with should (not) have + past participle; describing hypothetical situations with if clauses + past perfect and would/could have + past participle, Describing purpose with infinitive clauses and infinitive clauses with for; giving reasons with because, since, because of, for, due to, and the reason</p> <p>Self-paced practice with Online Workbook (Units 11-12)</p>	10	1,2,3,4,5
-----------	-------------	--	----	-----------

Module 3:	Units 13-14	<p>Listening – Listening to explanations; listening for the best solution, Listening for parts of a movie</p> <p>Speaking – Drawing conclusions; offering explanations; describing hypothetical events; giving advice for complicated situations, Describing how something is done or made; describing careers in film, TV, publishing, gaming, and music</p> <p>- Strong and Weak forms</p> <p>Writing / Reading – Writing about a complicated situation, Reading about unexplained events, Writing about a process, Reading about what the job of film extra is like</p> <p>Grammar - Past modals for degrees of certainty: must (not) have, may (not) have, might (not) have, could (not) have; past modals for judgments and suggestions: should (not) have, could (not) have, would (not) have, The passive to describe process with is/are + past participle and modal + be + past participle; defining and non-defining relative clauses</p> <p>Self-paced practice with Online Workbook (Units 13-14)</p>	10	1,2,3,4,5
-----------	-------------	--	----	-----------

Module 4:	Units 15-16	<p>Listening – Listening for solutions to everyday annoyances; listening to issues and Opinions, Listening to past obstacles and how they were overcome; listening for people's goals for the future</p> <p>Speaking – Giving opinions for and against controversial topics; offering a different opinion; agreeing and disagreeing, Giving opinions about inspirational sayings; talking about the past and the future</p> <p>- Simple transcriptions</p> <p>Writing / Reading – Writing a persuasive essay, Reading about plagiarism in the digital age, Writing a personal statement for an application, Reading about the athlete Michael Edwards</p> <p>Grammar - Giving recommendations and opinions with passive modals: should be, ought to be, must be, has to be, has got to be; tag questions for opinions, Accomplishments with the simple past and present perfect; goals with the future perfect and would like to have + past participle</p> <p>Self-paced practice with Online Workbook (Units 15-16)</p>	10	1,2,3,4,5
Module 5:		<p>Additional practice with downloadable worksheets:</p> <ul style="list-style-type: none"> ○ Grammar worksheets ○ Writing worksheets ○ Vocabulary worksheets 	05	1,2,3,4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Reference Text: Richards, Jack C.. *Interchange, Level 3.* (Fifth Edition), Cambridge University Press, 2023.

12. SYLLABUS FOR SIGNATURE COURSES (SIG)

Course 01:

Course Title	Learning to Live Together: Insights From Inter-Religious Scriptural Study				
Course Code	24UENG SIG201				
Type of Course	DSE - Signature Course				
Discipline	English				
Course Level	200-299				
Course Description	This course focuses on promoting interreligious coexistence and harmony, emphasizing the importance of living together harmoniously despite religious differences. Students will explore strategies and principles for fostering mutual respect, understanding, and collaboration among individuals from diverse religious backgrounds.				
Semester	3	Credits			4
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		30	30		0
Pre-requisites, if any	NIL				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	POs
1	Students will demonstrate an understanding of key principles of interfaith dialogue, including active listening, empathy, and openness to diverse perspectives, to facilitate mutual understanding among individuals from different religious backgrounds.	U	1, 2

2	Students will apply conflict resolution strategies within interreligious contexts, such as negotiation, mediation, and consensus-building, to effectively address religious tensions and promote harmony.	An	3, 5
3	Students will evaluate various interfaith initiatives aimed at building relationships and promoting cooperation across religious boundaries, analyzing their strengths, weaknesses, and impact on fostering interreligious coexistence.	A	4, 6
4	Students will design and propose interfaith projects that address specific social challenges, integrating principles of inclusivity, equity, and shared values to promote positive social impact within diverse communities.	E	7, 9
5	Students will reflect on their personal growth and development in interfaith engagement through reflective writing and self-assessment, demonstrating increased cultural competence and a nuanced understanding of religious diversity.	C	9, 10

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1: Diversity and Pluralism in Indian Society	1.1	Exploring the rich tapestry of religious, cultural, and linguistic diversity in India.	1	
	1.2	Understanding the historical context of interfaith interactions and coexistence in India.	1	

Module 2: Exploring World Religions	2.1	Major Religions Overview Brief introduction to major world religions Revealed Religion and Living Traditions Understanding revealed religions and their living traditions Concept of God in Different Religions Exploration of how different religions perceive and conceptualize God	1	
	2.2	Life and Creation Narratives Study of life narratives and creation stories across religions Life, Goal of Life, and Life after Death Analysis of the goals of life, well-being, suffering, and death in religious contexts	2	
Module 3: Social Dynamics in Religious Contexts	3.1	Equality, Equity, and Social Stratification Examination of social inequalities and stratification within religious contexts	1	
	3.2	Gender Relations, Family, and Kinship Understanding gender roles, family structures, and kinship systems in religious communities	1	
	3.3	Gender, Sex, and Sexuality Analysis of gender, sexual identities, and attitudes towards sexuality in religious contexts Religious Minorities Study of religious minority groups and their social dynamics	2	

Module 4: Comparative Theology and Inter-faith Dialogue	4.1	Comparative Theology and Religious Frameworks Exploring comparative approaches to understanding theology and religious traditions	2	
	4. 2	Textual Interpretation and Inter-faith Dialogue Analysis of inter-textual readings, scriptural reasoning, and inter-faith dialogues	2	
Module 5: Art, Culture, Rituals, Ethics, and Morality	5.1	Rituals, Customs, and Life Cycle Events Examination of rituals, customs, and life cycle events in various religions	2	
	5.2	Festivals and Religious Laws Study of religious festivals and the ethical codes and laws governing religious practices	2	
	5.3	Discussing how Art, Culture, Rituals, Ethics, and Morality teachings can inform ethical decision-making and social responsibility.	2	
Module 6: Conflict Resolution and Peacebuilding	6.1	Analyzing case studies of interfaith conflicts and successful peacebuilding initiatives in India and globally.	2	
	6.2	Learning mediation and negotiation skills for resolving religious conflicts at the community level.	1	
Module 7: Environmental Ethics and Sustainability	7.1	Examining religious teachings on stewardship of the environment and ecological sustainability.	2	

Module 8: Human Rights and Religious Freedoms	8.1	Investigating the challenges and opportunities for promoting religious freedom and tolerance in India and around the world.	2	
	8.2	Advocating for the rights of religious minorities and marginalized communities.	1	
Module 9: Global Citizenship and Interfaith Leadership	9.1	Developing skills for fostering dialogue, understanding, and cooperation across religious and cultural divides.	1	
	9.2	Promoting interfaith literacy and empathy as essential qualities of global citizenship.	1	
Module 10: Community Engagement and Service Learning	10.1	Reflecting on the principles of selfless service (seva) and compassion across religious traditions.	1	

Assignment: Visits to local religious centres (Practicals), Inter-Faith Dialogue (Practicals), Design Community Service projects (Tutorials), Identity the local Human Right violation Issues and prepare an article to publish (Written Assignment) experiences

Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Assessment Criteria:

- Depth of analysis and critical reflection demonstrated in the response paper.
- Engagement with course concepts related to comparative theology, inter-faith dialogue, and textual interpretation.
- Ability to articulate personal insights and connections to broader themes explored in the films or life experience.

References:

Scott Appleby, *The Ambivalence of the Sacred: Religion, Violence, and Reconciliation*, Rowman and Littlefield, 2000.

J. Clarke, *Oriental Enlightenment: The Encounter between Asian and Western Thought*, Routledge, 1997.

Diana Eck, *Encountering God: A Spiritual Journey from From Bozeman to Benares*, Beacon Press, 1993.

Anna Halafoff, *The Multifaith Movement: Global Risks and Cosmopolitan Solutions*, Springer, 2013.

Phan, Peter C., *Being Religious Interreligiously: Asian Perspectives on Interfaith Dialogue*, Orbis, 2004.

Perry Schmidt-Leukel, *Transformation by Integration: How Inter-Faith Encounter Changes Christianity*, SCM, 2009.

Catherine Cornille, ed., *The Wiley-Blackwell companion to Inter-Religious Dialogue*, Wiley-Blackwell, 2013.

Chad Meister, ed., *The Oxford Handbook of Religious Diversity*, Oxford University Press, 2011.

David Cheetham, David Thomas, and Douglas Pratt, eds, *Understanding Interreligious Relations*, Oxford University Press, 2013.

The Varieties of Religious Experience By: William James , 1902

The World's Religions By: Huston C. Smith, 1958

Some additional Books

1. Diana L. Eck, *India: A Sacred Geography*, Harmony, 2013.
2. The Arbinger Institute, *The Anatomy of Peace: Resolving the Heart of Conflict*, Berrett-Koehler Publishers, 2008.
3. Arundhati Roy, *Walking with the Comrades*, Penguin Books India, 2011.
4. Sam Harris, *The Moral Landscape: How Science Can Determine Human Values*, Free Press, 2011.
5. Gary Morsch, *The Power of Serving Others: You Can Start Where You Are*, WaterBrook, 2006.
6. Vidya Dehejia, *Indian Art*, Phaidon Press, 1997.

7. Eboo Patel, *Acts of Faith: The Story of an American Muslim, the Struggle for the Soul of a Generation*, Beacon Press, 2010.
8. Kevin Boyle and Juliet Sheen (Editors), *Freedom of Religion and Belief: A World Report*, Routledge, 2013.
9. Andreas Sandre (Editor), *Digital Diplomacy: Conversations on Innovation in Foreign Policy*, Rowman & Littlefield Publishers, 2015.
10. Paul Hawken, *Blessed Unrest: How the Largest Movement in the World Came into Being and Why No One Saw It Coming*, Penguin Books, 2007.

Course 02:

Course Title	Literary Journeys: Exploring Kerala's Nature and Tourism Through Literature					
Course Code	24UENGSIG202					
Type of Course	DSE - Signature Course					
Discipline	English					
Course Level	200-299					
Semester	3					
Course Description	<p>This interdisciplinary course combines the exploration of Kerala's stunning landscapes and tourism with literary representations found in English and regional literature. Students will examine how literature captures the essence of Kerala's natural beauty, cultural diversity, and tourism experiences. Through readings, discussions, and field trips, students will gain insights into the interplay between literary imagination and Kerala's vibrant tourism industry.</p>					
Course Details	<div style="display: flex; align-items: center;"> <div style="flex: 1; margin-right: 10px;"> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 2px 10px; margin-right: 10px;">Learning Approach</div> <div style="border: 1px solid black; padding: 2px 10px; margin-right: 10px;">Lecture</div> <div style="border: 1px solid black; padding: 2px 10px; margin-right: 10px;">Tutorial</div> <div style="border: 1px solid black; padding: 2px 10px; margin-right: 10px;">Practical</div> <div style="border: 1px solid black; padding: 2px 10px; margin-right: 10px;">Others</div> <div style="border: 1px solid black; padding: 2px 10px;">Total Hours</div> </div> </div> <div style="flex: 1;"> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 2px 10px; margin-right: 10px;">Yes</div> <div style="border: 1px solid black; padding: 2px 10px; margin-right: 10px;">Tutorial</div> <div style="border: 1px solid black; padding: 2px 10px; margin-right: 10px;">45</div> </div> </div> </div>					
Pre-requisites, if any	Level 0-99 familiarity with literary works (fiction, poetry, prose, drama, cinema, etc.)					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyze and interpret literary texts that depict Kerala's natural landscapes, tourist attractions, and cultural heritage.	Understand	PO1,2
2	Understand the relationship between tourism narratives and literary representations of Kerala's environment and society.	Apply	PO3,3

3	Evaluate the role of literature in shaping perceptions and experiences of Kerala's tourism industry.	Analyse	PO2.4
4	Explore interdisciplinary connections between literature, environmental studies, and tourism management.	Evaluate	PO5,3
5	Develop critical thinking skills through the exploration of Kerala's literary and ecological contexts.	Create	PO5,2,3
<p>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours
Module 1: Introduction		Module 1: Kerala's Nature in Literature	3
	1.2	<p>Background text: <i>The God of Small Things</i> by Arundhati Roy (nature imagery and social themes)</p> <p>Selected poems by Kamala Das and Ayyappa Paniker (nature as a source of inspiration)</p> <p>Excerpts from <i>Khasakkinte Itihasam (Legends of Khasak)</i> by O.V. Vijayan (depiction of Kerala's rural landscapes)</p>	3

	1.3	Films to View: <i>Vanaprastham</i> (1999) directed by Shaji N. Karun (explores themes of art, nature, and cultural identity) <i>Manjadikuru</i> (2012) directed by Anjali Menon (captures the beauty of Kerala's rural setting)	3
	1.4	Required reading: Travelogues or Essays by Paul Zacharia or M. Mukundan	3
	1.5	Supplementary viewing: Film: <i>Nirmalyam</i> (1973) directed by M.T. Vasudevan Nair	
		Student Presentations and Discussion	3
Module 2: Tourism Narratives		Tourism Narratives and Cultural Heritage	3
	2.2	Texts to Read: <i>Saraswatichandra</i> by Govardhanram Madhavram Tripathi (explores themes of pilgrimage and cultural heritage) Excerpts from travelogues by R.K. Narayan and Paul Theroux (narratives of travel and exploration in Kerala)	3

	2.3	Films to View: <i>Ustad Hotel</i> (2012) directed by Anwar Rasheed (highlights culinary tourism and family values in Kerala) <i>Spirit</i> (2012) directed by Ranjith (examines the impact of alcoholism on tourism workers)	3
	2.4	Student Presentations	3
Module 3: Ecotourism	3.1	Module 3: Ecotourism and Environmental Consciousness	3
	3.2	Texts to Read: <i>The Guide</i> by R.K. Narayan (explores the transformation of a tourist guide's life) Excerpts from environmental writings by Verghese Kurien and Sunita Narain (discusses sustainability and conservation in Kerala)	3
	3.3	Films to View: <i>Charlie</i> (2015) directed by Martin Prakkat (celebrates the spirit of adventure and exploration) <i>Perariyathavar (Names Unknown)</i> (2014) directed by Dr. Biju (highlights environmental issues and marginalized communities)	3
	3.4	Required reading: Kamala Markhandaya's <i>Nectar in a Sieve</i>	3
	3.5	Supplementary Viewing: <i>The Great Indian Kitchen</i> (2021) directed by Jeo Baby	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

The God of Small Things by Arundhati Roy

Khasakkinte Itihasam (Legends of Khasak) by O.V. Vijayan

Selected poems by Kamala Das and Ayyappa Paniker

Saraswatichandra by Govardhanram Madhavram Tripathi

Travelogues by R.K. Narayan and Paul Theroux

Environmental writings by Verghese Kurien and Sunita Narain

Film: *Vanaprastham* (1999) directed by Shaji N. Karun

Film: *Manjadikuru* (2012) directed by Anjali Menon

Film: *Ustad Hotel* (2012) directed by Anwar Rasheed

Film: *Perariyathavar (Names Unknown)* (2014) directed by Dr. Biju

Course 03:

Course Title	Literary Landscapes: Exploring Kerala through English Literature					
Course Code	24UENGSIG203					
Type of Course	DSE - Signature Course					
Discipline	English					
Course Level	200-299					
Semester	4					
Course Description	<p>This course offers an immersive exploration of Kerala's cultural and literary landscapes through English literature. Students will engage with a diverse selection of texts—fiction, poetry, drama, and essays—that reflect Kerala's history, society, ecology, and unique cultural practices. Through close readings, discussions, and interdisciplinary approaches, students will develop a nuanced understanding of Kerala's literary heritage within a broader socio-cultural context.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	15			45
Pre-requisites, if any	Level 0-99 familiarity with literary works (fiction, poetry, prose, drama, cinema, etc.)					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Critically analyze and interpret literary texts from Kerala, identifying key themes, historical contexts, and cultural nuances.	Understand	PO1,2

2	Understand the interplay between Kerala's ecological, socio-political, and cultural landscapes as represented in literature.	Apply	PO2,3
3	Demonstrate awareness of Kerala's diverse linguistic and cultural traditions, including the impact of colonial and postcolonial influences.	Analyse	PO1,4
4	Engage in interdisciplinary approaches to literature by exploring connections between texts, films, and other cultural forms.	Evaluate	PO4,5
5	Develop creative and analytical skills through independent research and project-based learning related to Kerala's literary heritage.	Create	PO5,3,2

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Unit s	Description	Hours
Module 1: Introduction	1.1	Module 1: Introduction to Kerala's Literary Landscape	3
	1.2	Texts to Read: <i>Chemmeen</i> by Thakazhi Sivasankara Pillai	3

		Selected poems by Ayyappa Paniker and Kamala Das	
	1.3	Films to View: <i>Chemmeen</i> (1965) <i>Vanaprastham</i> (1999) directed by Shaji N. Karun	3
	1.4	Required reading: <i>God of Small Things</i> by Arundhati Roy	3
	1.5	Student Presentations and Discussion - Describe how the author portrays Kerala's geography and environment. Discuss the significance of specific locations or natural elements in the narrative.	
Module 2: Socio Cultural Realities	2.1	Module 2: Ecological Perspectives and Socio-Cultural Realities	3
	2.2	Texts to Read: <i>Randidangazhi</i> by Thakazhi Sivasankara Pillai Selected stories by Vaikom Muhammad Basheer Excerpts from <i>Manju</i> by MT Vasudevan Nair	3
	2.3	Films to View: <i>Piravi</i> (1988) directed by Shaji N. Karun <i>Adaminte Makan Abu</i> (2011) directed by Salim Ahamed	3
	2.4	Student Presentations - Explore how cultural practices, rituals, and traditions are depicted in the text. Discuss the role of language, food, festivals, and customs in shaping the characters' identities.	3

Module 3: Ecofeminism	3.1	Module 3: Postcolonial Kerala and Contemporary Discourses	3
	3.2	Texts to Read: <i>Ooru Kaval</i> by OV Vijayan Selected writings by Kamala Surayya (Madhavikutty) Excerpts from contemporary Kerala writers in translation: <i>Hangwoman (Aarachaar)</i> : K R Meera S. Hareesh: <i>Moustache: Meesha</i>	3
	3.3	Films to View: <i>Mathilukal</i> (1990) directed by Adoor Gopalakrishnan <i>Amen</i> (2013) directed by Lijo Jose Pellissery	3

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Chemmeen by Thakazhi Sivasankara Pillai

Selected poems by Ayyappa Paniker and Kamala Das

Excerpts from *God of Small Things* by Arundhati Roy

Randidangazhi by Thakazhi Sivasankara Pillai

Selected stories by Vaikom Muhammad Basheer

Excerpts from *Manju* by MT Vasudevan Nair

Ooru Kaval by OV Vijayan

Selected writings by Kamala Surayya (Madhavikutty)

Contemporary Kerala Writers in Translation

Naalukettu by M.T. Vasudevan Nair

Selected Works of Thoppil Bhasi

The Legends of Khasak by O.V. Vijayan

Pathummayude Aadu (Pathumma's Goat) by Vaikom Muhammad Basheer
Yakshi by Malayattoor Ramakrishnan

Aatujeevitham (Goat Days) by Benyamin

My Story (Ente Katha) by Kamala Das (Madhavikutty)

Course 04:

Course Title	Text and Context: A Course in Effective Reading and Writing					
Discipline	English					
Type of Course	DSE - Signature Course					
Course Code	24UENGSIG204					
Course Level	200-299					
Semester	4					
Credits	4					
Course Description	<p>This course is conceived as a practice-oriented guide to the development of harder language skills namely, reading and writing. The reading exercises are designed in such a way that it helps slow learners as well to acquire adequate skills to go to the higher levels where the students are expected not only to comprehend factual and implied information, but also to discern the mechanics with which authors infuse affective elements into writing.</p> <p>Writing tasks are also graded from simple compositions to attempting sophisticated literary pieces towards the end of the course. Instead of the conventional lecture method, the course is to be delivered as guided sessions involving composition writing and one-to-one mentoring sessions and hence the course material is prepared as a pair of books consisting of a textbook and a workbook.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		30	30	0		60
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate an understanding of the implicit and explicit meaning of written materials.	Understand	1,2,3

2	Demonstrate an understanding of the different registers of language.	Understand	1,2,3
3	Perform different reading strategies such as skimming and scanning.	Understand	2,3,4
4	Analyse the use of various writing strategies adopted by writers through close reading.	Analyse	2-8
5	Synthesize information from various written sources and present them in the form of summaries.	Evaluate	2-8
6	Write original literary creations in different genres as directed, with/without using prompts.	Create	1-8

*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Description	Hours
1: Reading for Information	1.1	Reading for general and specific information. Skimming the given passages and answer comprehension questions based on the text. Scanning for specific information	6
	1.2	Vocabulary work: words, phrases, phrasal verbs, idioms, plural forms, synonyms, antonyms. Grammar work: cue words, conjunctions, intensity words, compound words, sequence of tense	4
2: Reading for Specific Purposes	2.1	Answering factual, inferential, evaluative and extrapolative questions based on the given text. Inferring the meaning of unfamiliar words from context	4
		Writing précis	6
	2.2	Writing integrated summary	8

3: Dynamics of Writing	3.1	Employing strategies to read literary passages identifying affective components in literary texts; Recognising literary devices (Metaphors, similes, personification, synecdoche, understatement, hyperbole, paradox, imagery, transferred epithet, allusions, and acoustic effects).	6
	3.2	Writing critical commentaries on literary passages bringing out the strategies adopted by the author to create the affective content.	6
4: Professional/Creative Writing	4.1	Employing writing strategies; writing letters, biodata, brochures, reviews and essays.	8
	4.2	Writing descriptions, narrations, conversations, plays, poems, dramatic sequences, poems, etc. based on a given text or prompt.	8
	4.3	Writing advertisements, brochures, user manuals.	4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

Core Text: *Text and Context: A Guide to Effective Reading and Writing*

Course 05:

Course Title	Thought Engineering: Deliberations on the Production and Consumption of Knowledge					
Course Code	24UENGSIG301					
Type of Course	Discipline Specific Elective (DSE) – Signature Course					
Discipline	English					
Course Level	300-399					
Semester	5					
Credits	4					
Course Description	<p>The course is designed to equip the learner with the intellectual tools to navigate a world with ideological biases. It interrogates the reliability of knowledge sources, the impact of personal and cultural perspectives, and the methods of assessing the truth in historical/political narratives. The goal is to empower the learners to confidently navigate the diverse landscapes of knowledge, enabling them to construct their well-informed perspectives while rejecting prejudice and embracing the true essence of intellectual freedom.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Think critically and assess the credibility of knowledge claims.	An, E	1,2,4
2	Investigate the influence of cultural and historical contexts on knowledge creation and interpretation.	E	3,5

3	Understand the ethical implications of knowledge and the responsibilities that come with it.	U, R	5,6
4	Connect theoretical knowledge to practical, real-life situations.	A	2,3,5
5	Navigate ideological biases and generate exemplary written works on historical and political narratives.	An, C	2,7,8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Description	Hours	COs
Module 1: Foundations of Truth	1.1	Defining Truth – correspondence, coherence, consensus, and pragmatic theories of truth. Challenges to Truth – the liar paradox, information/data overload in the digital age (deepfakes – fake news – social media ‘influencers’ – memes/trolls – opinion vs truth)	8	1,3
	1.2	“It’s time to Learn Some Real History” (Matt Walsh) www.youtu.be/SUXhCF6UWo4?si=oOYXgXmv3bqEh0hY	1	3,4
	1.3	“Lee McIntyre on Post-Truth in Today’s Society” (interview on PBS) www.pbs.org/wnet/amanpour-and-company/video/lee-mcintyre-on-post-truth-in-todays-society/	1	3,4
	1.4	“Is truth subjective, or is there objective truth?” (opinion-based Reddit thread) www.reddit.com/r/askphilosophy/comments478w0k/is_truth_subjective_or_is_there_objective_truth/	1	3,4
	1.5	Classroom Activity: debates and discussion, comparative analyses, mandatory submission of a case study on any one post-truth narrative.	4	1,2, 4.5
Module	Units	Description	Hours	COs
Module 2: Discou	2.1	Perspectives on international conflicts: Indo-Pak/China – US-Iraq – Russia-Ukraine – Israel-Palestine – China-Tibet/Taiwan – South Korea-North Korea – their media representation.	5	1,4

rses on the Political 1	2.2	<p>Case Study: The narratives on India's Surgical Strike in Pakistan</p> <p>“Surgical strike day: Here's how the 2016 operation was carried out” Hindustan Times https://timesofindia.indiatimes.com/india/with-surgical-strike-india-has-declared-its-newpolicy-to-tackle-terror-modi-in-srinagar/articleshow/67818480.cms</p> <p>“Surgical strikes: Pakistan rejects India's claims” Al-Jazeera https://www.aljazeera.com/news/2016/9/30/surgical-strikes-pakistan-rejects-indias-claims</p> <p>“India conducted surgical strikes last night across LoC to safeguard our nation: Defence Ministry” (Reddit thread on the news) https://www.reddit.com/r/india/comments/550zjm/india_conducted_surgical_strikes_last_night/</p>	8	2,4, 5
	2.3	<p>Classroom Activity: Classroom debates, mandatory submission of case studies on any two international conflicts.</p>	2	1,2, 4,5
Module	Units	Description	Hours	Credits
Module 3: Discourses on the Personal	3.1	<p>Narratives on discrimination (on the grounds of race/ ethnicity/ sex/ caste/ class/religion/ability) – history of oppression(s) – media representations – political correctness – woke/cancel culture – anti-capitalist, neoliberalist narratives – identity politics – gender pronouns.</p>	3	1,3
	3.2	<p>Required Viewing</p> <p>“Slavoj Žižek: Political Correctness is a More Dangerous Form of Totalitarianism” Big Think https://www.youtube.com/watch?v=5dNbWGaaWM</p>	1	1,3

	3.3	Case Study: Dr. Jordan Peterson, Andrew Tate, and Piers Morgan as radical ‘right’ voices 1.“Jordan Peterson On Why He Refuses to Use Special Pronouns for Transgender People” LBS https://www.youtube.com/watch?v=s_UbmaZQx74 2.“The Problem with Jordan Peterson” The David Pinkman Show https://www.youtube.com/watch?v=yIh2wQkCqoI 3.““I Can Identify as a Black Lesbian!” Piers Morgan On Gender Identity” Piers Morgan https://www.youtube.com/watch?v=LhlXDI1JSKk 4.“How ‘Cancel Culture’ Works” Scripps News https://www.youtube.com/watch?v=STHIYh5HIVM 5.“Why too many young men love Andrew Tate – and why we need to understand that, not dismiss it” The Guardian https://www.theguardian.com/commentisfree/2023/mar/09/andrew-tate-young-men-social-media-motivational-sexism	8	2,4, 5
	3.4	Classroom Activity: discussions, essay/commentary writing on these issues.	3	1,2, 4,5
Module	Units	Description	Hours	CO S
Module 4: Crafting Narratives: Media Literacy & Storytelling	4.1	Crafting narratives that reflect nuanced perspectives on complex topics, fostering open dialogue and informed discourse (media literacy – curbing ideological biases – storytelling – multiple perspectives.) Required Reading: “Social Networking and Ethics” (Stanford Encyclopaedia of Philosophy) https://plato.stanford.edu/entries/ethics-social-networking/ “Fake News & Digital Media Literacy: Understanding the Problem” https://centralmethodist.libguides.com/fake_news “The Power of Storytelling in Media” (TED Talk) https://www.ted.com/talks/andrew_stanton_the_clues_to_a_great_story	5	1
	4.4	Classroom Activity: create multimedia projects (e.g., videos, podcasts, or digital storytelling platforms) that analyse and present diverse perspectives on a chosen topic related to media narratives and social issues.	10	1,2, 4,5

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Suggested Reading/Viewing:

“Why ‘woke’ became toxic” (<https://www.aljazeera.com/opinions/2021/6/24/what-is-woke-culture-and-why-has-it-become-so-toxic>)

“Understanding the Gender Binary” (<https://www.healthline.com/health/gender-binary>)

“Toronto professor Jordan Peterson takes on gender-neutral pronouns” (<https://www.bbc.com/news/world-us-canada-37875695>)

“Male rapist transitions before trial, sent to all-female prison as transgender woman” (<https://nypost.com/2023/01/26/male-rapist-isla-bryson-transitions-before-trial-sent-to-all-female-prison/>)

“Cartoons & Conflict: Exploring Israel & Palestine Through Graphic Novels” (<http://airshipdaily.com/blog/cartoons-conflict-exploring-israel-palestine-through-graphic-novels>)

“Growing role of media as a driving force in international relations: From ‘CNN effect’ to influencing operations” (<https://timesofindia.indiatimes.com/blogs/ChanakyaCode/growing-role-of-media-as-a-driving-force-in-international-relations-from-cnn-effect-to-influencing-operations/>)

Course 06:

Course Title	Ecological Governance, Biopolitics and Food Science					
Course Code	24UENG SIG302					
Type of Course	Discipline Specific Elective - Signature Course					
Discipline	English					
Course Level	300-399					
Semester	5					
Credits	4					
Course Description	<p>This course offers a multidisciplinary examination of the intricate interplay between biopolitics, environmental ethics, and food habits within the framework of ecological governance. Through theoretical readings, case studies, and practical exercises, students will critically engage with the complex relationships between human societies, ecological systems, and governance structures, with a particular focus on understanding the challenges and opportunities associated with governing human-environment interactions in an era of global environmental change.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Develop a critical understanding of the intersection between biopolitics and literature, exploring how literary texts engage	U	1,2

	with questions of power, control, and governance over biological life.		
2	Analyze literary texts through a biopolitical lens, examining how narratives, characters, and themes reflect or critique biopolitical dynamics such as surveillance, medicalization, eugenics, and biopower.	An	1,7
3	Situate literary texts within their historical contexts, considering how biopolitical discourses and practices have evolved over time and how they intersect with broader socio-political movements and ideologies.	A	2,3
4	Engage in ethical reflection on the implications of biopolitical governance, considering questions of autonomy, justice, and human dignity raised by the manipulation and regulation of biological life.	C	3,4

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Unit s	Description	Hour s	C O
Module 1: Introduction	1.1	Introduction to the “New Normal” - <i>Sexuality and Eroticism in a Post-pandemic world</i> <i>Beyond the Biopolitics of the New Normal</i> (Edited by Phil Shining and Jon Braddy)	10	1
Module 2: Fiction	2.1	In Shock - Dr.Rana Awdish (2017) (https://www.youtube.com/watch?v=sQuYmIgZ_qU)	10	2,3
	2.2	<i>MaddAddam</i> - Margaret Atwood (2013)	10	2,3

Module 3: Narratives on Climate Crisis	3.1	All That Breathes - HBO Documentary (2023) (https://www.amazon.com/All-That-Breathes-Shaunak-Sen/dp/B0B6GD6PHJ)	7	4
	3.2	<i>The Great Derangement Climate Change and the Unthinkable</i> - Amitav Ghosh	8	4
Module 4: Food and Health Science	4.1	The Beautiful Cure: The New Science of Human Health - Daniel M.Davis	7	3, 4
	4.2	Changing Food Habits of Urban Middle Class Youth in India: Ordering In - Rituparna Patgiri https://journals.sagepub.com/doi/pdf/10.1177/02627280221105133	8	1, 4

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

References:

- “Sexuality and Eroticism in a Post-pandemic World” (*Beyond the Biopolitics of the New Normal*) Edited by Phil Shining and Jon Braddy, Vol 42, 2020.
- Lemke, Thomas. *Biopolitics: An Advanced Introduction*. 2011.
- Foucault, Michel. *The Birth of Biopolitics: Lectures at College de France*. Edited by Michel Senellart. 1979.

Course 07:

Course Title	Law and Literature					
Course Code	24UENGSIG303					
Type of Course	Discipline Specific Elective (DSE) – Signature Course					
Discipline	English					
Course Level	300-399					
Semester	6					
Credits	4					
Course Description	<p>This course approaches literary texts from legal perspectives. It explores fundamental concepts like rules, rights, justice, crime, morality and citizenship as it is presented in the literary imagination. It also aims to cultivate the skill of critical analysis whereby the learner is equipped to seek a holistic understanding of a subject, and arrive at an informed opinion through logical reasoning. It is ideal for students who intend to choose careers in law, writing, policy, diplomacy, development and related areas. No prior knowledge of law is required.</p>					
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		30	30			60
Pre-requisites, if any	NIL					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Understand how literature influences law and vice versa	U	1, 6, 8
2	Analyse the art of rhetoric and argumentation in literary texts	An	1, 2, 3, 7

3	Explore the presentation of social issues in literature within the Indian context	E	1, 2, 3, 4, 5,6
4	Articulate written perspectives on issues through legal reasoning	E, C	1, 2, 3, 4, 5, 6, 8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Description	Hours	CO
Module 1: Introduction	1.1	<ul style="list-style-type: none"> ‘Theoretical Considerations’, The Reflection of Law in Literature from <i>Law and Literature</i> by Richard Posner. <i>Merchant of Venice</i> by William Shakespeare 	5	1, 2, 4
	1.2	<p>Classroom Activity:</p> <p>Brainstorming the interdisciplinarity between law and literature</p> <p>Mandatory submission on the judgements, arguments and reasoning in Merchant of Venice</p>	5	
Module 2: Law and Theatre	2.1	<ul style="list-style-type: none"> <i>Tughlaq</i> by Girish Karnad <i>Silence! The Court is in Session</i> by Vijay Tendulkar <i>Twelve Angry Men</i> directed by Sidney Lumet 	10	1, 2, 3
	2.2	<p>Classroom Activity:</p> <p>Mock courtroom on any one of the texts.</p> <p>Report submission identifying the key questions of each text</p>	5	

Module 3: The Individual and the Law	3.1	<ul style="list-style-type: none"> • <i>The Bicentennial Man</i> by Isaac Asimov • <i>The Trial</i> by Franz Kafka • <i>Bartleby The Scrivener</i> by Herman Melville • Selections from <i>The Panchatantra Tales</i> 	10	1, 3, 4
	3.2	<p>Classroom Activity:</p> <p>Classroom debates and presentations. Discuss newspaper articles, editorials, social media posts, online videos and other materials that create dialogue.</p> <p>Additional viewing:</p> <ul style="list-style-type: none"> • <i>Erin Brockovich</i> directed by Steven Soderbergh • <i>Dark Waters</i> directed by Todd Haynes • <i>Gargi</i> directed by Gautham Ramachandran • <i>Jai Bhim</i> directed by TJ Gnanavel • <i>Pariyerum Perumal</i> directed by Mari Selvaraj 	10	
Module 4: Legal Reasoning	4.1	<ul style="list-style-type: none"> • Forms and principles of legal reasoning • Selections from <i>The Indian Constitution</i> • Case Studies 	5	2,3,4
	4.2	<p>Classroom Activity:</p> <p>Assignments, classroom discussions</p>	5	

Mode of Assessment: The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). The percentage weightage for CCA and ESE will be as per the undergraduate regulations of the college.

Suggested Reading/Viewing:

Antigone, Sophocles

Chronicle of a Death Foretold, Gabriel Garcia Marquez

Insights for Legal Reasoning from Studies of Literary Adaptation and Intertextuality, George Raitt

'I Would Prefer Not To': Giorgio Agamben, Bartleby and the Potentiality of the Law, Jessica Whyte

Law and Literature, Benjamin N Cardozo

Law and Literature, Richard A. Posner.

The Brothers Karamazov, Fyodor Dostoyevsky

To Kill a Mockingbird, Harper Lee

Appendix – I : Descriptors for Level 5, 6 and 7 of NSQF

The curriculum of the SEC should be designed in a manner that at the end of year-1, year-2 and year-3, students are able to meet below mentioned level descriptors for level 5, 6 and 7 of NSQF, respectively which are as given below:

Level	Process Required	Professional Knowledge	Professional Skill	Core Skill	Responsibility
5	Job that requires well developed skill, with clear choice of procedures in familiar context	Knowledge of facts, principles, processes and general concepts, in a field of work or study	A range of cognitive and practical skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools materials and information	Desired mathematical skill, understanding of social, political and some skill of collecting and organizing information, communication	Responsibility for own work and learning and some responsibility for other's works and learning
6	Demands wide range of specialized technical skill, clarity of knowledge and practice in broad range of activity involving standard/ non-standard practices	Factual and theoretical knowledge in broad contexts within a field of study	A range of cognitive and practical skills required to generate solutions to specific problems in a field of work or study	Reasonably good in mathematical calculation, understanding of social, political, and reasonably good in data collecting organizing information, and logical communication	Responsibility for own work and learning and full responsibility for other's works and learning

7	<p>Requires a command of wide ranging specialized theoretical and practical skill, involving variable routine and non-routine context</p>	<p>Wide ranging factual and theoretical knowledge in broad contexts within a field of work or study</p>	<p>Wide range of cognitive and practical skills required to generate solutions to specific problems in a field of work or study</p>	<p>Good logical and mathematical skill, understanding of social, political and natural environment; ability in collecting and organizing information, communication and presentation skill</p>	<p>Full responsibility for output of group and development</p>
---	---	---	---	--	--