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| B.a.,  english and communication skills |
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| **syllabus** |
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| **from the academic year**  **2023 - 2024** |
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| **TAMILNADU STATE COUNCIL FOR HIGHER EDUCATION, CHENNAI – 600 005** |
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# PROGRAMME OUTCOMES (PO)

Graduates of a Bachelor’s Degree will have a broad and coherent body of knowledge in their disciplines, with a deep understanding of the underlying principles and concepts in one or more disciplines as a basis for independent lifelong learning.

# At the end of an undergraduate programme students will be able to

**PO1:** Demonstrate communication skills to present a clear, coherent and independent exposition of knowledge and ideas

**PO2:** Apply knowledge, theories, methods, and practices in their chosen field of study to address real-world challenges and opportunities

**PO3:** Demonstrate an understanding of the interconnections of knowledge within and across disciplines

**PO4:** Demonstrate intercultural, interracial, interclass, inter-caste, and ethical competency

**PO5:** Display a critical sensibility to lived experiences, with self-awareness and reflexivity of both self and society

**PO6:** Demonstrate sensitivity and readiness to share their knowledge, experience, and capabilities with the marginalised and oppressed in their communities

**PO7:** Confidently and effectively articulate their experiences.

**PO8:** Improve their understanding about various socio- cultural aspects and find employment in relevant fields.

**PO9:** Analyse, interpret and draw conclusions from quantitative qualitative data; and critically evaluate ideas, evidence, and experiences from an open minded and reasoned perspective.

**PO10:** Demonstrate knowledge of the major texts and traditions of literature written in English in their social, cultural and historical context

# PROGRAMME DESCRIPTION

The B.A. English and Communications Skills Degree programme lays equal emphasis on honing both literary and language skills. Through a range of texts from literatures across the globe, the programme intends to train students to engage critically with multiple genres and sensitise them to varied social contexts and multiple cultural and literary traditions. It also aims to provide students with opportunities to hone their communication skills in various professional contexts in a global environment that employs multiple modes of communication. While the courses cover a wide spectrum of skills for specific corporate and creative sectors—including advertising, business, travel and food—it also seeks to prepare students for higher studies in the discipline. The overarching vision of the programme is to create independent learners equipped with creative, critical, and analytical skills required for lifelong learning. The programme is also designed with the twin objectives of nurturing creativity and imparting skills leading to employability in areas such as education and journalism.

# PROGRAMME SPECIFIC LEARNING OUTCOMES (PSO)

On successful completion of the BA English and Communication Skills programme, the students will be able to

**PSΟ1:** comprehend literatures in English and identify generic features of different literary texts

**PSΟ2:** demonstrate communication skills in various professional contexts and use their professional skills in media, journalism, travel and publication industry.

**PSΟ3:** critically analyse and use reading methods from various schools of criticism and theory in the reading of literary texts

**PSΟ4:** evaluate literatures produced from marginal positions empathetically

**PSΟ5:** construct reading frameworks to read literary texts as part of the ecological and environmental realities from which they are produced

**PSΟ6:** incorporate technology tools in assimilating and presenting arguments in an acceptable manner

**PSO7:** understand the process of communicating and interpreting human experiences

through literary representation using historical contexts and disciplinary methodologies

|  |  |
| --- | --- |
| **CHOICE BASED CREDIT SYSTEM AND LEARNING OUTCOMES-BASED CURRICULUM FRAMEWORK BASED B.A. ECONOMICS SYLLABUS** | |
| **Programme:** | **U.G.** |
| **Programme Code:** |  |
| **Duration:** | **3 Years(UG)** |
| **Programme Outcomes:** | **PO1: Knowledge of Economics:** Ability to understand Economic Theories and functioning of Economic Models. To develop an adequate competency in the Economic Theory and Methods.  **PO2: Analytical Reasoning and Critical Thinking:** Critically Analyze and assess the way in which economists examine the real world to understand the current events and evaluate specific proposals.  **PO3: Logical Reasoning and Quantitative Ability:** Ability to understand how to collect and analyse data and use empirical evidence to evaluate the validity of hypothesis, using Quantitative Methodology and conduct data analysis to interpret results.  **PO4: Communication and Research Skills:** Communication and Research related skills. Developing a sense of capability for relevant/appropriate inquiry and asking questions, synthesising and articulating and reporting results and to efficiently communicate thoughts and ideas in a clear and concise manner.  **PO5: Gender, Environment and Sustainability:** Comprehend the Environmental issues and Sustainable Development and strive to achieving economic and social equity for women and be Gender Sensitive.  **PO6: Employability and Leadership Skills:** Become empowered individuals to be employed in various positions in industry, academia and research and have the potential to become Entrepreneurs and take leadership roles in their chosen occupations and communities.  **PO7**: **Social Interaction**: Acquire the ability to engage in relevant conversations and have the ability to understand the views of society that would help initiate policy making.  **PO8:** Digital Literacy and Lifelong Learning: Capability to use ICT tools in a variety of learning situation and use appropriate software for analysis of data **-** Ability to acquire Knowledge situations and skills for life through self directed learning and adapt to different learning environments. |
| **Programme Specific Outcomes:** | **PSO1**: To enable students to apply basic microeconomic, macroeconomic and monetary concepts and theories in real life and decision making.  **PSO 2**: To sensitize students to various economic issues related to Development, Growth, International Economics, Sustainable Development and Environment.  **PSO 3**: To familiarize students to the concepts and theories related to Finance, Investments and Modern Marketing.  **PSO 4**: Evaluate various social and economic problems in the society and develop answer to the problems as global citizens.  **PSO 5:** Enhance skills of analytical and critical thinking to analyze effectiveness of economic policies. |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO2** | **PO3** | **PO4** | **PO5** | **PO6** | **PO7** | **PO8** |
| **PSO 1** | Y | Y | Y | Y | Y | Y | Y | Y |
| **PSO 2** | Y | Y | Y | Y | Y | Y | Y | Y |
| **PSO3** | Y | Y | Y | Y | Y | Y | Y | Y |
| **PSO 4** | Y | Y | Y | Y | Y | Y | Y | Y |
| **PSO 5** | Y | Y | Y | Y | Y | Y | Y | Y |

**3 – Strong, 2- Medium, 1- Low**

**Highlights of the Revamped Curriculum**:

* Student-centric, meeting the demands of industry & society, incorporating industrial components, hands-on training, skill enhancement modules, industrial project, project with viva-voce, exposure to entrepreneurial skills, training for competitive examinations, sustaining the quality of the core components and incorporating application oriented content wherever required.
* The Core subjects include latest developments in the education and scientific front, advanced programming packages allied with the discipline topics, practical training, devising mathematical models and algorithms for providing solutions to industry / real life situations. The curriculum also facilitates peer learning with advanced mathematical topics in the final semester, catering to the needs of stakeholders with research aptitude.
* The General Studies and Mathematics based problem solving skills are included as mandatory components in the ‘Training for Competitive Examinations’ course at the final semester, a first of its kind.
* The curriculum is designed so as to strengthen the Industry-Academia interface and provide more job opportunities for the students.
* The Industrial Statistics course is newly introduced in the fourth semester, to expose the students to real life problems and train the students on designing a mathematical model to provide solutions to the industrial problems.
* The Internship during the second year vacation will help the students gain valuable work experience, that connects classroom knowledge to real world experience and to narrow down and focus on the career path.
* Project with viva-voce component in the fifth semester enables the student, application of conceptual knowledge to practical situations. The state of art technologies in conducting a Explain in a scientific and systematic way and arriving at a precise solution is ensured. Such innovative provisions of the industrial training, project and internships will give students an edge over the counterparts in the job market.
* State-of Art techniques from the streams of multi-disciplinary, cross disciplinary and inter disciplinary nature are incorporated as Elective courses, covering conventional topics to the latest - Artificial Intelligence.

**Value additions in the Revamped Curriculum:**

|  |  |  |
| --- | --- | --- |
| **Semester** | **Newly introduced Components** | **Outcome / Benefits** |
| **I** | **Foundation Course**  To ease the transition of learning from higher secondary to higher education, providing an overview of the pedagogy of learning Literature and analysing the world through the literary lens  gives rise to a new perspective. | * Instill confidence among students * Create interest for the subject |
| **I, II, III, IV** | **Skill Enhancement papers** (Discipline centric / Generic / Entrepreneurial) | * Industry ready graduates * Skilled human resource * Students are equipped with essential skills to   make them employable |
| * Training on language and communication skills enable the students gain   knowledge and  exposure in the competitive world. |
| * Discipline centric skill will improve the Technical knowhow of solving real life   problems. |
| **III, IV, V & VI** | Elective papers | * Strengthening the domain knowledge * Introducing the stakeholders to the State-of Art techniques from the streams of multi-disciplinary, cross disciplinary and inter disciplinary nature * Emerging topics in higher education/ industry/ communication network / health sector etc. are introduced with   hands-on-training. |

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| **IV** | Elective Papers | | * Exposure to industry moulds students into solution providers * Generates Industry ready graduates * Employment opportunities enhanced |
| **V Semester** | Elective papers | | * Self-learning is enhanced * Application of the concept to real situation is conceived resulting   in tangible outcome |
| **VI Semester** | Elective papers | | * Enriches the study beyond the course. * Developing a research framework and   presenting their  independent and  intellectual ideas effectively. |
| **Extra Credits:**  **For Advanced Learners / Honors degree** | | | * To cater to the needs of peer learners / research   aspirants |
| **Skills acquired from the Courses** | | Knowledge, Problem Solving, Analytical  ability, Professional Competency, Professional Communication and Transferrable Skill | |

**Credit Distribution for UG Programmes**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Sem I** | **Credit** | **H** | **Sem II** | **Credit** | **H** | **Sem III** | **Credit** | **H** | **Sem IV** | **Credit** | **H** | **Sem V** | **Credit** | **H** | **Sem VI** | **Credit** | **H** |
| Part 1. Language – Tamil | 3 | 6 | Part..1. Language – Tamil | 3 | 6 | Part..1. Language – Tamil | 3 | 6 | Part..1. Language – Tamil | 3 | 6 | 5.1 Core Course –\CC IX | 4 | 5 | 6.1 Core Course –  CC XIII | 4 | 6 |
| Part.2 English | 3 | 6 | Part..2 English | 3 | 6 | Part..2 English | 3 | 6 | Part..2 English | 3 | 6 | 5.2 Core Course – CC X | 4 | 5 | 6.2 Core Course –  CC XIV | 4 | 6 |
| 1.3 Core Course – CC I | 5 | 5 | 2..3 Core Course – CC III | 5 | 5 | 3.3 Core Course – CC V | 5 | 5 | 4.3 Core Course – CC VII  Core Industry Module | 5 | 5 | 5. 3.Core Course CC -XI | 4 | 5 | 6.3 Core Course –  CC XV | 4 | 6 |
| 1.4 Core Course – CC II | 5 | 5 | 2.4 Core Course – CC IV | 5 | 5 | 3.4 Core Course – CC VI | 5 | 5 | 4.4 Core Course –  CC VIII | 5 | 5 | 5. 4.Core Course –/ Project with viva- voce  CC -XII | 4 | 5 | 6.4 Elective -VII Generic/ Discipline Specific | 3 | 5 |
| 1.5 Elective I Generic/ Discipline Specific | 3 | 4 | 2.5 Elective II Generic/ Discipline Specific | 3 | 4 | 3.5 Elective III Generic/ Discipline Specific | 3 | 4 | 4.5 Elective IV Generic/ Discipline Specific | 3 | 3 | 5.5 Elective V Generic/ Discipline Specific | 3 | 4 | 6.5 Elective VIII  Generic/ Discipline Specific | 3 | 5 |
| 1.6 Skill Enhancement Course SEC-1 | 2 | 2 | 2.6 Skill Enhancement Course SEC-2 | 2 | 2 | 3.6 Skill Enhancement Course SEC-4,  (Entrepreneurial Skill) | 1 | 1 | 4.6 Skill Enhancement Course SEC-6 | 2 | 2 | 5.6 Elective VI Generic/ Discipline Specific | 3 | 4 | 6.6 Extension Activity | 1 | - |
| 1.7 Skill Enhancement -(Foundation Course) | 2 | 2 | 2.7 Skill Enhancement Course –SEC-3 | 2 | 2 | 3.7 Skill Enhancement Course SEC-5 | 2 | 2 | 4.7 Skill Enhancement Course SEC-7 | 2 | 2 | 5.7 Value Education | 2 | 2 | 6.7 Professional Competency Skill | 2 | 2 |
|  |  |  |  |  |  | 3.8 E.V.S. | - | 1 | 4.8 E.V.S | 2 | 1 | 5.8 Summer Internship /Industrial Training | 2 |  |  |  |  |
|  | **23** | **30** |  | **23** | **30** |  | **22** | **30** |  | **25** | **30** |  | **26** | **30** |  | **21** | **30** |
| **Total – 140 Credits** | | | | | | | | | | | | | | | | | |

**Choice Based Credit System (CBCS), Learning Outcomes Based Curriculum Framework (LOCF) Guideline Based Credit and Hours Distribution System**

**for all UG courses including Lab Hours**

**First Year – Semester-I**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Language – Tamil | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses [in Total] | 13 | 14 |
| Part-4 | Skill Enhancement Course SEC-1 | 2 | 2 |
| Foundation Course | 2 | 2 |
|  |  | **23** | **30** |

**Semester-II**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Language – Tamil | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses including laboratory [in Total] | 13 | 14 |
| Part-4 | Skill Enhancement Course -SEC-2 | 2 | 2 |
| Skill Enhancement Course -SEC-3 (Discipline / Subject Specific) | 2 | 2 |
|  |  | **23** | **30** |

**Second Year – Semester-III**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Language - Tamil | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses including laboratory [in Total] | 13 | 14 |
| Part-4 | Skill Enhancement Course -SEC-4 (Entrepreneurial Based) | 1 | 1 |
| Skill Enhancement Course -SEC-5 (Discipline / Subject Specific) | 2 | 2 |
| E.V.S | - | 1 |
|  |  | **22** | **30** |

**Semester-IV**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Language - Tamil | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses including laboratory [in Total] | 13 | 13 |
| Part-4 | Skill Enhancement Course -SEC-6 (Discipline / Subject Specific) | 2 | 2 |
| Skill Enhancement Course -SEC-7 (Discipline / Subject Specific) | 2 | 2 |
| E.V.S | 2 | 1 |
|  |  | **25** | **30** |

**Third Year**

**Semester-V**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| **Part-3** | Core Courses including Project / Elective Based | 22 | 26 |
| **Part-4** | Value Education | 2 | 2 |
| Internship / Industrial Visit / Field Visit | 2 | 2 |
|  |  | **26** | **30** |

**Semester-VI**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| **Part-3** | Core Courses including Project / Elective Based & LAB | 18 | 28 |
| **Part-4** | Extension Activity | 1 | - |
| Professional Competency Skill | 2 | 2 |
|  |  | **21** | **30** |

**Consolidated Semester wise and Component wise Credit distribution**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Parts** | **Sem I** | **Sem II** | **Sem III** | **Sem IV** | **Sem V** | **Sem VI** | **Total Credits** |
| **Part I** | 3 | 3 | 3 | 3 | - | - | 12 |
| **Part II** | 3 | 3 | 3 | 3 | - | - | 12 |
| **Part III** | 13 | 13 | 13 | 13 | 22 | 18 | 92 |
| **Part IV** | 4 | 4 | 3 | 6 | 4 | 1 | 22 |
| **Part V** | - | - | - | - | - | 2 | 2 |
| **Total** | 23 | 23 | 22 | 25 | 26 | 21 | **140** |

**\*Part I. II, and Part III components will be separately taken into account for CGPA calculation and classification for the under graduate programme and the other components. IV, V have to be completed during the duration of the programme as per the norms, to be eligible for obtaining the UG degree.**

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| **Methods of Evaluation** | | |
| **Internal Evaluation** | Continuous Internal Assessment Test | 25 Marks |
| Assignments |
| Seminars |
| Attendance and Class Participation |
| **External Evaluation** | End Semester Examination | 75 Marks |
|  | Total | 100 Marks |
| **Methods of Assessment** | | |
| **Recall (K1)** | Simple definitions, MCQ, Recall steps, Concept definitions | |
| **Understand/ Comprehend (K2)** | MCQ, True/False, Short essays, Concept explanations, Short summary or  overview | |
| **Application (K3)** | Suggest idea/concept with examples, Suggest formulae, Solve problems,  Observe, Explain | |
| **Analyze (K4)** | Problem-solving questions, Finish a procedure in many steps, Differentiate | |
|  | between various ideas, Map knowledge | |
| **Evaluate (K5)** | Longer essay/ Evaluation essay, Critique or justify with pros and cons | |
| **Create (K6)** | Check knowledge in specific or offbeat situations, Discussion, Debating or  Presentations | |

**B.A. English and Communication Skills Curriculum Design**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **L**-Lecture Hours, **T**-Tutorial Hours, **P**- Practical Hours,  **CIA**- Continuous Assessment Marks, **ESE**-End Semester Marks | | | | | | | | | | | | |
| **SEMESTER I Credits Hours** | | | | | | | | | | | | |
| 1 | **Part I** | | Language – Tamil | 3 | 3 |  |  | 3 | 6 | 25 | 75 | 100 |
| 2 | **Part II** | | English | 2 | 2 |  |  | 3 | 6 | 25 | 75 | 100 |
| 3 | **Part III -** Core I | | Introduction to Literature | 3 | 2 |  |  | 5 | 5 | 25 | 75 | 100 |
| 4 | **Part III -** Core II | | Presentation Skills | 3 | 2 |  |  | 5 | 5 | 25 | 75 | 100 |
| 5 | **Part III**  Generic/ Discipline Specific Elective-I | | History of English Literature | 2 | 2 |  |  | 3 | 4 | 25 | 75 | 100 |
| 6 | **Part IV**  Skill Enhancement  Course - I | | Popular Culture | 1 | 1 |  |  | 2 | 2 | 25 | 75 | 100 |
| 7 |  | |  |  |  |  |  |  |  |  |  |  |
| 8 | **Part IV**  Skill Enhancement  (Foundation Course) | | Communicative English | 1 | 1 |  |  | 2 | 2 |  |  | 100 |
| **TOTAL** | | | |  |  |  |  | **23** | 30 |  |  |  |
| **SEMESTER II** | | | | | | | | | | | | |
| 1 | | **Part I** | Language – Tamil | 3 | 3 |  |  | 3 | 6 | 25 | 75 | 100 |
| 2 | | **Part II** | English | 2 | 2 |  |  | 3 | 6 | 25 | 75 | 100 |
| 3 | | **Part III** - Core III | British Literature | 3 | 2 |  |  | 5 | 5 | 25 | 75 | 100 |
| 4 | | **Part III** - Core IV | Film Studies | 3 | 2 |  |  | 5 | 5 | 25 | 75 | 100 |
| 5 | | **Part III** - Generic/ Discipline Specific Elective-II | Writing for the Media | 2 | 2 |  |  | 3 | 4 | 25 | 75 | 100 |
| 6 | | **Part IV**  Skill Enhancement Course - II | English for Workplace | 1 | 1 |  |  | 2 | 2 | 25 | 75 | 100 |
| 7 | | **Part IV**  Skill Enhancement  Course - III | Food Studies | 1 | 1 |  |  | 2 | 2 | 25 | 75 | 100 |
| 8 | |  |  |  |  |  |  |  |  |  |  |  |
| **TOTAL** | | | |  |  |  |  | **23** | 30 |  |  |  |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **SEMESTER III** | | | | | | | | | | | |
| 1 | **Part I** | Language - Tamil | 3 | 3 |  |  | 3 | 6 | 25 | 75 | 100 |
| 2 | **Part II** | English | 2 | 2 |  |  | 3 | 6 | 25 | 75 | 100 |
| 3 | **Part III** - Core V | Aspects of Language & Linguistics | 3 | 2 |  |  | 5 | 5 | 25 | 75 | 100 |
| 4 | **Part III** - Core VI | Indian Writing in English | 3 | 2 |  |  | 5 | 5 | 25 | 75 | 100 |
| 5 | **Part III** - Generic/ Discipline Specific Elective-III | Comparative literature | 2 | 2 |  |  | 3 | 4 | 25 | 75 | 100 |
| 6 | **Part IV**  Skill Enhancement  Course - IV | Basic Theatre Skills | 1 | 1 |  |  | 1 | 1 | 25 | 75 | 100 |
| 7 | **Part IV**  Skill Enhancement Course - V | Philosophy of Literature | 1 | 1 |  |  | 2 | 2 | 25 | 75 | 100 |
| 8 | **Part IV** - Ability Enhancement Compulsory Course | Soft Skills- III | 1 | 1 |  |  | 2 | 2 |  |  | 100 |
| 9 |  | Environmental Studies I |  |  |  |  | - | 1 |  |  |  |
| **TOTAL** | | |  |  |  |  | **22** | 30 |  |  |  |
| **SEMESTER IV** | | | | | | | | | | | |
| 1 | **Part I** | Language – Tamil | 3 | 3 |  |  | 3 | 6 | 25 | 75 | 10 |
| 2 | **Part II** | English | 2 | 2 |  |  | 3 | 6 | 25 | 75 | 100 |
| 3 | **Part III** - Core VII | Literary theory and Criticism | 3 | 2 |  |  | 5 | 5 | 25 | 75 | 100 |
| 4 | **Part III** - Core VIII | Literature and Gender | 3 | 2 |  |  | 5 | 5 | 25 | 75 | 100 |
| 5 | **Part III** - Generic/ Discipline Specific Elective-IV | Fundamentals of Academic Writing | 2 | 2 |  |  | 3 | 3 | 25 | 75 | 100 |
| 6 | **Part IV**  Skill Enhancement Course - VI | Copy Editing | 1 | 1 |  |  | 2 | 2 | 25 | 75 | 100 |
| 7 | **Part IV**  Skill Enhancement Course - VII | Travel Writing | 1 | 1 |  |  | 2 | 2 | 25 | 75 | 100 |
| 8 |  |  |  |  |  |  |  |  |  |  |  |
| 9 |  | Environmental Studies II | 1 | 1 |  |  | 2 | 1 |  |  | 100 |
| **TOTAL** | | |  |  |  |  | **25** |  |  |  |  |

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| **SEMESTER V** | | | | | | | | | | | |
| 1 | **Part III** - Core IX | Literature of the Marginalised | 3 | 2 |  |  | 4 | 5 | 25 | 75 | 100 |
| 2 | **Part III** - Core X | English for Advertising | 3 | 2 |  |  | 4 | 5 | 25 | 75 | 100 |
| 3 | **Part III** - Core XI | Indian Writing in Translation | 3 | 2 |  |  | 4 | 5 | 25 | 75 | 100 |
| 4 | **Part III** - Core XII | ELT and Computer Assisted Language Learning | 3 | 2 |  |  | 4 | 5 | 25 | 75 | 100 |
| 5 | **Part III** - Discipline Specific Elective V | World Classics in Translation | 2 | 2 |  |  | 3 | 4 | 25 | 75 | 100 |
| 6 | **Part III** - Discipline  Specific Elective VI | Children's Literature | 2 | 2 |  |  | 3 | 4 | 25 | 75 | 100 |
| 7 | **Part IV** | Value Education | 1 | 1 |  |  | 2 | 2 |  |  | 100 |
| 8 | **Part IV** | Summer Internship/  Industrial Training |  |  |  |  | 2 |  |  |  | 100 |
| **TOTAL** | | |  |  |  |  | **26** |  |  |  |  |
| **SEMESTER VI** | | | | | | | | | | | |
| 1 | **Part III** - Core XIII | Shakespeare Studies | 3 | 2 |  |  | 4 | 6 | 25 | 75 | 100 |
| 2 | **Part III** - Core XIV | American Literature | 3 | 2 |  |  | 4 | 6 | 25 | 75 | 100 |
| 3 | **Part III** - Core XV | Contemporary World  Literature | 3 | 2 |  |  | 4 | 6 | 25 | 75 | 100 |
| 4 | **Part III** - Discipline Specific Elective VII | Technical Writing | 2 | 2 |  |  | 3 | 5 | 25 | 75 | 100 |
| 5 | **Part III** - Discipline Specific Elective VIII | Art and literary Aesthetics | 2 | 2 |  |  | 3 | 4 | 25 | 75 | 100 |
| 6 | **Part IV** | Extension Activity | 1 | 1 |  |  | 1 |  |  |  | 100 |
| 7 | **Part IV** | English for Competitive Examinations | 1 | 1 |  |  | 2 | 2 | 25 | 75 | 100 |
| **Total** | | |  |  |  |  | **21** |  |  |  |  |
| **Total Credit** | | |  |  |  |  | **140** |  |  |  |  |

# FIRST YEAR - SEMESTER I

**CORE I - INTRODUCTION TO LITERATURE**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | **100** |

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| **Learning Objectives** | |
| **LO 1** | To introduce the different forms of literature |
| **LO 2** | To provide learners with background knowledge of literature |
| **LO 3** | To enable learners to understand different genres of literature |
| **LO 4** | To examine the various themes and forms in literature |
| **LO 5** | To create the ability of critically examining a text |

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| --- | --- | --- |
| **UNIT** | **Contents** | **No. of Hours** |
| **I** | **Introduction**   * 1. Poetry - Sonnet, Ode, Elegy, Lyric, Ballad   2. Prose      1. Non- fiction - Biography, Autobiography, Memoirs, Diaries, Speech      2. Fiction - Short Story, Novella, Novel   3. Drama - Comedy, Tragedy, Tragi-Comedy | 10 |
| **II** | **Poetry**   * 1. The Sonnet   Michael Drayton The Parting   * 1. The Ode   John Keats Ode to Nightingale   * 1. The Elegy   Thomas Gray Elegy Written in a Country Churchyard   * 1. The Lyric   W.B. Yeats Sailing to Byzantium | 15 |
| **III** | **Prose- Non- fiction**   * 1. Essay   George Mikes Tea   * 1. Life Writing   Temsula Ao Evening College, A New Identity from *Once*  *Upon a Life: Burnt Curry and Bloody Rags,* Part III | 10 |
| **IV** | **Prose- Fiction**   * 1. Novel   Jane Austen *Pride and Prejudice*   * 1. The Short Story   Edgar Allan Poe The Tell-tale Heart | 15 |
| **V** | **Drama**   * 1. Henrik Ibsen *A Doll’s House*   2. Mahesh Dattani *Dance like a Man* | 15 |
|  | **Total** | **65** |

|  |  |  |
| --- | --- | --- |
| **CO** | **Course Outcomes** | **Programme Outcomes** |
| **CO** | **On completion of this course, students will be able to** | |
| 1 | appreciate and analyse the basic elements of poetry, including meter,  rhyme, and theme | PO7, PO9, PO10 |
| 2 | gain knowledge of the elements of fiction including narrative structure,  character analysis and comparison between different but related texts | PO7, PO9, PO10 |
| 3 | explore the dramatic storytelling including play structure, monologues, dialogue,  and scene setting | PO7, PO9, PO10 |
| 4 | examine the use of techniques and devices in literary texts | PO3, PO9, PO10 |
| 5 | evaluate texts with reference to techniques, devices, and formal elements and  formulate critical responses | PO3, PO9, PO10 |

|  |  |
| --- | --- |
| **References Books** | |
| 1. | Henny Herawati et al., *Introduction to Literature*, Sanata Dharma University Press, October 2021. |
| 2. | Michael Meyer, D. Quentin Miller, *The Compact Bedford Introduction to Literature with 2021 MLA*  *Update*, Bedford/St. Martin’s, August 2021. |
| 3. | Janice Campbell., *Introduction to Literature: Excellence in Literature English 1*, 4th Ed, Everyday  Education, LLC, January 2021. |
| 4. | Adamson H. D. *Linguistics and English Literature: An Introduction*, Cambridge University Press,  2019. |
| 5. | Felicity Titjen et al.(ed), *Teaching English Language and Literature*, Taylor & Francis,2020. |
| 6. | Abrams, M. H. (Meyer Howard), 1912-2015. *A Glossary of Literary Terms*. Wadsworth, 2005. |
| 7. | Lodge, David. *The Art of Fiction*. Penguin Books, 1992. |
| 8. | Ellis-Fermor, Una. *The Frontiers of Drama*. Routledge, (1964) 2013. |
| **Web Resources** | | |
| 1. | *ASIATIC: IITUM Journal of English Language & Literature* | |
| 2. | The *English Historical Review* (*EHR*) | |
| 3. | [https://www.bucks.edu/media/bcccmedialibrary/tutoring/documents/writingareahandoutrevision/literatu](http://www.bucks.edu/media/bcccmedialibrary/tutoring/documents/writingareahandoutrevision/literatu)  re/HowToWriteLitAnalysis.pdf | |
| 4. | [www.poetryfoundation.org](http://www.poetryfoundation.org/) | |
| 5. | [www.literarydevices.org](http://www.literarydevices.org/) | |
| 6. | [www.dramaonlinelibrary.com](http://www.dramaonlinelibrary.com/) | |
| 7. | [www.writestheatre.org](http://www.writestheatre.org/) | |

# Mapping with Programme Outcomes

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 3 | 2 | 3 | 2 | 2 | 2 | 3 | 1 | 3 | 3 |
| **CO 2** | 3 | 2 | 3 | 2 | 2 | 2 | 3 | 1 | 3 | 3 |
| **CO 3** | 3 | 2 | 3 | 2 | 2 | 2 | 3 | 1 | 3 | 3 |
| **CO 4** | 3 | 3 | 3 | 2 | 1 | 1 | 3 | 1 | 3 | 3 |
| **CO 5** | 3 | 3 | 3 | 2 | 1 | 1 | 3 | 1 | 3 | 3 |
| **Weightage** | **15** | **11** | **15** | **10** | **8** | **6** | **15** | **5** | **15** | **15** |
| **Weighted percentage of Course Contribution to POs** | **3** | **2.2** | **3** | **2** | **1.6** | **1.2** | **3** | **1** | **3** | **3** |

S- Strong-3 M-Medium-2 L- Low- 1

# Level of Coordination between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO 1** | 3 | 1 | 2 | 2 | 2 | 2 | 3 |
| **CO 2** | 3 | 1 | 2 | 2 | 2 | 2 | 3 |
| **CO 3** | 3 | 1 | 2 | 2 | 2 | 2 | 3 |
| **CO 4** | 3 | 2 | 3 | 1 | 1 | 2 | 3 |
| **CO 5** | 3 | 2 | 3 | 1 | 1 | 2 | 3 |
| **Weightage** |  | **7** | **12** | **8** | **8** | **10** | **15** |
| **Weighted percentage**  **of Course Contribution to PSOs** | **3** | **1.4** | **2.4** | **1.6** | **1.6** | **2** | **3** |

S- Strong-3 M-Medium-2 L- Low- 1

# FIRST YEAR - SEMESTER I CORE II - PRESENTATION SKILLS

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | | |
| **CIA** | | **External** | | **Total** |
|  | | | | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | | | |
| **LO 1** | | | To acquaint students with oral presentation skills, good organisation and effective delivery | | | | | | | | | | | | |
| **LO 2** | | | To familiarise students plan their presentation by gathering relevant information,  determining needs of the audience and defining presentation purpose | | | | | | | | | | | | |
| **LO 3** | | | To enable learners recognise the social and historical contexts of speech, oratory, and rhetorics | | | | | | | | | | | | |
| **LO 4** | | | To equip students in the effective use of non-verbal communication | | | | | | | | | | | | |
| **LO 5** | | | To assist students integrate presentation aids effectively in oral presentations | | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | | | | **No. of Hours** | |
| **I** | **Introduction to Presentation**   * 1. What is a presentation? (the audience, the presenter and the presentation)   2. Types of Presentations      1. Informative Presentation - functions and types      2. Persuasive Presentation - functions and types      3. Speeches for Special Occasions: use of language and types | | | | | | | | | | | | | 16 | |
| **II** | **Preparing a Presentation**   * 1. Features of an effective presentation   2. Organisation and Outline      1. Eight Basic Presentation Patterns - chronological, sequential, spatial, topical/categorical, problem-solution, compare-contrast, causal, advantage-disadvantage      2. Basic Outline Template - Attention getters, introduction, body, conclusion and residual message   3. Using Rhetorical Devices: alliteration, allusion, analogy, anaphora, chiasmus, hyperbole, irony, metaphor, oxymoron, progressio, pun, rhetorical question, simile, synecdoche, understatement, etc.   4. Acknowledging Sources | | | | | | | | | | | | | 18 | |
| **III** | **Presentation Aids**   * 1. Types of Presentation Aids - charts, graphs, pictures, models, pictures, video and audio recordings, objects, people, slide show, interactive presentation software, writing board, handouts, posters and flipchart.   2. Creating Visual Information - Principles of an Effective Design   3. Introduction to basic features and tools in presentation software (PowerPoint, Prezi, Canva, Google Slides, Mentimeter, etc.) | | | | | | | | | | | | | 15 | |
| **IV** | **Delivering a Presentation**   * 1. Non-verbal Communication: types - kinesics, paralanguage, personal appearance, proxemics and chronemics   2. Using notecards and speaker notes | | | | | | | | | | | | | 8 | |
| **V** | **Post-Presentation Interactions**   * 1. Preparing for and controlling the post-presentation interaction   2. Responding to a presentation: questions and feedback (constructive feedback) | | | | | | | | | | | | | 8 | |
|  | **Total** | | | | | | | | | | | | | **65** | |
| **CO** | | **Course Outcomes** | | | | | | | | | | **Programme Outcomes** | | | |
| **CO** | | **On completion of this course, students will be able to** | | | | | | | | | | | | | |
| 1 | | demonstrate effective presentation skills | | | | | | | | | | PO3, PO4. PO5 | | | |
| 2 | | organise presentations using the concepts of determining and  ordering of central, main and supporting ideas | | | | | | | | | | PO2, PO5 | | | |
| 3 | | deliver effective and engaging presentations | | | | | | | | | | PO3, PO5 | | | |
| 4 | | use non-verbal communication to enhance their presentations | | | | | | | | | | PO7, PO10 | | | |
| 5 | | incorporate multimedia tools and techniques in presentations | | | | | | | | | | PO2, PO6 | | | |
| **Reference Books** | | | | | | | | | | | | | | | |
| 1. | | *Business Communication for Success.* University of Minnesota Libraries. November, 2015. https://doi.org/10.24926/8668.3001 | | | | | | | | | | | | | |
| 2. | | Chivers, Barbera and Michael Shoolbred. *A Student’s Guide to Presentations: Making your Presentation Count.* Sage Publications, 2017. | | | | | | | | | | | | | |
| 3. | | Lundberg , Debbie. Presenting Powerfully: Ideas, Outlooks & Actions for Empowering Presentations. Debbie Lundberg Inc., Florida, 2011. | | | | | | | | | | | | | |
| 4. | | Mattiske, Catherine. Persuasive Presentation Skills: Create, Prepare and Design with Confidence. The Performance Company Pvt. Ltd., Australia, 2011. | | | | | | | | | | | | | |
| 5. | | McCarthy, Patsy and Caroline Hatcher. Presentation Skills: The Essential Guide for Students. Sage Publications, Australia, 2002. | | | | | | | | | | | | | |
| **Web Resources** | | | | | | | | | | | | | | | |
| 1. | | Articles on Business Communication. *Management Study Guide.*  [https://www.managementstudyguide.com/business-communication-articles.htm](http://www.managementstudyguide.com/business-communication-articles.htm) | | | | | | | | | | | | | |
| 2. | | Barnard, Dom. “Literary Techniques for your Speech, with Examples Analyzed” *Virtual*  *Speech.* https://virtualspeech.com/blog/literary-techniques-for-a-speech | | | | | | | | | | | | | |
| 3. | | Effective Presentation Skills Tutorial. *Northern Illinois University.*  [https://www.niu.edu/presentations/deliver/index.shtml](http://www.niu.edu/presentations/deliver/index.shtml) | | | | | | | | | | | | | |
| 4. | | Principles of Public Speaking. *Lumen Learning.*  https://courses.lumenlearning.com/publicspeakingprinciples/ | | | | | | | | | | | | | |
| 5. | | Vest, David. (1994). Creating and Using Slides. *Writing@CSU*. Colorado State University.  https://writing.colostate.edu/guides/guides.cfm?guideid=35 | | | | | | | | | | | | | |

**Mapping with Programme Outcomes**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 1 | 2 | 3 | 3 | 3 | 2 | 1 | 1 | 2 | 1 |
| **CO 2** | 1 | 3 | 2 | 2 | 3 | 1 | 1 | 1 | 1 | 1 |
| **CO 3** | 1 | 3 | 1 | 2 | 2 | 3 | 1 | 1 | 1 | 1 |
| **CO 4** | 2 | 3 | 2 | 1 | 1 | 2 | 3 | 3 | 3 | 2 |
| **CO 5** | 1 | 3 | 1 | 2 | 3 | 3 | 1 | 1 | 2 | 1 |
| **Weightage** | **6** | **14** | **9** | **10** | **12** | **11** | **7** | **7** | **9** | **6** |
| **Weighted percentage of course contribution to POs** | **1.2** | **2.8** | **1.8** | **2** | **2.4** | **2.2** | **1.4** | **1.4** | **1.8** | **1.2** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 2 | 1 | 3 | 3 | 2 | 1 | 2 |
| **CO2** | 1 | 1 | 2 | 3 | 3 | 1 | 2 |
| **CO3** | 1 | 1 | 1 | 3 | 3 | 1 | 2 |
| **CO4** | 1 | 1 | 3 | 3 | 3 | 2 | 2 |
| **CO5** | 1 | 1 | 1 | 3 | 3 | 1 | 1 |
| **Weightage** | **6** | **5** | **10** | **15** | **14** | **6** | **9** |
| **Weighted percentage of Course Contribution to PSOs** | **1.2** | **1** | **2** | **3** | **2.8** | **1.2** | **1.8** |

S-Strong-3 M-Medium-2 L-Low-1

# FIRST YEAR - SEMESTER I

**GENERIC/DISCIPLINE SPECIFIC ELECTIVE I - HISTORY OF ENGLISH LITERATURE**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | | | **Elective** | **2** | **2** | **0** | **0** | **3** | **52** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | | |
| **LO 1** | To identify the significant periods of the evolution of English literature from the Old English to  the Modern times. | | | | | | | | | | | | | |
| **LO 2** | To understand the impacts of various social, political and literary milieu of each period. | | | | | | | | | | | | | |
| **LO 3** | To demonstrate the knowledge of the predominant literary forms and trends of each period. | | | | | | | | | | | | | |
| **LO 4** | To relate, compare and contrast the literary forms, style and trends of the different periods to one  another. | | | | | | | | | | | | | |
| **LO 5** | To assess the significance of each period in the contribution and evolution of English  literature. | | | | | | | | | | | | | |
| **UNIT** | | **Contents** | | | | | | | | | | | **No. of Hours** | |
| **I** | | **The Beginnings (till mid-16th century)**   * 1. Old English and Middle English Period: Heroic poetry, Prose, Romances and Didactic poetry   2. Poetry: Geoffrey Chaucer   3. Drama: Mystery plays, Miracle plays, Morality plays and Interludes   4. The Development of the English Bible: Wycliffe, Tyndale, Coverdale | | | | | | | | | | | 6 | |
| **II** | | **Renaissance and Reformation (16th - 17th century)**   * 1. Poetry      1. Sonnets: Sidney and Spencer      2. Metaphysical Poetry: Donne, Marvell and Herbert      3. John Milton   2. Drama      1. Elizabethan theatre: The University Wits & Shakespeare      2. Jacobean drama: Ben Jonson   3. Prose: Francis Bacon   4. The English Bible: King James’ Bible | | | | | | | | | | | 10 | |
| **III** | | **Enlightenment/New Classicism (17th - 18th century)**   * 1. Poetry      1. John Dryden      2. Alexander Pope | | | | | | | | | | | 15 | |
|  | | * 1. Restoration Comedy: Congreve and Sheridan   2. Prose      1. John Bunyan and Samuel Pepys      2. Swift, Addison and Steele   3.3 The Rise of the Novel: Defoe, Richardson, Fielding | | | | | | | | | | |  | |
| **IV** | | **Romantic and Victorian (18th - 19th century)**   * 1. Poetry      1. Romantic Poetry: Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron      2. Victorian Poetry: [Tennyson,](https://www.britannica.com/art/English-literature/Early-Victorian-verse#ref13001) Robert Browning, Elizabeth Barrett Browning, Arnold   2. Prose      1. Romantic: Lamb, Hazlitt and De Quincey      2. Victorian: Carlyle, Ruskin   3. The Novel      1. Romantic: Walpole & Mary Shelley      2. Regency: Jane Austen & Sir Walter Scott      3. Victorian: Dickens, Thackeray, Brontë sisters, George Eliot, Hardy   4. American Literature: Longfellow, Whitman, Thoreau, Emerson, Poe, Dickinson, Mark Twain | | | | | | | | | | | 15 | |
| **V** | | **Modern Period (19th - 20th century)**   * 1. Anglo-American Modernism: Pound, Lewis, Lawrence and Eliot   2. Celtic Modernism: Yeats and Joyce   3. Literature during World Wars: Sassoon, Rupert Brooke and Wilfred Owen   4. The Postmodern and The Postcolonial Periods: John Bath, Samuel Beckett, Derek Walcott, Edward Said | | | | | | | | | | | 6 | |
|  | | **Total** | | | | | | | | | | | **52** | |
| **CO** | | | **Course Outcomes** | | | | | | | | | | **Programme Outcomes** | |
| **CO** | | | **On completion of this course, students will** | | | | | | | | | | | |
|  | | | identify and recall the various significant periods and literary personae and | | | | | | | | | | PO4, PO5, | |
| 1 | | | their works of English Literature. | | | | | | | | | | PO7, PO9, | |
|  | | |  | | | | | | | | | | PO10 | |
|  | | | understand the social, political and literary milieu of the different periods of | | | | | | | | | | PO4, PO5, | |
| 2 | | | English literary history. | | | | | | | | | | PO7, PO9, PO10 | |
|  | | | apply the knowledge of the time periods and relate them to the popular | | | | | | | | | | PO2, PO4, | |
| 3 | | | trends and styles of the period. | | | | | | | | | | PO5, PO7, PO9, PO10 | |
| 4 | | | analyse the changing trends of English literature production and distinguish them based on the important socio-political and literary reforms. | | | | | | | | | | PO2, PO4,  PO5, PO7, PO9, PO10 | |
|  | | | assess the importance of each period in the context of the evolution of | | | | | | | | | | PO2, PO4, | |
| 5 | | | English literature. | | | | | | | | | | PO5, PO7, | |
|  | | |  | | | | | | | | | | PO9, PO10 | |
| **Reference Books** | | | | | | | | | | | | | | |
| 1. | | | Albert, Edward. *History of English Literature*.New Delhi: Oxford University Press, 2016 | | | | | | | | | | | |
| 2. | | | Bloom, Harold, editor. *Elizabethan Drama.* New York: Infobase Publishing, 2004. | | | | | | | | | | | |
| 3. | | | Daiches, David. *A Critical History of English Literature: Volumes I & II.* New Delhi: Supernova, 2011 | | | | | | | | | | | |
| 4. | | | Moran, Maureen. *Victorian Literature and Culture.* New York: Continuum, 2011. | | | | | | | | | | | |
| 5. | | | Roe, Nicholas. *Romanticism.* Oxford, 2005. | | | | | | | | | | | |
| **Web Resources** | | | | | | | | | | | | | | |
| 1. | | | “Story of England.” *Story of England | English Heritage*, [www.english-heritage.org.uk/learn/story-of-england](http://www.english-heritage.org.uk/learn/story-of-england) | | | | | | | | | | | |
| 2. | | | *British Library*, [www.bl.uk/anglo-saxons/articles](http://www.bl.uk/anglo-saxons/articles) | | | | | | | | | | | |
| 3. | | | *The Victorian Web: Linking Scholarship, Teaching and Learning Since 1994*,  victorianweb.org | | | | | | | | | | | |

# Mapping with Programme Outcomes

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 1 | 2 | 1 | 3 | 3 | 1 | 3 | 1 | 3 | 3 |
| **CO 2** | 1 | 2 | 1 | 3 | 3 | 1 | 3 | 1 | 3 | 3 |
| **CO 3** | 1 | 3 | 2 | 3 | 3 | 1 | 3 | 1 | 3 | 3 |
| **CO 4** | 1 | 3 | 2 | 3 | 3 | 1 | 3 | 1 | 3 | 3 |
| **CO 5** | 1 | 3 | 2 | 3 | 3 | 1 | 3 | 1 | 3 | 3 |
| **Weightage** | **5** | **13** | **8** | **15** | **15** | **5** | **15** | **5** | **15** | **15** |
| **Weighted percentage of course**  **contribution to POs** | **1** | **2.6** | **1.6** | **3** | **3** | **1** | **3** | **1** | **3** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 1 | 1 | 1 | 1 | 1 | 3 |
| **CO2** | 3 | 1 | 1 | 1 | 1 | 1 | 3 |
| **CO3** | 3 | 1 | 1 | 1 | 1 | 1 | 3 |
| **CO4** | 3 | 1 | 2 | 1 | 1 | 1 | 3 |
| **CO5** | 3 | 1 | 2 | 1 | 1 | 1 | 3 |
| **Weightage** | **15** | **5** | **7** | **5** | **5** | **5** | **15** |
| **Weighted percentage of**  **Course Contribution to PSOs** | **3** | **1** | **1.4** | **1** | **1** | **1** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# FIRST YEAR - SEMESTER II CORE III - BRITISH LITERATURE

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | **Category** | **L** | | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | | **Core** | **3** | | **2** | **0** | **0** | **4** | **65** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | | |
| **LO 1** | | To name and list the periods and other related forms associated with British Literature | | | | | | | | | | | | |
| **LO 2** | | To demonstrate an understanding for students to intellectually assess the English world | | | | | | | | | | | | |
| **LO 3** | | To interpret the impact of the changing world on British literature | | | | | | | | | | | | |
| **LO 4** | | To closely examine the various themes and methodologies present in British literature | | | | | | | | | | | | |
| **LO 5** | | To appraise and be able to critically evaluate the text | | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | | | **No. of Hours** | |
| **I** | **Sixteenth and Seventeenth Centuries**   * 1. Edmund Spenser Sonnet 75 (from *Amoretti*)   2. Christopher Marlowe *Dr. Faustus*   3. John Milton Paradise Lost Book 4   4. Francis Bacon Of truth | | | | | | | | | | | | 12 | |
| **II** | **Eighteenth Century**   * 1. Jonathan Swift   2. Alexander Pope   3. William Blake | | | | Voyage to Lilliput/Houyhnhnms, *Gulliver’s Travels*  Canto 1, *The Rape of the Lock*  The Chimney Sweeper (from *Songs of Innocence & Songs of Experience*) | | | | | | | | 10 | |
| **III** | **Nineteenth Century**   * 1. Christina Rossetti   2. Robert Browning   3. Charlotte Bronte   4. P.B. Shelly   5. John Keats   6. Charles Dickens | | | | The Goblin Market Fra Lippo Lippi *Jane Eyre* Ozymandias Endymion- Book I  Recalled to Life from *A Tale of Two Cities* | | | | | | | | 14 | |
| **IV** | **Twentieth Century**   * 1. G.B. Shaw   2. John Osborne | | | | *Pygmalion*  *Look Back in Anger* | | | | | | | | 15 | |
| **V** | **Twentieth and Twenty First Centuries**   * 1. Arthur Conan Doyle The Red-Headed League   2. Carol Ann Duffy Little Red Cap from *The World’s Wife* | | | | | | | | | | | | 14 | |
|  | **Total** | | | | | | | | | | | | **65** | |

|  |  |  |
| --- | --- | --- |
| **CO** | **Course Outcomes** | **Programme Outcomes** |
| **CO** | **On completion of this course, students will** | |
| 1 | Identify and discuss the significant writers and texts across centuries | PO1 |
| 2 | Discuss the themes, approaches, styles, and contributions to the  development of British literature from the16th century to the 21st century | PO1, PO2 |
| 3 | Demonstrate an understanding of the diverse socio-cultural aspects and multiplicities of expression in British Literature | PO4, PO6 |
| 4 | Examine the nuances and evolving stages of the British literary tradition | PO4, PO5, PO6 |
| 5 | Evaluate and assess British Literature as an outcome of its  traditions and cultures | PO3, PO8 |
| **Reference Books** | | |
| 1 | Bacon, Francis, and Michel Leiris. *Francis Bacon*. Ediciones Poligrafa, 2008. | |
| 2 | Blackwell, Wiley. *Reading the Eighteenth Century Novel*. Wiley Blackwell, 2017. | |
| 3 | Gilbert, Sandra and Susan Gubar. *Mad Woman in the Attic: The Woman Writer and the*  *Nineteenth Century Literary Imagination*. 1979. 2nd ed. Yale University Press, 1986. | |
| 4 | Thwaite, Anthony. *Poetry Today: A Critical Guide to British Poetry*. Longman Group, 1985. | |
| 5 | Bowra, C. M. *The Romantic Imagination*. Oxford University Press, 1973. | |
| **Web Resources** | | |
| 1 | [http://www.janeausten.org](http://www.janeausten.org/) | |

**Mapping with Programme Outcomes:**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO9** | **PO10** |
| **CO 1** | 2 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO 2** | 2 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO 3** | 2 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO 4** | 2 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO 5** | 2 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **Weightage** | **10** | **15** | **10** | **15** | **15** | **15** | **15** | **15** | **15** | **15** |
| **Weighted percentage of course**  **contribution toPOs** | **2.0** | **3** | **2** | **3** | **3** | **3** | **3** | **3** | **3** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 2 | 3 | 3 | 3 | 3 | 2 |
| **CO2** | 3 | 2 | 3 | 3 | 3 | 2 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 3 | 2 | 3 |
| **CO4** | 3 | 2 | 3 | 3 | 3 | 2 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 3 | 2 | 3 |
| **Weightage** | 15 | 10 | 15 | 15 | 15 | 11 | 14 |
| **Weighted percentage of Course**  **Contribution to PSOs** | 3 | 2 | 3 | 3 | 3 | 2.2 | 2.8 |

**FIRST YEAR - SEMESTER II CORE IV - WRITING ABOUT FILMS**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | |
| **LO 1** | To introduce students to the evolution of films and to film movements that shaped the art  of filmmaking | | | | | | | | | | | |
| **LO 2** | To acquaint students with the nuances of filmmaking and to familiarise them with genres and different stages of film production | | | | | | | | | | | |
| **LO 3** | To enable students to identify and analyse meanings conveyed through the components  used in a film | | | | | | | | | | | |
| **LO 4** | To critically appreciate films with reference to culture, history, technology, aesthetics etc. | | | | | | | | | | | |
| **LO 5** | To equip students to assess and express different opinions on films through the art of  film review writing | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | **No. of Hours** | |
| **I** | **Introduction**   * 1. Evolution of Films: still to moving pictures, black and white to colour, silent movies to talkies   2. Overview of Film Movements: German Expressionism, Soviet Montage, Surrealism, Silent Comedy, Italian Neo-Realism, French New   Wave, Japanese Cinema and Parallel Cinema | | | | | | | | | | 9 | |
| **II** | **Film Aesthetics**   * 1. Plot and Screenplay Structures   2. Genres, Sub-Genres and Alternate Genres   3. Components of Film Language: Aspect ratio, Mise-en-scène, Cinematography, Editing, Sound, Special Effects, Colour   4. Five Stages of Film Production   5. Kinds of adaptation - Translation, Transformation, Transcreation | | | | | | | | | | 12 | |
| **III** | **Writing about Films**   * 1. Critical Analysis of Film      1. Structural Approach      2. Ideological Approach      3. Auteur Approach      4. Region specific styles      5. Historical Approach   2. Film Review **-** functions and structure | | | | | | | | | | 12 | |
| **IV** | **World Cinema**  Ang Lee *Life of Pi* (2012)  Majid Majidi *Children of Heaven* (1997) Hayao Miyazaki *Spirited Away* (2001) | | | | | | | | | | 16 | |
| **V** | **Indian Cinema**  Sanjay Leela Bhansali *Bajirao Mastani* (2015) Satyajit Ray *Pather Panchali* (1955)  Puskar-Gayatri *Vikram Vedha* (2017) | | | | | | | | | | 16 | |
|  | **Total** | | | | | | | | | | **65** | |

|  |  |  |
| --- | --- | --- |
| **CO** | **Course Outcomes** | **Programme Outcomes** |
|  | **On completion of this course, students will be able to** | |
| 1 | trace the evolution of films and major film movements | PO1, PO3, PO7, PO8 |
| 2 | identify the different aesthetic elements and technical aspects used in  films to constitute meaning | PO3, PO4, PO5,  PO8, PO9 |
| 3 | apply the understanding of the different components of film language in writing a film review | PO1, PO2, PO3,  PO4, PO5, PO7, PO8, PO9 |
| 4 | interpret films using the different approaches discussed | PO1, PO2, PO3,  PO4, PO5, PO7, PO8, PO9 |
| 5 | critically examine films from across the world as a product of historical and cultural contexts | PO1, PO2, PO3, PO4, PO5, PO7,  PO9, PO8, PO9, PO10 |

|  |  |  |
| --- | --- | --- |
| **Reference Books** | | |
| 1. | | Bordwell, David and Kristen Thompson. *Film Art: An Introduction*. New York: McGraw  Hill, 2020. (Twelfth Edition) |
| 2. | | Corrigan, Timothy. *A Short Guide to Writing about Film*. England: Pearson, 2015. (Ninth Edition) |
| 3. | | Benyahia, Sarah Casey, et al. *A2 Film Studies: The Essential Introduction*. Taylor & Francis, 2011. |
| 4. | | *Traditions in World Cinema*, edited by Linda Badley, et al., Edinburgh University Press, 2005. |
| 5. | | Bhaskar, Ira. 09 Apr 2013, “The Indian New Wave”. *Routledge Handbook of Indian Cinemas*. edited by K. Moti Gokulsing and Wimal Dissanayake. Routledge, 2019. pp. 19-34. |
| **Reference Films** | | |
| Unit I 1.1 | | Lumière Brothers *The Arrival of a Train,* George Melies *A Trip to the Moon,* Edwin Porter  *The Great Train Robbery* Dadasaheb Phalke *Growth of a Pea Plant* |
| Unit 1  1.2 | | German Expressionism: *Cabinet of Dr Caligari* (1919), *Metropolis* (1927) |
| Soviet Montage: *Battleship Potemkin* (1925) |
| Surrealism: *Un Chien Andalou* (1929) |
| Silent Comedy: *Chaplin’s Short Comedies, Modern Times* (1936) |
| Italian Neo-Realism: *Rome, Open City* (1945) & *Bicycle Thieves* (1948) |
| French New Wave: *400 Blows* (1959) & *Breathless* (1960) |
| Japanese Cinema: *Tokyo Story* (1953), *Rashomon* (1950), *Life of Oharu* (1952) |
| Parallel Cinema: *Neecha Nagar* (1946), *Pather Panchali* (1955) |
| **Web Resources** | | |
| 1. | UNC University Library page on Film and Cinema Research:  https://guides.lib.unc.edu/c.php?g=711231&p=5060431 | |
| 2. | University of Calgary handout: “Writing about Film” https://srisa.org/rw\_common/plugins/stacks/armadillo/media/writing\_about\_film\_2014\_1.pdf | |
| 3. | “Lesson 7: Task: Write a Film Review.” *Premier Skills English*, 16 Mar. 2018, https://premierskillsenglish.britishcouncil.org/course-stages/lesson-7-task-write-film-review. | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 3 | 2 | 3 | 2 | 2 | 1 | 3 | 3 | 2 | 2 |
| **CO 2** | 2 | 2 | 3 | 3 | 3 | 1 | 2 | 3 | 3 | 2 |
| **CO 3** | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 2 |
| **CO 4** | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 2 |
| **CO 5** | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 |
| **Weightage** | **14** | **13** | **15** | **14** | **14** | **8** | **14** | **15** | **14** | **11** |
| **Weighted percentage of course contribution to POS** | **2.8** | **2.6** | **3** | **2.8** | **2.8** | **1.6** | **2.8** | **3** | **2.8** | **2.2** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 2 | 2 | 3 | 3 | 2 | 3 |
| **CO2** | 3 | 3 | 3 | 2 | 2 | 3 | 3 |
| **CO3** | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| **Weightage** | **15** | **14** | **14** | **14** | **14** | **14** | **15** |
| **Weighted percentage of Course Contribution to PSOs** | **3** | **2.8** | **2.8** | **2.8** | **2.8** | **2.8** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# FIRST YEAR - SEMESTER II

**DISCIPLINE SPECIFIC ELECTIVE -WRITING FOR THE MEDIA**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | | |
| **CIA** | | **External** | | **Total** |
|  | | | | **DSE** | **2** | **2** | **0** | **0** | **3** | **52** | **25** | | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | | | |
| **LO 1** | | | To introduce students to different kinds of media | | | | | | | | | | | | |
| **LO 2** | | | To acquaint students with effective information-gathering skills and techniques | | | | | | | | | | | | |
| **LO 3** | | | To train students in the key principles of news writing and the specific  requirements for writing for different media | | | | | | | | | | | | |
| **LO 4** | | | To familiarize them with the process of writing for media | | | | | | | | | | | | |
| **LO 5** | | | To make them equipped for job opportunities in mass media and new media | | | | | | | | | | | | |
| **UNIT** | | **Contents** | | | | | | | | | | | | **No. of Hours** | |
| **I** | | **Introduction**   * 1. Different Kinds of Media and Their Characteristics   2. Differences between Writing for the Media and Other Kinds of Writing   3. Differences between Writing for the Audio/Visual Media and Print Writing   4. Writing tools- basic techniques | | | | | | | | | | | | 10 | |
| **II** | | **Print media – Writing News Reports and Features**   * 1. What is News? What is a Feature?   2. News Resources( field notes, interviews, news gathering, PTI)   3. The Inverted Pyramid Structure   4. Writing the Lead   5. Developing the News Story | | | | | | | | | | | | 10 | |
| **III** | | **Broadcast Media**   * 1. Radio - Features   2. Writing Anchor Scripts for Radio Programmes   3. Television - Features   4. Writing Anchor Scripts for Television   5. Programmes - documentaries, reality-interview and talk programmes | | | | | | | | | | | | 12 | |
| **IV** | | **New & Social Media**   * 1. Writing Reports and Features for the Web   2. Cyber culture   3. Blog/vlog   4. Podcast   5. Twitter, etc. | | | | | | | | | | | | 11 | |
| **V** | | **Media Rights**   * 1. Ethics of Social Media   2. Intellectual property rights   3. Laws of social media in India | | | | | | | | | | | | 9 | |
|  | | **Total** | | | | | | | | | | | | **52** | |
| **CO** | **Course Outcomes** | | | | | | | | | | | **Programme Outcomes** | | | |
| **CO** | **On completion of this course, students will** | | | | | | | | | | | | | | |
| 1 | To introduce students to different kinds of media | | | | | | | | | | | PO3, PO4, PO10 | | | |
| 2 | To acquaint students with effective information-gatheringskills and techniques | | | | | | | | | | | PO4, PO5, PO6, PO7,PO10 | | | |
| 3 | To train students in the key principles of news writing and the specific requirements for writing for different media | | | | | | | | | | | PO1, PO2,PO5,PO9 | | | |
| 4 | To familiarize them with the process of writing for media | | | | | | | | | | | PO2, PO4, PO5, PO6, PO9 | | | |
| 5 | To make them equipped for job opportunities in mass mediaand new media | | | | | | | | | | | PO1, PO2, PO5, PO6, PO7, PO9 | | | |
| **Reference Books** | | | | | | | | | | | | | | | |
| 1. | Hilliard, Robert. Writing for television, radio and new media, Cengage Learning, 2008.  Stovall, James Glen. *Writing for the Mass media*. Pearson Education Inc., 2006. | | | | | | | | | | | | | | |
| 2. | Ceramella, Nick and Elizabeth Lee. *Cambridge English for Media*. Cambridge UP, 2008. Thomas, Sunny. Writing for the Media. Vision books, 1997. | | | | | | | | | | | | | | |
| 3. | Chapman, Nigel. *Digital Multimedia*. John Wiley and Sons, 2000. | | | | | | | | | | | | | | |
| 4. | Hohenberg, John. *The Professional Journalist*. Oxford & IBH Publishing Co., Calcutta, Fourth  Edition, 1978. | | | | | | | | | | | | | | |
| 5. | Healy, Chdadwick. *Mass Media and Mass Communication*., Cambridge, 1991.  *Mass Media in India 2000*. Ministry of Information and Broadcasting, New Delhi, 2000. | | | | | | | | | | | | | | |
| 6. | Mencher, Melvin. *Basic Media Writing*. Brown and Benchmark, 1996.  Rivers, L. William. *The Mass Media: Reporting, Writing, Editing*. Harper & Row Publishers, Second Edition, 1964. | | | | | | | | | | | | | | |
| 7. | Sharples, Mike. *How We Write: Writing as Creative Design.* Routledge, 1998. | | | | | | | | | | | | | | |
| 8. | *Manual for Writers & Editors.* Merriam-Webster Collegiate Dictionary, 2003.  Wells, Gordon*. Be a Successful Writer: 99 Surefire Checklists*. Allison & Busby, 2001. | | | | | | | | | | | | | | |
| **Web Resources** | | | | | | | | | | | | | | | |
| 1. | https:/[/www.mediacollege.com/journalism/news/write-stories.html](http://www.mediacollege.com/journalism/news/write-stories.html) | | | | | | | | | | | | | | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO9** | **PO 10** |
| **CO 1** | 2 | 2 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 3 |
| **CO 2** | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 3 |
| **CO 3** | 3 | 3 | 2 | 2 | 3 | 2 | 2 | 2 | 3 | 2 |
| **CO 4** | 2 | 3 | 2 | 3 | 3 | 3 | 2 | 2 | 2 | 2 |
| **CO 5** | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 2 |
| **Weightage** | 12 | 13 | 11 | 13 | 14 | 13 | 1.2 | 10 | 12 | 12 |
| **Weighted percentage of course**  **contribution to POs** | 2.4 | 2.6 | 2.2 | 2.6 | 2.8 | 2.6 | 2.4 | 2.0 | 2.4 | 2.4 |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PO5** | **PSO6** | **PO7** |
| **CO1** | 3 | 1 | 2 | 3 | 2 | 1 | 3 |
| **CO2** | 3 | 1 | 3 | 2 | 2 | 1 | 3 |
| **CO3** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **CO4** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **CO5** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **Weightage** | 15 | 5 | 12 | 14 | 13 | 5 | 15 |
| **Weighted percentage of Course**  **Contribution to PSOs** | 3 | 1 | 2.4 | 2.8 | 2.6 | 1 | 3 |

S-Strong-3 M-Medium-2 L-Low-1

# SECOND YEAR - SEMESTER III

**CORE V - ASPECTS OF LANGUAGE AND LINGUISTICS**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | | |
| **CIA** | **External** | | | **Total** |
|  | | | **Core** | **3** | **2** | **0** | **0** | **4** | **5** | **25** | **75** | | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | | |
| **LO 1** | | Identify and recall the fundamental concepts of linguistics | | | | | | | | | | | | |
| **LO 2** | | Comprehend the scientific approach to the study of language | | | | | | | | | | | | |
| **LO 3** | | Demonstrate the knowledge of linguistic tools and to apply them to linguistic units | | | | | | | | | | | | |
| **LO 4** | | Examine the relationship between language, culture and society | | | | | | | | | | | | |
| **LO 5** | | Assess the new trends and scope in the field of linguistics | | | | | | | | | | | | |
| **UNIT** | | **Contents** | | | | | | | | | | **No. of Hours** | | |
| **I** | | **Introduction to the Study of Language**   * 1. Different Origins of Language   2. Characteristics of Human Language   3. Human language as a signifying system      1. Saussure—Langue and Parole, Syntagm and Paradigm, Dual nature of Sign, Arbitrary nature of Sign, Linear nature of the Signifier | | | | | | | | | | 10 | | |
| **II** | | **Phonology & Morphology**   * 1. Phonology      1. Speech mechanisms—Respiratory system, Articulatory system & Phonatory system      2. Classification and Description of English Speech Sounds—Consonants & Vowels (Pure vowels and Diphthongs)      3. Cardinal Vowel Scale      4. Phonemic Transcription      5. Supra-Segmental features—Stress, Intonation      6. Coarticulation Effects—Elision, Assimilation   2. Morphology      1. Definition of Morphemes      2. Classification of Morphemes      3. Morphemic Analysis      4. Word formation processes | | | | | | | | | | 20 | | |
| **III** | | **Syntax & Grammar**   * 1. Syntax      1. Basic Sentence Patterns      2. I.C. Analysis   2. Introduction to the three schools of Grammar      1. Traditional Grammar | | | | | | | | | | 15 | | |
|  | | * + 1. Structural Grammar     2. Transformative-Generative Grammar | | | | | | | | | |  | | |
| **IV** | | **Semantics & Sociolinguistics**   * 1. Semantics—Lexical relations      1. Synonymy, Antonymy, Hyponymy      2. Homophony, Homonymy, Polysemy   2. Sociolinguistics      1. Variations of a language         + Dialects—Social and Geographical Variation         + Pidgin and Creole         + Register         + Idiolect | | | | | | | | | | 10 | | |
| **V** | | **Trends in linguistics**   * 1. Computational Linguistics   2. Psycholinguistics (or)   **Language and the Brain**   * 1. Aphasia   2. The Foreign Accent Syndrome | | | | | | | | | | 10 | | |
|  | | **Total** | | | | | | | | | | **65** | | |
| **O** | | **Course Outcomes** | | | | | | | | | | | **Programme Outcomes** | |
| **CO** | | **On completion of this course, students will** | | | | | | | | | | |  | |
| 1 | | Recall and label phonemes, morphemes and sentence patterns. | | | | | | | | | | | PO1 | |
| 2 | | Understand and illustrate the issues related to the structure and functioning  of language. | | | | | | | | | | | PO2, PO9 | |
| 3 | | Apply concepts related to the structure of words and sentences. Analyse sounds and identify patterns of sounds in the English language. Examine language, society and culture, and language variations such as social, regional and  historical dialects. | | | | | | | | | | | PO2 | |
| 4 | | Analyse sounds and identify patterns of sounds in the English language. Examine language, society and culture, and language variations such as social,  regional and historical dialects. | | | | | | | | | | | PO2, PO3, PO4, PO8 | |
| 5 | | Compare and contrast language in terms of systematic differences in phonetics, phonology, morphology, syntax and semantics. Discuss the  socio-cultural variables that impact the production of the varieties of English. | | | | | | | | | | | PO2, PO3, PO4, PO | |
| **Reference Books** | | | | | | | | | | | | | | |
| 1. | Balasubramanian, T. *A Text Book of English Phonetics for Indian Students.* Macmillan India Ltd., 1981. | | | | | | | | | | | | | |
| 2. | Crystal, David. *The Cambridge Encyclopaedia of the English Language* Cambridge UP,  2003. | | | | | | | | | | | | | |
| 3. | Palmer, Frank. *Semantics: A New Outline.* Cambridge UP, 1977. | | | | | | | | | | | | | |

|  |  |  |
| --- | --- | --- |
| 4. | Yule, George. *The Study of Language – An Introduction*. Oxford UP, 1970. | |
| 5. | Piller, Ingrid. *Linguistic Diversity and Social Justice: An Introduction to Applied*  *Sociolinguistics*. Oxford UP, 2016. | |
| 6. | Pullum.Geoffrey K. *Linguistics*: Why it Matters. Wiley, 2018. | |
| 7. | Palmer, Frank. *Grammar,* second ed. Penguin, 1971. | |
| **Web Resources** | | |
| 1. | | “Applied Linguistics.” *NPTEL IITM*, https://nptel.ac.in/courses/109106080. |
| 2. | | “Miracles of Human Language: An Introduction to Linguistics.” *Coursera*, [https://www.coursera.org/learn/human-language.](http://www.coursera.org/learn/human-language) |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO**  **2** | **PO**  **3** | **PO**  **4** | **PO**  **5** | **PO**  **6** | **PO**  **7** | **PO**  **8** | **PO**  **9** | **PO**  **10** |
| **CO 1** | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 1 |
| **CO 2** | 1 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 1 |
| **CO 3** | 1 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| **CO 4** | 1 | 3 | 3 | 3 | 1 | 1 | 1 | 3 | 1 | 1 |
| **CO 5** | 1 | 3 | 3 | 3 | 1 | 1 | 1 | 3 | 1 | 1 |
| **Weightage** | **7** | **13** | **9** | **9** | **5** | **5** | **5** | **9** | **9** | **5** |
| **Weighted percentage of course contribution to**  **POs** | **1.4** | **2.6** | **1.8** | **1.8** | **1** | **1** | **1** | **1.8** | **1.8** | **1** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 1 | 3 | 1 | 1 | 1 | 1 | 3 |
| **CO2** | 1 | 1 | 1 | 1 | 1 | 1 | 3 |
| **CO3** | 1 | 3 | 3 | 1 | 1 | 1 | 1 |
| **CO4** | 1 | 3 | 1 | 1 | 1 | 1 | 1 |
| **CO5** | 1 | 3 | 1 | 1 | 1 | 1 | 1 |
| **Weightage** | **5** | **13** | **7** | **5** | **5** | **5** | **9** |
| **Weighted percentage of**  **Course Contribution to PSOs** | **1** | **2.6** | **1.4** | **1** | **1** | **1** | **1.8** |

S-Strong-3 M-Medium-2 L-Low-1

# SECOND YEAR - SEMESTER III

**CORE COURSE VI - INDIAN WRITING INENGLISH**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | |
| **LO 1** | To show the emergence and evolution of different trends in Indian Writing in English | | | | | | | | | | | | |
| **LO 2** | To classify and explain various genres of literature from different regions across India | | | | | | | | | | | | |
| **LO 3** | To develop knowledge of the multiplicity of historical, social, cultural and  political milieu of India as reflected in literature | | | | | | | | | | | | |
| **LO 4** | To examine the various themes and methodologies existing in Indian Writing in  English since the pre-independence era | | | | | | | | | | | | |
| **LO 5** | To critically assess features of identity politics and culture inherent in Indian Writing  in English | | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | **No. of Hours** | | |
| **I** | **Unit 1 Introduction to Indian Writing**   * 1. T.B. Macaulay Macaulay’s Minutes on Education   2. R.K. Narayan Fifteen Years   3. Jawaharlal Nehru The Old Indian Theatre (from *The Discovery of India*) | | | | | | | | | | 10 | | |
| **II** | **Unit 2 Until 1947**   * 1. Toru Dutt Our Casuarina Tree   2. Raja Rao *Kanthapura*   3. Rabindranath Tagore Kabuliwala   *Gitanjali* Verse 11 and 13   * 1. Sarojini Naidu The Pardah Nashin | | | | | | | | | | 20 | | |
| **III** | **Unit 3 1947 to 1970**   * 1. Mulk Raj Anand A Pair of Mustachios   2. Girish Karnad *Hayavadana*   3. Keki N. Daruwalla Migrations | | | | | | | | | | 13 | | |
| **IV** | **Unit 4 1970 to 2000**   * 1. Nissim Ezekiel Background, Casually   2. Anita Desai Games at Twilight   3. A.K. Ramanujan On the Death of a Poem   4. Arun Kolatkar The Bus   5. Kamala Das The Old Playhouse   6. Urvashi Butalia Beginnings (from *The Other side of Silence*) | | | | | | | | | | 12 | | |
| **V** | **Unit 5 2000 onwards**   * 1. R. Raj Rao Opinions   Bomgay (from *Yaraana*)   * 1. Monalisa Changkija Of a People Unanswered (from *Anthology of*   *Contemporary Poetry from Northeast*)   * 1. Meena Kandasamy Backstreet girls   Traitress (from *Ms Militancy*)   * 1. Hansda Sowendra Shekhar The Adivasi will not Dance | | | | | | | | | | 10 | | |
|  | **Total** | | | | | | | | | | **65** | | |
| **CO** | **Course Outcomes** | | | | | | | | | | **Programme Outcomes** | | |
| **CO** | **On completion of this course, students will** | | | | | | | | | | | | |
| 1 | Understand the emergence and development of Indian  Writing in English, especially in light of the colonial experience. | | | | | | | | | | PO3, PO10 | | |
| 2 | Identify and examine the various trends in Indian Writing in English  from pre-independence to contemporary times. | | | | | | | | | | PO2, PO7 PO9, PO10 | | |
| 3 | Elaborate on the themes of nationalism and construction of nationalist discourse found in Indian Writing in English. | | | | | | | | | | PO2, PO3, PO4,  PO5, PO6, PO7, PO9, PO10 | | |
| 4 | Analyse literary texts across the country with respect to the relevant social, political, cultural and economic contexts. | | | | | | | | | | PO2, PO3, PO4,  PO5, PO6, PO7, PO9, PO10 | | |
| 5 | Evaluate the chosen texts for issues concerning  the politics of representation pertaining to identity and culture. | | | | | | | | | | PO2, PO3, PO4, PO5, PO6, PO7,  PO9, PO10 | | |
| **Reference Books** | | | | | | | | | | | | | |
| 1 | Mehrotra, Arvind Krishna. Ed. *An Illustrated History of Indian Literature in English*. Delhi: Permanent Black, 2003. Print. | | | | | | | | | | | | |
| 2 | Naik, M K. *A History of Indian Literature*. New Delhi: Sahitya Akademi, 2005. Print. | | | | | | | | | | | | |
| 3 | Ranjit Hoskote, “Introduction,” *Reasons for Belonging: Fourteen Contemporary Indian*  *Poets*. Ed. Hoskote, New Delhi: Penguin, 2004. Print. | | | | | | | | | | | | |
| 4 | Bruce King, “Ezekiel and His Influence,” *Modern Indian Poetry in English*. Rev ed,Oxford  UP, New Delhi. 91-109. Print. | | | | | | | | | | | | |
| 5 | Vinay Dharwadker, “Afterword: Modern Indian Poetry and its Contexts,” *The Oxford*  *Anthology of Modern Indian Poetry*. New Delhi: OUP, 1008. Print. | | | | | | | | | | | | |
| **Web Resources** | | | | | | | | | | | | | |
| 1 | [www.indianruminations.com](http://www.indianruminations.com/) | | | | | | | | | | | | |
| 2 | ccrtindia.gov.in/literaryarts.php | | | | | | | | | | | | |
| 3 | literarism.blogspot.com | | | | | | | | | | | | |
| 4 | [www.](http://www/) sawnet.com | | | | | | | | | | | | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO10** |
| **CO 1** | 1 | 1 | 3 | 3 | 3 | 1 | 1 | 1 | 3 | 3 |
| **CO 2** | 1 | 3 | 1 | 1 | 1 | 1 | 3 | 1 | 3 | 3 |
| **CO 3** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 4** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 5** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **Weightage** | **5** | **13** | **13** | **13** | **13** | **11** | **13** | **5** | **15** | **15** |
| **Weighted percentage of course contribution to POS** | **1** | **2.6** | **2.6** | **2.6** | **2.6** | **2.2** | **2.6** | **1** | **3** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 1 | 2 | 2 | 1 | 1 | 2 |
| **CO2** | 3 | 1 | 2 | 3 | 1 | 1 | 3 |
| **CO3** | 2 | 1 | 3 | 3 | 1 | 1 | 3 |
| **CO4** | 2 | 1 | 3 | 3 | 2 | 1 | 3 |
| **CO5** | 2 | 1 | 2 | 3 | 1 | 1 | 3 |
| **Weightage** | **12** | **5** | **12** | **14** | **6** | **5** | **14** |
| **Weighted percentage of**  **Course Contribution to PSOs** | **2.4** | **1** | **2.4** | **2.8** | **1.2** | **1** | **2.8** |

**SECOND YEAR - THIRD SEMESTER**

# GENERIC/DISCIPLINE SPECIFIC ELECTIVE PAPER – II – COMPARATIVE LITERATURE

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | | |
| **CIA** | **External** | | | **Total** |
|  | | **Elective** | 2 | 2 | - | - | 3 | 52 | 25 | 75 | | | 100 |
| **Learning Objectives** | | | | | | | | | | | | | | |
| **LO 1** | To show a broad knowledge of various literary traditions both in their specificity and interrelation. | | | | | | | | | | | | | |
| **LO 2** | To cultivate a transdisciplinary understanding of literary texts from a variety of different traditions, genres, periods, and areas. | | | | | | | | | | | | | |
| **LO 3** | To identify how writers from diverse cultures and regions have employed similar themes to portray their unique cultural and societal perspectives. | | | | | | | | | | | | | |
| **LO 4** | To analyse literary texts from different socio-cultural contexts and to develop advanced skills to compare texts from various traditions, genres, periods, and areas. | | | | | | | | | | | | | |
| **LO 5** | To enable the students to critically evaluate the cultural and societal implications of the themes and messages conveyed in the studied literature. | | | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | | **No. of Hours** | | |
| I | **Introduction**   * 1. Concepts: National Literature, Comparative Literature, General Literature, World Literature.   2. Bhavya Tiwari: “Rabindranath Tagore’s Comparative World Literature” in RCWL (pp. 41-48) | | | | | | | | | | | 6 | | |
| II | **Schools of Comparative Literature**   * 1. The French and American Schools of Comparative Literature.   2. Genealogy, Thematology | | | | | | | | | | | 6 | | |
| III | **Comparative Study of Poems**   * 1. “I Wandered Lonely as a Cloud” by Wordsworth (British) and “The Old Pond” by Basho (Japanese)(Romanticism)   2. “Common Magic” by Browen Wallace (Canadian) and “An Ordinary Person” by Tagore (Indian)   3. “Angel of Death” by Amy Kerswell (US) and “Do Not Go Gentle into that Good Night” by Dylan Thomas(Welsh) | | | | | | | | | | | 12 | | |
| IV | **Comparative Study of Drama**  4.1 *Waiting for Godo*t by Samuel Buckett (Irish) and *Evam Indrajit* by Badal Sircar (India) (Absurd Theater) | | | | | | | | | | | 12 | | |
| **V** | **Comparative Study of Short Stories and Novel**   * 1. Short Story: “The Yellow Paper” by Charlotte Perkins Gilman (American) and “Girl” by Jamaica Kincaid (Caribbean) (Feminism)   2. Novel: *Making it Home* by Beverly Naidoo (South African) and *The Breadwinner* by Deborah Ellis   (Canadian) (Theme: Plight of children as refugees in war torn region) | | | | | | | | | | | 16 | | |
|  | **Total** | | | | | | | | | | | 52 | | |
| **CO** | **Course Outcomes** | | | | | | | | | | **Programme Outcomes** | | | |
| **CO** | **On completion of this course, students will** | | | | | | | | | | | | | |
| 1 | Define and explain the concepts of National Literature, Comparative Literature, and World Literature. | | | | | | | | | | PO1, PO3, PO7, PO9 | | | |
| 2 | Demonstrate knowledge of historical, linguistic, and cultural contexts of texts as they are produced and received across national boundaries and in response to various local and global movements, issues, etc. | | | | | | | | | | PO2, PO4,PO3, PO5, PO7, PO9 PO10 | | | |
| 3 | Apply the principles and methods of Comparative Literature to analyse and interpret literary works from different cultures and traditions. | | | | | | | | | | PO2, PO3 PO7, PO10 | | | |
| 4 | Analyse and evaluate the literary techniques, themes, and cultural contexts of the selected poems, dramas, short stories, and novels using the principles of Comparative Literature. | | | | | | | | | | PO2, PO4, PO5, PO7, P10 | | | |
| 5 | Interpret literature from different parts of the world and genres based on various literary techniques, themes, and other aspects of the works breaking the binaries between canonical and non-canonical literature. | | | | | | | | | | PO3, PO4, PO10, PO9 | | | |
| **Reference Books** | | | | | | | | | | | | | | |
| 1 | Mehrotra, Arvind Krishna. Ed. *An Illustrated History of Indian Literature in English*. Delhi: Permanent Black, 2003. Print. | | | | | | | | | | | | | |
| 2 | Naik, M K. *A History of Indian Literature*. New Delhi: Sahitya Akademi, 2005. Print. | | | | | | | | | | | | | |
| 3 | Ranjit Hoskote, “Introduction,” *Reasons for Belonging: Fourteen Contemporary Indian*  *Poets*. Ed. Hoskote, New Delhi: Penguin, 2004. Print. | | | | | | | | | | | | | |
| 4 | Bruce King, “Ezekiel and His Influence,” *Modern Indian Poetry in English*. Rev ed,Oxford  UP, New Delhi. 91-109. Print. | | | | | | | | | | | | | |
| 5 | Vinay Dharwadker, “Afterword: Modern Indian Poetry and its Contexts,” *The Oxford*  *Anthology of Modern Indian Poetry*. New Delhi: OUP, 1008. Print. | | | | | | | | | | | | | |

|  |  |
| --- | --- |
| **Web Resources** | |
| 1 | [www.indianruminations.com](http://www.indianruminations.com/) |
| 2 | ccrtindia.gov.in/literaryarts.php |
| 3 | literarism.blogspot.com |
| 4 | [www.](http://www/) sawnet.com |

**Mapping with Programme Outcomes**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO**  **10** |
| **CO 1** | 1 | 1 | 3 | 3 | 3 | 1 | 1 | 1 | 3 | 3 |
| **CO 2** | 1 | 3 | 1 | 1 | 1 | 1 | 3 | 1 | 3 | 3 |
| **CO 3** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 4** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 5** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **Weightage** | **5** | **13** | **13** | **13** | **13** | **11** | **13** | **5** | **15** | **15** |
| **Weighted percentage of course contribution to POS** | **1** | **2.6** | **2.6** | **2.6** | **2.6** | **2.2** | **2.6** | **1** | **3** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 1 | 2 | 2 | 1 | 1 | 2 |
| **CO2** | 3 | 1 | 2 | 3 | 1 | 1 | 3 |
| **CO3** | 2 | 1 | 3 | 3 | 1 | 1 | 3 |
| **CO4** | 2 | 1 | 3 | 3 | 2 | 1 | 3 |
| **CO5** | 2 | 1 | 2 | 3 | 1 | 1 | 3 |
| **Weightage** | **12** | **5** | **12** | **14** | **6** | **5** | **14** |
| **Weighted percentage of**  **Course Contribution to PSOs** | **2.4** | **1** | **2.4** | **2.8** | **1.2** | **1** | **2.8** |

**THIRD YEAR - SEMESTER V**

# CORE XII – INTRODUCTION TO LITERARY THEORY & CRITICISM

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | | | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | | |
| **LO 1** | | To enable students to identify various literary theories and theorists from ancient to  contemporary | | | | | | | | | | | | |
| **LO 2** | | To equip students to express a deeper understanding of various schools of literary criticism,  major proponents, and their contributions. | | | | | | | | | | | | |
| **LO 3** | | To apply various theories to interpret texts | | | | | | | | | | | | |
| **LO 4** | | To critically analyse a range of literary theories. | | | | | | | | | | | | |
| **LO 5** | | To train students to discuss literary works using various theories | | | | | | | | | | | | |
| **UNIT** | | | **Contents** | | | | | | | | | **No. of Hours** | | |
| **I** | | | **Introduction to Literary Criticism**   * 1. M.H Abrams Orientation of Critical Theories (from The   Mirror and the Lamp: Romantic Theory and the Critical Tradition pp. 3-26)   * 1. Aristotle *Poetics* Chapters 1,2,4,5,6,7,8 (Penguin Translation)   **Text for Analysis**   * 1. Sophocles *Oedipus Rex* | | | | | | | | | 10 | | |
| **II** | | | **Elizabethan and Victorian periods**  2.1 Philip Sidney Extract from *Apology for Poetry* from V.S.  Sethuraman: Among the Roman…to teach and delight. (46 –49)  2. 2 Mathew Arnold *The Study of Poetry* (“Indeed there can be no  more useful help…high poetic seriousness are absent from his substance and matter”) | | | | | | | | | 10 | | |
| **III** | | | **New Criticism, Structuralism, and Semiotics**   * 1. T. S Eliot Tradition and Individual Talent   2. Cleanth Brooks Language of Paradox   3. Raman Selden Binary Oppositions - Arthur Miller | | | | | | | | | 15 | | |
| **IV** | | | **Reader Response Theory**  4.1 Wolfgang Iser Interaction Between Text and Reader | | | | | | | | | 15 | | |
| **V** | | | **Feminism and Postcolonial Criticism**   * 1. Toril Moi Female, feminine, feminist   2. Bell hooks Black Women: Shaping Feminist Theory | | | | | | | | | 15 | | |
| **Total** | | | | | | | | | | | | **65** | | |
| **CO** | | **Course Outcomes** | | | | | | | | | | **Programme**  **Outcomes** | | |
| **CO** | | **On completion of this course, students will be able to** | | | | | | | | | | | | |
| 1 | | Show familiarity with the history of literary theory, including prominent theorists and critics, important schools and movements, and the historical and cultural contexts important to those theories | | | | | | | | | | PO3, PO5, PO9 | | |
| 2 | | Demonstrate an understanding of key concepts in literary theory. | | | | | | | | | | PO3, PO7,  PO10 | | |
| 3 | | Apply theoretical concepts to develop your own interpretations of literary texts and evaluate them. | | | | | | | | | | PO3, PO7, PO10 | | |
| 4 | | Analyse specific literary theories in order to distinguish them from other theories and to identify the structure and logic of their arguments. | | | | | | | | | | PO1, PO7,PO9 | | |
| 5 | | Evaluate and interpret literary works considering various aspects relevant to those works using literary and critical theories to have a clear  understanding of the work and its context. | | | | | | | | | | PO3,PO7, PO9 | | |
| **Reference Books** | | | | | | | | | | | | | | | |
| 1. | | Goulimari, Pelagia. *Literary Criticism and Theory from Plato to postcolonialism*. Routledge. 2015. | | | | | | | | | | | | | |
| 2. | | Barry, Peter. *Beginning Theory: An Introduction to Literary Theory and Criticism*. Manchester UP. 2009. | | | | | | | | | | | | | |
| 3. | | Culler, Jonathan. *Literary Theory: A Very Short Introduction*. OUP. 1997. | | | | | | | | | | | | | |
| 4. | | Bharucha, Nilufer and Vrinda Sarang (eds). 1998. Mapping Cultural Spaces: Postcolonial Indian Literature in English. Delhi: Vision Books. | | | | | | | | | | | | | |
| 5. | | [McCann,Carole,](https://www.routledge.com/search?author=Carole%20McCann) [Seung-kyung Kim,](https://www.routledge.com/search?author=Seung-kyung%20Kim) [Emek Ergun](https://www.routledge.com/search?author=Emek%20Ergun), ed. *Feminist Theory Reader: Local and Global Perspectives*. Routledge. 2020 | | | | | | | | | | | | | |
| **Web Resources** | | | | | | | | | | | | | | | |
| 1. | | Stanford Encyclopedia of Philosophy . https://plato.stanford.edu/ | | | | | | | | | | | | | |

**Mapping with Programme Outcomes**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 1 | 1 | 3 | 1 | 2 | 1 | 3 | 1 | 3 | 1 |
| **CO 2** | 1 | 1 | 3 | 2 | 1 | 1 | 3 | 1 | 2 | 3 |
| **CO 3** | 1 | 2 | 3 | 2 | 2 | 1 | 3 | 1 | 3 | 3 |
| **CO 4** | 2 | 1 | 2 | 2 | 1 | 1 | 3 | 1 | 3 | 2 |
| **CO 5** | 1 | 1 | 2 | 2 | 1 | 1 | 3 | 1 | 3 | 1 |
| **Weightage** | **6** | **6** | **13** | **9** | **7** | **5** | **15** | **5** | **14** | **10** |
| **Weighted percentage of**  **course contribution to POs** | **1.2** | **1.2** | **2.6** | **1.8** | **1.4** | **1** | **3** | **1** | **2.8** | **2** |

S-Strong-3 M-Medium-2 L-Low-1

Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 1 | 1 | 2 | 2 | 1 | 1 | 1 |
| **CO2** | 1 | 1 | 2 | 2 | 1 | 1 | 2 |
| **CO3** | 2 | 1 | 3 | 2 | 2 | 1 | 3 |
| **CO4** | 1 | 1 | 3 | 1 | 1 | 1 | 2 |
| **CO5** | 2 | 1 | 3 | 2 | 1 | 1 | 2 |
| **Weightage** | **7** | **5** | **13** | **9** | **6** | **5** | **10** |
| **Weighted percentage of**  **Course Contribution to PSOs** | **1.4** | **1** | **2.6** | **1.8** | **1.2** | **1** | **2** |

S-Strong-3 M-Medium-2 L-Low-1

# SECOND YEAR - SEMESTER IV CORE COURSE VIII - LITERATURE AND GENDER

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | | | **Category** | **L** | | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | | |
| **CIA** | **External** | | | **Total** |
|  | | | | | **Core** | **3** | | **2** | **0** | **0** | **4** | **5** | **25** | **75** | | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | | | | | |
| **LO 1** | | | To spell unique experiences of gender and their influence in various literary and non - literary  contexts | | | | | | | | | | | | | | |
| **LO 2** | | | To understand how and on what grounds literature of gender should be considered as a separate genre. | | | | | | | | | | | | | | |
| **LO 3** | | | To apply appropriate theoretical frameworks to help with the study of literature and gender | | | | | | | | | | | | | | |
| **LO 4** | | | To analyse representations of women and other genders in literature. | | | | | | | | | | | | | | |
| **LO 5** | | | To evaluate various contexts that influence the representation of women and other genders in literature. | | | | | | | | | | | | | | |
| **UNIT** | | | | **Contents** | | | | | | | | | | | **No. of Hours** | | |
| **I** | | | | **Introduction**   * 1. Virginia Woolf *A Room of one’s Own*   (Introduction & chapter 5)   * 1. Toril Moi Women writing and Writing about Women from *Sexual/Textual Politics*   2. Bell Hooks Sexism and the Black Female Slave Experience from *Ain’t a Woman Black Women and Feminism*   3. Concepts   Sex and Gender, Patriarchy, Marginalisation and Double Marginalisation, Feminism and types of feminism, Femininity,  Masculinity, Sexuality | | | | | | | | | | | 10 | | |
| **II** | | | | **Poems**   * 1. Judith Wright   2. Adrienne Rich   2.3 Grace Nichols | | | Eve to her Daughter  Snapshots of a Daughter-in-law  The Fat Black Woman goes Shopping | | | | | | | | 20 | | |
| **III** | | | | **Autobiographies**   * 1. Living Smile Vidya   2. Bama | | | *I Am Vidya Karukku* | | | | | | | | 15 | | |
| **IV** | | | | **Drama**   * 1. Caryl Churchill   2. Mahesh Dattani | | | *Top Girls Night Queen* | | | | | | | | 10 | | |
| **V** | | | | **Fiction**   * 1. Novels      1. Zora Neale Hurston *Their eyes were watching God*      2. Ruth Vanitha *Memory of Light* | | | | | | | | | | | 10 | | |
|  | | | | **Total** | | | | | | | | | | | **65** | | |
| **CO** | **Course Outcomes** | | | | | | | | | | | | | | | **Programme Outcomes** | |
| **CO** | **On completion of this course, students will be able to** | | | | | | | | | | | | | | |  | |
| 1 | Show an understanding of the history of women’s movements | | | | | | | | | | | | | | | PO1 | |
| 2 | Demonstrate an understanding of the intersectionality of race, class, caste,  ethnicity, religion, sexuality, ability and gender | | | | | | | | | | | | | | | PO1, PO2 | |
| 3 | Apply appropriate concepts and critical frameworks for a gendered reading of canonical texts and contemporary literature | | | | | | | | | | | | | | | PO4, PO6, PO9 | |
| 4 | Analyse the construction of gender in other media and real-life contexts sensitively | | | | | | | | | | | | | | | PO4, PO5, PO6, PO7 | |
| 5 | Choose tools to deduct critical responses to textual and real-life contexts | | | | | | | | | | | | | | | PO3, PO8, PO10 | |
| **Reference Books** | | | | | | | | | | | | | | | | | |
| 1. | | Butler, Butler. *Gender Trouble*. Routledge. 1990. | | | | | | | | | | | | | | | |
| 2. | | Montefiore, Jan. *Feminism and Poetry: Language, Experience, Identity in Women's Writing*.Rivers Oram Press. 2008. | | | | | | | | | | | | | | | |
| 3. | | K, Subapriya. “Unveiling the Crisis of Transgender in India: A Study of Living Smile Vidya's Autobiography.” *Journal of English Language and Literature*, 3 (1)2016. Pp. 59-64 | | | | | | | | | | | | | | | |
| 4. | | Vakoch, Douglas A. *Transgender India Understanding Third Gender Identities and Experiences*. Springer. 2022 | | | | | | | | | | | | | | | |
| 5. | | Naik, Bhavana K. “Gender Representation in the Plays of Mahesh Dattani.”*International Journal of Science and Research* , vol. 10 (2), 2021. Pp.  1510-1513. | | | | | | | | | | | | | | | |
| **Web Resources** | | | | | | | | | | | | | | | | | |
| 1. | | | | Fellner, Astrid M., Marta Fernández-Morales and Martina Martausová. Edts. *Rethinking Gender in Popular Culture in the 21st Century: Marlboro Men and California Gurls.*  [https://www.cambridgescholars.com/resources/pdfs/978-1-4438-7898-2-sample.pdf](http://www.cambridgescholars.com/resources/pdfs/978-1-4438-7898-2-sample.pdf) | | | | | | | | | | | | | |

**Mapping with Programme Outcomes**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 2 | 3 | 3 | 3 | 3 | 2 | 1 | 1 | 2 | 1 |
| **CO 2** | 2 | 3 | 3 | 2 | 3 | 1 | 1 | 1 | 1 | 1 |
| **CO 3** | 2 | 3 | 3 | 2 | 2 | 3 | 1 | 1 | 1 | 1 |
| **CO 4** | 2 | 3 | 3 | 1 | 1 | 2 | 3 | 3 | 3 | 2 |
| **CO 5** | 2 | 3 | 3 | 2 | 3 | 3 | 1 | 1 | 2 | 1 |
| **Weightage** | 10 | 15 | 15 | 10 | 12 | 11 | 7 | 7 | 9 | 6 |
| **Weighted percentage of course contribution to POS** | 2.0 | 3.0 | 3.0 | 2 | 2.4 | 2.2 | 1.4 | 1.4 | 1.8 | 1.2 |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 2 | 1 | 3 | 3 | 2 | 1 | 2 |
| **CO2** | 1 | 1 | 2 | 3 | 3 | 1 | 2 |
| **CO3** | 1 | 1 | 1 | 3 | 3 | 1 | 2 |
| **CO4** | 1 | 1 | 3 | 3 | 3 | 2 | 2 |
| **CO5** | 1 | 1 | 1 | 3 | 3 | 1 | 1 |
| **Weightage** | 6 | 5 | 10 | 15 | 14 | 6 | 9 |
| **Weighted percentage of Course Contribution to PSOs** | 1.2 | 1 | 2 | 3 | 2.8 | 1.2 | 1.8 |

S-Strong-3 M-Medium-2 L-Low-1

# SECOND YEAR - SEMESTER IV

**GENERIC/DISCIPLINE SPECIFIC ELECTIVE IV - FUNDAMENTALS OF ACADEMIC WRITING**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | **Elective** | **2** | **2** | **0** | **0** | **3** | **52** | **25** | **75** | **100** |

|  |  |
| --- | --- |
| **Learning Objectives** | |
| **LO 1** | To show the significance and purpose of Academic Writing |
| **LO 2** | To demonstrate the various techniques in writing analytical paragraphs, essays and reports |
| **LO 3** | To develop writing skills with academic integrity |
| **LO 4** | To analyse data and express ideas and opinions in clear, concise prose |
| **LO 5** | To evaluate and synthesise new ideas in writing |

|  |  |  |
| --- | --- | --- |
| **UNIT** | **Contents** | **No. of Hours** |
| **I** | **Unit 1 Introduction to Academic Writing**   * 1. What is Academic Writing?      1. Ethics of Academic Writing      2. Features of Academic Writing      3. Tone, Register, Purpose      4. Vocabulary, Grammar, Sentence Structure   2. Kinds of Academic Writing - Articles, Assignments, Term Papers, Projects | 10 |
| **II** | **Unit 2 Pre-Writing Strategies**   * 1. Brainstorming      1. Writing a Plan      2. Drafting an Outline   2. Background and Research   3. Stages in Writing an Academic Paper | 8 |
| **III** | **Unit 3 Basics of Writing**   * 1. Planning the Arguments      1. Introduction, Body and Conclusion | 10 |
|  | * 1. Factors affecting the writing process   2. Post-writing Strategies      1. Critical Reading and Writing      2. Delayed editing   3. Mechanics of Documentation |  |
| **IV** | **Unit 4 Writing An Academic Essay**   * 1. Types of Essays   2. Analytical Essay   3. Argumentative Essay | 12 |
| **V** | **Unit 5 Writing Reports**   * 1. Format of a Report   2. Analysing Data - Visual Representation of Data   3. Writing a Report | 12 |
|  | **Total** | **52** |

|  |  |  |
| --- | --- | --- |
| **CO** | **Course Outcomes** | **Programme Outcomes** |
| **CO** | **On completion of this course, students will** | |
| 1 | Define the features of academic writing and relate them to the ethics of academic writing. | PO1 |
| 2 | Understand academic writing conventions in a wide range of formats and demonstrate the various stages in writing an academic paper. | PO1, PO9 |
| 3 | Plan the micro and macro structure of writing an academic paper to organise the arguments and utilise different documentation styles. | PO1, PO2, PO9 |
| 4 | Choose and analyse information from varied sources to write effectively. | PO9 |
| 5 | Formulate and synthesise new ideas and opinions in writing to create  grammatically correct, ethically sound, well-organised pieces of writing. | PO1, PO2, PO8,  PO9 |
| **Reference Books** | | |
| 1 | Bowden, John. *Writing a Report*. Little, Brown and Company, 2011. | |
| 2 | Cooley, Thomas. *The Norton Guide to Writing*. W.W. Norton and Company, New York, 1992. | |
| 3 | Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, 2018. | |
| 4 | McWhorter, Kathleen and Candalene J McCombs. *Write to Read and Read to Write*. Little, Brown and Company, 1983. | |
| 5 | Elbow, Peter. *Writing with power: Techniques for mastering writing process*. Oxford University Press, 1998. | |
| **Web Resources** | | |
| 1 | <http://www.uefap.com/> | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO9** | **PO10** |
| **CO 1** | 3 | 1 | 1 | 1 | 1 | 1 | 2 | 2 | 2 | 1 |
| **CO 2** | 3 | 2 | 1 | 1 | 1 | 1 | 2 | 2 | 3 | 1 |
| **CO 3** | 3 | 3 | 1 | 1 | 1 | 1 | 2 | 2 | 3 | 1 |
| **CO 4** | 2 | 2 | 2 | 1 | 1 | 1 | 2 | 2 | 3 | 1 |
| **CO 5** | 3 | 3 | 1 | 1 | 1 | 1 | 2 | 3 | 3 | 1 |
| **Weightage** | **14** | **11** | **6** | **5** | **5** | **5** | **10** | **11** | **14** | **5** |
| **Weighted percentage of course**  **contribution to POS** | **2.8** | **2.2** | **1.2** | **1** | **1** | **1** | **2** | **2.2** | **2.8** | **1** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** |
| **CO1** | 1 | 3 | 1 | 1 | 1 |
| **CO2** | 1 | 3 | 1 | 1 | 1 |
| **CO3** | 1 | 3 | 1 | 1 | 2 |
| **CO4** | 1 | 3 | 1 | 1 | 1 |
| **CO5** | 1 | 3 | 2 | 1 | 2 |
| **Weightage** | **5** | **15** | **8** | **5** | **7** |
| **Weighted percentage of Course Contribution to PSOs** | **1** | **3** | **1.6** | **1** | **1.4** |

**THIRD YEAR - SEMESTER V**

# CORE VIII - LITERATURE OF THE MARGINALISED

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | **100** |

|  |  |
| --- | --- |
| **Learning Objectives** | |
| **LO 1** | Identify the issues related to the marginalised sections of society |
| **LO 2** | Express a deeper understanding of the concept of subalternity |
| **LO 3** | Apply subaltern concepts and theories to interpret and analyse texts |
| **LO 4** | Deconstruct the texts in accordance with the issues of the real world |
| **LO 5** | Critically evaluate literary texts and contemporary issues with reference to the subaltern  theories |

|  |  |  |  |
| --- | --- | --- | --- |
| **UNIT** | **Contents** | | **No. of Hours** |
| **I** | **Concepts & Theories**  subaltern, coloniser/colonised, elite, agency, prolétariat & bourgeois, stereotype, prejudice & discrimination, margin/centre, marginalisation, hegemony, cultural hegemony, intersectionality, imperialism, identity,  self/other, neo-colonialism | | 5 |
| **II** | **Prose**   * 1. Paulo Freire Introduction, *Pedagogy of the Oppressed*   2. Lennard J. Davis Introduction: Normality, Power, and Culture*, The Disability Studies Reader*   3. Chinua Achebe The African Writer and the English Language | | 18 |
| **III** | **Poetry**   * 1. Nellie Wong When I was Growing Up   2. Cherrie Moraga Welder   3. Sukirtharani A Faint Smell of Meat   4. Oodgeroo Noonuccal We Are Going   3.5 Lil Baby The Bigger Picture (song) | | 17 |
| **IV** | **Novel & Short Stories**   * 1. Mahasweta Devi Kunti and the Nishadin   2. Katherine Mansfield The Doll’s House   4.2. Firdaus Kanga *Trying to Grow* | | 15 |
| **V** | **Film & Memoir**   * 1. Mari Selvaraj *Pariyaerum Perumal* (film)   2. Saeed Jones *How We Fight for Our Lives* (memoir) | | 10 |
|  | **Total** | | **65** |
| **CO** | **Course Outcomes** | **Programme**  **Outcomes** | |
| **CO** | **On completion of this course, students will be able to** | | |
| 1 | define subaltern and identify the issues related to marginalised  sections of the society | PO3, PO4. PO5 | |
| 2 | develop a sensitive approach towards marginalised sections of the  society | PO2, PO5 | |
| 3 | identify and understand the causes and consequences of oppression | PO3, PO5 | |
| 4 | apply concepts and theories of subalternity to the interpretation and  analysis of texts | PO7, PO10 | |
| 5 | extend their understanding of the issues discussed in the texts to the  real world | PO2, PO6 | |

|  |  |
| --- | --- |
| **Reference Books** | |
| 1. | Anzaldua, Gloria. *This Bridge Called My Back: Writing by Radical Women of Color*.  Kitchen Table: Women of Colour, 1983, pp. 165-173. |
| 2. | Gramsci, Antonio. “History of the Subaltern Classes.” *Prison Notebooks* Vol. II, edited and  translated by Joseph A. Buttigreg, 1996, 24-25. |
| 3. | Spivak, Gayatri Chakraborti. “Subaltern Studies: Deconstructing Historiography” Vol IV. Writings on South Asian History and Society, edited by Ranajit Guha, OUP, 1985, pp.  330-363. |
| 4. | Fanon, Frantz. *Black Skin, White Mask*. Grove, 1967. |
| 5. | Nilsen, Alf Gunvald and Srila Roy, eds. *New Subaltern Politics: Reconceptualizing*  *Hegemony and Resistance in Contemporary India*. OUP, 2015. |
| 6. | *The Routledge History of Social Protest in Popular Music*, edited by Jonathan C. Friedman,  Taylor & Francis Group, 2013. |
| **Web Resources** | |
| 1. | Arthi, B., and Y. Srinivasa Rao. “Emergence of Dalit Narratives in the Contemporary Tamil  Cinema” *Proceedings of the Indian History Congress*, vol. 80, 2019, pp. 1159–73. *JSTOR*, [https://www](http://www.jstor.org/stable/27192971).jstor[.org/stable/27192971.](http://www.jstor.org/stable/27192971) Accessed 13 Apr. 2023. |
| 2. | Valan, Antony Arul. “*Pariyerum Perumal* and a Periyarite Note on Political Engagement.”  *CASTE: A Global Journal on Social Exclusion*, vol. 3, no. 1, 2022, pp. 171–88. *JSTOR*, [https://www](http://www.jstor.org/stable/48674179).jstor[.org/stable/48674179.](http://www.jstor.org/stable/48674179) Accessed 13 Apr. 2023. |
| 3. | Sharma, Rohit. “The Art of Rewriting Indian Epics.” *Indian Literature*, vol. 60, no. 2 (292),  2016, pp. 147–58. *JSTOR*, [http://www.jstor.org/stable/44478971.](http://www.jstor.org/stable/44478971) Accessed 13 Apr. 2023. |
| 4. | Patrick Brantlinger. “Eating Tongues: Australian Colonial Literature and ‘“the Great Silence.”’*The Yearbook of English Studies*, vol. 41, no. 2, 2011, pp. 125–39. *JSTOR*,  https://doi.org/10.5699/yearenglstud.41.2.0125. Accessed 13 Apr. 2023. |

**Mapping with Programme Outcomes**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 1 | 2 | 3 | 3 | 3 | 2 | 1 | 1 | 2 | 1 |
| **CO 2** | 1 | 3 | 2 | 2 | 3 | 1 | 1 | 1 | 1 | 1 |
| **CO 3** | 1 | 3 | 1 | 2 | 2 | 3 | 1 | 1 | 1 | 1 |
| **CO 4** | 2 | 3 | 2 | 1 | 1 | 2 | 3 | 3 | 3 | 2 |
| **CO 5** | 1 | 3 | 1 | 2 | 3 | 3 | 1 | 1 | 2 | 1 |
| **Weightage** | **6** | **14** | **9** | **10** | **12** | **11** | **7** | **7** | **9** | **6** |
| **Weighted percentage of**  **course contribution to POs** | **1.2** | **2.8** | **1.8** | **2** | **2.4** | **2.2** | **1.4** | **1.4** | **1.8** | **1.2** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 2 | 1 | 3 | 3 | 2 | 1 | 2 |
| **CO2** | 1 | 1 | 2 | 3 | 3 | 1 | 2 |
| **CO3** | 1 | 1 | 1 | 3 | 3 | 1 | 2 |
| **CO4** | 1 | 1 | 3 | 3 | 3 | 2 | 2 |
| **CO5** | 1 | 1 | 1 | 3 | 3 | 1 | 1 |
| **Weightage** | **6** | **5** | **10** | **15** | **14** | **6** | **9** |
| **Weighted percentage of**  **Course Contribution to PSOs** | **1.2** | **1** | **2** | **3** | **2.8** | **1.2** | **1.8** |

S-Strong-3 M-Medium-2 L-Low-1

# THIRD YEAR - SEMESTER V CORE X – ENGLISH FOR ADVERTISING

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | |
| **LO 1** | To introduce basic concepts in advertising | | | | | | | | | | | |
| **LO 2** | To help students demonstrate an understanding of the relationships between market forces and advertising | | | | | | | | | | | |
| **LO 3** | To experiment with novel ways to advertise products | | | | | | | | | | | |
| **LO 4** | To analyse the relevance and role of advertising in current times | | | | | | | | | | | |
| **LO 5** | To equip the students to evaluate and create advertisements in the print and broadcast media | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | **No. of Hours** | |
| **I** | **Introduction to Advertising**  1.1. The Need For Advertisements   * 1. Kinds of Advertisements   2. Social and Ethical Aspects of Advertising | | | | | | | | | | 8 | |
| **II** | **Preparing to create Advertisements**   * 1. Reading Advertisements as a Sign of Social Values and Beliefs, Reading for Hidden Messages and Implications   2. The Advertising Agency      1. The Role of the Advertising Agency      2. Various Departments and their Functions   3. The Promotional Mix   4. Advertiser’s Pyramid   5. Copywriter’s Pyramid | | | | | | | | | | 18 | |
| **III** | **Print Advertisements**   * 1. Parts of a Print Ad      1. Headlines   3.1.1.2 Kinds of Headlines – Straight-Sell, Announcement, Word Play, Before-After, Question   * + 1. Body Copy        1. Body Copy Styles        2. Sections of a Body Copy     2. Logo     3. Certiﬁcation     4. Contact Information   1. Text-Visual Relationship   2. Taglines and captions | | | | | | | | | | 17 | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **IV** | **Radio Advertisements**   * 1. Radio Jingles      1. Jingles, Spots and Commercials      2. Writing Scripts      3. Using Sound Eﬀects      4. Language in Radio Jingles | | 14 | |
| **V** | **Television and Web Advertisements**   * 1. Creating Television Storyboard      1. Storyboard Format      2. Showing and Telling   2. Creating Web Advertisements      1. Flash Advertisement      2. Pop-ups | | 8 | |
|  | **Total** | | **65** | |
| **CO** | | **Course Outcomes** | | **Programme Outcomes** |
| **CO** | | **On completion of this course, students will** | | |
| 1 | | deﬁne basic concepts related to advertising | | PO1, PO8 |
| 2 | | demonstrate an understanding of the relationships between  advertising and market forces | | PO2, PO8, PO9 |
| 3 | | identify the societal impact of advertising and the need for ethical advertisers | | PO4, PO5, PO6, PO8 |
| 4 | | examine creative ways to advertise a product/service with respect to its position in the market | | PO4, PO5, PO6, PO8,  PO9 |
| 5 | | assess and evaluate eﬀectively to produce creative advertisements in the print and broadcast media | | PO1, PO3, PO7, PO8 |
| **Reference Books** | | | | |
| 1. | | Chapman, Nigel. *Digital Multimedia*. John Wiley and Sons, 2000. | | |
| 2. | | *Mass Media and Mass Communication*. Chdadwick Healy, Cambridge, 1991. | | |
| 3. | | *Mass Media in India 2000*. Ministry of Information and Broadcasting, New Delhi, 2000. | | |
| 4. | | Mencher, Melvin. *Basic Media Writing*. Brown and Benchmark, 1996. | | |
| **Web Resources** | | | | |
| 1. | | [https://www.themediaant.com/blog/what-are-radio-jingles-and-how-to-make-it-stick/](http://www.themediaant.com/blog/what-are-radio-jingles-and-how-to-make-it-stick/) | | |

**Mapping with Programme Outcomes:**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 3 | 1 | 1 | 2 | 2 | 1 | 2 | 3 | 1 | 1 |
| **CO 2** | 2 | 3 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 1 |
| **CO 3** | 2 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 2 | 1 |
| **CO 4** | 2 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 1 |
| **CO 5** | 3 | 2 | 3 | 2 | 2 | 2 | 3 | 3 | 2 | 1 |
| **Weightage** | **12** | **10** | **10** | **12** | **12** | **11** | **11** | **15** | **11** | **5** |
| **Weighted percentage of course contribution to POS** | **2.4** | **2** | **2** | **2.4** | **2.4** | **2.2** | **2.2** | **3** | **2.2** | **1** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 2 | 3 | 1 | 1 | 1 | 1 | 1 |
| **CO2** | 2 | 3 | 2 | 1 | 1 | 1 | 3 |
| **CO3** | 1 | 3 | 1 | 2 | 1 | 3 | 3 |
| **CO4** | 2 | 3 | 1 | 1 | 1 | 3 | 3 |
| **CO5** | 2 | 3 | 1 | 1 | 2 | 3 | 3 |
| **Weightage** | **9** | **15** | **6** | **6** | **6** | **11** | **13** |
| **Weighted percentage of Course Contribution to PSOs** | **1.8** | **3** | **1.2** | **1.2** | **1.2** | **2.2** | **2.6** |

**THIRD YEAR - SEMESTER V**

# CORE XI - INDIAN WRITING IN TRANSLATION

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | **100** |

|  |  |
| --- | --- |
| **Learning Objectives** | |
| **LO 1** | To identify Indian Literature written in various languages from the classical age to the  independence era and after |
| **LO 2** | To illustrate the development of Indian literatures in various genres across this period |
| **LO 3** | To develop critical thinking by connecting Indian literatures from across languages and various  time periods |
| **LO 4** | To examine polyphonic discourses in Indian Literature |
| **LO 5** | To evaluate Indian Literatures in the context of important historical, social, cultural and political developments that influenced it |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **UNIT** | | **Contents** | **No. of Hours** | |
| **I** | | **Indian Aesthetics and Thought**   * 1. A.K. Ramanujan Afterword to *Poems of Love and War*   2. Bharata Muni Bharata *Natya Shastra* Chapter VI   3. Arundhati Subramaniam Introduction to *Eating God* | 10 | |
| **II** | | **Upto the 6 th Century AD**  2.1 Sangam Poetry   * + 1. Akam Kuruntokai 25. Only a thief was there Kuruntokai 3. What she said     2. Puram Purananuru 235. If he found a little liquor   Purananuru 242. Elegy  (from A. K. Ramanujan. *Poems of Love and War*)   * 1. Thiruvalluvar *Thirukkural* Chapter 79: Friendship   (from Project Madurai *Thirukkural English Translation and Commentary* by Rev. Dr.  G.U. Pope et. al.)   * 1. Punna or Punnika *Therigatha* Ambapali   (Translated by Charles Hallissey)   * 1. Bhasa *Urubhangam*   2. A.K. Ramanujan “The Flowering Tree” (from *The Flowering*   *Tree and Other Oral Tales from India*. Ed. Stuart Blackburn and Alan Dundes) | 23 | |
| **III** | | **From 7th Century to 18th Century**   * 1. Bulle Shah *I have been pierced by the arrow of love, what shall I do?*   2. Soyra Bai “You say some bodies” (from *Eating God A Book of Bhakti Poetry* pp. 49) | 8 | |
|  | | * 1. Babur *Baburnama* Description of Hindustan (Translated, edited, and annotated by Wheeler M. Thackston, OUP. pp.330-334)   2. Meera Bai These eyes: like… (from *Three Bhakti Voices*.   pp. 112-113)   * 1. Ramprasad Sen “What a Joke” (from *Singing to the*   *Goddess: Poems to Kali and Uma from Bengal* pp. 22-23)   * 1. Devara Dasimayya Poem 120 (from *Speaking of Siva*) |  | |
| **IV** | | **19th century to 1947**   * 1. Chandu Menon *Indulekha* (Translated by Anitha Bevasia)   2. Ammani Ammal “Expectation and the Even”t (from *The Tamil*   *Short Story: Through the Times, Through the Tides* pp. 1-4)   * 1. Ismat Chughtai “The Quilt” (from *The Quilt and the Other*   *Stories*. Translated by Tahira Naqvi and Syeda  S. Hameed) | 12 | |
| **V** | | **1947 Onwards**   * 1. Amrita Pritam To Waris Shah (from *Selected Poems of Amrita*   *Pritam*. Translated by Amrita Pritam)   * 1. Badal Sircar *Evam Indrajit*   2. Perumal Murugan “The Well” (from *The Goat Thief*. Translated by   N. Kalyanaraman) | 12 | |
|  | | **Total** | **65** | |
| **CO** | **Course Outcomes** | | | **Programme Outcomes** |
| **CO** | **On completion of this course, students will** | | |  |
| 1 | Identify and describe Indian Literatures in translation of different genres written in various languages from the ancient to the early modern times. | | | PO3, PO4, PO10 |
| 2 | Understand and associate the theories on Indian aesthetics and thought on the texts from the Indian subcontinent. | | | PO2, PO3, PO4, PO5,  PO6, PO10 |
| 3 | Relate Indian Literatures to important historical, social, cultural and political developments that influenced the works and their translations. | | | PO2, PO3, PO4, PO5, PO6, PO7,  PO9, PO10 |
| 4 | Analyse and correlate the polyphonic discourses in Indian Literatures written during this period. | | | PO2, PO3, PO4, PO5, PO6, PO7,  PO9, PO10 |
| 5 | Interpret literary texts with respect to the social, political, economic and cultural contexts and formulate critical responses. | | | PO2, PO3, PO4,  PO5, PO6, PO7, PO9, PO10 |
| **Reference Books** | | | | |
| 1 | Afterword. The Flowering Tree and Other Oral Tales from India. Ed. Stuart Blackburn and Alan Dundes. Penguin Books, 1997. | | | |
| 2 | Bhat, G.K. “Two Plays of Tragic Design and Tragic Intent.” Tragedy and Sanskrit Drama, Bhandarkar Oriental Institute, 1976. | | | |
| 3 | Chakravarthy, Uma. “The Rise of Buddhism as Experienced by Women.” Manushi. | | | |

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| --- | --- |
| 4 | Devy G N. After Amnesia. Orient Longman, 1994. |
| 5 | Pollock, Sheldon I. A Rasa Reader: Classical Indian Aesthetics. Columbia University Press, 2018. |
| 6 | Naik, M K. A History of Indian Literature. Sahitya Akademi, 2005. |
| **Web Resources** | |
| 1 | [www.](http://www/) sawnet.com |
| 2 | [www.ntm.org.in](http://www.ntm.org.in/) |
| 3 | [www.indianruminations.com](http://www.indianruminations.com/) |
| 4 | ccrtindia.gov.in/literaryarts.php |
| 5 | [www.jstor.org](http://www.jstor.org/) |

**Mapping with Programme Outcomes:**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 1 | 2 | 3 | 3 | 2 | 2 | 2 | 1 | 2 | 3 |
| **CO 2** | 1 | 3 | 3 | 3 | 3 | 3 | 2 | 1 | 2 | 3 |
| **CO 3** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 4** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 5** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **Weightage** | **5** | **14** | **15** | **15** | **12** | **14** | **13** | **5** | **13** | **15** |
| **Weighted percentage of course contribution to POs** | **1** | **2.8** | **3** | **3** | **2.4** | **2.8** | **2.6** | **1** | **2.6** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PO5** | **PSO6** | **PO7** |
| **CO1** | 3 | 1 | 2 | 3 | 2 | 1 | 3 |
| **CO2** | 3 | 1 | 3 | 2 | 2 | 1 | 3 |
| **CO3** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **CO4** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **CO5** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **Weightage** | **15** | **5** | **12** | **14** | **13** | **5** | **15** |
| **Weighted percentage of**  **Course Contribution to PSOs** | **3** | **1** | **2.4** | **2.8** | **2.6** | **1** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# THIRD YEAR - SEMESTER V

**CORE XII - ELT AND COMPUTER ASSISTED LANGUAGE LEARNING**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | |
| **LO 1** | To help students communicate ethically, responsibly, and effectively as local,  national, international, global citizens and leaders. | | | | | | | | | | | | |
| **LO 2** | To help them gain a background knowledge of ELT and CALL | | | | | | | | | | | | |
| **LO 3** | To make learners communicate competently in groups and organizations | | | | | | | | | | | | |
| **LO 4** | To help possess skills to effectively deliver formal and informal oral presentations toa variety of  audiences in multiple contexts. | | | | | | | | | | | | |
| **LO 5** | To assist them in applying knowledge in different situations and the processing  skills acquired through the application and synthesis of knowledge | | | | | | | | | | | | |
| **UNIT** | | **Contents** | | | | | | | | | | **No. of Hours** | |
| **I** | | **Language Acquisition**   * 1. First Language Acquisition of the Child      1. Lateralization of the Brain      2. Learning by Imitation      3. Language Acquisition Devices      4. Generalisation   2. Second Language Learning of the Adult      1. Mother tongue Interference      2. Psychological and Sociological Factors Influencing 1.2.3Second Language Learning | | | | | | | | | | 13 | |
| **II** | | **Structures of English language**   * 1. Cognitive Structure      1. Concept Formation      2. Theory of Subsuming      3. Theory of Forgetting      4. Bloom’s Taxonomy   2. Humanistic Approach to Learning 2.2.1The Teacher–Student Relationship | | | | | | | | | | 10 | |
| **III** | | **Methods of teaching English language and literature**   * 1. A survey of the Grammar Translation Method, the Situational Method and the Audio-Lingual Method   2. Comm unicative Approach      1. Communicative Competence as different from Linguistic Competence      2. The Teacher's Role- The Student's Role      3. Task- based activities in the class   3. Skills Approach      1. Teaching Reading Skills—Skimming, | | | | | | | | | | 15 | |

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| --- | --- | --- | --- | --- |
|  | | Scanning and Intensive Reading   * + 1. Teaching Listening Skills—Listening for Specific Details, Keywords, Concepts     2. Teaching Speaking Skills—Expressing Ideas, Opinions, Presenting an Argument.     3. Teaching Writing Skills—Writing a Paragraph— Topic Sentence, Main Idea, Supporting Ideas, Concluding Sentence—Descriptive and Narrative Writing | |  |
| **IV** | | **Syllabus designing**   * 1. Definition of Syllabus and Curriculum      1. The Components of a Syllabus      2. Testing and Evaluation   2. Kinds of Tests      1. Placement Test      2. Diagnostic Test      3. Progress Test      4. Achievement Test      5. Proficiency Test   3. Criteria involved in Validity and Reliability | | 15 |
| **V** | | **Assessing language skills using technology in language teaching**   * 1. Use of Open Educational Resources   2. Use of Audiovisual Aids and Presentation Tools   3. Use of Digital Technology      1. Game-based language learning      2. Mobile-assisted language learning | | 12 |
|  | | **Total** | | **65** |
| **CO** | **Course Outcomes** | | **Programme Outcomes** | |
| **CO** | **On completion of this course, students will** | |  | |
| 1 | Be able to understand the structures of the English language. | | PO1 | |
| 2 | Understand the critical nuances of teaching language and literature. | | PO1, PO2 | |
| 3 | Identify the variety of materials available for language learning and teaching | | PO4, PO6 | |
| 4 | Understand the appropriate ways of assessing language skills | | PO4, PO5, PO6 | |
| 5 | Learn to use technology in language teaching | | PO3, PO8 | |
| **Reference Books** | | | | |
| 1 | Aslam Mohammed, Teaching of English, Chand Publishers,2017 | | | |
| 2 | R. K. Bansal and J. B. Harrison, Spoken English, A manual of speech and phonetics, Agarwal Publishing, New Delhi, 2020 | | | |
| 3 | Adrian Doff, Teach English: A training course for teachers (workbook) | | | |
| **Web Resources** | | | | |
| 1 | Computer-Assisted Language Learning (CALL) in the EFL Classroom and its Impact on Effective  Teaching-learning Process in Saudi Arabia | Azam Hashmi | International Journal of Applied Linguistics and English Literature (aiac.org.au) | | | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 2 | 2 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 3 |
| **CO 2** | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 3 |
| **CO 3** | 3 | 3 | 2 | 2 | 3 | 2 | 2 | 2 | 3 | 2 |
| **CO 4** | 2 | 3 | 2 | 3 | 3 | 3 | 2 | 2 | 2 | 2 |
| **CO 5** | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 2 |
| **Weightage** | **12** | **13** | **11** | **13** | **14** | **13** | **1.2** | **10** | **12** | **12** |
| **Weighted percentage**  **of course contribution to POs** | **2.4** | **2.6** | **2.2** | **2.6** | **2.8** | **2.6** | **2.4** | **2.0** | **2.4** | **2.4** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PO5** | **PSO6** | **PO7** |
| **CO1** | 3 | 3 | 3 | 3 | 3 | 1 | 3 |
| **CO2** | 3 | 3 | 3 | 3 | 3 | 1 | 3 |
| **CO3** | 3 | 3 | 3 | 2 | 3 | 1 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 1 | 3 |
| **CO5** | 3 | 3 | 3 | 3 | 3 | 1 | 3 |
| **Weightage** | **15** | **15** | **15** | **14** | **15** | **5** | **15** |
| **Weighted percentage of Course Contribution to PSOs** | **3.0** | **3.0** | **3.0** | **2.8** | **3** | **1** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# THIRD YEAR - SEMESTER V

**DISCIPLINE SPECIFIC ELECTIVE V - WORLD CLASSICS INTRANSLATION**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | **Category** | | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | | **Elective** | | **2** | **2** | **0** | **0** | **4** | **52** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | | |
| **LO 1** | | To recognize the qualities that make a work of literature a classic | | | | | | | | | | | | |
| **LO 2** | | To describe the classical works of literatures from across different parts of the world | | | | | | | | | | | | |
| **LO 3** | | To relate the classical texts to their varied national and global identities and cultures | | | | | | | | | | | | |
| **LO 4** | | To compare and contrast different genres of writing stemming from different cultures and  nationalities | | | | | | | | | | | | |
| **LO 5** | | To critically assess world classics from social, cultural, historical and literary  perspectives | | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | | | **No. of Hours** | |
| **I** | **Introduction to World Classics**   * 1. T.S. Eliot What is a Classic?   2. Italo Calvino Why read Classics?   3. A.K. Ramanujan Some Thoughts on ‘Non-Western’   Classics: With Indian Examples | | | | | | | | | | | | 8 | |
| **II** | **Epic**   * 1. Homer   2. Ilango Atikal | | | *The Iliad Book I*  *Cilappatikaram* Trans. R. Parthasarathy  (Book 1 – Cantos 1–3; Book 2 – Cantos 18–22) | | | | | | | | | 10 | |
| **III** | **Poetry**   * 1. Rumi   2. Dante | | | Worm’s Waking, In Baghdad Dreaming of Cairo, In Cairo dreaming of Baghdad  *Inferno* (Canto 3) | | | | | | | | | 10 | |
| **IV** | **Ritual and Drama**   * 1. Sophocles   2. Zeami Motokiyo | | | *Oedipus Rex Hagoromo* | | | | | | | | | 12 | |
| **V** | **Short Story and Fiction**  5.1. Boccaccio *The Decameron* (Book I: 3rd day: IX story)  5.2 Somadeva Visamasila *The Kathasaritsagara* Trans. Arshia Sattar | | | | | | | | | | | | 12 | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | | 5.3 Franz Kafka *Metamorphosis* | |  |
|  | | **Total** | | **52** |
| **CO** | **Course Outcomes** | | **Programme Outcomes** | |
| **CO** | **On completion of this course, students will** | | | |
| 1 | recognise the different qualities that make a work of literature a Classic | | PO3, PO4, PO10 | |
| 2 | discuss Classics from across the globe with reference to their historical and cultural contexts | | PO4, PO5, PO6, PO7, PO10 | |
| 3 | interpret different literary texts by applying the theories and ideas of classical theorists | | PO1, PO2,PO5,PO9 | |
| 4 | analyse Classics from around the world with special attention to the genre, techniques and context | | PO2, PO4, PO5, PO6, PO9 | |
| 5 | evaluate and formulate critical responses to classical texts stemming from different regions and cultures | | PO1, PO2, PO5, PO6, PO7, PO9 | |
| **Reference Books** | | | | |
| 1. | The Norton Anthology of World Literature. United Kingdom, W.W. Norton, 2018. | | | |
| 2. | Kermode, Frank. The Classic. Faber, 1975. | | | |
| 3. | Fadiman, James. Essential Sufism. HarperCollins, 2000. | | | |
| 4. | Shulman, David. The Wisdom of Poets: Studies in Tamil, Telugu and Sanskrit. OUP, 2001. | | | |
| 5. | Choo, Lim Beng. “They Came to Party: An Examination of the Social Status of the Medieval  Noh Theatre” Japan Forum, 16(1) 2004, 111-113. | | | |
| 6. | Dubois, Page. History, Rhetorical Description and the Epic: From Homer to Spenser. Brewer,  Cambridge. | | | |
| **Web Resources** | | | | |
| 1. | [www.jstor.org](http://www.jstor.org/) | | | |
| 2. | https://lithub.com/ | | | |
| 3. | https://muse.jhu.edu/journal/14 | | | |

# Mapping with Programme Outcomes:

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO9** | **PO 10** |
| **CO 1** | 2 | 2 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 3 |
| **CO 2** | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 3 |
| **CO 3** | 3 | 3 | 2 | 2 | 3 | 2 | 2 | 2 | 3 | 2 |
| **CO 4** | 2 | 3 | 2 | 3 | 3 | 3 | 2 | 2 | 2 | 2 |
| **CO 5** | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 2 |
| **Weightage** | 12 | 13 | 11 | 13 | 14 | 13 | 1.2 | 10 | 12 | 12 |
| **Weighted percentage**  **of course contribution to POs** | 2.4 | 2.6 | 2.2 | 2.6 | 2.8 | 2.6 | 2.4 | 2.0 | 2.4 | 2.4 |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO 7** |
| **CO1** | 3 | 1 | 2 | 3 | 2 | 1 | 3 |
| **CO2** | 3 | 1 | 3 | 2 | 2 | 1 | 3 |
| **CO3** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **CO4** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **CO5** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **Weightage** | **15** | **5** | **12** | **14** | **13** | **5** | **15** |
| **Weighted percentage of Course**  **Contribution to PSOs** | **3** | **1** | **2.4** | **2.8** | **2.6** | **1** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# THIRD YEAR - SEMESTER V

**DISCIPLINE SPECIFIC ELECTIVE VI - CHILDREN’S LITERATURE**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | | **Elective** | **2** | **2** | **0** | **0** | **3** | **52** | **25** | **75** | **100** |
| **Learning Objectives** | | | | | | | | | | | |
| **LO 1** | To define children’s literature and identify its diverse varieties | | | | | | | | | | |
| **LO 2** | To explain the theoretical concepts in the field of children’s literature | | | | | | | | | | |
| **LO 3** | To identify the features of some of the sub-genres of children’s literature | | | | | | | | | | |
| **LO 4** | To examine the politics of representation and analyse the historical, cultural, social and political factors packed within chosen literary texts | | | | | | | | | | |
| **LO 5** | To critically deconstruct the use of word choice, dialogue, narration, story structure,  and other elements of storytelling in contemporary children's books | | | | | | | | | | |

|  |  |  |
| --- | --- | --- |
| **UNIT** | **Contents** | **No. of Hours** |
| **I** | **Introduction to Children’s Fiction**   * 1. Defining Children’s Literature – Paradoxes, The Implied Reader, Double Address   2. Childhood – A Personal and Social Construct   3. Classic Fairy Tale *Hansel and Gretel* | 8 |
| **II** | **The Picture Book**   * 1. Floella Benjamin *Coming to England*   2. Maurice Sendak *Where the Wild Things Are?*   3. Christina Baldacchino *Morris Micklewhite and the Tangerine*   *Dress*   * 1. Sandhya Rao *My Mother’s Sari*   2. Mojdeh Hassani & Samira Iravani *Mama Shamsi at the Bazaar*   3. The Blue Jackal from *The Panchatantra* (www.tell-a-tale.com) | 15 |
| **III** | **Poetry**   * 1. Roald Dahl Cinderella from *Revolting Rhymes*   2. Dr. Seuss *The Lorax* | 4 |
| **IV** | **Fiction**   * 1. Ruskin Bond Ghost Trouble   2. C.S.Lewis *The Lion, the Witch and the Wardrobe*   3. Scott O’Dell *Island of the Blue Dolphins* | 17 |
| **V** | **Other Sub-genres**   * 1. Comic Books/Strips   2. Folk Tales   3. Fairy Tales | 8 |
|  | * 1. Fantasy   2. Horror tales |  |
|  | **Total** | **52** |
| **CO** | **Course Outcomes** | **Programme Outcomes** |
| **CO** | **On completion of this course, students will** | |
| 1 | Define and identify key features of books classified as children’s literature and understand how writers weave well-crafted stories | PO2, PO3 |
| 2 | Interpret the role of the adult in books meant for children | PO2, PO5 |
| 3 | Build an understanding of various cultures and ethnicities | PO3, PO4, PO5,  PO6, PO7, PO9, PO10 |
| 4 | Analyse and appreciate the use of art and craft in published Picture Books and explain its effectiveness | PO2, PO5, PO7,PO9 |
| 5 | Assess, criticise and use critical vocabulary necessary to discuss texts  belonging to various sub-genres such as the Picturebook, Nonsense Verse, Fiction | PO3,PO5,PO9, PO10 |
| **Reference Books** | | |
| 1 | Grenby, M. O., and Kimberley Reynolds. Children’s Literature Studies: A Research Handbook. Palgrave, 2011. | |
| 2 | Reynolds, Kimberley. *Children’s Literature in the 1890s and the 1990s. Writers and Their Work Series*, Northcote House in association with the British Council, 1994. | |
| 3 | ---. *Radical Children’s Literature: Future Visions and Aesthetic Transformations in Juvenile Fiction*. Palgrave, 2007. | |
| 4 | Styles, Morag, and Eve Bearne, editors. Art, Narrative and Childhood. Trentham, 2003. | |
| 5 | Superle, Michelle. Contemporary English-Language Indian Children’s Literature:  Representations of Nation, Culture, and the New Indian Girl. Routledge, 2011. | |
| **Web Resources** | | |
| 1 | Anstey, Michele. “‘It’s Not All Black and White’: Postmodern Picturebooks and New Literacies.” *Journal of Adolescent & Adult Literacy*, vol. 45, no. 6, 2002, pp. 444+. | |
| 2 | Berry, Nita. “Social Change through Children’s Books – An Indian Perspective.” *Bookbird: A Journal of Children’s Literature* Vol 54, no.1, 2016, pp 48-54. | |
| 3 | Peter, Hunt, editor. *Understanding Children’s Literature: Key Essays from the International Companion Encyclopaedia of Children’s Literature*. Taylor & Francis e-Library, 1999.  BookFI. en.bookfi.net. | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 1 | 3 | 3 | 1 | 1 | 1 | 2 | 1 | 2 | 1 |
| **CO 2** | 1 | 3 | 1 | 1 | 3 | 1 | 2 | 1 | 2 | 1 |
| **CO 3** | 1 | 2 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 4** | 1 | 3 | 2 | 2 | 3 | 2 | 3 | 1 | 3 | 2 |
| **CO 5** | 1 | 2 | 3 | 2 | 3 | 2 | 2 | 1 | 3 | 3 |
| **Weightage** | **5** | **13** | **12** | **9** | **13** | **9** | **12** | **5** | **13** | **10** |
| **Weighted percentage**  **of course contribution to POs** | **1** | **2.6** | **2.4** | **1.8** | **2.6** | **1.8** | **2.4** | **1** | **2.6** | **2** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 1 | 3 | 1 | 1 | 1 | 1 |
| **CO2** | 3 | 1 | 3 | 1 | 1 | 2 | 2 |
| **CO3** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **CO4** | 1 | 3 | 2 | 1 | 1 | 3 | 1 |
| **CO5** | 1 | 3 | 1 | 1 | 3 | 3 | 3 |
| **Weightage** | **11** | **9** | **12** | **7** | **9** | **10** | **10** |
| **Weighted percentage of Course Contribution to PSOs** | **2.2** | **1.8** | **2.4** | **1.4** | **1.8** | **2** | **2** |

**THIRD YEAR - SEMESTER VI CORE XIII – SHAKESPEARE STUDIES**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | |
| **LO 1** | | To spell Shakespeare's historical and political context | | | | | | | | | | | |
| **LO 2** | | To infer knowledge and gain an appreciation of Shakespeare and his work through close reading of his works | | | | | | | | | | | |
| **LO 3** | | To identify different critical perspectives to understand the poetic and dramatic techniques of Shakespeare | | | | | | | | | | | |
| **LO 4** | | To discover and examine the relevance of Shakespeare and his works | | | | | | | | | | | |
| **LO 5** | | To evaluate and assess the works of Shakespeare stemming from a good working knowledge of Shakespeare's drama and poetry | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | | **No. of Hours** | |
| **I** | **Unit 1 - Introduction and Criticism**   * 1. Historical and Social Context   2. Globe Theatre   3. Shakespearean Sonnets and Soliloquies   4. Comedies, History Plays, Tragedy and Problem Plays   5. Shakespeare Criticism      1. Ben Jonson, John Dryden, Samuel Johnson      2. New Historicism, Postcolonialism, Cultural Materialism | | | | | | | | | | | 14 | |
| **II** | **Unit 2- Poems**   * 1. Sonnet 29. 55 and 127   2. The Phoenix and the Turtle | | | | | | | | | | | 10 | |
| **III** | **Unit 3 - Comedy**  3.1 A Midsummer’s Night Dream | | | | | | | | | | | 14 | |
| **IV** | **Unit 4 - Tragedy**  4.1 Macbeth | | | | | | | | | | | 15 | |
| **V** | **Unit 5 - Adaptations**   * 1. Vishal Bhardwaj *Haider* (2014)   2. Joel Coen *The Tragedy of Macbeth* (2021) | | | | | | | | | | | 12 | |
|  | **Total** | | | | | | | | | | | **65** | |

|  |  |  |
| --- | --- | --- |
| **CO** | **Course Outcomes** | **Programme**  **Outcomes** |
| **CO** | **On completion of this course, students will** | |
| 1 | name and list the historical, cultural and political contexts of  Shakespearean texts | PO3, PO10 |
| 2 | demonstrate evidence of wider reading and a knowledge of  Shakespeare scholarship | PO5, PO7,  PO10 |
| 3 | identify, contexts and concepts of the texts, while considering competing points of view | PO1, PO2,  PO4, PO5, PO7, PO9 |
| 4 | examine the various texts with the knowledge of theories and concepts  associated with Shakespeare Studies. | PO2, PO3,  PO7, PO9 |
| 5 | appraise and evaluate texts to develop informed opinions and make incisive interpretations | PO1, PO2,  PO5, PO6, PO9 |
| **Reference Books** | | |
| 1. | G.B. Harrison. *Introducing Shakespeare*, Penguin Books. | |
| 2. | Jonathan, Dollimore and Alan Sinfield, Eds. *The Political Shakespeare: Essays in*  *Cultural Criticism*.UK: Manchester University Press, 2003. | |
| 3. | A.C.Bradley. *Shakespearen Tragedy*. Fourth Edition, Palgrave, Macmillian, January 2007. | |
| 4. | Loomba, Ania and Martin Orkin, Eds. *Post-Colonial Shakespeares*. Taylor & Francis  Group, 1998. | |
| 5. | Marsden, Jean. *The Re-Imagined Text: Shakespeare, Adaptation &*  *Eighteenth-Century Literary Theory.* Kentucky: The University Press of Kentucky, 1995. | |
| **Web Resources** | | |
| 1. | [www.opensourceshakespeare.org](http://www.opensourceshakespeare.org/) | |
| 2. | [www.shakespeare-online.com](http://www.shakespeare-online.com/) | |
| 3. | *Post-Colonial Shakespeares*. ProQuest Ebook Central,  https://ebookcentral.proquest.com/lib/inflibnet-ebooks/detail.action?docID=181624. | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO9** | **PO 10** |
| **CO 1** | 2 | 2 | 3 | 2 | 2 | 2 | 2 | 1 | 2 | 3 |
| **CO 2** | 2 | 2 | 2 | 2 | 3 | 2 | 3 | 1 | 2 | 3 |
| **CO 3** | 3 | 3 | 2 | 3 | 3 | 2 | 3 | 1 | 3 | 2 |
| **CO 4** | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 1 | 3 | 2 |
| **CO 5** | 3 | 3 | 2 | 2 | 3 | 3 | 2 | 1 | 3 | 2 |
| **Weightage** | 12 | 13 | 12 | 11 | 13 | 11 | 13 | 5 | 13 | 12 |
| **Weighted percentage**  **of course contribution to POS** | 2.4 | 2.6 | 2.4 | 2.2 | 2.6 | 2.2 | 2.6 | 1 | 2.6 | 2.4 |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSO’s and CO’s

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO**  **1** | **PSO**  **2** | **PSO**  **3** | **PSO**  **4** | **PSO**  **5** | **PSO**  **6** | **PSO**  **7** |
| **CO1** | 3 | 1 | 1 | 1 | 3 | 1 | 3 |
| **CO2** | 3 | 1 | 2 | 2 | 2 | 1 | 3 |
| **CO3** | 3 | 2 | 3 | 2 | 3 | 2 | 3 |
| **CO4** | 3 | 1 | 3 | 2 | 2 | 2 | 3 |
| **CO5** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **Weightage** | 15 | 6 | 1 | 10 | 1 | 7 | 15 |
| **Weighted percentage of**  **Course Contribution to PSOs** | 3 | 1.2 | 2. | 2 | 2. | 1.4 | 3 |

**THIRD YEAR - SEMESTER VI CORE XIV-AMERICAN LITERATURE**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | **Core** | **3** | **2** | **0** | **0** | **4** | **65** | **25** | **75** | **100** |

|  |  |
| --- | --- |
| **Learning Objectives** | |
| LO1 | To recall and list the socio-political, religious and cultural aspects ofAmerica through literary texts. |
| LO2 | To classify the different styles of writing over different centuries. |
| LO3 | To identify the development and progression of various genres. |
| LO4 | To examine the various themes and methodologies present in American literature. |
| LO5 | To appraise, assess and evaluate texts through the literary and theoretical perspectives presented. |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **UNIT** | | | | **CONTENTS** | | | | **Hours** |
| I | | | | **Introduction**  **1.1 Essay**  1.1.2 Ralph Waldo Emerson Nature   * 1. **Poem**      1. Walt Whitman When Lilacs Last in the Dooryard Bloom'd   2. **Speeches**      1. Martin Luther King Jr I have a Dream      2. Sojourner Truth Ain’t I a Woman? | | | | 5 |
| II | | | | **Poetry**  2.1Emily Dickinson Because I Could Not Stop for Death 2.2E.E. Cummings in Just—   * 1. Leslie Marmon Silko In Cold Storm Light   2. Langston Hughes The Negro Speaks of Rivers   3. Maya Angelou The Phenomenal Woman   4. Carl Sandburg Chicago   5. William Carlos Williams The Red Wheelbarrow   6. Allen Ginsberg America | | | | 15 |
| III | | **Short Stories**   * 1. William Faulkner   2. Edgar Allan Poe | | | A Rose for Emily The Purloined Letter | | 15 | |
| IV | | **Drama**   * 1. Arthur Miller   2. Tennessee Williams | | | *Death of a Salesman*  *A Streetcar Named Desire* | | 15 | |
| V | | **Novels**   * 1. Toni Morrison   2. Ernest Hemingway | | | *The Bluest Eye*  *A Farewell to Arms* | | 15 | |
|  | | **Total** | | | | | 65 | |
| **Course Outcomes** | | | | | | | | |
| **Course Outcomes** | | | On completion of this course, students will | | | | | |
| **CO1** | | | Find and define major literary trends and its representation in works of American literature. | | | PO1 | | |
| **CO2** | | | Classify works of American literature from arange of genres. | | | PO1, PO2,PO7 | | |
| **CO3** | | | Identify the literary works of eminent writers  and interpret how American literature reflectscomplex historical and cultural experiences. | | | PO4, PO6 | | |
| **CO4** | | | Examine the usage of standard literaryterminology and other literary  conventions in American Literature. | | | PO4, PO5,PO6 | | |
| **CO5** | | | Appraise and evaluate texts through thecritical knowledge  acquired by reading creative essays and discourses on American literature. | | | PO3, PO8,PO9,P10 | | |
| **References** | | | | | | | | |
| 1 | Lawrence, Shaffer. *History of American Literature and Drama*. NewDelhi.Sarup publishers, 2000. | | | | | | | |
| 2 | Dickinson, Emily, and Johanna Brownell. *Emily Dickinson: Poems*.Chartwell Books, 2015. | | | | | | | |
| 3 | Gould, Jean. *American Women Poets: Pioneers of ModernPoetry*. DODD, MEAD, 1980. | | | | | | | |
| 4 | Allan Poe, Edgar. *The Purloined Letter and Other Short Stories*. CreateSpace Independent Publishing, 2017. | | | | | | | |
| 5 | Bloom, Harold. *A Streetcar Named Desire: Bloom’s Modern CriticalInterpretations.*  Atlantic Publishers and Distributors, 2009. | | | | | | | |
| 6 | Rosenblatt, Roger. *Black Fiction*. London. Harvard University Press,1974. | | | | | | | |
| **Web Resources** | | | | | | | | |
| 1 | https://[www.newyorker.com/magazine/2020/02/03/toni-morrisons-](http://www.newyorker.com/magazine/2020/02/03/toni-morrisons-) profound-and- unrelenting-vision | | | | | | | |

**Mapping with Programme Outcomes:**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 2 | 1 | 2 | 2 | 1 | 1 | 2 | 1 | 2 | 2 |
| **CO 2** | 2 | 2 | 2 | 2 | 2 | 1 | 2 | 1 | 2 | 2 |
| **CO 3** | 1 | 3 | 3 | 3 | 2 | 2 | 3 | 2 | 3 | 3 |
| **CO 4** | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 2 | 3 | 3 |
| **CO 5** | 1 | 3 | 3 | 2 | 2 | 2 | 3 | 2 | 3 | 3 |
| **Weightage** | **8** | **11** | **12** | **11** | **9** | **8** | **13** | **8** | **13** | **13** |
| **Weighted percentage**  **of course contribution to POs** | **1.6** | **2.2** | **2.4** | **2.2** | **1.8** | **1.6** | **2.6** | **1.6** | **2.6** | **2.6** |

S-Strong-3 M-Medium-2 L-Low-1

**Level of Correlation between PSOs and COs**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 2 | 3 | 3 | 3 | 3 | 2 |
| **CO2** | 3 | 2 | 3 | 3 | 3 | 2 | 3 |
| **CO3** | 3 | 2 | 3 | 3 | 3 | 2 | 3 |
| **CO4** | 3 | 2 | 3 | 3 | 3 | 2 | 3 |
| **CO5** | 3 | 2 | 3 | 3 | 3 | 2 | 3 |
| **Weightage** | **15** | **10** | **15** | **15** | **15** | **11** | **14** |
| **Weighted percentage of Course Contribution to PSOs** | **3** | **2** | **3** | **3** | **3** | **2.2** | **2.8** |

S-Strong-3 M-Medium-2 L-Low-1

# THIRD YEAR - SEMESTER VI

**CORE XV - CONTEMPORARY WORLD LITERATURE**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | **Core** | **3** | | **2** | **0** | **0** | **4** | **65** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | |
| **LO 1** | To introduce students to writers and texts from across the world that represent the  contemporary milieu | | | | | | | | | | | | |
| **LO 2** | To enable students to read, analyse and assess world literature in the light of global, national and other topical themes, issues and contexts | | | | | | | | | | | | |
| **LO 3** | To engage with the collaborations, cross-overs and confrontations of various identities and cultures from across the world | | | | | | | | | | | | |
| **LO 4** | To help learners achieve accessibility to regional and international literary forms. | | | | | | | | | | | | |
| **LO 5** | To develop in students a deeper understanding and awareness of contemporary issues in relation to their lives | | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | | **No. of Hours** | |
| **I** | **Poetry**   * 1. Kim Hyesun Remembering the Day I gave birth to a Daughter (P’ansori)   2. Wisława Szymborska Lot’s Wife   3. Edward Kamu Brathwaite Limbo   4. Mahmoud Darwish Passport   5. Jean Arasanayagam Nallur   6. Solli Raphael Australian Air (slam poetry)   7. Bob Dylan Like A Rolling Stone (song) | | | | | | | | | | | 16 | |
| **II** | **Non-Fiction**   * 1. Amitav Ghosh   2. Chimamanda Adichie | | | Stories, *The Great Derangement*  The Danger of a Single Story (idea talk) | | | | | | | | 8 | |
| **III** | **Short Story**   * 1. Haruki Murakami   2. Ken Liu   3. Jamaica Kincaid   4. Emily Carroll | | | The Second Bakery Attack The Paper Menagerie  Girl (flash fiction)  Our Neighbor’s House & His Face All Red from *Through the Woods* (graphic short story) | | | | | | | | 24 | |
| **IV** | **Novella and Novel**   * 1. Neon Yang   2. Suzanne Collins | | | *The Black Tides of Heaven* (novella)  *Hunger Games* (novel) | | | | | | | | 10 | |
| **V** | **Drama**  5.1 Ayad Akhtar | | | *Disgraced* | | | | | | | | 7 | |
|  | **Total** | | | | | | | | | | | 65 | |

|  |  |  |  |
| --- | --- | --- | --- |
| **CO** | | **Course Outcomes** | **Programme Outcomes** |
| **CO** | | **On completion of this course, students will** | |
| 1 | | define significant trends and thematic patterns incorporated by contemporary  authors | PO7, PO10 |
| 2 | | demonstrate an understanding of the different genres of literature that reflect | PO3, PO5, PO7, |
| the period in which it was produced | PO9, PO10 |
| 3 | | identify and appreciate hybrid and cultural identities of the twenty-first | PO5, PO7, PO9, |
| century texts from across the world | PO10 |
|  | | analyse the dynamics of the narratives in the context of global, national and | PO2, PO4, PO5, |
| 4 | | other topical issues and compare texts to arrive at a better understanding of | PO6, PO7, PO9, |
|  | | the contemporary world | PO10 |
| 5 | | interpret literary texts with respect to the social, political, economic and cultural contexts and formulate critical responses | PO2, PO4, PO5,  PO6, PO7, PO9, PO10 |
| **Reference Books** | | | |
| 1. | | Bayapa, editor. *Aspects of Contemporary World Literature*. Atlantic, 2008. | |
| 2. | | Etherington, Ben and Jarad Zimbler, editors. *The Cambridge Companion to World*  *Literature*. Cambridge University Press, 2018. | |
| 3. | | Küpper, Joachim, editor. *Approaches to World Literature*. Walter de Gruyter, 2013. | |
| 4. | | Danner, Alexander, et. al. *The Cambridge Companion to the Graphic Novel*. Cambridge  University Press, 2017. | |
| 5. | | Dettmar, Kevin J. H. *The Cambridge Companion to Bob Dylan*. Cambridge University Press, 2009. | |
| 6. | | Yi, Ivanna Sang Een. “Continuing Orality in Korean Poetry: Opening a P'an for the Page”,  *The Routledge Companion to Korean Literature.* Routledge, 2022. | |
| **Web Resources** | | | |
| 1. | Han Song. “Chinese Science Fiction: A Response to Modernization.” *Science Fiction Studies*, vol. 40, no. 1, 2013, pp. 15–21. *JSTOR*, https://doi.org/10.5621/sciefictstud.40.1.  0015. | | |
| 2. | Karwowska, Bożena. “The Female Persona in Wisława Szymborska’s Poems.” *Canadian Slavonic Papers / Revue Canadienne Des Slavistes*, vol. 48, no. 3/4, 2006, pp. 315–33.  *JSTOR*, [http://www.jstor.org/stable/40871114.](http://www.jstor.org/stable/40871114) Accessed 16 Apr. 2023. | | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 1 | 2 | 2 | 1 | 2 | 2 | 3 | 2 | 2 | 3 |
| **CO 2** | 1 | 1 | 3 | 1 | 3 | 1 | 3 | 2 | 3 | 3 |
| **CO 3** | 1 | 2 | 1 | 2 | 3 | 2 | 3 | 2 | 3 | 3 |
| **CO 4** | 1 | 3 | 2 | 3 | 3 | 3 | 3 | 2 | 3 | 3 |
| **CO 5** | 1 | 3 | 1 | 3 | 3 | 3 | 3 | 2 | 3 | 3 |
| **Weightage** | **5** | **11** | **9** | **10** | **14** | **11** | **15** | **10** | **14** | **15** |
| **Weighted percentage of course contribution to**  **POS** | **1** | **2.2** | **1.8** | **2** | **2.8** | **2.2** | **3** | **2** | **2.8** | **3** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 1 | 2 | 2 | 1 | 1 | 2 |
| **CO2** | 3 | 1 | 2 | 2 | 1 | 1 | 2 |
| **CO3** | 1 | 1 | 3 | 3 | 1 | 1 | 3 |
| **CO4** | 1 | 1 | 3 | 3 | 3 | 1 | 3 |
| **CO5** | 1 | 1 | 3 | 3 | 3 | 1 | 3 |
| **Weightage** | **9** | **5** | **13** | **13** | **9** | **5** | **13** |
| **Weighted percentage of**  **Course Contribution to PSOs** | **1.8** | **1** | **2.6** | **2.6** | **1.8** | **1** | **2.6** |

S-Strong-3 M-Medium-2 L-Low-1

# THIRD YEAR - SEMESTER VI

**DISCIPLINE SPECIFIC ELECTIVE VII - TECHNICAL WRITING**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | **Elective** | **2** | **2** | **0** |  | **3** | **52** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | |
| **LO 1** | To introduce students to various styles and methods in technical writing | | | | | | | | | | | |
| **LO 2** | To train students in using basic online packages and applications as tools for technical writing | | | | | | | | | | | |
| **LO 3** | To acquaint students with the practical application of technical writing | | | | | | | | | | | |
| **LO 4** | To help students communicate written technical information technical and non-technical audiences | | | | | | | | | | | |
| **LO 5** | To enable students to make complicated information available to diverse readers | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | **No. of Hours** | |
| **I** | **Introduction**   * 1. What is Technical Writing?   2. Difference between Technical and Academic Writing   3. Role of a Technical Writer   4. The Scope of Technical Writing | | | | | | | | | | 12 | |
| **II** | **Principles of Technical Writing**   * 1. Technical Writing: Structure & Style   2. Knowing your audience- approaches to word choice, tone, and Formatting   3. The Fog Factor | | | | | | | | | | 12 | |
| **III** | **Technical Content Development**   * 1. Technical descriptions   2. Technical definitions   3. Writing instructional content for a video, podcast, printed pamphlets/brochures | | | | | | | | | | 10 | |
| **IV** | **Application of Technical Writing**  4.1 Proposals   * 1. User Manual   2. Brochures | | | | | | | | | | 10 | |
| **V** | **Practical Application Tasks**   * 1. Creating a Blog   2. Creating a Web Page   3. Writing for the Web | | | | | | | | | | 8 | |
|  | **Total** | | | | | | | | | | 52 | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **CO** | | **Course Outcomes** | | **Programme Outcomes** |
| **On completion of this course, students will be able to** | | |
| 1 | | define the target audience and understand the different styles and methods  in technical writing | | PO1, PO2, PO8,  PO9 |
| 2 | | use professional technical writing conventions of structure and style of written materials | | PO1, PO2, PO8, PO9 |
| 3 | | examine the features of different genres of technical writing | | PO1, PO2, PO8, PO9 |
| 4 | | determine the appropriate instructional content for different medium | | PO1, PO2, PO8, PO9 |
| 5 | | create effective technical writing documents for end-users | | PO1, PO2, PO8, PO9 |
| **Reference Books** | | | | |
| 1. | | | Blicq, Ronald, S and Lisa Moretto. Technically Write! Prentice Hall, 2004. | |
| 2. | | | Reddy, Devaki, and Shreesh Chaudhary. Technical English. Macmillan, 2009. | |
| 3. | | | Rizvi, Ashraf M. Effective Technical Communication. Tata McGraw-Hill, 2006. | |
| 4. | | | Samson, C Donald. Editing Technical Writing. Oxford Uni. Press, 1995. | |
| **Web Resources** | | | | |
| 1. | Business Writing – Clarity, UK | | | |

# Mapping with Programme Outcomes

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 3 | 3 | 2 | 1 | 1 | 1 | 1 | 3 | 3 | 1 |
| **CO 2** | 3 | 3 | 2 | 1 | 1 | 1 | 1 | 3 | 3 | 1 |
| **CO 3** | 3 | 3 | 2 | 1 | 1 | 1 | 1 | 3 | 3 | 1 |
| **CO 4** | 3 | 3 | 2 | 2 | 2 | 1 | 1 | 3 | 3 | 1 |
| **CO 5** | 3 | 3 | 2 | 2 | 2 | 1 | 1 | 3 | 3 | 1 |
| **Weightage** | **15** | **15** | **10** | **7** | **7** | **5** | **5** | **15** | **15** | **5** |
| **Weighted percentage of course contribution to POs** | **3** | **3** | **2** | **1.4** | **1.4** | **1** | **1** | **3** | **3** | **1** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSO’s and CO’s

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO 1** | 1 | 3 | 1 | 1 | 1 | 3 | 1 |
| **CO 2** | 1 | 3 | 1 | 1 | 1 | 3 | 1 |
| **CO 3** | 1 | 3 | 1 | 1 | 1 | 3 | 1 |
| **CO 4** | 1 | 3 | 1 | 1 | 1 | 3 | 1 |
| **CO 5** | 1 | 3 | 1 | 1 | 1 | 3 | 1 |
| **Weightage** | **5** | **15** | **5** | **5** | **5** | **15** | **5** |
| **Weighted percentage of Course Contribution to PSOs** | **1** | **3** | **1** | **1** | **1** | **3** | **1** |

S- Strong-3 M-Medium-2 L- Low- 1

# THIRD YEAR - SEMESTER VI

**DISCIPLINE SPECIFIC ELECTIVE VIII- ART AND LITERARY AESTHETICS**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | **Category** | **L** | | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | | |
| **CIA** | **External** | | | **Total** |
|  | | | **Elective** | **2** | | **2** | **0** |  | **3** | **52** | **25** | **75** | | | **100** |
| **Learning Objectives** | | | | | | | | | | | | | | | |
| **LO 1** | | To introduce the multidisciplinarity of Art and Literary Studies. | | | | | | | | | | | | | |
| **LO 2** | | To gain an understanding of various movements in art history. | | | | | | | | | | | | | |
| **LO 3** | | To help students find relevant and associative ideas. | | | | | | | | | | | | | |
| **LO 4** | | To engage with works of art that directly refer to literary works and also draw  inspiration from it. | | | | | | | | | | | | | |
| **LO 5** | | To recognize how all forms of art are part of a continuum. | | | | | | | | | | | | | |
| **UNIT** | | **Contents** | | | | | | | | | | | | **No. of Hours** | |
| **I** | | **Introduction**   * 1. Alan Simpson Language, Literature, and Art.   *The Journal of Aesthetic Education*, 22 (2)1988, pp. 47-53   * 1. Ananda Coomaraswamy Modern Indian Painting, *Introduction to*   *Indian Art,* The Theosophical Publishing House, 1956, pp.106-112 | | | | | | | | | | | | 12 | |
| **II** | | **Movements in Art**  Renaissance, Pre-Raphaelite Movement, Post Impressionism, Expressionism | | | | | | | | | | | | 13 | |
| **III** | | **Art in Poetry**   * 1. D.G. Rosetti   2. John Keats | | | Prosperine  Ode on a Grecian Urn | | | | | | | | | 8 | |
| **IV** | | **Art in Fiction**   * 1. Franz Kafka   2. Virginia Woolf | | | *Metamorphosis The Waves* | | | | | | | | | 12 | |
| **V** | | **Art in Indian Literature**  5.1 Rabindranath Tagore | | | Parting Word | | | | | | | | | 7 | |
| **Total** | | | | | | | | | | | | | | **52** | |
| **CO** | **Course Outcomes** | | | | | | | | | | | | **Programme Outcomes** | | |
| **On completion of this course, students will be able to** | | | | | | | | | | | | | | |
| 1 | relate with literature in a broader, multidisciplinary perspective. | | | | | | | | | | | | PO2, PO3 | | |
| 2 | understand the co- relation between art and literature. | | | | | | | | | | | | PO2, PO3, PO7, PO9 | | |
| 3 | implement the multidisciplinary scope of art and literary studies. | | | | | | | | | | | | PO2, PO3, PO7, PO9 | | |
| 4 | critically analyse the complex relationship between different art forms and literary texts. | | | | | | | | | | | | PO2, PO3, PO7, PO9 | | |
| 5 | develop sensitivity in new readings of literature. | | | | | | | | | | | | PO2, PO3, PO7, PO9 | | |

|  |  |
| --- | --- |
| **Reference Books** | |
| 1. | Herbert Read – extract from *The Meaning of Art* (pg 17-48) Pelican Books, 1959. |
| 2. | Malpas, James. *Movements in Modern Art Series.* Tata Gallery, 1997. |
| 3. | Spalding, Frances. *Virginia Woolf : Art, Life and Vision ; [... To Accompany the Exhibition “Virginia Woolf: Art, Life and Vision” at the National Portrait Gallery, London, from 10 July to 26 October 2014]*. National Portrait Gallery, 2014 |
| 4. | Ghose, Aurobindo. *The Renaissance in India*. 1920. |

|  |  |
| --- | --- |
| **Web Resources** | |
| 1. | “Found: Tagore’s Rare Poems Inspired by Art.” *The Times of India*, 15 Oct. 2009, timesofindia.indiatimes.com/india/found-tagores-rare-poems-inspired-by-art/articleshow/5125915. cms. Accessed 19 Apr. 2023. |
| 2. | Benjamin, Elizabeth and Sophie Corser. “INTRODUCTION,” *Literature and Art: Conversations and Collaborations*. MHRA Working Papers in the Humanities, 9 (2015) <http://www.mhra.org.uk/pdf/wph-9-1.pdf> |
| 3. | ELYTLEPAINTER. *Art and Poetry Background Information*. 2016, [www.getty.edu/education/teachers/classroom\_resources/curricula/poetry\_and\_art/downloads/ekphr](http://www.getty.edu/education/teachers/classroom_resources/curricula/poetry_and_art/downloads/ekphr) asis.pdf |

# Mapping with Programme Outcomes

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 2 | 3 | 3 | 2 | 1 | 1 | 2 | 1 | 2 | 2 |
| **CO 2** | 2 | 3 | 3 | 2 | 1 | 1 | 3 | 1 | 3 | 2 |
| **CO 3** | 2 | 3 | 3 | 2 | 1 | 1 | 3 | 1 | 3 | 2 |
| **CO 4** | 2 | 3 | 3 | 2 | 1 | 1 | 3 | 1 | 3 | 2 |
| **CO 5** | 2 | 3 | 3 | 2 | 1 | 1 | 3 | 1 | 3 | 2 |
| **Weightage** | **10** | **15** | **15** | **10** | **5** | **5** | **14** | **5** | **14** | **10** |
| **Weighted percentage of course contribution to POs** | **2** | **3** | **3** | **2** | **1** | **1** | **2.8** | **12** | **2.8** | **2** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO 1** | 1 | 1 | 3 | 1 | 1 | 1 | 3 |
| **CO 2** | 3 | 2 | 3 | 2 | 1 | 1 | 3 |
| **CO 3** | 3 | 2 | 3 | 2 | 1 | 1 | 3 |
| **CO 4** | 3 | 2 | 3 | 2 | 1 | 1 | 3 |
| **CO 5** | 3 | 2 | 3 | 2 | 1 | 1 | 3 |
| **Weightage** | **14** | **9** | **15** | **9** | **5** | **5** | **15** |
| **Weighted percentage of Course Contribution to PSOs** | **2.8** | **1.8** | **3** | **1.8** | **1** | **1** | **3** |

S- Strong-3 M-Medium-2 L- Low- 1

# THIRD YEAR - SEMESTER VI

**PROFESSIONAL COMPETENCY SKILL- ENGLISH FOR COMPETITIVEEXAMINATIONS**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | **PCS** | **1** | **1** | **0** | **0** | **2** | **26** | **25** | **75** | **100** |

|  |  |
| --- | --- |
| **Learning Objectives** | |
| **LO 1** | To define technical terms and familiarise students with basic English grammar |
| **LO 2** | To demonstrate the significance of different methods of testing |
| **LO 3** | To help students to apply various methods and strategies in exams |
| **LO 4** | To discover novel ways to approach each test |
| **LO 5** | To carefully evaluate and develop skills to appear for each kind of an exam |

|  |  |  |
| --- | --- | --- |
| **UNIT** | **Contents** | **No. of Hours** |
| **I** | **English Grammar for Competitive Exams**   * 1. Idioms, Phrases, Antonyms/Synonyms   2. Vocabulary (Jargon, Abbreviations)   3. Subject-Verb agreement, Tenses, Active/Passive Voice, Direct/ Reported Speech   4. Sentence Correction   5. Word Reordering and Parajumbles   6. [One-word Substitution](https://leverageedu.com/blog/english-for-competitive-exams/#one-word-substitution)   7. Reading Comprehension   8. Cloze Test | 14 |
| **II** | **Different Types of Writing**   * 1. Essay Writing   2. Letter Writing   3. Precis Writing | 8 |
| **III** | **Strategies of effective interviewing**   * 1. How to answer the most common interview questions   2. How to express opinions - Advantages/Disadvantages, Positives/Negatives   3. How to clearly speak - Highlighting significant points,   Emphasising on relevant supporting details | 4 |
|  | **Total** | **26** |

|  |  |  |
| --- | --- | --- |
| **CO** | **Course Outcomes** | **Programme**  **Outcomes** |
| **CO** | **On completion of this course, students will** | |
| 1 | Define and list out various rules in basic English grammar | PO1,PO8 |
| 2 | Explain and relate to different technical terms | PO1, PO2,  PO3,PO8 |
| 3 | Apply strategies, thereby enhancing writing skills | PO1, ,PO2,  PO3,PO8 PO9 |
| 4 | Examine and analyse how to approach the three kinds of tests-  objective, written and interviews | PO1, ,PO2,  PO3,PO8 PO9 |
| 5 | Asses and build communication skills | PO1, ,PO2,  PO3,PO8 PO9 |
| **Text Books** | | |
| 1. | *General English for All Competitive Examinations* by S.C. Gupta | |
| 2. | *General English for Competitive Exams - SSC/ Banking/ NRA CET/ CUET/ Defence/ Insurance.*  3rd Edition by Disha Experts | |
| 3. | *English for Competitive Examinations* by Wren & Martin. | |
| 4. | *All in One English Grammar Practice Exercises for Competitive Examinations* by Shipan Das | |
| 5. | *General English Grammar Book Latest Complete For All Government & Competitive Exams*  *(Bank, SSC, Defense, Railway, Police, Civil Services)* by Dharmendra | |
| **Web Resources** | | |
| https://leverageedu.com/blog/english-for-competitive-exams/ | | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO9** | **PO10** |
| **CO 1** | 3 | 2 | 1 | 1 | 1 | 1 | 1 | 3 | 1 | 1 |
| **CO 2** | 3 | 3 | 3 | 1 | 1 | 1 | 1 | 3 | 2 | 1 |
| **CO 3** | 3 | 3 | 3 | 1 | 1 | 1 | 1 | 3 | 3 | 1 |
| **CO 4** | 3 | 3 | 3 | 1 | 1 | 1 | 2 | 3 | 3 | 1 |
| **CO 5** | 3 | 3 | 3 | 1 | 1 | 1 | 2 | 3 | 3 | 1 |
| **Weightage** | **15** | **14** | **13** | **5** | **5** | **5** | **7** | **15** | **12** | **5** |
| **Weighted percentage of course contribution to POS** | **3.0** | **2.8** | **2.6** | **1.0** | **1.0** | **1.0** | **1.4** | **3.0** | **2.4** | **1.0** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 1 | 3 | 1 | 1 | 1 | 3 | 1 |
| **CO2** | 1 | 3 | 1 | 1 | 1 | 3 | 2 |
| **CO3** | 1 | 3 | 1 | 1 | 1 | 3 | 3 |
| **CO4** | 1 | 3 | 2 | 1 | 1 | 3 | 3 |
| **CO5** | 2 | 3 | 1 | 1 | 1 | 3 | 3 |
| **Weightage** | **6** | **15** | **6** | **5** | **5** | **15** | **12** |
| **Weighted percentage of Course Contribution to PSOs** | **1.2** | **3.0** | **1.2** | **1.0** | **1.0** | **3.0** | **2.4** |

**FIRST YEAR - SEMESTER I**

# SKILL ENHANCEMENT COURSE I - POPULAR CULTURE

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | | **SEC** | **1** | **1** | **0** | **0** | **2** | **26** | **50** | **-** | | **50** |
| **Learning Objectives** | | | | | | | | | | | | | | |
| **LO 1** | To define popular culture in the contemporary world. | | | | | | | | | | | | | |
| **LO 2** | To understand the role of popular culture and the way it reflects and influences society. | | | | | | | | | | | | | |
| **LO 3** | To interpret popular culture using different theoretical perspectives. | | | | | | | | | | | | | |
| **LO 4** | To examine the contexts of popular culture elements. | | | | | | | | | | | | | |
| **LO 5** | To develop critical thinking about popular culture and appraise its effects on society. | | | | | | | | | | | | | |
| **UNIT** | | **Contents** | | | | | | | | | | **No. of Hours** | | |
| **I** | | **Introduction to Popular Culture**  1.1. Defining ‘popular culture’   * 1. ‘High’ and ‘Low’ culture   2. Identity and culture | | | | | | | | | | 8 | | |
| **II** | | **The Indian Subcontinent**   * 1. Songs Why this Kolaveri di?, Nattu Nattu   2. Advertisement Generation of Care (Vicks)   3. Mural Art Shilo Shiv Suleman: Fearless | | | | | | | | | | 9 | | |
| **III** | | **Global Context**  3.1 Hashtag Movements #MeToo, #BlackLivesMatter  3.3 Stand-up Comedy Hassan Minhaj: Content Moderation and Free  Speech (Patriot Act: V1, E1)  3.3 TV Show Dan Goor, Michael Schur Game Night, Season 5 Episode 9 (Brooklyn Nine-Nine) | | | | | | | | | | 9 | | |
|  | | **Total** | | | | | | | | | | **26** | | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **CO** | | | **Course Outcomes** | **Programme Outcomes** |
| **CO** | | | **On completion of this course, students will be able to** | |
| 1 | | | show a clear understanding of popular culture and its constituents. | PO3, PO4,  PO5 |
| 2 | | | demonstrate the use of popular culture in constructing and reinforcing beliefs  and ideas. | PO2, PO4, PO5, PO8 |
| 3 | | | identify and examine popular culture in different contexts with different kinds of representation. | PO2, PO4,  PO5, PO6, PO8, PO9 |
| 4 | | | explore and interact with the different pop culture elements around them with a more analytical and critical perspectives | PO2, PO3,  PO7, PO8, PO9 |
| 5 | | | assess and critically explain popular culture with an understanding of the texts and its contexts | PO4, PO5,  PO6, PO7, PO9 |
| **Reference Books** | | | | |
| 1. | | Danesi, Marcel. *Popular Culture: Introductory Perspectives*. Fourth ed., Rowman & Littlefield, 2018. | | |
| 2. | | Miller, Toby. *The Routledge Companion to Global Popular Culture*. Routledge, 2017. | | |
| 3. | | Gokulsing, K. Moti, and Wimmal Dissanayake, Eds. *Popular Culture in a Globalised India*. Routledge, 2009. | | |
| 4. | | Feigenblatt, Otto F., and Beatriz Peña Acuña, Eds. *Popular Culture: A Reader*. Cambridge  Scholars Publishing, 2013. | | |
| 5. | | Storey, Jon, Ed. *Cultural Theory and Popular Culture: An Introduction.* Rutledge, 2015 | | |
| **Web Resources** | | | | |
| 1. | *Global Media, Culture, and Identity : Theory, Cases, and Approaches*, edited by Rohit  Chopra, and Radhika Gajjala, Taylor & Francis Group, 2011. *ProQuest Ebook Central*, https://ebookcentral.proquest.com/lib/inflibnet-ebooks/detail.action?docID=1039335. | | | |
| 2. | Kiran Nadar Museum of Art. “ArtXStreet - Shilo Shiv Suleman.” *YouTube,* 7 Feb. 2021, https://youtu.be/1i8L9YpPCOI | | | |

**Mapping with Programme Outcomes**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 2 | 1 | 3 | 3 | 3 | 2 | 1 | 1 | 1 | 1 |
| **CO 2** | 2 | 3 | 2 | 3 | 3 | 2 | 2 | 3 | 2 | 2 |
| **CO 3** | 1 | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 2 |
| **CO 4** | 1 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 3 | 1 |
| **CO 5** | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 3 | 2 |
| **Weightage** | **8** | **12** | **12** | **14** | **14** | **12** | **11** | **12** | **12** | **8** |
| **Weighted percentage of course contribution**  **to POs** | **1.6** | **2.4** | **2.4** | **2.8** | **2.8** | **2.4** | **2.2** | **2.4** | **2.4** | **1.6** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 2 | 1 | 1 | 1 | 1 | 1 | 1 |
| **CO2** | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| **CO3** | 3 | 2 | 3 | 2 | 2 | 2 | 3 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 2 | 3 |
| **CO5** | 2 | 2 | 3 | 3 | 2 | 2 | 3 |
| **Weightage** | **12** | **10** | **12** | **11** | **10** | **9** | **12** |
| **Weighted percentage of Course**  **Contribution to PSOs** | **2.4** | **2** | **2.4** | **2.2** | **2** | **1.8** | **2.4** |

S-Strong-S M-Medium-2 L-Low-1

# FIRST YEAR - SEMESTER II

**SEC II - ENGLISH FOR THE WORKPLACE**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | **SEC** | **1** | **1** | **0** | **0** | **2** | **26** | **50** | **-** | **50** |

|  |  |
| --- | --- |
| **Learning Objectives** | |
| **LO 1** | To introduce students to the skills required at the workplace |
| **LO 2** | To increase their comprehension of documents, correspondence and requirements |
| **LO 3** | To enhance their written competency and oral presentations |
| **LO 4** | To help strengthen their ability to use English language effectively at theworkplace |
| **LO 5** | To improve their speaking ability in English both in terms of fluency and comprehensibility |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **UNIT** | **Contents** | | | | | **No. of Hours** |
| **I** | **Introduction**   * 1. What is Business Communication?      1. Verbal Communication      2. Non-verbal Communication (Body Language) | | | | | 5 |
| **II** | **Business Writing**   * 1. Business Letters      1. Drafting Cover Letter      2. Letter of Application   2. Résumé   3. Business Content Writing      1. Job Description      2. Company Description   4. E-correspondence (E-mail and Social Media) | | | | | 12 |
| **III** | **Meetings and Discussions**   * 1. Agenda   2. Minutes of the Meeting   3. Participating in Discussions | | | | | 9 |
|  | **Total** | | | | | 26 |
|  | | | | **Course Outcomes** | **Programme Outcomes** | |
|  | | | | **On completion of this course, students will be able to:** | | |
| 1 | | | | recall and reproduce the skills required at the workplace | PO1, PO4, PO5 | |
| 2 | | | | summarise information from various sources, distinguishing between main ideas and details | PO3, PO5 | |
| 3 | | | exercise the four modes of literacy: writing, speaking,reading & listening | | PO1, PO2 | |
| 4 | | | critical think and to use tools for effective communicationin a workplace setting | | PO4, PO5, PO8, PO9 | |
| 5 | | | assess and create effective business content by incorporating the obtained skills | | PO1, PO2, PO8, PO9 | |
| **Reference Books** | | | | | | |
| 1 | | Hartley, Peter, and Clive Bruckmann. *Business Communication : AnIntroduction*, Taylor & Francis Group, 2001. | | | | |
| 2 | | Gopal, Namita. *Business Communication*, New Age International Ltd, 2000. | | | | |
| **Web Resources** | | | | | | |
| 1 | | Neeley, T. (2012). Global Business Speaks English. [online] Harvard BusinessReview.  Available at: https://hbr.org/2012/05/global-business-speaks-english | | | | |
| 2 | | Arkoudis, S., Hawthorne, L., Baik, C., Hawthorne, G., O’Loughlin, K.,  Leach, D. and Bexley, E. (2009). The impact of English language proficiency and workplace readiness on the employment outcomes of tertiary internationalstudents. [ebook] Centre for the Study of Higher Education, The University ofMelbourne. Available at: [https://internationaleducation.gov.au/research/Publications/Documents/ELP\_F ull](https://internationaleducation.gov.au/research/Publications/Documents/ELP_Full_Report.pdf)\_ [Report.pdf](https://internationaleducation.gov.au/research/Publications/Documents/ELP_Full_Report.pdf) | | | | |

# 

# Mapping with Programme Outcomes

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO9** | **PO 10** |
| **CO 1** | 3 | 2 | 1 | 3 | 3 | 1 | 1 | 2 | 1 | 1 |
| **CO 2** | 2 | 2 | 3 | 2 | 3 | 1 | 1 | 1 | 2 | 1 |
| **CO 3** | 3 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| **CO 4** | 2 | 2 | 2 | 3 | 3 | 1 | 1 | 3 | 3 | 1 |
| **CO 5** | 3 | 3 | 2 | 2 | 2 | 1 | 1 | 3 | 3 | 1 |
| **Weightage** | **13** | **12** | **9** | **11** | **12** | **5** | **5** | **10** | **10** | **5** |
| **Weighted percentage**  **of course contribution to POS** | **2.6** | **2.4** | **1.8** | **2.2** | **2.4** | **1** | **1** | **2** | **2** | **1** |

**Level of Correlation between PSOs and COs**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO 7** |
| **CO1** | 1 | 2 | 1 | 1 | 1 | 2 | 1 |
| **CO2** | 1 | 2 | 3 | 1 | 1 | 2 | 1 |
| **CO3** | 1 | 3 | 1 | 1 | 1 | 1 | 1 |
| **CO4** | 2 | 3 | 1 | 1 | 1 | 3 | 1 |
| **CO5** | 1 | 3 | 1 | 1 | 1 | 3 | 2 |
| **Weightage** | **6** | **13** | **7** | **5** | **5** | **11** | **6** |
| **Weighted percentage of Course Contribution to PSOs** | **1.2** | **2.6** | **1.4** | **1** | **1** | **2.2** | **1.2** |

S-Strong-3 M-Medium-2 L-Low-1

# FIRST YEAR - SEMESTER II

**SKILL ENHANCEMENT COURSE - FOOD STUDIES**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | **SEC** | **1** | **1** | **-** | **-** | **2** | **26** | **25** | **75** | **100** |

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| --- | --- |
| **Learning Objectives** | |
| **LO 1** | Define the intrinsic connection between food and literature |
| **LO 2** | Outline terms and concepts related to food |
| **LO 3** | Identify the interdisciplinary nature of food studies in combination with the skills that can be enhanced with relation to food and writing |
| **LO 4** | Discover the various modes of writing about food |
| **LO 5** | Evaluate, assess and interpret literary and non- literary texts based on their interaction with food and forms of writing that they employ. |

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| **UNIT** | **Contents** | **No. of Hours** |
| **I** | **Introduction to Food and Literature**   * 1. **Concepts**   **c**ulinary triangle, food, identity, food as a form of communication, food, self, memory, food and relationships, food as a cultural marker   * 1. **Essay**      1. Roland Barthes Toward a Psychosociology of Contemporary Food Consumption | 6 |
| **II** | **Basics of Food Writing**   * 1. **What is Food Writing? Meaning and Significance of Food Writing**   2. **Food Writing Formats -** The Interview, Travel Story, Recipe with a Story, Review, Personal Essay   3. **Analysing Gastro Criticism and using it effectively in writing about food**      1. Anke Klitzin My Palate is hung with Starlight: A Gastrocritical Reading of Seamus Heaney’s Poetry | **10** |

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|  | * 1. **Texts for Analysis Novels**      1. Laura Esquivel *Like Water for Chocolate*   **Films and Advertisements**  2.4.3. Jeo Baby *The Great Indian Kitchen*  2.4.4 Shan Foods Khaana With Parosi |  |
| **III** | **Food Writing and Media**   * 1. **The Culinary Memoir**      1. Dianne Jacob *Will Write for Food*      2. Nigel Slater Excerpts from *Toast: The Story of a Boy's*   *Hunger*   * 1. **Cookbooks**      1. Judy, Sarah and Caitlin Leung *The Woks of Life*   2. **Food Blogs**      1. Julie Powell Julie/Julia Project      2. Kevin Confessions, Observations, and Challenges from a Male Food Blogger      3. Dude Food   3. **Food Photography** | 10 |

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| **CO** | **Course Outcomes** | **Programme Outcomes** |
| **CO** | **On completion of this course, students will** | |
| 1 | Define the various theories, concepts and ideas related to food and | PO1, PO7, |
| literature | PO10 |
| 2 | Interpret and outline the socio – political, historical and cultural contexts | PO3, PO5, PO7, |
| of food | PO9, PO10 |
| 3 | Identify the various forms of writing about food | PO5, PO7, PO9, PO10 |
| 4 | Analyse and examine the inevitable connection between food and writing | PO2, PO4, PO5, |
|  | and be able to put it to use | PO6, PO7, PO9, |
|  |  | PO10 |
| 5 | Appraise and evaluate texts based on interdisciplinary ideas related to food | PO2, PO4, PO5, |
|  | andliterature and create original pieces about food such as blogs, memoirs, etc | PO6,PO7, PO9, PO10 |

|  |  |
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| **Reference Books** | |
| 1. | Shahani G. Gitanjali. ed. *Cambridge Critical Concepts: Food and Literature.* Cambridge University Press, 2018. |
| 2. | Gilbert, Sandra. *The Culinary Imagination: From Myth to Modernity*. WW Norton, 2014 |
| 3. | Jacob, Dianne.*Will Write for Food:The Complete Guide to Writing Cookbooks, Blogs, Memoir, Recipes, and More.* Da Capo Lifelong Books, 2015. |
| 4. | Gilbert, S. *Eating Words: The Norton Anthology of Food Writing*. New York.W.W. Norton & Company, 2015. |
| 5. | Zinsser, W. *On Writing Well: The Classic Guide to Writing Nonfiction.* 25th anniversary edition. New York: Harper Resource Quill.2001 |

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| **Web Resources** | |
| 1. | Moody, Rick. “A Guide to Revision”.2018  https://spoonsandbooks.com/2018/09/15/how-to-edit-rick-moodys-guide-to-revision/ |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 2 | 3 | 3 | 1 | 3 | 3 | 3 | 2 | 3 | 2 |
| **CO 2** | 2 | 3 | 3 | 1 | 2 | 3 | 3 | 2 | 2 | 2 |
| **CO 3** | 2 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 2 |
| **CO 4** | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 2 |
| **CO 5** | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 3 |
| **Weightage** | **10** | **14** | **14** | **14** | **14** | **15** | **15** | **10** | **12** | **11** |
| **Weighted percentage of course contribution to POS** | **2.0** | **2.8** | **2.8** | **2.8** | **2.8** | **3.0** | **3.0** | **2.0** | **2.4** | **2.2** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSO’s and CO’s

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 2 | 3 | 3 | 2 | 2 | 3 |
| **CO2** | 3 | 2 | 2 | 3 | 3 | 2 | 3 |
| **CO3** | 3 | 3 | 3 | 2 | 1 | 1 | 2 |
| **CO4** | 3 | 3 | 3 | 3 | 3 | 2 | 2 |
| **CO5** | 3 | 2 | 2 | 2 | 1 | 3 | 3 |
| **Weightage** | **15** | **12** | **13** | **15** | **10** | **10** | **13** |
| **Weighted percentage of**  **Course Contribution to PSOs** | **2.1** | **1.6** | **3.0** | **2.8** | **3.0** | **3.0** | **3.0** |

S-Strong-3 M-Medium-2 L-Low-1

# SECOND YEAR - SEMESTER III

**SKILL ENHANCEMENT COURSE IV - BASIC THEATRE SKILLS**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | | **SEC** | **1** | **1** | **0** | **0** | **1** | **26** | **50** | **-** | | **50** |
| **Learning Objectives** | | | | | | | | | | | | | |
| **LO 1** | To introduce the learners to basic theatre skills | | | | | | | | | | | | |
| **LO 2** | To familiarize students with methods of character development | | | | | | | | | | | | |
| **LO 3** | To interpret works of fiction or poetry through theatre | | | | | | | | | | | | |
| **LO 4** | To examine voice, action-reaction and emotion in character enactment | | | | | | | | | | | | |
| **LO 5** | To interpret the relationships amongst characters and between characters and spaces | | | | | | | | | | | | |
| **UNIT** | | **Contents** | | | | | | | | | | **No. of Hours** | |
| **I** | | **Creating Text and Subtext**   * 1. Improvisations   2. Character development   3. Staging directions   4. Interpreting and enacting poems / excerpts from novels or short stories   **(Texts to be chosen by Course Teacher)** | | | | | | | | | | 10 | |
| **II** | | **Actor and Action**   * 1. Voice (Workshop)   2. Chorus 2.3Action-Reaction   3. Emotions   4. Relationships | | | | | | | | | | 8 | |
| **III** | | 1. **Creating and Using Spaces**    1. Using Spaces    2. Creating Spaces: Word Scenery, Symbolic Spaces    3. Presentation of a rehearsed piece | | | | | | | | | | 9 | |
|  | | **Total** | | | | | | | | | | **26** | |

|  |  |  |
| --- | --- | --- |
| **CO** | **Course Outcomes** | **Programme Outcomes** |
| **CO** | **On completion of this course, students will be able to** | |
| 1 | demonstrate an understanding of basic theatre skills | PO1 |
| 2 | provide a basic analysis of texts and their subtexts through enactment | PO1, PO2 |
| 3 | develop characters according to given contexts | PO4, PO6 |
| 4 | recognize the significance of practising voice, action-reaction and emotive  exercises and use them effectively in performances | PO4, PO5, PO6 |
| 5 | make use of varied spaces and create symbolic spaces for performances | PO3, PO8 |

|  |  |
| --- | --- |
| **Reference Books** | |
| 1. | Aston, Elaine, and Geraldine Harris, editors. *Feminist Futures? Theatre, Performance,*  *Theory*. Palgrave Macmillan, 2006. |
| 2. | Bleeker, Maaike, Adrian Kear, Joe Kelleher, and Heike Roms, editors. *Thinking through Theatre and Performance*. Methuen, 2019. |
| 3. | Read, Alan. Theatre and Everyday Life: An Ethics of Performance. Routledge, 1993. |
| 4. | Styan, J. L. Drama, Stage and Audience. Cambridge University Press, 1975. |
| 5. | Woodson, Stephani Etheridge and Tamara Underiner, editors. *Theatre, Performance and Change*. Palgrave Macmillan, 2018 |

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| **Web Resources** | |
| 1. | Guidance on theatrical skills  [https://www](http://www.aqa.org.uk/subjects/drama/gcse/drama-8261/subject-content/understanding-drama).aqa.or[g.uk/subjects/drama/gcse/drama-8261/subject-content/understanding-drama](http://www.aqa.org.uk/subjects/drama/gcse/drama-8261/subject-content/understanding-drama) |

# Mapping with Programme Outcomes

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 1 | 3 | 3 | 1 | 1 | 1 | 2 | 1 | 2 | 1 |
| **CO 2** | 1 | 3 | 1 | 1 | 3 | 1 | 2 | 1 | 2 | 1 |
| **CO 3** | 1 | 2 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 4** | 1 | 3 | 2 | 2 | 3 | 2 | 3 | 1 | 3 | 2 |
| **CO 5** | 1 | 2 | 3 | 2 | 3 | 2 | 2 | 1 | 3 | 3 |
| **Weightage** | **5** | **13** | **12** | **9** | **13** | **9** | **12** | **5** | **13** | **10** |
| **Weighted percentage of course contribution**  **to POs** | **1** | **2.6** | **2.4** | **1.8** | **2.6** | **1.8** | **2.4** | **1** | **2.6** | **2** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 1 | 3 | 1 | 1 | 1 | 1 |
| **CO2** | 3 | 1 | 3 | 1 | 1 | 2 | 2 |
| **CO3** | 3 | 1 | 3 | 3 | 3 | 1 | 3 |
| **CO4** | 1 | 3 | 2 | 1 | 1 | 3 | 1 |
| **CO5** | 1 | 3 | 1 | 1 | 3 | 3 | 3 |
| **Weightage** | **11** | **9** | **12** | **7** | **9** | **10** | **10** |
| **Weighted percentage of Course Contribution to PSOs** | **2.2** | **1.8** | **2.4** | **1.4** | **1.8** | **2** | **2** |

S-Strong-S M-Medium-2 L-Low-1

# SECOND YEAR - SEMESTER III

**SKILL ENHANCEMENT COURSE V - PHILOSOPHY OF LITERATURE**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | **SEC** | **1** | **1** | **0** | **0** | **2** | **26** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | |
| **LO 1** | To acquaint students with the major schools of thought that have literature | | | | | | | | | | | |
| **LO 2** | To guide students to an understanding of the major shifts in schools of thought | | | | | | | | | | | |
| **LO 3** | To give the students an overview of the major figures in philosophy | | | | | | | | | | | |
| **LO 4** | To inform students how an understanding of philosophy is vital to the reading of literature | | | | | | | | | | | |
| **LO 5** | To train students to analyse literary texts using these ideas as frames of reference | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | **No. of Hours** | |
| **I** | **Marxism**  1.1 Karl Marx: Base and Superstructure, Alienation  **Text:** Charles Dickens: *Hard Times* (Chapters 1-5) | | | | | | | | | | 8 | |
| **II** | **Psychoanalysis**  2.1 Freud and Jung: Id, Ego and Superego; Collective Unconscious  **Text:** Sylvia Plath: Mirror | | | | | | | | | | 8 | |
| **III** | **Existentialism**   * 1. Schopenhauer: The World as Will   2. Nietzsche: Apollonian and Dionysian Principles   **Text:** Ted Hughes: Tiger Psalm | | | | | | | | | | 10 | |
|  | **Total** | | | | | | | | | | **26** | |
| **CO** | **Course Outcomes** | | | | | | | | | | **Programme Outcomes** | |
| **CO** | **On completion of this course, students will** | | | | | | | | | | | |
| 1 | define the concepts of major schools of thought and relate them to their  appropriate contexts. | | | | | | | | | | PO1, PO2 | |
| 2 | compare and contrast the relationship between different schools of thought. | | | | | | | | | | PO1, PO2, PO3, PO7, PO9 | |
| 3 | compare and contrast the relationship between different schools of thought. | | | | | | | | | | PO1, PO2,PO3, PO5, PO9 | |
| 4 | critically analyse literary texts using these concepts. | | | | | | | | | | PO1, PO2, PO3, PO5, PO7, PO9 | |
| 5 | interpret literary texts and develop a critique of real life using these concepts. | | | | | | | | | | PO2, PO3, PO5, PO7, PO9 | |
| **Reference Books** | | | | | | | | | | | | |
| 1. | Bhandari, D. R. History of European Political Philosophy. Bangalore  Printing and Publishing, 1994. | | | | | | | | | | | |
| 2. | Durant, Will. *The Story of Philosophy*. Simon and Schuster, 1926. | | | | | | | | | | | |
| 3. | Lavine, T.S. From Socrates to Sartre: The Philosophical Quest. Bantam Books, 1984. | | | | | | | | | | | |
| 4. | Copplestone, F. A History of Philosophy. Burn and Odes, 1959. | | | | | | | | | | | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO9** | **PO10** |
| **CO 1** | 3 | 3 | 1 | 2 | 3 | 2 | 2 | 1 | 1 | 1 |
| **CO 2** | 3 | 3 | 3 | 2 | 3 | 2 | 2 | 1 | 3 | 1 |
| **CO 3** | 3 | 3 | 3 | 2 | 3 | 2 | 2 | 1 | 3 | 1 |
| **CO 4** | 3 | 3 | 3 | 2 | 3 | 2 | 2 | 1 | 3 | 1 |
| **CO 5** | 1 | 3 | 3 | 2 | 3 | 2 | 2 | 1 | 3 | 1 |
| **Weightage** | **13** | **15** | **13** | **10** | **15** | **10** | **10** | **5** | **13** | **5** |
| **Weighted percentage**  **of course contribution to POs** | **2.6** | **3** | **2.6** | **2** | **2.6** | **2** | **2** | **1** | **2.6** | **1** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO 1** | 1 | 2 | 3 | 2 | 1 | 1 | 3 |
| **CO 2** | 1 | 2 | 3 | 2 | 1 | 1 | 3 |
| **CO 3** | 1 | 2 | 3 | 2 | 1 | 1 | 3 |
| **CO 4** | 1 | 2 | 3 | 2 | 1 | 1 | 3 |
| **CO 5** | 1 | 2 | 3 | 2 | 1 | 1 | 3 |
| **Weightage** | **5** | **10** | **15** | **10** | **5** | **5** | **15** |
| **Weighted percentage of Course Contribution to**  **PSOs** | **1** | **2** | **3** | **2** | **1** | **1** | **3** |

S- Strong-3 M-Medium-2 L- Low- 1

# SECOND YEAR - SEMESTER III

**SKILL ENHANCEMENT COURSE IV - COPY EDITING**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | | |
| **CIA** | **External** | | **Total** |
|  | | **SEC** | **1** | **1** | **0** | **0** | **2** | **26** | **25** | **75** | | **100** |
| **Learning Objectives** | | | | | | | | | | | | |
| **LO 1** | To introduce students to the basic principles of editing | | | | | | | | | | | |
| **LO 2** | To help students understand the editing process in publication outlets | | | | | | | | | | | |
| **LO 3** | To help students apply the techniques of copy-editing | | | | | | | | | | | |
| **LO 4** | To train students to edit for accuracy and appropriacy of grammar, punctuation, and vocabulary | | | | | | | | | | | |
| **LO 5** | To develop professional ethics in students | | | | | | | | | | | |
| **UNIT** | **Contents** | | | | | | | | | | **No. of Hours** | |
| **I** | **The Editorial Triangle**   * 1. Role and Responsibility of the editor   2. The Editing Process   3. The Writer-Editor-Reader Relationship | | | | | | | | | | 5 | |
| **II** | **Mechanics of Copy Editing**   * 1. Copy-editing marks   2. Punctuation   3. Grammar – Cohesion, Subject-Verb Agreement | | | | | | | | | | 11 | |
| **III** | **Professional Ethics**   * 1. Acknowledging Sources      1. Citation styles      2. Standardisation – Style Sheet and Style Manual   2. Cultural sensitivity and political correctness | | | | | | | | | | 10 | |
|  | **Total** | | | | | | | | | | 26 | |
| **CO** | **Course Outcomes** | | | | | | | | | | **Programme Outcomes** | |
| **CO** | **On completion of this course, students will be able to** | | | | | | | | | | | |
| 1 | define the role of a copyeditor | | | | | | | | | | **PO8** | |
| 2 | understand professional ethics in editing | | | | | | | | | | **PO4, PO8** | |
| 3 | apply editing skills to produce error-free documents | | | | | | | | | | **PO2,PO8** | |
| 4 | examine the documentation of information | | | | | | | | | | **PO8** | |
| 5 | assess and edit material for grammatical correctness and appropriate punctuations | | | | | | | | | | **PO2, PO6, PO8, PO9** | |
| **Reference Books** | | | | | | | | | | | | |
| 1. | Butcher, Judith, et al. *Butcher’s Copy-editing: The Cambridge Handbook for Editors, Copy*  *Editors and Proof Readers*. Cambridge University Press, 2006. | | | | | | | | | | | |
| 2. | Gilad, Suzanne. *Copy-editing & Proofreading for Dummies.* Wiley Publishing Inc, 2007. | | | | | | | | | | | |
| 3. | Einsohn, Amy. *The Copy Editor’s Handbook.* University of California Press, 2000. | | | | | | | | | | | |
| 4. | Stovall, James Glen and Edward Mullins. *The Complete Editor (Second Edition).* Routledge, 2016. | | | | | | | | | | | |
| **Web Resources** | | | | | | | | | | | | |
| 1. | “What Editors Do.” *University of Chicago*, 6 Oct. 2017,  press.uchicago.edu/dam/ucp/books/pdf/course\_intro/978-0-226-29997-6\_course\_intro.pdf. | | | | | | | | | | | |

# Mapping with Programme Outcomes:

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO10** |
| **CO 1** | 1 | 3 | 1 | 1 | 2 | 2 | 2 | 3 | 1 | 1 |
| **CO 2** | 1 | 3 | 1 | 1 | 2 | 2 | 2 | 3 | 2 | 1 |
| **CO 3** | 1 | 3 | 1 | 1 | 2 | 2 | 2 | 3 | 2 | 1 |
| **CO 4** | 1 | 3 | 1 | 1 | 2 | 2 | 2 | 3 | 3 | 1 |
| **CO 5** | 1 | 3 | 1 | 1 | 2 | 2 | 2 | 3 | 3 | 1 |
| **Weightage** | **5** | **15** | **5** | **5** | **10** | **10** | **10** | **15** | **11** | **5** |
| **Weighted percentage of course contribution**  **toPOS** | **1** | **3** | **1** | **1** | **2** | **2** | **2** | **3** | **2.2** | **1** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO 1** | 1 | 2 | 1 | 1 | 1 | 2 | 1 |
| **CO 2** | 1 | 3 | 1 | 1 | 1 | 2 | 1 |
| **CO 3** | 1 | 3 | 1 | 1 | 1 | 2 | 1 |
| **CO 4** | 1 | 3 | 1 | 1 | 1 | 2 | 1 |
| **CO 5** | 1 | 3 | 1 | 1 | 1 | 2 | 1 |
| **Weightage** | **5** | **14** | **5** | **5** | **5** | **10** | **5** |
| **Weighted percentage of Course Contribution to PSOs** | **1** | **2.8** | **1** | **1** | **1** | **2** | **1** |

S- Strong-3 M-Medium-2 L- Low- 1

# SECOND YEAR - SEMESTER IV

**SKILL ENHANCEMENT COURSE VII - TRAVEL WRITING**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | | **Category** | **L** | **T** | **P** | **S** | **Credits** | **Inst. Hours** | **Marks** | | |
| **CIA** | **External** | **Total** |
|  | | **SEC** | **1** | **1** | **0** | **0** | **2** | **26** | **25** | **75** | **100** |
| **Learning Objectives** | | | | | | | | | | | |
| **LO 1** | To define travel writing, and label the prominent tropes of the genre | | | | | | | | | | |
| **LO 2** | To demonstrate knowledge of different types of travel literature across time and culture | | | | | | | | | | |
| **LO 3** | To develop the ability to discern those features that have evolved to keep the genre relevant and popular | | | | | | | | | | |
| **LO 4** | To analyse travel texts and issues from multiple perspectives, with special concern for how cultural assumptions inform literatures of travel | | | | | | | | | | |
| **LO 5** | To assess the issues that arise in different contexts, and appraise the nuances of ethical travel writing | | | | | | | | | | |

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| --- | --- | --- |
| **UNIT** | **Contents** | **No. of Hours** |
| **I** | **Unit 1 Introduction to the genre**  1.1 Carl Thompson Defining the Genre (from *TravelWriting*, pp 9-33) | 5 |
| **II** | **Unit 2 Travel, Society, and Culture**   * 1. Marco Polo Of the Great Island of Madagascar (Chapter xxxvi from   *Travels of Marco Polo the Venetian*,pp 302-04)   * 1. William Dalrymple The Daughters of Yellamma (from   *Nine Lives)*   * 1. Bill Bryson *Neither Here nor There: Travels inEurope*, Chapter on Amsterdam | 12 |
| **III** | **Unit 3 Travel Narratives in Media**   * 1. Zac O’Yeah Gateway to the World (from *The Hindu* Magazinedated 12 March 2017)   2. David Farrier, and Paul Horan *Dark Tourist*, Ep 7 Africa (from   *Netflix*)   * 1. Aileen Adalid *I am Aileen Lifestyle & Travel Blog*, South Korea | 9 |
|  | Category |  |
|  | **Total** | **26** |
| **CO** | **Course Outcomes** | **Programme Outcomes** |
| **CO** | **On completion of this course, students will** | |
| 1 | Identify different types of travel literatures and list out their key features | PO2, PO5, PO7 |
| 2 | Interpret a travel writing text from different perspectives | PO2, PO3, PO4,  PO7, PO9, PO10 |
| 3 | Develop critical and empathetic responses to narratives that record difference and conflict | PO2, PO3, PO4, PO5, PO6, PO7, PO9, PO10 |
| 4 | Analyse how the ideas and experiences present in travel narratives intersect with and diverge from each other | PO2, PO3, PO4, PO5, PO6, PO7,  PO9, PO10 |
| 5 | Explain the ways in which travel and travel writing are both local and global practices that create points of intersection | PO2, PO4, PO5, PO7, PO9,  PO10 |
| **Reference Books** | | |
| 1 | Hulme, Peter and Tim Youngs, editors. *The Cambridge Companion to Travel Writing*. Cambridge UP, 2002. | |
| 2 | Edwards, Justin D. and Rune Graulund editors. *Postcolonial Travel Writing: Critical Explorations*. Palgrave Macmillan, 2011. | |
| 3 | Knowles, Sam. *Travel Writing and the Transnational Author*. Palgrave Macmillan, 2014. | |
| 4 | Frank, Søren. *Migration and Literature*. Palgrave Macmillan, 2008. | |
| 5 | Lisle, Debbie. *The Global Politics of Contemporary Travel Writing*. Cambridge UP, 2006. | |
| **Web Resources** | | |
| 1 | Iyer, Pico. “Where is Home?” TED Talks. | |
| 2 | Iyer, Pico. “Why We Travel” [www.salon.com/2000/03/18/why/.](http://www.salon.com/2000/03/18/why/) | |

# Mapping with Programme Outcomes

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO 2** | **PO 3** | **PO 4** | **PO 5** | **PO 6** | **PO 7** | **PO 8** | **PO 9** | **PO 10** |
| **CO 1** | 1 | 3 | 2 | 1 | 3 | 1 | 3 | 1 | 1 | 1 |
| **CO 2** | 1 | 3 | 3 | 3 | 2 | 2 | 3 | 1 | 3 | 3 |
| **CO 3** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 4** | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 3 | 3 |
| **CO 5** | 1 | 3 | 2 | 3 | 3 | 2 | 3 | 1 | 3 | 3 |
| **Weightage** | **5** | **15** | **13** | **13** | **14** | **11** | **15** | **5** | **13** | **13** |
| **Weighted percentage of course contribution to POS** | **1** | **3** | **2.6** | **2.6** | **2.8** | **2.2** | **3** | **1** | **2.6** | **2.6** |

S-Strong-3 M-Medium-2 L-Low-1

# Level of Correlation between PSOs and COs

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **CO /PO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** | **PSO7** |
| **CO1** | 3 | 1 | 1 | 1 | 1 | 1 | 2 |
| **CO2** | 2 | 1 | 3 | 3 | 2 | 1 | 3 |
| **CO3** | 1 | 1 | 3 | 3 | 2 | 1 | 3 |
| **CO4** | 1 | 1 | 3 | 3 | 2 | 1 | 3 |
| **CO5** | 1 | 1 | 3 | 3 | 1 | 1 | 3 |
| **Weightage** | **8** | **5** | **13** | **13** | **8** | **5** | **14** |
| **Weighted percentage of Course Contribution to PSOs** | **1.6** | **1** | **2.6** | **2.6** | **1.6** | **1** | **2.8** |