MARIAN COLLEGE
KUTTIKKANAM
AUTONOMOUS
MAKING COMPLETE

SCHEME AND SYLLABUS

Bachelor of Arts (Honours) English Literature, Communication & Journalism (Double Major) Programme

2026 Admissions

Affiliated to Mahatma Gandhi University Kottayam

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THE MARIAN COLLEGE KUTTIKKANAM AUTONOMOUS

UNDER GRADUATE PROGRAMMES (HONOURS) REGULATIONS, 2026

MCKA-UGP (Honours)

PREAMBLE

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

The Kerala Higher Education Reforms Commission has recommended a comprehensive reform in the undergraduate curriculum for the 2023-24 academic year, adopting 4-year undergraduate programmes to bring Kerala's undergraduate education at par with well acclaimed universities across the globe. The Kerala State Curriculum Committee for Higher Education has been constituted, and it has proposed a model Kerala State Higher Education Curriculum Framework (KSHECF) for Undergraduate Education.

Further, various sub committees were constituted in Marian College Kuttikkanam Autonomous for the implementation of the Regulations. The subcommittee on Rules and Regulations prepared the regulations namely: MARIAN COLLEGE KUTTIKKANAM AUTONOMOUS UNDERGRADUATE PROGRAMMES (HONOURS) REGULATIONS 2026 (MCKA – UGP (Honours)) under the New Curriculum and Credit Framework, 2026.

A Short Highlight of the Programme

The BA (Honours) English Literature, Communication and Journalism (Double Major) programme stands out for its dynamic, multidisciplinary curriculum designed to cultivate critical, creative, and professional competencies. The programme integrates English Literature with Communication and Journalism, offering a robust combination of theoretical depth and practical experience.

Core highlights include a rich array of foundational, intermediate, and advanced courses covering classical and contemporary literature, media studies, broadcast and print journalism, creative writing, advertising, and digital media. Students benefit from experiential learning through internships, field-based projects, practicum modules, and electives tailored to emerging industry demands. The syllabus emphasizes literary analysis, critical thinking, communication strategies, media ethics, and digital literacy, ensuring graduates are well-equipped for diverse careers.

REGULATIONS

1. SHORT TITLE AND COMMENCEMENT

1.1. These Regulations shall be called MARIAN COLLEGE KUTTIKKANAM AUTONOMOUS UNDERGRADUATE PROGRAMMES (HONOURS) REGULATIONS 2026 (MCKA – UGP (Honours)) for Bachelor of Arts (Honours) English Literature, Communication & Journalism (Double Major) Programme under the New Curriculum and Credit Framework 2026.

1.2. These Regulations will come into effect from the academic year 2026-2027 and will have prospective effect.

2. SCOPE, APPLICATION

2.1. These Regulations shall apply to all Under Graduate Programmes (Except BCA & BBA) offered by various departments in MARIAN COLLEGE KUTTIKKANAM AUTONOMOUS (MCKA) for the admissions commencing, from the academic year 2026- 2027, with subsequent modifications, if any, from time to time.

2.2. Every programme conducted under the MCKA –UGP (Honours) shall be monitored by an MCKA -UGP Academic Committee comprising members nominated by the College Council.

3. DEFINITIONS

Unless context otherwise required,

3.1. University means MAHATMA GANDHI UNIVERSITY established by an Act of the State Legislature.

3.2. 'Act' means the MAHATMA GANDHI University Act 1985;

3.3. FYUGP means Four Year Under Graduate Programme.

3.4. College Means Marian College Kuttikkanam Autonomous.

3.5. MCKA means Marian College Kuttikkanam Autonomous.

3.6. Academic Year: Two consecutive (one odd and one even) semesters followed by a vacation is one academic year.

3.7. Assessment: is the process of collecting, recording, scoring, describing and interpreting information about the outcome of the learning which is an ongoing process. (Ref. UGC Report in November 2019 on 'Evaluation Reforms in Higher Educational Institutions' p.8)

3.8. Academic Coordinator/Nodal Officer: Academic Coordinator/Nodal Officer is a senior faculty member nominated by the college council to co-ordinate the effective conduct of the FYUGP including Continuous Comprehensive Assessment (CCA) undertaken by various departments in the college. She/ he/ they shall be the convenor for the College level Academic Committee.

3.9. Academic Week: A unit of five working days in which the distribution of work is organized, with five contact hours of one-hour duration on each day.

3.10. Academic Credit: A unit by which the course work is measured. It determines the number of hours of instruction required per week in a semester. It is defined both in terms of student efforts and teacher's efforts. A course which includes one hour of lecture or tutorial or minimum 2 hours of lab work/ practical work/ field work per week is given one credit hour. Accordingly, one credit is equivalent to one hour of lecture or tutorial or two hours of lab work/ practical work/ field work/ practicum and learner engagement in terms of course related activities (such as seminars preparation, submitting assignments, group discussion, recognized club-related activities etc.) per week. Generally, a one credit course in a semester should be designed for 15 hours Lecture/ tutorials or 30 hours of practical/ field work/ practicum and 30 hours of learner engagement.

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

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

3.13. College Continuous Assessment Coordinator (CCAC) is a member of the faculty nominated by the Principal to coordinate the continuous assessment activities undertaken by various departments in the College. They shall be ex-officio member of the College Level Examination Committee.

3.14. Continuous Assessment Coordinator (CAC) is a member of faculty nominated by the Department Council to coordinate continuous assessment and other academic activities undertaken in the Department.

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

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

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

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

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

3.20. Semester End Assessment (SEA): The mechanism of evaluating the learner at the end of each semester.

3.21. Initial Summative Assessment (ISA): refers to an examination to be conducted within 30 days of the commencement of the course.

3.22. Learning Deeper (LD): refers to gaining a more profound and comprehensive understanding of a specific subject or topic.

3.23. Learning Beyond (LB): refers to extending learning beyond the traditional boundaries of the curriculum or classroom.

3.24. Class Participation: Class participation is a formative assessment method based on rubrics approved by the Department Council and stated in the course plan.

3.25. Audit Course is a course which carries no credit and its assessment is not counted towards the calculation of Grade Point Average. However, successful completion of the audit course is essential for passing the programme. The audit course shall be audited by the department.

3.26. Courses: Refer to the papers which are taught and evaluated within a programme, which include lectures, tutorials, laboratory work, studio activity, field work, project work, vocational training, viva, seminars, term papers, presentations, assignments, self-study, group discussion, internship, etc., or a combination of some of these elements.

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

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

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

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

3.31. Department means any teaching department in the college offering a course of study.

3.32. Department Council means the body of all teachers of a department in the College.

3.33. Evaluation is the process of making judgments based on evidences and interpretations gathered through examination and assessment and on the basis of agreed upon criteria. (Ref. UGC Report in November 2019 on 'Evaluation Reforms in Higher Educational Institutions')

3.34. Extra Credits are additional credits awarded to a student over and above the minimum credits required for a programme.

3.35. Extra Credit Course is a course offered to students other than the mandatory courses of a programme by which the students can score extra credits. For a pass a minimum of 35% of marks is required.

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

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

3.38. Graduate Attributes means the qualities and characteristics to be obtained by the graduates of a programme of study at the Institution, which include the learning outcomes related to the disciplinary areas in the chosen field of learning and generic learning outcomes.

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

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

3.41. Plagiarism is the unreferenced use of other authors' material in projects/dissertations/assignments etc. and is a serious academic offence.

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

3.43. Signature Courses: Signature Courses: Signature courses are specialized courses classified under Discipline Specific Elective (DSE) Courses, Discipline Specific Capstone Elective (DCE) Courses, Skill Enhancement Courses (SEC), or Value Addition Courses (VAC). These are designed and offered by regular, ad hoc, visiting, emeritus, or adjunct faculty members of a particular college, with the prior recommendation of the Board of Studies (BoS) and the approval of the Academic Council of the University/Institute.

3.44. Letter Grade or simply 'Grade' in a course is a letter symbol (O, A+, A, B+, B, C, P, F, and Ab) awarded to a student based on their performance in various examinations.

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

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

3.47. Credit Point (P) of a course is the value obtained by multiplying the grade point (G) by the credit (C) of the course: P = G x C

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

3.49. Grade Card means the printed record of students' performance, awarded to them.

3.50. Words and expressions used and not defined in this regulation, but defined in the Mahatma Gandhi University Act and Statutes shall have the meaning assigned to them in the Act and Statutes.

3.51. Project means a regular study undertaken in the college/ appropriate institution/ organization under the supervision of a member of faculty in the parent department.

3.52. Repeat Course is a course that is repeated by a student for having failed in that course in an earlier registration.

3.53. SWAYAM (Study Webs of Active learning for Young Aspiring Minds) is a programme initiated by Government of India and designed to provide best teaching learning resources to all.

4. TITLE OF THE PROGRAMME

4.1. The title of the programme is Bachelor of Arts (Honours) English Literature, Communication & Journalism (Double Major).

5. PROGRAMME STRUCTURE

5.1. Students shall be admitted into Bachelor of Arts (Honours) English Literature, Communication & Journalism.

5.2. The duration of the programme is four years.

5.3. The medium of instruction and examination shall be English.

5.4. The programme shall include Major courses, Multi-Disciplinary Courses, Ability Enhancement Courses, Other Languages, Value Addition Courses, Skill

Enhancement Courses and Capstone Courses. There shall be internship after the 4th Semester and before the 5th Semester, and the Project/Dissertation in the 8th Semester undertaken by all students. The programme will also include Assignments, Seminars, Practical, Practicum, Viva Voce etc.

6. BOARD OF STUDIES AND COURSES

6.1. The Board of Studies in English and Other Languages (UG) shall design all courses offered in the Programme. The Board shall design and introduce new courses, modify or re-design existing courses and replace any existing courses with new/modified courses to facilitate better exposure and training for the students.

6.2. The syllabus of a course shall include the title of the course, course outcomes, contact hours, the number of credits and reference materials.

6.3. Each course shall have a unique alpha numeric code to represent the course.

6.4. Every Programme conducted under Choice-based Credit System shall be monitored by the Academic Council.

7. FEATURES AND OBJECTIVES OF MCKA-UGP (Honours)

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

7.1. The features, meaning, and purpose of FYUGP shall be as stipulated by the UGC and as adapted by the Kerala State Higher Education Curriculum Framework (KSHECF) for undergraduate education.

7.2. The practice of lateral entry of students to various semesters exists, but an exit with a Degree shall be awarded only upon successful completion of 133 credits as per the conditions stipulated in this regulation.

7.3. FYUGP shall have three Broad Pathways, (a) 3-year UG Degree, (b) 4-year UG Degree (Honours), and (c) 4-year UG Degree (Honours with Research).

7.4. Students who choose to exit after 3 years shall be awarded UG Degree in their respective Discipline/ Disciplines after the successful completion of the required minimum Courses with 133 credits.

7.5. A 4-year UG Degree (Honours) in the Discipline / Disciplines shall be awarded to those who complete the MG-UGP with a specific number of Courses with 177 credits including 12 credits from a capstone level graduate project/dissertation.

Those students who are not doing capstone project shall do three course at the level 400 or above or three vocational training course or internships for 12 credits.

7.6. Students who acquire minimum 75% in their graduation (upto 6th semester) are eligible for Honours with Research Programme. However, if necessary, the College may conduct screening test for the honours with research programme in accordance with University Regulations time to time.

7.7. 4-year UG Degree (Honours with Research): Students who aspire to pursue research as a career may opt for 4-year UG Degree Honours with Research stream under FYUGP with a specific number of Courses with 177 credits including 12 credits from a research project in their major discipline.

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

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

7.10. The mentor shall prescribe suitable advanced level /capstone level courses for a minimum of 20 credits to be taken within the institutions along with the courses on research methodology, research ethics, and research topic -specific courses for a minimum of 12 credits which may be obtained either within the institution or from other recognized institutions, including online and blended modes. Students shall also be allowed to pursue these courses of 12 credits from suitable interdisciplinary / transdisciplinary / multidisciplinary / vocational areas of their choice.

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

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

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

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

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

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

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

7.18. Multi-Disciplinary Courses (MDC) shall be so designed as to enable the students to broaden their intellectual experience by understanding the conceptual foundations of Science, Social Sciences, Humanities, and Liberal Arts. Students shall not be permitted to take the MDC in all three semesters in the same discipline as studied under Part III during their Plus Two education, and MDC selection must also comply with the exclusion list published by the university. This shall be the sole condition for eligibility for MDC course selection. Third semester MDC can be Kerala specific content. Each BoS can prepare basket of courses under MDC in first and second semesters. In the third semester, the MDC will be offered only by the faculty of the language departments.

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

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

7.21. Discipline Specific Foundation Courses shall focus on foundational theories, concepts, perspectives, principles, methods, and critical thinking essential for taking up advanced/ Capstone Courses. Practical courses shall be included in discipline specific foundation courses.

7.22. The curriculum of the SEC should be designed in a manner that at the end of year-1, year-2, year-3, and year-4 students are able to meet the level descriptors for levels 5, 6, 7, and 8 of the UGC Guidelines on National Skills Qualifications Framework (NSQF).

7.23. Value Addition Courses (VAC) shall be so designed as to empower the students with personality development, perspective building, and self-awareness.

7.24. Discipline Specific Pathway Components (Major/ Minor) shall provide the students with an opportunity to pursue in-depth study of a particular subject or discipline and develop competency in that chosen area, which includes Discipline Specific Core (DSC) courses and Discipline Specific Elective (DSE) courses as Major and Minor courses.

7.25. Major components consist of three types: Discipline Specific Core or the Discipline Specific Elective Courses, and the research /laboratory/ fieldwork.

7.26. Minor Courses can be selected from any discipline other than that of the Major discipline. Student who completes 12 credits in a particular stream will be eligible for a minor.

7.27. Students who complete a sufficient number of Courses in a discipline or an interdisciplinary area of study other than their chosen Major shall qualify for a Minor in that discipline or in a chosen interdisciplinary area of study.

7.28. Major Components shall be the main focus of study. By selecting a Major, the student shall be provided with an opportunity to pursue an in-depth study of a particular discipline.

7.29. Each Board of Studies (BoS) shall identify specific Courses or baskets of Courses towards Minor Course credits. Students shall have the option to choose Courses from disciplinary/ interdisciplinary minors and skill-based courses related to a chosen programme.

7.30. Students can opt for a change of Major at the end of the second semester to any Minor discipline studied among the foundation level courses. Students also can opt for a change of Major at the end of the second semester to any MDC.

7.31. Students should opt their 5th and 6th semester VAC and SEC from their Major disciplines only.

7.32. Specialization: Students will have the option to achieve specialization within their Major by securing 12 credits from a disciplinary / interdisciplinary area. By choosing

atleast 3 courses from discipline specific elective basket under a chosen field (preferably one from 200 level course and two 300 level courses) students will be awarded specialization in that particular area of study. Each student will have the option to achieve two specializations at a time from the institution.

7.33. Course cum Credits Certificate: After the successful completion of a semester as proof for re-entry to another institution this certificate is essential. This will help the learner for preserving the credits in the Academic Bank of Credits.

7.34. The Advanced Level/ Capstone Level Courses shall be designed in such a manner as to enable students to demonstrate their cumulative knowledge in their main field of study, which shall include advanced thematic specialization or internships or community engagement or services, vocational or professional training, or other kinds of work experience.

7.35. Advanced/ Capstone level Major Specialization shall include Courses focused on a specific area of study attached to a specific Major, which could be an Elective Course. They shall include research methodology as well.

7.36. The student has the option to register for and attend a course without taking part in the CCA and SEA of that course. Such a course is called the Audit Course. Audit Course is a course which carries no credit and its assessment is not counted towards the calculation of Grade Point Average. However, successful completion of the audit course is essential for passing in the programme. The audit course shall be audited by the department. The Audit Course will be recorded in the final grade card of the student.

7.37. All students shall undergo Summer Internship or Apprenticeship in a Firm, Industry or Organization; or Training in labs with faculty and researchers or other Higher Education Institutions (HEIs) or Research Institutions. The College will publish a separate guideline for Internship Programmes.

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

engage with the practical aspects of their learning and to improve their employability.

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

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

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

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

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

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

7.45. Discipline Specific Core (DSC) courses offered under Pathway Option 1 – Degree Major or Major with Multiple Disciplines of Study – in the first and second semesters will have the same course content and curriculum within a discipline for DSC A, DSC B, and DSC C. The same applies to one DSC course each in Pathway Option 2 – Major with Minor – and Pathway Option 3 – Double Major – for DSC A and DSC B.

7.46. Discipline Specific Elective (DSE) courses in the major discipline may be arranged as one course in Semester III, one course in Semester IV, three courses in Semester V, and two courses in Semester VI. For the minor discipline, under Pathway Option 2, one course can be offered in either Semester V or VI. Under Pathway Option 3, for the second major, one course can be offered in each of Semesters V and VI.

8. ELIGIBILITY FOR ADMISSION AND RESERVATION OF SEATS

8.1. Selection criteria: Selection of the students is made on the basis of a merit list prepared. Candidates shall be required to have passed the Plus Two or equivalent examination.

8.2. The eligibility for admissions of seats for various FYUG Degree Programmes shall be in accordance with the norms and rules made by the University from time to time. The eligibility for reservation of seats for various FYUG Degree Programmes shall be in accordance with the norms and rules made by the Government.

8.3. No student shall be eligible for admission to FYUG Degree Programmes in any of the disciplines unless he/she/they has successfully completed the examination conducted by a Board/University at the +2 level of schooling or its equivalent.

8.4. During the time of admission each student may be provided with a unique higher education student ID which may be linked with the Aadhar number of the student so that this ID can be transferred if required to other higher education institutions as well.

8.5. The students at the end of second semester may be permitted to change their major programme of study to any course/ institution/ university across the state. Based on the availability of seats and other facilities, the students may be permitted to opt any discipline which he/she/they had studied during the first two semesters as Discipline Specific Foundation courses/ Multidisciplinary Foundation courses. If ranking is required, it will be in the order of the highest-grade points secured in the discipline to which the switching of Major is sought.

8.6. Students shall be allowed to change their major programmes, if required, to a maximum of 10% of the sanctioned strength of that particular programmes depending upon the academic and infrastructural facilities available in the Institution.

8.7. Depending upon the availability of academic and infrastructural facilities, the Institution may also admit a certain number of students who are registered for particular programmes in each semester by transfer method, if required, from other Institutions subject to conditions as may be issued by the University.

8.8. A student who has already successfully completed a First-Degree Programme and is desirous of and academically capable of pursuing another First-Degree Programme may also be admitted with the prior approval of the University as per the conditions regarding programme requirements specified by the University.

8.9. A Student can also be admitted for an additional major/ second major/ additional minor and on completion of the required credits he/she/they can be awarded a second major/ additional major/ minor. He/she/they may be exempted from minor pathway and general foundation course requirement.

8.10. The College can also enroll students in certain courses as per their choice depending upon the availability of infrastructure and other academic facilities from other recognized HEIs who are already registered for a particular programmes there either through regular/ online/ distance mode irrespective of the nature of programme (Govt/ Aided/ Self- finance/ Autonomous). On successful completion of the course the credits may be transferred through the Academic Bank of Credit or it may be communicated to the University against the unique higher education ID provided by the University at the time of admission.

8.11. A student admitted to the MCKA- UGP (Honours) programme after discontinuing a programme under the CBCS 2017 Regulation may transfer the credits of the courses acquired in the previous programme, under the eligible category, to the corresponding semesters for the award of the Bachelor's, Honours or Honours with Research degree as per these regulations. This facility shall be available from the second semester to the sixth semester.

8.12. If the credits already acquired are not compatible with the credit requirements under various categories for the MCKA-UGP, the learner shall be required to earn the deficient credits by acquiring the required course credits through online or other approved methods.

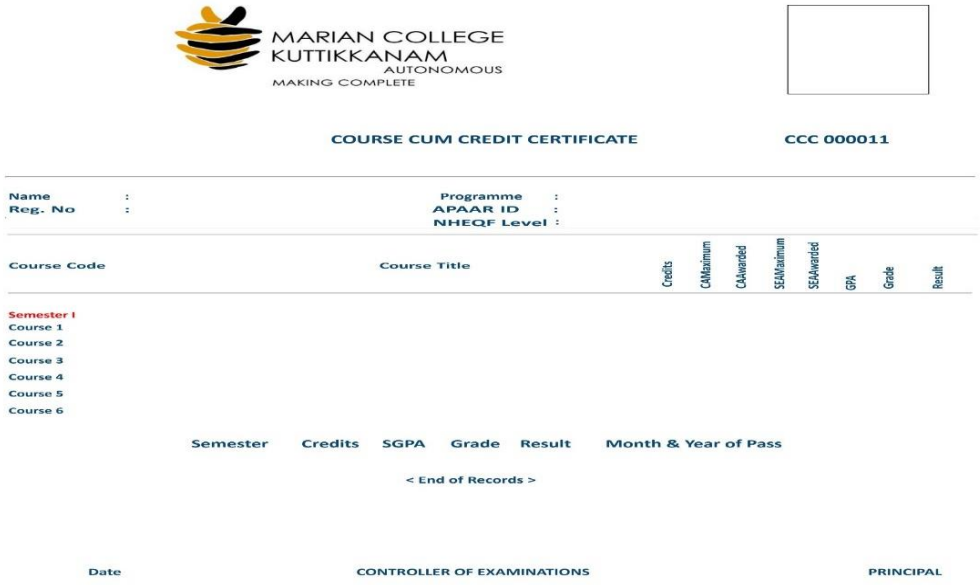
8.13. Students readmitted under the section shall be assigned a Permanent Register Number (PRN) identical to that of the batch into which they are readmitted, and

their Year of Admission to the MCKA – UGP (Honours) programme shall be recorded as the year of their readmission to the programme.

8.14. To be eligible for the specializations offered under the Honours regulations, a learner must earn the required credits by successfully completing the courses prescribed under these regulations. Credits earned for courses under the CBCS regulations shall not be accepted for the award of specializations under the MCKA – UGP Honours regulations.

8.15. A learner may cancel their admission to an MCKA – UGP programme if they wish to discontinue it.

8.16. The format of the Course-cum-Credit Certificate shall be as given below.



MARIAN COLLEGE KUTTIKKANAM AUTONOMOUS
MAKING COMPLETE

COURSE CUM CREDIT CERTIFICATE CCC 000011

Name :
Reg. No :
Programme :
APAAR ID :
NHEQF Level :

Course Code	Course Title	Credits	CAMaximum	CAAwarded	SEAMaximum	SEAAwarded	GPA	Grade	Result
Semester I									
Course 1									
Course 2									
Course 3									
Course 4									
Course 5									
Course 6									

Semester Credits SGPA Grade Result Month & Year of Pass

< End of Records >

Date CONTROLLER OF EXAMINATIONS PRINCIPAL

8.17. After cancelling admission to a programme and securing admission to a new programme under MCKA – UGP, the learner may utilize previously earned eligible credits, available in the learner's APPAR ID or DigiLocker, within the stipulated timeframe for the award of a Bachelor's, Honours, or Honours with Research degree.

8.18. A learner who opts out of an Honours programme in any semester shall not be eligible for readmission to the same year-of-admission batch.

8.19. In the case of student' readmissions, if no seat vacancy exists, the readmission shall be considered over and above the sanctioned strength.

9. ACADEMIC MONITORING AND STUDENT SUPPORT

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

9.1. College should appoint a Senior Faculty member as Academic Co-ordinator/ Nodal officer for the smooth conduct of FYUGP.

9.2. Advisory System: There shall be one Senior Faculty Advisor (SFA) for each department and one Faculty Advisor (FA) for 20 to 30 students of the class to provide advice in all relevant matters. The Head of the Department, in consultation with the SFA, shall assign FA for each student.

9.3. The documents regarding all academic activities of students in a class shall be kept under the custody of the FA/ SFA.

9.4. All requests/ applications from a student or parent to higher offices are to be forwarded/ recommended by FA/ SFA.

9.5. Students shall first approach their FA/ SFA for all kinds of advice, clarifications, and permissions on academic matters.

9.6. It is the official responsibility of the College to provide the required guidance, clarifications, and advice to the students and parents strictly based on the prevailing academic regulations.

9.7. The SFA shall arrange separate or combined meetings with FA, faculty members, parents, and students as and when required and discuss the academic progress of students.

9.8. The FA/ SFA shall also offer guidance and help to solve the issues on academic and non-academic matters, including personal issues of the students.

9.9. Regular advisory meetings shall be convened immediately after the commencement of the semester and immediately after announcing the marks of the Continuous Comprehensive Assessment (CCA).

9.10. The CCA related results shall be uploaded on the MCKA portal

a. Any concern raised by the students regarding CCA shall be looked into in the combined meetings of advisors, HoD, course faculty, and the students concerned.

b. If the concerns are not resolved at the advisor's level, the same can be referred to the properly constituted college-level grievance redressal committees as per the existing UGC/ University/ Government norms.

c. The Principal/ HOD shall ensure the proper redressal of the concerns raised by the students regarding CCA.

9.11. The FA/ SFA shall be the custodian of the minutes and action taken reports of the advisory meetings. The SFA shall get the minutes and action taken reports of advisory meetings approved by the Head of Department and the Principal.

9.12. The Principal shall inform/ forward all regulations, guidelines, communications, announcements, etc. issued by the University regarding student academic and other matters to the HODs/ SFA for information and timely action.

9.13. Principal shall extend the required administrative and financial support to the HODs, SFAs and FAs to arrange necessary orientation programmes for students regarding student counselling, the prevailing University norms, regulations, guidelines and procedures on all academic and other University related matters.

9.14. An integrated educational planning and administration software of MCKA will be used to manage the academic information of all students. It includes student admissions and registration, managing student personal and academic information, course registrations, attendance management, all process related to assessments including regular & online examinations, grading, publishing of results, supplementary examinations, LMS, stakeholders' feedback, etc.

9.15. Faculty, staff, students, and parents shall be allowed to access this software system over a highly secure authenticated mechanism.

10. COURSE REGISTRATION

10.1. Each department shall publish well in advance the relevant details of courses offered, such as the name, academic level, expected outcomes, time slot, and course faculty members.

10.2. Students shall be allowed to visit and interact with respective faculty members during the first week of each semester, to gather more information about the courses and the availability of seats.

10.3. Based on consultations and advice from the faculty adviser, each student shall complete course registration within one week from the commencement of each semester.

10.4. The number of credits that a student can take in a semester is governed by the provisions in these Regulations, subject to a minimum of 16 and a maximum of 30 Credits.

10.5. Students can opt out of a Course or Courses registered, subject to the minimum Credit/ Course requirement, if he/she/they feels that he/she/they has registered for more Courses than he/she/they can handle, within 30 days from the commencement of the semester. An option ca be given to the student to convert this course as audit course if he/she/they wishes to do so.

10.6. The college shall maintain a list of the students registered for each course including audit courses, if any, along with the chosen Programmes, repeat/ reappearance courses, if any.

10.7. The college shall admit candidates not only for programmes, but also for courses.

11. RE-ADMISSION AND SCHEME MIGRATION

11.1. Students who opt out before the completion of the third year shall be provided with a 'Course cum Credits Certificate' after the successful completion of a semester as proof for re-entry to another institution.

11.2. Students who have successfully completed a particular programme pathway may be permitted to take an additional minor or second major.

11.3. Those students who are opting for a second major are eligible for getting certain credit transfer/ credit exemption from their previous minor programmes of study, subject to the prior recommendation of the BoS that those credits are relevant for the present major programme of study.

11.4. Learners who discontinue from an admitted programme after the completion of a semester examination shall seek readmission to the next semester of the same programme along with the subsequent batch.

11.5. If a learner discontinues after course registration but before examination registration, they shall have the option to seek readmission either to the same semester or to the next semester, provided they are willing to acquire the required credits of that semester through the online mode.

11.6. If a learner discontinues after examination registration, they shall seek readmission to the next semester of the same programme along with the subsequent batch. Such learners shall be eligible to appear for the End Semester Evaluations in accordance with the provisions governing reappearance examinations.

11.7. Learners seeking readmission to the third semester may avail the option of major switching only after completing the readmission process. They shall be eligible to apply for major switching only if the schedule notified by the University for submission of applications remains open upon completion of the readmission process.

12. DURATION OF PROGRAMMES, CREDITS REQUIREMENTS AND OPTIONS

12.1. Students will be offered the opportunity to take breaks during the programme, and resume after the break, but the total duration for completing the FYUG programme shall not exceed 7 years.

12.2. Students who wish to complete the undergraduate programmes faster may do so by completing different courses equivalent to the required number of credits and fulfilling all other requirements in N-1 semesters, where N is the number of semesters in the FYUGP.

12.3. Provided further that the students may complete the undergraduate programme in slower pace, they may pursue the three years or six semester programme in 4 to 5 years (8 to 10 semesters), and four years, or eight semester programme in 5 to 6 years (10 to 12 semesters) without obtaining readmission.

12.4. For students who crossed 6 semesters at a slower space, the requirement of 16 credits per semester from the institutions where they enrolled may be relaxed.

12.5. A student admitted to the MCKA-UGP (Honours) programme who has completed course registration but was unable to complete exam registration—either due to not meeting the 75% requirement for prescribed classroom activities or for other reasons—can progress to the next semester without meeting any specific credit requirement from the previous semester.

12.6. A student admitted to the MCKA-UGP (Honours) programme who has not completed course registration for at least one course in a semester will be required to undergo the readmission process with the following batch of students in the corresponding semester.

12.7. Those availing of Major Switching, College Change (including Major Switching and Transfer), and Autonomous or Inter-University Change (including Major Switching and Transfer) must compensate for any credit deficiencies in the Major, Minor, or MDC disciplines, as well as other course categories, through online or other approved modes to be eligible for the award of a Bachelor's, Honours, or Honours with Research degree under the MCKA – UGP.

12.8. Learners who opt to switch their Major to one of their existing Minor disciplines shall have that discipline treated as their Major from the third semester onwards. Credits earned during the first and/or second semesters in the corresponding Minor discipline shall be counted toward the award of the Major degree in that discipline. To be eligible for the award of a Bachelor's, Honours, or Honours with Research degree, learners must compensate for any credit deficiency in the newly selected Major discipline through online or other approved modes. Learners may then claim their originally admitted Major discipline as their Minor discipline and acquire additional credits to fulfil the requirements for a Minor. Alternatively, they may select any other discipline—excluding the newly selected Major—as a Minor for completing the MCKA – UGP.

12.9. Those who switch their Major to any one of the MDC disciplines shall have the credits earned during the first and/or second semesters in that MDC discipline treated as credits for the newly selected Major discipline. They must compensate for any credit deficiency arising from Major switching, if any, in the newly chosen Major discipline to be eligible for the award of a Bachelor's, Honours, or Honours with Research degree through online or other approved modes. Learners may claim the credits earned in their first and/or second semester Major discipline as credits for the MDC discipline, for the purpose of awarding the Bachelor's, Honours, or Honours with Research degree. In the third semester, they must select the MDC course in accordance with the MDC discipline exclusion list published by the College.

13. CREDIT STRUCTURE

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

13.1. An academic year shall consist of 200 working days; one semester consists of 90 working days; and an academic year consists of two semesters.

13.2. Ten working days in a semester shall be used for extracurricular activities. One semester consists of 18 weeks with 5 working days per week. In each semester, 15 days (3 weeks) should be kept aside for Semester End Assessment (SEA) and CCA.

13.3. The maximum number of available weeks for curriculum transaction should be fixed at 15 in each semester. A minimum of 5 teaching or tutorial hours could be made available for a day in a 5-day week.

13.4. A course that includes one hour of lecture/ tutorial or two hours of lab work/ practical work/ field work/ practicum per week is given one credit hour.

13.5. One credit in a semester should be designed for 15 hours of lectures/ tutorials or 30 hours of lab work/ practical work/ field work/ practicum and 30 hours of learner engagement in terms of course-related activities such as seminar preparation, submitting assignments, etc.

13.6. A one-credit seminar or internship or studio activities or field work/ projects or community engagement and service will have two-hour engagements per week (30 hours of engagement per semester).

13.7. A course can have a combination of lecture (L) / Tutorial (T) / Practicum or Practical (P) / & Others (O) credits.

13.8. Minimum credit for one Course should be 2 (Two), and the maximum credit should be 4 (Four).

13.9. All Discipline Specific Major/ Minor Courses shall be of 4 (Four) credits.

13.10. For all Discipline Specific Major/ Minor Courses, there may be practical/ practicum.

13.11. All Courses under the Multi-Disciplinary, Ability Enhancement, Value Addition and Skill Enhancement categories are of 3 credits. Practical / practicum credits can also be included in this category.

13.12. Summer Internship, Apprenticeship, Community outreach activities, etc. may require sixty hours (or as appropriate) of engagement for acquiring one credit.

13.13. A student shall be able to opt for a certain number of extra credits over and above the requirements for the award of a degree.

13.14. Maximum number of credits that a student can earn per semester shall be restricted to 30. Hence, a student shall have the option of acquiring credits to a maximum of 180 credits for a 6-semester UG programmes and 240 credits for a 4-year (8-semester) programmes.

13.15. Each faculty member shall offer a maximum of 16 credits per semester. However, those who are offering both practical and theory courses shall offer a maximum of 12-16 credits per semester.

13.16. For a four-credit theory course, 60 hours of lecture/ tutorial class shall be assured as a mandatory requirement for the completion of that course.

14. COURSE STRUCTURE OF THE MCKA-UGP PROGRAMMES

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

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

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

** The students perusing the 4-year honours with research have to complete a capstone research project with 12 credits and for the 4 year honours degree have to complete a capstone project with 12 credits. Those honours students who are not doing capstone project shall do three courses at the level for 400 or above or 3 vocational training courses or internship for 12 credits.

15. ACADEMIC LEVELS OF PATHWAY COURSES

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

16. SIGNATURE COURSES

16.1. With a prior recommendation of BoS and the approval of academic council, each faculty member can design and offer signature courses in every semester, which may be offered as DSE /SEC/ VAC.

16.2. The college may publish a list of their signature courses in DSE/ SEC/ VAC offered by their faculty members with a prior recommendation of BoS and the approval of academic council.

16.3. The college may empanel distinguished individuals who have excelled in their field of specialization like science and technology, industry, commerce, social research, media, literature, fine arts, civil services etc. as adjunct faculty as per the UGC guidelines. With a prior recommendation of BoS and the approval of academic council, the adjunct faculty can offer SEC/ VAC as a signature course.

16.4. Adhoc/ Guest faculty/ Visiting faculty/ Visiting Scholars can also offer DSE/ SEC/ VAC as signature courses with a prior recommendation of BoS and the approval of academic council.

16.5. The faculty concerned may design the particular course and it should be forwarded to the BoS, and after approval, forwarded to the Academic council.

16.6. The examination and evaluation of the signature courses designed by the faculty shall be conducted by the faculty themselves.

17. PROGRAMME PATHWAYS AND CURRICULUM STRUCTURE

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

17.1. Degree with single Major: A student pursuing the FYUG programme in a specific discipline shall be awarded a Major degree if he secures at least 50% of the total credits in the specific discipline required for the award of the Degree in that Discipline.

Example: Physics Major/ Economics Major/ Commerce Major

17.2. Degree Major with Minor: If a student pursuing the FYUG Programme is awarded a Major Degree in a particular discipline, he/she/they are eligible to be awarded a Minor in another discipline of his choice, if he earns a minimum of 32 credits (approximately 25% of credit required for the three-year programme) from 8 pathway courses in that discipline.
Example: Physics Major with Chemistry Minor/ Chemistry Major with English Minor/ Commerce Major with Economics Minor/ English Major with Functional English Minor/ Hindi Major with Malayalam Minor etc.

17.3. Major with Multiple Disciplines of Study: This pathway is recommended for students who wish to develop core competencies in multiple disciplines of study. In this case, the credits for the minor pathway shall be distributed among the constituent disciplines/ subjects. If a student pursuing FYUG Degree Programme is awarded a major Degree in a particular discipline, he/she/they are eligible to get mentioned his core competencies in other disciplines of his choice if he has earned 12 credits from the pathway courses of that discipline.
Example: Physics Major with Minors in Chemistry and Mathematics,

Economics Major with Minors in History and English, Commerce Major with Minors in Economics and Statistics.

17.4. Interdisciplinary Major: For these programme pathways, the credits for the major and minor pathways shall be distributed among the constituent disciplines/subjects to attain core competence in the interdisciplinary programme.

Example: Econometrics Major, Global Studies Major, Biostatistics Major.

17.5. Multi-Disciplinary Major: For multidisciplinary major pathways, the credits for the major and minor pathways will be distributed among the broad disciplines such as Life Sciences, Physical Sciences, Mathematical and Computer Sciences, Data Analysis, Social Sciences, Humanities, etc. Example: Life Science, Data Science, Nano Science.

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

Example: Physics and Chemistry Major, Economics and History Major, Economics and History Major, Commerce and Management Major

PATHWAY OPTION 1 - DEGREE MAJOR OR MAJOR WITH MULTIPLE DISCIPLINES OF STUDY

Course Components	No. of Courses											
	Semester 1	**Semester 2**	**Semester 3**	**Semester 4**		**Semester 5 #**	**Semester 6 #**	**Total**	**Remarks**	**Semester 7**	**Semester 8**	**Total**
DSC A (4 Credit /Course)	1(P)	1(P)	3 (2P)	3 (2P)		5	4	17	7 Out of 17 can be opted as DSE	3	2	22
DSC B & C (4 Credit /Course)	2(P)	2(P)	1(P) (B or C)	1(P) (C or B)				6		3		9
Multidisciplinary Courses (MDC) (3 Credit /Course)	1(P)	1(P)	1*					3	*Cannot opt from DSC			3
Ability Enhancement Courses (AEC) (3 Credit /Course)	1 (English) 1 (OL)	1 (English) 1 (OL)			**Internship of 2 Credits**			4				4
Skill Enhancement Courses (SEC) (3 Credit /Course)				1*		1**	1**	3	*Cannot opt from DSC A ** From DSC A only			3
Value Addition Courses (VAC) (3 Credit /Course)			1*	1*			1**	3	*Cannot opt from DSC A ** From DSC A only			3
Project/ Dissertation 12 credits for Honours with Research & 12 for Honours											12 (1 DSC / DSE for Honours	
Total Courses	**6**	**6**	**6**	**6**		**6**	**6**	**36**		**6**	**2+1**	
Total Credits	**21**	**21**	**22**	**22**	**2**	**23**	**22**		**Total Credits 133**	**24**	**20**	**Total Credits 177**
Total Hours per Week	**25**	**25**	**25**	**25**		**25**	**25**		**Exit option available**	**25**	**25**	

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

PATHWAY OPTION 2 - MAJOR WITH MINOR

Course Components	No. of Courses											
	Semester 1	**Semester 2**	**Semester 3**	**Semester 4**		**Semester 5#**	**Semester 6#**	**Total**	**Remarks**	**Semester 7**	**Semester 8**	**Total**
DSC A (4 Credit /Course)	1(P)	1(P)	3 (2P)	3 (2P)		4	3	15	7 Out of 15 can be opted as DSE	3	2	22
DSC B (4 Credit /Course)	2(P)	2(P)	1(P)	1(P)		1	1	8	1 Out of 8 can be opted as DSE	3		11
Multidisciplinary Courses (MDC)/ (3 Credit /Course)	1(P)	1(P)	1*					3	*Cannot opt from DSC			3
Ability Enhancement Courses (AEC) (3 Credit /Course)	1 (English) 1 (OL)	1 (English) 1 (OL)			**Internship of 2 Credits**			4				4
Skill Enhancement Courses (SEC) (3 Credit /Course)				1*		1**	1**	3	*Cannot opt from DSC A ** From DSC A only			3
Value Addition Courses (VAC) (3 Credit /Course)			1*	1*			1**	3	*Cannot opt from DSC A ** From DSC A only			3
Project/ Dissertation 12 credits for Honours with Research & 12 for Honours											12	
Total Courses	**6**	**6**	**6**	**6**		**6**	**6**	**36**		**6**	**2+1**	
Total Credits	**21**	**21**	**22**	**22**	**2**	**23**	**22**		**Total Credits 133**	**24**	**20**	**Total Credits 177**
Total Hours per Week	**25**	**25**	**25**	**25**		**25**	**25**		**Exit option available**	**25**	**25**	

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

PATHWAY OPTION 3 - DOUBLE MAJOR

Course Components	No. of Courses											
	Semester 1	**Semester 2**	**Semester 3**	**Semester 4**		**Semester 5#**	**Semester 6#**	**Total**	**Remarks**	**Semester 7**	**Semester 8**	**Total**
DSC A (4 Credit /Course)	1(P)	1 (P)	2(2P)	2(1P)		4	3	13	7 Out of 13 can be opted as DSE	3	2	18
DSC B (4 Credit /Course)	2(P)	2(P)	2(1P)	2(2P)		1	1	10	2 Out of 10 can be opted as DSE	3		13
Multidisciplinary Courses (MDC) (3 Credit /Course)	1(P)	1(P)	1*					3	*Cannot opt from DSC			3
Ability Enhancement Courses (AEC) (3 Credit /Course)	1 (English) 1 (OL)	1 (English) 1 (OL)			**Internship of 2 Credits**			4				4
Skill Enhancement Courses (SEC) (3 Credit /Course)				1		1	1	3				3
Value Addition Courses (VAC) (3 Credit /Course)			1	1			1	3				3
Project/ Dissertation 12 credits for Honours with Research & 12 for Honours											12	
Total Courses	**6**	**6**	**6**	**6**		**6**	**6**	**36**		**6**	**2+1**	
Total Credits	**21**	**21**	**22**	**22**	**2**	**23**	**22**		**Total Credits 133**	**24**	**20**	**Total Credits 177**
Total Hours per Week	**25**	**25**	**25**	**25**		**25**	**25**		**Exit option available**	**25**	**25**	

BoS can include 2 practical courses in 5th semester and 3 practical courses in 6th semester in any of the 6 courses distributed in each semester. Note: All the above 3 tables "(P)" means courses with practicals.

18. GUIDELINES FOR ACQUIRING CREDIT FROM OTHER INSTITUTIONS / ONLINE/DISTANCE MODE

18.1. A student shall register to a minimum of 16 credit per semester from the college/ department where he/she/they officially admitted for a particular programme. However, students enrolled for a particular programme in one institution can simultaneously enroll for additional credits from other HEIs within the University or outside University subject to a maximum of 30 credits per semester including the 16 institutional credits.

18.2. The College shall publish a list of courses that are open for admission for students from other institutions well in advance before the commencement of each semester.

18.3. Each BoS shall prepare and publish a list of online courses at different levels before the commencement of each semester offered in various online educational platforms recognized by the academic council of the College, which can be opted by the students for acquiring additional credits.

18.4. BoS shall prepare and publish a list of allied/ relevant pathway courses before the commencement of each semester offered by other Board of Studies that can be considered as pathway course for major/ minor for their disciplines at different levels.

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

19. ATTENDANCE

19.1. A student shall be permitted to register for the end-semester evaluation of a specific course to acquire the credits only if he has completed 75% of the prescribed classroom activities in physical, online, or blended modes, including any makeup activities as specified by the course faculty of that particular course.

19.2. A student is eligible for attendance as per the existing university and government orders which includes participation in a meeting, or events organized by the college or the university, a regularly scheduled curricular or extracurricular activity prescribed by the college or the university. Due to unavoidable or other legitimate circumstances such as illness, injury, family

emergency, care-related responsibilities, bad or severe weather conditions, academic or career-related interviews students are eligible for authorized absence. Apart from this, all other eligible leaves such as maternity leave, and menstrual leave shall also be treated as authorized absences.

19.3. The condonation facility can be availed as per the university norms.

19.4. A student admitted to the MCKA-UGP (Honours) programme who is unable to complete 75% of the prescribed classroom activities—in physical, online, or blended modes, including any makeup activities specified by the course faculty for a course—will be required to acquire the corresponding course credit through online or other approved methods.

19.5. If condonation is availed for even a single course in a semester, it shall be treated as one instance out of the one (1) permitted instances during the Bachelor's Degree Programme.

19.6. A student shall be eligible for semester progression even if they have availed the maximum number of condonations permitted.

20. WORKLOAD

20.1. The workload of a faculty who offers only lecture courses during an academic year shall be 32 credits.

20.2. The workload of a faculty offering both practical courses and theory courses may be between 24-32 credits per academic year.

20.3. An academic year shall consist of two semesters.

20.4. To protect the existing language workload, college should make necessary arrangements to give adequate preference to those courses designed by language departments coming under MDC, SEC and VAC of 3rd & 4th semester.

20.5. Programme wise workload calculation will be as per the FYUGP workload ordinance 2024.

20.6. The teachers given the administrative responsibilities in the department and college level may give a relaxation in their work load as specified in the UGC Regulations2018.

21. CREDIT TRANSFER AND CREDIT ACCUMULATION

21.1. The college will upload the academic credits in ABC for the credit accumulation and transfer

21.2. The validity of credits earned shall be for a maximum period of seven (7) years or as specified in the university/ UGC regulations.

21.3. The students shall be required to earn at least 50% of the credits from the university.

21.4. Students shall be required to earn the required number of credits as per any of the pathway structure specified in this regulation for the award of the degree.

22. OUTCOME BASED APPROACH

The curriculum will be designed based on Outcome Based Education (OBE) practices. Programme Outcomes (PO) are;

PO1 - Domain Knowledge.

Demonstrate comprehensive proficiency in domain knowledge through critical analysis, synthesis, and application of foundational concepts, theories, and methodologies related to the domain of study in relevant situations in life and career.

PO2 - Communicative Competence.

Demonstrate communication competence by effectively expressing ideas, concepts, theories, and findings through various mediums, actively engaging in meaningful dialogue, actively listening, and adapting communication styles to diverse audiences and contexts, while demonstrating proficiency in written, verbal, and visual communication to convey complex concepts and foster productive collaboration within professional and academic settings.

PO3 - Proficiency in using Modern Technologies.

Exhibit proficiency in using modern technologies by effectively leveraging digital and AI tools, platforms, and systems to analyse data, solve complex problems, innovate solutions, communicate ideas, collaborate with peers, and adapt to emerging technological advancements within their professional and academic domains.

PO4 - Reflective responses to ethical and social issues.

Demonstrate reflective responses to ethical and social issues by critically analysing ethical dilemmas, evaluating diverse perspectives, identifying potential impacts on individuals and communities, articulating informed opinions, and engaging in constructive dialogue to promote ethical awareness, social responsibility, and meaningful contributions to society within their professional and personal contexts.

PO5 - Sustainability values.

Apply sustainability values by integrating ecological, social, and economic considerations into decision-making processes, advocating for environmentally responsible practices, fostering resilience, and promoting equitable access to resources and opportunities to address present and future challenges while fostering a culture of sustainability within diverse contexts and communities.

PO6 - Critical Thinking and Problem solving.

Demonstrate proficiency in critical thinking and problem-solving by systematically analysing complex issues, evaluating evidence, synthesizing information, generating innovative solutions, and making informed decisions to address real-world challenges across diverse contexts and disciplines.

PO7 - Entrepreneurship and Leadership.

Demonstrate entrepreneurial and leadership skill by exhibiting innovative thinking, proactive decision-making, effective communication, and strategic vision to identify opportunities, inspire teams, drive organizational growth, foster collaboration, and navigate challenges in dynamic and diverse professional environments, while championing ethical and sustainable practices to create value and effect positive societal impact.

PO8 – Teamwork.

Exemplify effective teamwork by collaborating seamlessly with diverse individuals, communicating openly and respectfully, leveraging collective strengths, fostering a culture of inclusivity and accountability, resolving conflicts constructively, and achieving shared goals efficiently and ethically across interdisciplinary and intercultural contexts to drive innovation and maximize organizational effectiveness.

PO9 - Self-directed and Lifelong learning.

Demonstrate self-directed and lifelong learning by proactively identifying learning goals, engaging in continuous reflection and self-assessment, seeking out diverse learning opportunities, adapting to evolving contexts and technologies, acquiring new knowledge and skills independently, and integrating insights and experiences to foster personal and professional growth across their careers and lives.

Programme Outcomes (POs) are achieved through a systematic process of curriculum design, teaching, learning activities, and assessment. POs serve as benchmarks that define the knowledge, skills, and attitudes students should acquire by the end of the programme.

Faculty members align course outcomes, instructional strategies, and assessment methods with the POs to ensure coherence and relevance. For this it is important that the POs should be explicitly fragmented to its component competencies to facilitate mapping and aligning of the Course Outcomes and Activity Outcomes to set POs.

23. ASSESSMENT AND EVALUATION

23.1. The evaluation shall be a combination of Continuous Comprehensive Assessment (CCA) and Semester End Assessment (SEA).

23.2. 40% weightage shall be given for CCA. The remaining 60% weight shall be for the SEA.

23.3. The components of CCA are as stated below:

Sl No.	Components	Marks	
		4 Credit Courses	3 Credit courses
1	ISA- Initial Summative Assessment	10	7.5
2	LB-Learning Beyond	10	7.5
3	LD- Learning Deeper	10	7.5
4	CP-Class Participation	10	7.5

23.4. Semester End Assessment (SEA) has two components: SEA I -20% SEA II -40%. This is to provide the benefits of multiple examination modes as the

course outcome demands and to cater to the students with differential learning needs.

23.5. CCA will have Formative Assessment (FA) and Summative Assessment (SA). Each of these components will have equal weightage and to be conducted by the course faculty/ course coordinator offering the course.

23.6. FA refers to a wide variety of methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress during a lesson, unit, module or course. FA is to encourage students to build on their strengths rather than fixate or dwell on their deficits. FA can help to clarify and calibrate learning expectations for both students. FA will help students become more aware of their learning needs, strengths, and interests so they can take greater responsibility over their own educational growth. FA will be prerogative of the course faculty/ course coordinator based on specific requirement of the student.

23.7. Suggestive methods of FA are as follows: (anyone or in combinations as decided by the course faculty/ course coordinator)

a. Practical assignment
b. Observation of practical skills
c. Viva voce
d. Quiz
e. Interview
f. Oral presentations
g. Computerized adaptive testing
h. In-class discussions
i. Group tutorial work
j. Reflection writing assignments
k. Home assignments
l. Self and peer Assessments
m. Any other method as may be required for specific course/ student by the course faculty/ course coordinator.

23.8. Summative Assessments (SA) are used to evaluate student learning, skill acquisition, and academic achievement at the conclusion of a defined instructional period- typically at the end of a project, unit, module, course or

semester. SA may be a class tests, assignments, or project, used to determine whether students have learned what they were expected to learn. It will be based on evidence, collected using single or multiple ways of assessment. The systematically collected evidences should be kept in record by course faculty/ course coordinator and the marks should be displayed on the college notice board/ other official digital platforms of the college before the end semester examinations.

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

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

23.10. A student may repeat SA (Summative Assessment) only if for any compulsive reason due to which the student could not attend the assessment.

23.11. The prerogative of arranging a CCA lies with the course faculty/ course coordinator with the approval of CCA Co-ordinator.

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

23.13. The CCA components to be specified along with the syllabus. If there is any change required with the CCA components later, it should be present in the department council and it should be minuted and the decision can be amended.

23.14. Written tests shall be precisely designed using a variety of tools and processes (e.g., constructed responses, open-ended items, multiple-choice), and the students should be informed about the evaluation modalities before the commencement of the course.

23.15. The course faculty may provide options for students to improve their performance through continuous assessment mechanism.

23.16. There shall be theory / practical examinations at the end of each semester.

23.17. Regarding evaluation, one credit may be evaluated for 25 marks in a semester; thus, a 4-credit course will be evaluated for 100 marks; 2-credit courses for 50 marks.

23.18. Individual Learning Plans (ILPs) and/ or specific assessment arrangements may be put in place for differently abled students. Suitable evaluation strategies including technology assisted examinations/ alternate examination strategies will be designed and implemented for differently abled students.

23.19. A student admitted to the MCKA-UGP (Honours) programme who fails an Semester End Assessment (SEA) will have the option to reappear in the evaluation process with the following batch of students after paying the specified fee.

23.20. A student admitted to the MCKA-UGP (Honours) programme who fails an Semester End Assessment (SEA) will have the option to request an Evaluation on Demand (EoD) after paying the specified fee, after the announcement of the semester results.

23.21. A student admitted to the MCKA-UGP (Honours) programme who wishes to improve their marks in an Semester End Assessment (SEA) will have the option to reappear in the evaluation process with the following batch of students, provided they have not claimed their Bachelor's/ Honours / Honours with Research degree.

23.22. Students possessing a valid examination hall ticket may enter the examination hall up to 15 minutes after the scheduled start of the examination, with the permission of the Principal or the Chief Superintendent of Examinations.

23.23. Duration of Examination

Questions shall be set as per the defined Outcome. The question setter shall ensure that there will be Time and Mode (T & M) flexibility for all Semester End Assessments. BoS can recommend the T & M from the following list, considering a half-hour evaluation for the one credit course, except when the evaluation mode consist entirely of multiple choice questions.

Mode	Time (in Hours)	
	Minimum	Maximum
Written Examination	1	2
Multiple Choice	30 Minutes	1
Open Book	1	2
Any Other Mode	1	2

24. PRACTICAL EXAMINATION

24.1. The end semester practical examination will be conducted and evaluated by the college.

24.2. There shall be a CCA of practical courses conducted by the course faculty/ course coordinator.

24.3. The scheme of evaluation of practical courses will be as given below:

Components for the Evaluation of Practical Courses	Weightage
CCA of practical/practicum.	40%
SEA conducted under the supervision of internal examiner	60%

24.4. Those who have secured a pass minimum in the CCA alone will be permitted to appear for the SEA.

24.5. Duration of Examination

Questions shall be set as per the defined Outcome. The question setter shall ensure that there will be Time and Mode (T & M) flexibility for all Semester End Assessments. In exceptional cases the BoS can suggest appropriate time and mode for practical examinations.

25. EVALUATION OF PROJECT/ DISSERTATION

The evaluation of project work shall be CCA with 40% and SEA 60%. The scheme of evaluation of the Project is given below:

Project type	Maximum Marks	CCA	SEA
Research Project of Honours with Research (12 credits)	200	80	120
Project of Honours (12 credits)	200	80	120

26. EVALUATION OF INTERNSHIP

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

Components of Evaluation of Internship	Weightage	Marks for Internship 2 Credits/ 50 Marks
CCA	40%	20
SEA	60%	30

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

27. LETTER GRADES AND GRADE POINTS

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

27.1. The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester. The SGPA is based on the grades of the current term, while the Cumulative Grade Point Average (CGPA) is based on the grades in all courses taken after joining the programme of study.

27.2. Based on the marks obtained, the grade points will be mentioned in the student's grade cards.

Letter Grade	Grade Point	Percentage of Marks (Both Internal & External Marks put together) (y)
O (Outstanding)	10	$95\% \leq y$
A+ (Excellent)	9	$85\% \leq y < 95\%$
A (Very Good)	8	$75\% \leq y < 85\%$
B+ (Good)	7	$65\% \leq y < 75\%$
B (Above Average)	6	$55\% \leq y < 65\%$
C (Average)	5	$45\% \leq y < 55\%$
P (Pass)	4	$35\% \leq y < 45\%$ Along with a minimum of 30% in SEA.
F (Fail)	0	$y < 35\%$ Below an aggregate (CCA and SEA put together) of 35% or below 30% in SEA.
Ab (Absent)	0	

27.3. Based on the SGPA / CGPA obtained, the grade point will be mentioned in the student's grade cards.

Letter Grade	Grade Point	SGPA / CGPA range (x)	Class
O (Outstanding)	10	$9.5 \leq x$	First Class with Distinction
A+ (Excellent)	9	$8.5 \leq x < 9.5$	
A (Very good)	8	$7.5 \leq x < 8.5$	
B+ (Good)	7	$6.5 \leq x < 7.5$	First Class
B (Above Average)	6	$5.5 \leq x < 6.5$	
C (Average)	5	$4.5 \leq x < 5.5$	Second Class
P (Pass)	4	$3.5 \leq x < 4.5$	Third Class
F (Fail)	0	$x < 3.5$	Fail
Ab (Absent)	0		Fail

Conversion of CGPA to percentage –

$$\text{Equivalent Percentage} = \frac{\text{CGPA obtained}}{\text{Maximum CGPA (= 10)}} \times 100$$

27.4. The marks of CCA components and SEA shall be rounded to two decimal places.

27.5. The aggregate marks of CCA components and SEA shall be rounded up to the next highest integer.

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

28. COMPUTATION OF SGPA AND CGPA

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

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

SGPA (Si) = Σ(Ci x Gi) / ΣCi

Where Si is the SGPA in the i^{th} semester, Ci is the number of credits of the i^{th} course and Gi is the grade point scored by the student in the i^{th} course.

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

Illustration – Computation of SGPA

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	DSC A	4	A	8	4 x 8 = 32
I	DSC B	4	B+	7	4 x 7 = 28
I	DSC C	4	B	6	4 x 6 = 24
I	MDC	3	B	6	3 x 6 = 18
I	AEC 1	3	O	10	3 x 10 = 30
I	AEC 2	3	C	5	3 x 5 = 15
	Total	21			147
	SGPA				147/21 = 7

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

$$\textbf{CGPA} = \Sigma(Ci \times Si) / \Sigma Ci$$

Where Si is the SGPA in the i^{th} semester, Ci is the total number of credits in the i^{th} semester.

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

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

28.4 INTERNSHIP GUIDELINES

Introduction

Learners of the B.A (Honours) English Literature, Communication and Journalism (Double Major) programme shall complete a Summer Internship in their major or allied discipline area during the semester break following the fourth semester of their study.

Learners shall undertake a Summer Internship in a firm, industry, or any other approved organisations, under the supervision of faculty members, researchers, Higher Education Institutions (HEIs), or recognised research institutions. The Summer Internship may be conducted in government or private organisations, public limited companies or private limited companies, government departments/administrations, HEIs, universities, R&D laboratories and institutions, research organisations, NGOs, enterprises, centres engaged in research, innovation or entrepreneurship, business establishments, local industries, , corporates or any other approved entity that provides structured opportunities for active, on-site experiential learning.

Objectives

An internship provides learners with first-hand exposure to professional environments, enabling them to understand organisational work practices, enhance job-related skills and aptitudes, and develop research capabilities through structured learning opportunities. The intended objectives of engaging undergraduate learners in Summer Internship programmes are as follows:

i. Integrate theoretical classroom learning with real-world workplace practices.

ii. Facilitate a comprehensive understanding of the world of work and professional environments.

iii. Promote hybrid and experiential modes of learning.

iv. Develop research aptitude and inquiry-based problem-solving skills.

v. Provide exposure to emerging technologies and contemporary practices.

vi. Enhance entrepreneurial thinking and capability development.

vii. Strengthen decision-making abilities and teamwork skills.

viii. Cultivate social awareness, civic responsibility, and community engagement.

ix. Foster collaborative skills and the ability to work effectively in diverse groups.

x. Improve overall professional competence and workplace readiness.

Internship Structure

An internship shall constitute a structured learning experience aligned with the learner's area of study and shall provide opportunities for the acquisition of new skills and competencies. Institute an appropriate mechanism to ensure effective planning, coordination, monitoring, and administration of Summer Internship programmes across all disciplines. The Centre for Skill Development Courses and Career Planning (CSDCCP) Coordinator shall act as the Internship Nodal Officer to ensure the smooth planning, coordination, and conduct of the Summer Internship programme.

During the Summer Internship, a learner shall be assigned to an Internship Supervisor (IS), from the college, and may also be assigned a Mentor from the Internship Providing Organisation (IPO) for a specified duration to execute a time-bound internship project. The Internship Supervisor (IS), and the IPO shall jointly ensure effective planning, monitoring, and smooth conduct of the Summer Internship programme.

If a learner opts to undertake a Summer Internship at a HEI, it shall not be the institution where the learner is enrolled for the Honours programme.

Learners are not eligible to enrol in those Summer Internship programmes offered by the faculty of their parent institution.

Also, learners may select an industry mentor from HEIs, research organizations, industrial R&D labs, universities, other nationally reputed institutions, industries, emergency professionals, NGOs, local government officials, or international experts.

Learners may choose any mentor— physically or virtually—including mentors at the national or international level.

Learners may participate in the Summer Internship programme within India or abroad, subject to the consent of the IPO and Internship Supervisor (IS), adherence to these guidelines.

Academic Credentials

Learners enrolled in B.A (Honours) English Literature, Communication and Journalism (Double Major) programme shall complete a 2-credit Summer Internship. A Summer Internship requires 60 hours of engagement per credit. Accordingly, learners must complete 120 hours of internship engagement to earn 2 credits.

Role of Internship Providing Organisation, Internship Nodal Officer, Internship Supervisor, and Mentor

a. Role of Internship Providing Organisation

An Internship Providing Organisation (IPO) refers to any approved entity— government or private organisations, public limited companies or private limited companies, government departments/administrations, HEIs, universities, R&D laboratories and institutions, research organisations, NGOs, enterprises, centres engaged in research, innovation or entrepreneurship, business establishments, local industries, corporates or any other approved entity —that offers structured opportunities for active, on-site experiential learning.

The IPO shall coordinate with the Internship Supervisor (IS), to facilitate the interns upon their arrival, including support with registration, identity cards, library access, internet subscription, accommodation, and any other specific requirements. The mentor from the IPO shall provide timely guidance to the candidate to ensure effective exposure to the research environment and the employability landscape.

b. Role of Internship Nodal Officer

The CSDCCP Coordinator of the Marian College Kuttikkanam will serve as the Internship Nodal Officer. An Internship Nodal Officer will oversee and facilitate internship opportunities for learners within the institution.

The Summer Internship Programme shall be fully organised, executed, and monitored by the CSDCCP of the HEI through the Internship Nodal Officer

The Internship Nodal Officer shall ensure the timely registration of learners, Internship Supervisors, mentors, and IPOs on the designated portal.

c. Role of Internship Supervisor

An Internship Supervisor is a faculty nominated by the Marian College to monitor, supervise, and evaluate, if required, learners during the internship period.

An Internship Supervisor shall be nominated at the beginning of each academic year for each learner.

The Internship Supervisor from the parent institution shall monitor the regularity and attendance of the intern at the workplace. Learners should preferably inform the Internship Supervisor at least one day in advance when availing leave during the internship, except in cases of emergency.

At the end of the Summer Internship, the Internship Supervisor shall ensure that the intern is issued the required completion certificate.

Every internship offered by an organisation shall culminate in a project report. The assessment of the internship may be based on the innovativeness of the project, the learner's presentation, and their attendance, as evaluated by the HEI.

d. Role of Mentor

A Mentor is an empanelled professional identified by the learner through their own network, or assigned by the IPO. The Internship Supervisor may obtain the mentor's concurrence for each learner.

The Mentor shall conduct timely evaluations of the learner and issue the required completion certificate or report for submission to the college. The Mentor is expected to offer guidance either digitally or in person throughout the internship duration.

The Mentor shall review and validate the learner's performance at least once every fortnight and issue the final certificate or report upon completion of the internship. The Mentor must ensure that the learner acquires the intended competencies and/or develops a research-oriented approach during the internship.

Internship Mechanism

Interns will be selected by IPO based on their respective selection criteria. The IPO shall inform the selected candidate through the portal or via email and request confirmation or acceptance.

Upon receiving an internship offer, the learner shall consult the Internship Supervisor, obtain the necessary permission from the college, and join the IPO as per the stipulated schedule.

During the Summer Internship period, the college—through the Internship Supervisor and the Mentor—shall monitor the activities and performance of learners based on periodic reports submitted by the interns.

Upon completion of the Summer Internship, the intern shall prepare an internship report and obtain endorsement from the Mentor.

Internship Outcomes

CO1: Apply literary and journalistic theories and analytical techniques in professional environments.

CO2: Demonstrate effective professional communication, collaboration, and workplace competencies.

Evaluation

The 2-credit Summer Internship for the B.A (Honours) English Literature, Communication and Journalism (Double Major) programme will be registered as part of the course registration in the fourth semester, and its Semester End Assessment (SEA) will be conducted after the fourth semester SEA.

Upon the successful completion of the Summer Internship by the interns, the evaluation shall be carried out by a committee constituted by the Department Council.

The scheme for the Continuous Comprehensive Assessment (CCA) and SEA for a 2-credit

Summer Internship under the B.A (Honours) English Literature, Communication and Journalism (Double Major) programme is given below:

Components of Evaluation of Internship	Weightage	Marks for Internship (2 Credits) 50 Marks
CCA	40%	20
SEA	60%	30

The respective departments shall examine and evaluate the learner's performance in accordance with the prescribed evaluation methods.

Interns will be evaluated by respective departments based on their efforts, performance, and outputs. Upon successful completion of the internship programme, all interns shall submit their internship reports to the college.

Distribution of marks of CCA components with respect to each CO for the 2-credit Summer Internship is given below.

Continuous Comprehensive Assessment (CCA-40%)

Sl.No	CCA Components	**Max. Marks**
i)	Originality and innovative contributions made to the organization	5
ii)	Teamwork and collaboration	5
iii)	Acquisition of relevant skill sets	5
iv)	Attendance and regularity	5
	TOTAL	**20**

Distribution of marks of SEA components with respect to each CO for the 2-credit Summer Internship is given below.

Semester End Assessment (SEA-60%)

Sl.No	Criterion	Max. Marks
SEA1		
i)	Internship Report	10
SEA2		
i)	Originality and Innovative contributions made during the Summer Internship	5
i)	Viva Voce	10
ii)	Performance feedback from the IPO	5
TOTAL		**30**

Grievance Redressal

Grievances raised by learners and IPOs will be resolved in accordance with the prevailing norms of the UGC, AICTE, Mahatma Gandhi University, and the Government.

Modifications to the Guidelines

Notwithstanding anything contained in these Guidelines, any amendments or modifications issued or notified by the University Grants Commission, Mahatma Gandhi University Kottayam or the State Government, from time to time, shall be deemed to have been incorporated into these Guidelines and shall constitute an integral part thereof.

29. COMMITTEES TO BE CONSTITUTED FOR THE IMPLEMENTATION AND MONITORING OF MCKA- UGP

a) There shall be an FYUGP implementation cum monitoring committee at the University level under the chairmanship of the Vice-Chancellor/ Pro Vice-Chancellor to ensure the smooth implementation of the MGU-UGP.

b) Apart from this, there shall be a college level MCKA-UGP Academic Co-ordinator/ Nodal Officer, academic committee and an MCKA-UGP department committee in each department of the college.

c) The affiliating colleges should provide an undertaking regarding the constitution of these two committees within one month from the date of effect of this regulation.

d) The tenure of the college level committees will be 4 years.

MCKA-UGP ACADEMIC COMMITTEE

a) The Principal (Chairman)

b) Academic Co-ordinator/ Nodal Officer (Convenor)

c) All the Heads of Departments in the college

d) Four teachers of the college representing different discipline nominated by the college council by rotation

e) Not less than four experts/ academicians from outside the college representing areas such as Industry, Commerce, Education, Sciences etc., to be nominated by the college council preferably from the alumni of the college

f) Three nominees of the affiliating University (not less than the designation of associate professor in a college/ university department).

29.1 FUNCTIONS OF MCKA-UGP ACADEMIC COMMITTEE

a) Scrutinize, approve, recommend to the University all the proposals submitted by the department committee with regard to the MCKA-UGP such as, academic pathway, allowed syllabi enrichment/ updation, details of elective courses, Online courses, blended teaching, courses offering to the students of other HEIs, panel of examiners, summative and formative evaluation tools proposed by the course faculty concerned, new courses and syllabus proposed by the faculty members as signature courses etc. The Academic Committee can differ on any proposal and it shall have the right to return the matter for reconsideration to the Department committee concerned or reject it, after giving sufficient reasons to do so.

b) Scrutiny of all documents related to Teacher Specific Content.

c) Recommend to the college governing council for starting innovative programmes using the flexibility and holistic nature of the MCKA-UGP curriculum frame work.

29.2 MCKA-UGP DEPARTMENT COMMITTEE

a) Head of the Department concerned (Chairman)

b) The entire faculty of the Department

c) Two subject experts from outside the college to be nominated by the MCKA-UGP Academic Committee

d) One representative from industry/ corporate sector/ allied area relating to placement

e) One meritorious alumnus of the department to be nominated by the department council

f) The department council of the MCKA-UGP, may with the approval of the principal of the college, co-opt:

i. Experts from outside the college whenever special courses of studies are to be formulated.
ii. Other faculty members of the same Faculty within the college

29.3 FUNCTIONS OF MCKA-UGP DEPARTMENT COMMITTEE

a) Scrutinize the signature course content and its evaluation techniques.
b) Suggest methodologies for innovative teaching and evaluation techniques.
c) Suggest panel of examiners to the academic committee.
d) Coordinate research, teaching, extension and other academic activities in the department/ college.

30. PROPOSED OPTIONS FOR HIGHER STUDIES FOR THE STUDENTS OF MCKA-UGP

The following higher studies options at the level of post-graduation/research was described by UGC in the national higher education qualification frame work;

30.1. The two-year master programme will continue (with an option of having the second year devoted entirely to research) for those who have completed a 3- year UG programme under the MCKA-UGP regulations.

30.2. For students who have completed a 4-year honours degree could complete their master programme within one year by acquiring the required credits as per the Post Graduate curriculum frame work requirement.

30.3. For enrolling in a PhD programme the candidate should have acquired a master degree or a 4-year honours degree with research.

31. POWER TO REMOVE DIFFICULTIES

If any difficulty arises in giving effect to the provisions of these Regulations, the Principal may by order make such provisions not inconsistent with the Act, Statutes, Ordinances or other Regulations, which appears to him to be necessary or expedient for removing the difficulty. Every order made under this rule shall be subject to ratification by the appropriate university authorities.

32. MODIFICATIONS TO THE REGULATIONS

Notwithstanding anything contained in these Regulations, any amendments or modifications issued or notified by the University Grants Commission or the State Government, from time to time, shall be deemed to have been incorporated into these Regulations and shall constitute an integral part thereof.

Programme Structure

BA (Honours) English Literature, Communication & Journalism (Double Major)
Pathway Option 3- Double Major

Semester One

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
261DSCLCJ101	Literary Montage: An Anthology of Verse and Tales	DSC A	4	5	3	0	0	2
261DSCLCJ102	Introduction to Communication	DSC B	4	5	3	0	0	2
261DSCLCJ103	Print Media Journalism	DSC B	4	5	3	0	0	2
261MDCLCJ101	Food and Travel Studies	MDC	3	4	2	0	0	2

Semester Two

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
262DSCLCJ101	Children's Literature	DSC A	4	5	3	0	0	2
262DSCLCJ102	Broadcasting and Visual Media	DSC B	4	5	3	0	0	2
262DSCLCJ103	Advertising: Theory and Practice	DSC B	4	5	3	0	0	2
262MDCLCJ101	Sports and Media	MDC	3	4	2	0	0	2

Semester Three

Course Code	Title	Type of Course	Credit	Hrs/ Week	Hour Distribution Per Week			
					L	T	P	O
263DSCLCJ201	Fundamentals of Theatre Studies and Performance	DSC A	4	5	3	0	0	2
263DSELCJ201A	British Literature from Old English to Victorian Age	DSE A*	4	5	3	0	0	2
263DSELCJ201B	An Introduction to Phonetics and Linguistics		4	5	3	0	0	2
263DSCLCJ202	Television Programming and Production	DSC B	4	4	4	0	0	0
263DSELCJ202A	Podcasting and Subtitling	DSE B*	4	5	3	0	0	2
263DSELCJ202B	News Reading and Reporting		4	5	3	0	0	2
263MDCKSK201	Knowledge Systems of Kerala	MDC	3	3	3	0	0	0
263VACLCJ201	Green Readings	VAC	3	3	3	0	0	0

*Any one course from DSE A

*Any one course from DSE B

Semester Four

Course Code	Title	Type of Course	Credit	Hrs/ Week	Hour Distribution Per Week			
					L	T	P	O
264DSCLCJ201	Indian Writing in English	DSC A	4	5	3	0	0	2
264DSELCJ201A	British Literature from Modern Age to Postmodern Age	DSE A*	4	4	4	0	0	0
264DSELCJ201B	Comparative Literature		4	4	4	0	0	0
264DSCLCJ202	Public Relations and Corporate Communications	DSC B	4	5	3	0	0	2
264DSELCJ202A	Developing and Curating Content for Digital Media	DSE B*	4	5	3	0	0	2
264DSELCJ202B	Fundamentals of Screen Writing		4	5	3	0	0	2
264SECLCJ201	Grooming Skills for a Global World	SEC	3	3	3	0	0	0
264VACLCJ201	Gender Narratives	VAC	3	3	3	0	0	0

*Any one course from DSE A

*Any one course from DSE B

Course Code	Title	Type of Course	Credit	Hrs/ Week	Hour Distribution Per Week
264INTLCJ201	Internship	INT	2		

Semester Five

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
265DSCLCJ301	Literary Criticism and Theory	DSC A	4	4	4	0	0	0
265DSELCJ301A	Visual Narratives	DSE A*	4	4	4	0	0	0
265DSELCJ301B	War Narratives		4	4	4	0	0	0
265DSCLCJ302	Climate Readings	DSC A	4	4	4	0	0	0
265DSCLCJ303	Shakespeare Studies	DSC A	4	4	4	0	0	0
265DSELCJ302A	Dynamics of RJ, Compering and Interviewing	DSE B*	4	5	3	0	0	2
265DSELCJ302B	Transmedia Storytelling		4	5	3	0	0	2
265SECLCJ301	Technical Competencies for Journalism	SEC	3	4	2	0	2	0

*Any one course from DSE A

*Any one course from DSE B

Semester Six

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
266DSCLCJ301	Regional Indian Literature in Translation	DSC A	4	5	3	0	0	2
266DSCLCJ302	Literature of the Minorities	DSC A	4	4	4	0	0	0
266DSCLCJ303	Film Studies and Appreciation	DSC A	4	5	3	0	0	2
266DSCLCJ304	Marketing, Branding and Communications	DSC B	4	5	3	0	0	2
266SECLCJ301	Creative Writing	SEC	3	3	1	2	0	0
266VACLCJ301	Media Laws and Ethics	VAC	3	3	3	0	0	0

Semester Seven

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
267DCCLCJ401	Voices of Liberty	DCC A	4	4	4	0	0	0
267DCCLCJ402	New Trends in Literary Theory	DCC A	4	4	4	0	0	0
267DCCLCJ403	Speculative Fiction	DCC A	4	4	4	0	0	0
267DCCLCJ404	Digital Media Journalism	DCC B	4	5	3	0	0	2
267DCCLCJ405	International Communication	DCC B	4	4	4	0	0	0
267DCCLCJ406	Critical Media Theories	DCC B	4	4	4	0	0	0

Semester Eight

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
268DCCLCJ401	Cultural Studies	DCC A	4	5	3	0	0	2
268DCCLCJ402	Research Methodology	DCC A	4	5	3	0	0	2
268PRJLCJ401	12 Credit Project	PRJ	12					
268DCCLCJ403	World Literature	DCC A*	4	5	3	0	0	2
268DCCLCJ404	Diasporic Literature	DCC A*	4	5	3	0	0	2
268DCCLCJ405	Indian Mythologies Revisited	DCC A*	4	5	3	0	0	2

*Alternate Courses for students not opting for research project

SEMESTER ONE

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
261DSCLCJ101	Literary Montage: An Anthology of Verse and Tales	DSC A	4	5	3	0	0	2
261DSCLCJ102	Introduction to Communication	DSC B	4	5	3	0	0	2
261DSCLCJ103	Print Media Journalism	DSC B	4	5	3	0	0	2
261MDCLCJ101	Food and Travel Studies	MDC	3	4	2	0	0	2

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Literary Montage: An Anthology of Verse and Tales**					
Type of Course	DSC A					
Course Code	261DSCLCJ101					
Course Level	100					
Course Summary	This course offers an in-depth exploration of various genres within English literature, encompassing poetry, essays, short stories, and one-act plays. Students will engage with classic and contemporary texts to develop a comprehensive understanding of literary forms, devices, and techniques. Through critical analysis and appreciation, learners will cultivate an ability to interpret and appreciate the rich varieties of English literary traditions.					
Semester	1					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Identify, interpret, compare and contrast specific character types from the various genres.	An	1,6
2	Interpret the figurative language/narrative devices employed in literary works.	An	1,6
3	Analyse literary texts critically.	An	1,6

4	Evaluate the various socio-historic and cultural aspects associated with the literary texts.	E	1,4
5	Appreciate and critique prose and poetry	E	1,6,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Poetry:** • William Shakespeare: "Shall I Compare Thee to a Summer's Day" (Sonnet) • Alfred Tennyson: "The Lady of the Shallot" (Ballad) • W H Auden: "Stop all the Clocks" (Elegy) • Thomas Gray: "Ode on the Death of a Favourite Cat Drowned in a Tub of Gold Fishes" (Mock Epic) • Robert Browning: "My Last Duchess" (Dramatic Monologue) • Sylvia Plath: "Tulips" (Confessional Poetry) • Meena Kandasamy: "The Seven Stages" (Concrete poem)	20	2,3,4
2	**Essays:** • Bacon: "Of Truth" • Robert Lynd: "Forgetting" • Charles Lamb: "Dream Children: A Reverie"	15	2,3
3	**Short Stories:** • O Henry: "Springtime A La Carte" • Kate Chopin: "The Story of an Hour" • Luis Fernando Verissimo: "The Cockroach" • Sudha Murthy: "How I Taught my Grandmother to Read"	15	1,3,4
4	**One Act Play** • Sajitha Madathil: *Matsyagandhi*	5	4
5	**Prose/Poem Appreciation**	20	5

	Understanding poetic and narrative devices-Identification of genres-writing styles-appreciation based on form and devices/themes and structure-critical analysis of prose and poetry		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecture • Close reading exercises • Reading responses • Literary debates • Peer review sessions • Presentations and discussions	
Assessment Types	**MODE OF ASSESSMENT** **A.** **1. Continuous Comprehensive Assessment (CCA)(40 marks)** • Written Test • Poetry Enactment • Reflective Essay • Practical Assignment	
	B.	**1. Semester End Assessment (SEA 1) 20 marks** • **Literary journal (10 marks)** The literary journal will be evaluated based on the following criteria: creativity, personal reflections, critical essays, creative writing, and connections to authors' other works. Students are expected to present their journals with originality and engage deeply with the material, demonstrating a personal voice and thoughtful design. • **Viva (10 mark**s) For viva, a minimum of 5 questions can be asked. To be evaluated on the basis of: Communication Skills Clarity of concepts Demonstration of subject knowledge Critical thinking

		2. Semester End Assessment (SEA 2) 40 marks Written Examination

	Bunch	Marks in Each Bunch
	I	15
	II	15
	III	10
	TOTAL	**40**

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- Hart, Stephen, M. *The Cambridge Companion to Latin American Poetry*, Cambridge, Cambridge University Press, 2008.
- Hosein, Ann. *The History of Theatre*. New York, The Rosen Publishing Group, 2015.
- Klarer, Mario. *An Introduction to Literary Studies*. UK, Taylor and Francis, 2005.
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Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Introduction to Communication**					
Type of Course	DSC B					
Course Code	261DSCLCJ102					
Course Level	100					
Course Summary	The course covers the basics of communication, including definitions, elements, processes, functions, and scope. It explores verbal and non-verbal communication, mass society, and culture. The course categorizes levels of communication, such as intrapersonal, interpersonal, and mass communication, and evaluates modern issues affecting effective communication. It covers various communication theories and models, and investigates the characteristics of different mass media, including newspapers, radio, television, digital media, and more.					
Semester	1					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3			1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No

At the end of the course, the student will be able to:			
1	Differentiate the phases of human communication.	U	1
2	Apply relevant communication models to analyze real world communication scenarios.	E	2, 4
3	Critically analyze the relationship between media and society.	E	4
4	Categorize the different levels of communication.	A	1
5	Evaluate the modern issues in effective communication.	An	4, 5, 9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Basics of Communication** Definitions, meaning, elements-source, message, channel, receiver, feedback, noise Process and functions of communication and its scope,7'Cs of Communication- Human communication-verbal & non-verbal, mass society & culture.	15	1, 4
2	**Levels of communication** Intra personal, interpersonal and participatory, mediated communication, group and small group, public and mass communication, barriers of communication - sociological & psychological needs & importance. **Practicum:** Assign a communication activity to student groups in the classroom using the concepts of good listening and effective communication.	15	4, 3
3	**Models of communication** Models proposed by Aristotle, Claude E Shannon & Warren Weavers, Wilbur Schramm, Harold D. Lasswell, Charles E.	15	2

	Osgood, Gerbner, New combs, David Berlo, SMCR, Dance's model and transmission, ritual, publicity and reception models of communication		
4	**Communication Theories** Magic bullet theory, propaganda, and mass society theory, individual differences, cognitive dissonance and two-step, multi- step-flow theories, personal influence theory, agenda setting theory, spiral of silence and cultivation theory uses and gratification theory, gatekeeping, opinion leaders, normative theories of the press, public sphere.	15	3
5	**Characteristics of Mass Media** Newspapers, Magazines, Radio, Television, Cinema, Digital Media, Folk Media, Mainstream and popular media, multimediality, blogging and media	15	5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Classroom Lectures and other methods: A variety of teaching-learning techniques, such as multimedia presentations, ICT-enabled lectures, group discussions, documentaries and video content, and group activities that promote student participation, will be used to deliver the course. • Book reviews and seminars- Assign readings from academic articles, books, and reports related to the syllabus. • Conduct in - class discussions to explore different viewpoints and encourage critical thinking. • Guest Lectures -Invite guest speakers with expertise in the field, such as journalists, researchers, academicians, to share the real experiences and insights. • Practicum- 5 hours are assigned for the practicum component. It consists of classroom activity involving good listening and effective communication.
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)- 40 Marks** Viva-Voce PowerPoint Presentation Street Play Debate/ Group Discussion
	1. Semester End Assessment (SEA 1) 20 Marks • **Open Book Test- 20 Marks** Provide a list of recommended resources

<table>
<tr>
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<td>B.</td>
<td>
Students shall cite sources appropriately and to use materials ethically

Rubrics for assessment includes,

Understanding and Application (10 Marks)
Critical Thinking and Analysis (6 Marks)
Clarity and Organization (4 Marks)

2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table>
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</table>

REFERENCES

- Ahuja, B. N. *Theory and Practice of Journalism*.
- Defluer, Melvin L., and Sandra J. Ball. *Theories of Mass Communication*.
- Fiske, John. *Introduction to Communication Studies*. New York: Routledge, 1982.
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- Rani, N. Usha. *Folk Media for Development*.

- Rani, N. Usha. *Educational TV in India: Challenges and Issues*. Discovery Publishing House, New Delhi, 2006.
- Schramm, Wilbur. *Mass Media and National Development*.
- Severin, Werner J., and James W. Tankard Jr. *Communication Theories, Origin, Methods, Uses*. Longman Publications, 1988.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Print Media Journalism**					
Type of Course	DSC B					
Course Code	261DSCLCJ103					
Course Level	100					
Course Summary	The course covers journalism fundamentals, including news concepts, definitions, and values in print media. It explores news classification, sources, reporting, and editing techniques. The curriculum includes principles of news writing, reporter qualifications, specialized reporting, interviewing, and newsroom roles. Students learn news editing, copy desk functions, headline creation, and newspaper design, including practical training in relevant software.					
Semester	1					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3			1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course, the student will be able to:			

1	Demonstrate comprehensive understanding of the different news factors.	U	3, 4
2	Apply news gathering techniques for print media	An	3, 6
3	Attain knowledge to use the technical terms of print media	E	1, 2
4	Interpret the print media content	A	6, 9
5	Create news content for print media	C	8, 9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Create news content for print media** Introduction to Journalism: News- concepts, definitions, purpose, elements, values and forms. Classification and types of news, sources of news, beats, role and responsibilities of a journalist, Structure, leads and types of leads, principles of news writing.	15	5
2	**News reporting** Qualities and qualifications of reporters duties and functions of news, specialized reporting, development news, human interest stories, interviews, art of interviewing, investigative and interpretative, reporting, embedded and in-depth news, third-page concept, aggressive and yellow journalism, paparazzi, tabloid, and precision journalism, features, reporting speeches and press conferences – and editing press releases.	15	2
3	**News Editing Techniques** News Editing-meaning, principles, need, purpose, functions, proof reading. Editing process and use of style sheet, subbing, selecting, examining, checking, correcting, and rewriting, facts, language, leads, stories, comments and news, wire copy Vs. bureaus copy/correspondent copy. translation Vs. transcreation, principles, techniques, practice, copy reading Vs. proof reading.	15	3

4	**Newsroom** Copy desk-role and functions, headlines, types and functions of headlines, principles of headlining, subheads, captions and catchwords, copy fitting, editorial page contents-editorial, middle, boxes, cartoon segments, principles of editorial writing, types of editorials, qualities of and responsibilities of leader writers.	15	4
5	**Newspaper Design** Principles, types, elements, colour management, front-page design and layout trends, magazine design, magazine cover. Software practical training, basics and principles, MS Word, Power Point, Pagemaker, In Design	15	1

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• News analysis
• Lectures
• Discussions and presentations.
• Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
• Conduct in-class discussions
• Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
• Analytical exercises.
• ICT tools</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)- 40 Marks
Viva Voce
Newsgathering Assignment
Quiz
Newsroom roleplay</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
Newsletter production- 20 Marks
Two Page Newsletter
• Content Quality (6 Marks)
• Layout and Design (5 Marks)
• Use of Visuals (4 Marks)
• Technical Accuracy (3 Marks)
• Creativity and Originality (2 Marks)</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr></table></td></tr>
</table>

			I	15	
			II	15	
			III	10	
			TOTAL	**40**	

REFERENCES

- Baskette, Floyd, and Jack Sissors. *The Art of Editing*. New York: Macmillan Publishing Co, 1986.
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- Sheehan, Paul V. *Reportorial Writing*. New York: Chilton Books, 1972.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Food and Travel Studies**					
Type of Course	MDC					
Course Code	261MDCLCJ101					
Course Level	100					
Course Summary	This course delves into Food Studies and Travel studies analyzing the intersection of food, travel, society, and culture through literature and film. It explores food in poetry, examines travel writing narratives, and presents tales of journeys. It aims to blend culinary arts with literary and cultural studies.					
Semester	1					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	2	-		1	3
	Hours	30			30	60
Pre-requisites, if Any	_____					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Employ advanced descriptive writing techniques to vividly capture the sensory experiences of food and travel, creating engaging and evocative narratives.	An	1,2,3

2	Analyse cultural, historical, and social contexts of different cuisines and travel destinations, enhancing the authenticity and depth of their writing.	An	1,4,6
3	Develop a distinct personal voice and style in their writing, balancing personal anecdotes with broader narratives to create compelling food and travel stories.	An	1,2,9
4	Apply key journalistic practices such as interviewing, fact-checking, and ethical storytelling in the context of food and travel writing.	E	1,2,3
5	Effectively integrate multimedia elements (such as photography, video, and social media) into their food and travel writing, enhancing the storytelling experience.	E	2,3,4
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transactions (without Units)

Module	Course description	Hrs	CO No.
1	• "Let There Be Food": Evolving Paradigms in Food Studies by Prof. Thahiya Afzal (Research Paper) • Attia Hosain: "Of Memories and Meals" (Memoir) • The Great Indian Food Story (Documentary- 6 Episodes)- BBC News India • The Joy of Giving-Narayan (TED Talks) https://www.youtube.com/watch?v=-WPOEXZNEgg&pp=ygUZVGhlIEpveSBvZiBnaXZpbmctTmFyYXlhbg%3D%3D • Inspiring story of MBA Chaiwala; https://theprint.in/pageturner/excerpt/this-chaiwala-in-gujarat-knew-the-success-mantra-ditched-mba-then-harvard-came-knocking/641327/	15	1,3
2	• Brad Bird: *Ratatouille* (2007) (film) • Vaikam Muhammed Basheer: Poovan Banana (Translation from Malayalam) • Maya Angelo: The Health Food Diner (Poem) • Lasse Hallström: *The Hundred-Foot Journey* (2014) (film)	15	2,4

3	• Importance of Travel Writing in Literature: Barna Bijay (Research Paper) • Interview with Abhilash Tomy: Asianet News https://youtu.be/CKwfrmH-kqE?si=MaQ65yLXn-YeRg7I • Movie: The Secret Life of Walter Mitty (2013) • Writing Back- Santhosh George Kulangara: Oru Sanchariyude Diary Kurippukal. Episode- 517. https://youtu.be/evboKxSJBM8?si=1igbiDplWHyENiUM • 24 Hours in Belgium: Be My 33rd Country- Sujith Bhaktan - Tech Travel Eat Vlog https://youtu.be/BhNt8j2YdQI?si=vhS7xSTtEknMGkEZ	15	4
4	• Life Lessons from the Youngest Person to Travel to Every Country (Ted Talk) -Lexie Alford https://www.youtube.com/watch?v=kidwSFte8-E • Paris Marx: "Is Travel an Expression of Privilege?"- https://medium.com/@parismarx/is-travel-an-experience-ofprivilege-a0418c0f9f7a • Rob Reiner: *Journey*(Animated Movie) (2007)	15	2,5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecture • Presentations and discussions • Video presentation on Food Review • Interaction with Vloggers
Assessment Types	**MODE OF ASSESSMENT** **A.** • **Continuous Comprehensive Assessment (CCA) 30 Marks** • Written Test • Food Review Writing

<table>
<tr><td></td><td colspan="2">

- Travel Magazine
- Practical Assignment

</td></tr>
<tr><td></td><td>B.</td><td>

1. Semester End Assessment (SEA 1) 15 Marks

- **Create an advertisement about a travel destination. (7.5 Marks)**

To be evaluated on the basis of the following criteria:

- Creativity and Originality
- Content Accuracy and Information
- Visual Appeal
- Language and Style
- Persuasiveness

- **Prepare a video based on any food, its origin, etymology, social and cultural significance etc. (7.5 marks)**

To be evaluated on the basis of the following criteria:

- Content Depth and Accuracy
- Visual and Audio Quality
- Engagement and Flow
- Cultural Relevance and Sensitivity
- Creativity and Presentation Style

2. Semester End Assessment (SEA 2) 30 Marks
Written Examination- 30 Marks

<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>10</td></tr>
<tr><td></td><td>II</td><td>10</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>30</td></tr>
</table>

</td></tr>
</table>

REFERENCES

- Atkins, Peter J., and Ian Bowler. "Chapter 1." *Food in Society: Economy, Culture, Geography*, Arnold, 2001.
- Hulme, Peter, and Tim Young. "Introduction*." The Cambridge Companion to Travel Writing*, Cambridge University Press, 2002, pp. 1-13
- Thieme, John and Raja, Ira. *"The Table is Laid*"-The Oxford Anthology of South Asian Food Writing, Oxford University Press, NewDelhi-2007

SEMESTER TWO

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
262DSCLCJ101	Children's Literature	DSC A	4	5	3	0	0	2
262DSCLCJ102	Broadcasting and Visual Media	DSC B	4	5	3	0	0	2
262DSCLCJ103	Advertising: Theory and Practice	DSC B	4	5	3	0	0	2
262MDCLCJ101	Sports and Media	MDC	3	4	2	0	0	2

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Children's Literature**					
Type of Course	DSC A					
Course Code	262DSCLCJ101					
Course Level	100					
Course Summary	This course offers a comprehensive exploration of children's literature, spanning from classic tales to contemporary works. Through a series of thematic modules, students delve into the rich varieties of literary genres, including poetry, short stories, fiction, and movies. Beginning with an introduction to the defining characteristics and historical evolution of children's literature, students analyze diverse representations and cultural contexts inherent in children's narratives.					
Semester	2					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
At the end of the course the student will be able to:			
1	Identify the elements of fiction (plot, theme, setting, characterization, point of view, and style/tone) used predominantly in children's narratives.	A	1,6
2	Interpret literary works within their historical and social contexts, recognizing them as reflections of individual and societal values.	An	4,6

3	Articulate personal responses to children's literature informed by critical analysis and interpretation, fostering a deeper connection to and appreciation for the texts studied.	Ap	2,4,5,6
4	Evaluate a range of current critical issues in the study of children's literature, including attention to gender, race, class, and disability.	E	2,4,6,8
5	Compose texts of different genres (poems, short stories, etc.) to instruct and entertain.	C	2,5,6,8,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	• "Theorising and theories: How does children's literature exist?" David Rudd • Fairy tales, folktales, and mythological narratives, comics, anthropomorphic tales, picture books and graphic novels	10	2
2	**Poetry and Prose** **Poems**: • RL Stevenson- "My Shadow" • Roald Dahl – "Little Red Riding Hood" • Hilaire Belloc – "Matilda" • Excerpts (first three titles) from "Brown Girl Dreaming"" by Jacqueline Woodson **Short stories**: • Oscar Wilde – "The Selfish Giant" • Hans Christian Anderson – "The Snowqueen" • Brothers Grimm – "Rapunzel" **Novel**: • Lucy Montgomery - *Anne of the Green Gables*	20	1,2
3	**Cinema**: • Chris Columbus *: Harry Potter and the Sorcerer's Stone* • Sidhartha Siva*:101 Chodhyangal*	15	1,2,3

4	**Critical readings:** i) "Tiger's Bride" ("The Bloody Chamber" by Angela Carter) ii) "Cinderella" (Politically Correct Bedtime Stories-James Finn Garner) iii) "The Stereotypical Representation of Women in the classic Fairy Tales, Snow White, Cinderella and Sleeping Beauty" by Anisa Dyah Berlianti https://www.researchgate.net/publication/353009991_The_stereotypical_representation_of_women_in_the_classic_fairy_tales_Snow_White_Cinderella_and_Sleeping_Beauty Instruction	15	4
5	**Practicum:** Re-writing tales – adapting the stories to cultural contexts – disputing the hegemonic structures within the narratives – re-writing history and culture – how experience shapes the new narrative writing tasks – story-telling sessions – writing workshops – crafting manuscripts – new designs – graphic narratives	15	5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecture • Reading responses • Writing exercises • Presentations and discussions	
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 40 Marks** Written examination Re-writing Tales/ Character Diaries Character Interview/ Audiobook Book Trailer Anthology of Children's Tales and Verse	
	B.	**1. Semester End Assessment (SEA 1) 20 Marks** **Oral Presentation (Children's book/TV shows, video games etc) (10 marks)** Students will deliver a reflective analysis presentation on a chosen children's book, TV show, video game, or similar media. The goal is to critically engage with the material, exploring its themes, narratives, and characters, while applying relevant theoretical insights **Digital Storytelling (10 marks)**

		Students are instructed to create a digital story inspired by children's literature, combining narrative creativity with visual storytelling using AI-generated images.
		2. Semester End Assessment (SEA 2) 40 Marks Written Examination- 40 Marks

	Bunch	Marks in Each Bunch
	I	15
	II	15
	III	10
	TOTAL	**40**

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- Nodelman, Perry. *Defining Children's Literature*. University of Toronto Press, 2008.
- Nodelman, Perry. *The Pleasures of Children's Literature*. New York: Longman Press, 1992.
- Bettelheim, Bruno. *The Uses of Enchantment*: The Meaning and Importance of Fairy Tales. New York: Random House, 1977.
- Hunt, Peter, ed. *Children's Literature: An Illustrated History*. Oxford: Oxford University Press, 1995.
- Grimm, Jacob and Wilhelm. *The Complete Fairy Tales of the Brothers Grimm*. Translated and with an Introduction by Jack Zipes. New York: Bantam, 1992.
- Rudd, David, editor. *The Routledge Companion to Children's Literature*. Routledge, 2010.
- Grenby, M.O., and Andrea Immel, editors. *The Cambridge Companion to Children's Literature*. Cambridge University Press, 2009.

Suggested watching:

- Colors of Paradise (1999), Majid Majidi
- Shrek (2001), Andrew Adamson, Vicky Jenson
- Tare Zameen Par (2007), Aamir Khan.
- Boy in the Striped Pyjamas (2008), Mark Herman.
- Manjadikuru (2008), Anjali Menon.
- The Princess and the Frog (2009), John Musker, Ron Clements.
- The Karate Kid (2010), Harald Zwart.
- Maleficent (2014), Robert Stromberg.

Suggested reading

- "On Fairy-Stories" by J.R.R. Tolkien

- Marina warner “The Absent Mother: Women against Women in Old Wives’ Tales
- "The Classic Fairy Tales" edited by Maria Tatar:
- "Fairy Tales and the Art of Subversion" by Jack Zipes
- "The Uses of Enchantment: The Meaning and Importance of Fairy Tales" by Bruno Bettelheim Transformations-The Fantasy of the Wicked Stepmother
- Hansel and Gretel: A Complex Tale of Parent-Child Interactions by Debbie Hindle
- Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales by Jack Zipes
- The Way Meat Loves Salt (Eastern European Jewish variant of the Cinderella story)
- “The Tiger, the Brahman and the Jackal” (Panchatantra) by Vishnu Sharma
- *Ella Enchanted* by Gail Carson Levine
- *Children of Blood and Bone* by Tomi Adeyemi

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Broadcasting and Visual Media**					
Type of Course	DSC B					
Course Code	262DSCLCJ102					
Course Level	100					
Course Summary	The course explores news writing for radio and television, covering the history and evolution of Indian TV broadcasting, trends, and key TV channels. It examines newsroom operations, TV/video production fundamentals, and radio production techniques. The course also addresses critical issues in broadcast media, including the 24-hour news format and societal impacts.					
Semester	2					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Analyze ethical issues in broadcast media	An	1, 4
2	Evaluate television and radio programmes	E	3, 6
3	Create programme ideas for television and radio	C	7, 8
4	Write scripts for television and radio programmes	C	2, 3
5	Produce programmes for broadcast media	C	5, 8

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

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Basics of Broadcasting** News writing for radio and television – the similarities and differences. History of Indian television broadcasting, evolution and milestones of Doordarshan and satellite channels. Trends in television news industry, major TV channels, TAM ratings. Qualities and qualifications of broadcast journalists, role of newscaster/anchor, OTT platforms.	15	2,5
2	**Newsroom operation** News Editor and other professionals, commentary, news bulletin, compilation and bunching. News production, preparing the script, visual language. Structure, scripting-conceptualization of an idea/plot, screenplay, shoot script, storyboard, types of scripts and formats. Docu-features, news programmes, talk shows, interviews, anchoring news and other types of programmes	15	4
3	**Fundamentals of TV/Video production** Shoot and save, techniques, kinds of camera and lens, visualization of persons, place and events, various kinds of shots and camera movements, light and sound, lights and lighting, measuring light, outdoor and indoor lighting, post production, sound recording, mixing, editing, special effects, animation.	15	3
4	**Introduction to Radio** Writing for programmes, news writing, structuring radio, copy, voice designing, format of radio news packaging, programme structure and non-news programmes in radio various sound editing software, radio programme production process and techniques.	15	2
5	**Broadcast Media Critical Issues and Debates** Changing character of television news, 24 hours news format news production cycle, news anchoring and construction analysis of major television programmes in Indian and international channels, impacts of broadcast media in society	15	1

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Content Analysis • Lectures • Discussions and presentations. • Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.

<table>
<tr><td></td><td colspan="3">

- Conduct in-class discussions
- Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
- Analytical exercises.
- ICT tools

</td></tr>
<tr><td rowspan="4">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)- 40 Marks
Viva- Voce
News Bulletin Production
Diversity in Newsroom Individual Seminar
Channel Talk Show Demo</td></tr>
<tr><td rowspan="3">B.</td><td colspan="2">1. Semester End Assessment (SEA 1)
• News Bulletin Production Viva- 20 Marks
Understanding of Content (5 Marks)
Production Techniques (5 Marks)
Structure and Organization (4 Marks)
Presentation Skills (3 Marks)
Critical Thinking and Analysis (3 Marks)</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2)
Written Examination- 40 Marks</td></tr>
<tr><td colspan="2"><table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
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<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table></td></tr>
</table>

REFERENCES

- Barnas, Frank. *Broadcast News Writing, Reporting and Producing* (2017, 7th edition). London: Routledge.
- Boyd, Andrew. *Broadcast Journalism, Techniques of Radio and Television News*. Focal Press.
- Broussard, James A., and Walter C. Holgate. *Broadcast News*.
- Chantler, Paul, and Peter Stewart. *Basic Radio Journalism*. Focal Press.
- De Fossard, Esta. *Writing and Producing Radio Dramas*. Sage Publications.

- Fletcher, James E. *Professional Broadcasting*.
- Harris, Phillip L., and Gil Garcia. *Television Production and Broadcast Journalism* (2016, 3rd edition). New York: Goodheart-Willcox.
- Hausman, Carl, Philip Benoit, and Lewis Donnell. *Modern Radio Production Programming and Performance*.
- Hilliard, Robert L. *Writing for Television, Radio, and New Media*. Wadsworth.
- Kohli-Khandekar, Vanita. *The Indian Media Business*. Response Books.
- McLeish, Robert. *Radio Production*. Focal Press.
- Shrivastava, K. M. *Broadcast Journalism in the 21st Century* (2010). Noida: Sterling Publishers and Distributors Pvt Ltd.
- Thompson, Rick. *Writing for Broadcast Journalism*. Routledge.
- Utterback, Andrew. *Studio Television Production and Directing: Concepts, Equipment, and Procedures* (2015, 2nd edition). London: Routledge.
- White, Ted. *Broadcast News Writing, Reporting and Production*.
- Wulfemeyer, K. Tim. *Radio–TV News Writing Workbook*. Surjeet Publications.
- Zettl, Herbert. *Television Production Handbook* (2014, 12th edition). California: Wadsworth Publishing.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Advertising: Theory and Practice**					
Type of Course	DSC B					
Course Code	262DSCLCJ103					
Course Level	100					
Course Summary	This course provides a thorough understanding of the key elements of advertising. Its goal is to prepare students for future work in the field by helping them strengthen their communication and critical thinking skills. They will be competent in the creation of print, audio-visual, and digital advertising concepts and copywriting.					
Semester	2					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Evaluate the different types of advertisements	E	6
2	Examine the role of various media in the marketing process	An	1
3	Examine the social and ethical issues surrounding an advertisement	An	2, 4
4	Create and produce various copy texts	C	3
5	Create advertisements based on unique selling proposition	C	5, 7

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

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Advertising Concept** Introduction to advertising; definition, functions. Brief history of advertising in India and abroad. Introduction to advertising concepts; types of advertising advertising agency system, role, structure, management, hierarchy, different departments, functions, operations. Indian ad agencies Vs international ad agencies.	15	1
2	**Elements of Ad** Structure of an advertisement/commercial, elements, body, copy/text, colour, slogans, headlines. Illustrations, trade names, logos, copy themes, appeals, trademarks, graphics, visualization, principles and fundamentals of layout design, production processes in different media, spots and jingles, copy writing techniques and exercises in copy writing.	15	4
3	**Advertising and Marketing concepts** Marketing process, marketing tools, marketing communication process, integrated marketing communication. Media mix: print ads, radio- T.V- SMS- Internet ads - social networking sites, outdoor advertising, Indian and international ads. Trends in modern advertising, representation and stereotyping in advertising.	15	2
4	**Advertising and Media** Media selection, scheduling media mix television, film, internet, mobile phone, SMS, out door, direct mail, web advertising, mail order AIDA, DAGMAR principles, nature, factors, character, effectiveness, functions-comparison and contrast advertising campaigns and idea generation, analysis, planning, budgeting, programming, evaluation.	15	3
5	**Product Analysis** USP-brand building and positioning- awareness, recognition, identification, affinity professional organizations, code of ethics, media laws relating to advertising. ASCI and its code of conduct case studies, trends in contemporary advertising.	15	5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Content Analysis • Lectures • Discussions and presentations. • Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.

<table>
<tr><td></td><td colspan="3">

- Conduct in-class discussions
- Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
- Analytical exercises
- ICT tools

</td></tr>
<tr><td rowspan="4">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)- 40 Marks
Viva Voce
Ad Copy Analysis Assignment
Seminar on Case Studies
Advertising Agency Role Play</td></tr>
<tr><td rowspan="3">B.</td><td colspan="2">1. Semester End Assessment (SEA 1) 20 Marks
Print Ad Production- 20 Marks
Practical examination on making a print advertisement
• Concept and Creativity (5 Marks)
• Design and Layout (5 Marks)
• Message Clarity (4 Marks)
• Technical Skills (4 Marks)
• Adherence to Brief (2 Marks)</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks</td></tr>
<tr><td colspan="2"><table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
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</table>

REFERENCES

- Banerjee, Subrata. *Advertising as a Career*. National Book Trust.
- Barton, Roger. *Handbook of Advertising*.
- Belch, George, and Michael A. Belch. *Advertising and Promotion: An Integrated Marketing Communications Perspective* (2014, 10th edition). New York: McGraw-Hill.
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- Felton, George. *Advertising: Concept and Copy* (2013, 3rd edition). New York: W. W. Norton and Company.
- Kazmi, S.H.H., and Satish Batra. *Advertising and Sales Promotion*. Excel Books.
- Kleppner, Otto. *Advertising Procedures*.
- Littlefield, James, and Kirkpatrick, Charles. *Advertising, Mass Communication and Marketing*.
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- Vilanilam, J.V., and A. K. Varghese. *Advertising Basics: A Resource Guide for Beginners*. Sage Publications.
- Wells, William, John Moriarty, and Sandra Burnett. *Advertising: Principles and Practice*. Pearson Education.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Sports and Media**					
Type of Course	MDC					
Course Code	262MDCLCJ101					
Course Level	100					
Course Summary	This course covers the definition and ethics of sports reporting, roles of major international sports organizations, and techniques for writing and broadcasting. It includes studies on Indian sports films, cultural heritage, and the creation of sports documentaries, with references to "Sports, Culture and Society" by Grant Jarvie.					
Semester	2					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	2	-		1	3
	Hours	30			30	60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Create an ability to critically analyze sports-related media	A	2, 6
2	Acquire fundamental skills in field of sports journalism and media	A	1
3	Explore the personal and societal impact of sports films and documentaries	An	4, 9
4	Analyse how fitness, wellness and lifestyle choices impact health and sports performances.	An	3

5	Enhance the ability to effectively communicate and critique sports narratives	C	2
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Sports Journalism** Defining Sports Journalism. Role and functions of International Sports Organizations: FIFA, ICC, IOC, International Paralympic Committee, Commonwealth Games Federation, Asian Games Federation, National Games, Sports Authority of India (SAI). News Values and Ethics for Sports Reporting and Writing Sports writing for Print, Broadcast and Online: Sports Commentaries, Live Telecast. Sports Photography	15	2, 5
2	**Indian Sports and Movies** • "Bhaag Milkha Bhaag" (2013), • "Dangal" (2016), • "Mary Kom" (2014)	15	1, 3
3	**Fitness, Wellness & Lifestyle** • Fitness: Types of Fitness & Components of Fitness, Understanding of Wellness • Classification of Foods- Balanced Diet & Nutrition, • Eating Disorders & Performance in Sports • Modern Lifestyle- Prevention & Management- Physical Activity & Health Benefits	15	4
4	**Sports Documentaries** • Making of Sports Documentaries • Jallikkettu- A Case Study • "*Sachin: A Billion Dreams"* (2017) • *"Usain Bolt: Fastest Man Alive"* (2015)	15	3

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Analysis of pre-recorded sports news/features • Lectures • Discussions and presentations. • Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus. • Conduct in-class discussions • Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.

<table>
<tr><td></td><td colspan="3">• Analytical exercises
• ICT tools</td></tr>
<tr><td rowspan="6">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)- 30 Marks
Viva Voce
Sports movie review writing
Sports Photography Experiment
Sports Event Commentary Practice</td></tr>
<tr><td rowspan="5">B.</td><td colspan="2">1. Semester End Assessment (SEA 1)
Short sports documentary production- 15 Marks
• Students have to produce a short sports documentary in reel format based on any relevant sports topic.</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2) 30 Marks
Written Examination- 30 Marks</td></tr>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>10</td></tr>
<tr><td></td><td>II</td><td>10</td></tr>
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</table>

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- Jarvie, Grant, James Thornton, and Hector Mackie. *Sport, culture and society: an introduction*. Routledge, 2013.
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SEMESTER THREE

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
263DSCLCJ201	Fundamentals of Theatre Studies and Performance	DSC A	4	5	3	0	0	2
263DSELCJ201A	British Literature from old English to Victorian Age	DSE A*	4	5	3	0	0	2
263DSELCJ201B	An Introduction to Phonetics and Linguistics		4	5	3	0	0	2
263DSCLCJ202	Television Programming and Production	DSC B	4	4	4	0	0	0
263DSELCJ202A	Podcasting and Subtitling	DSE B*	4	5	3	0	0	2
263DSELCJ202B	News Reading and Reporting		4	5	3	0	0	2
263MDCKSK201	Knowledge Systems of Kerala	MDC	3	3	3	0	0	0
263VACLCJ201	Green Readings	VAC	3	3	3	0	0	0

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Fundamentals of Theatre Studies and Performance**					
Type of Course	DSC A					
Course Code	263DSCLCJ201					
Course Level	200					
Course Summary	"Fundamentals of Theatre Studies and Performance" provides an introduction to the essential concepts, techniques, and historical developments in theatre arts. The course is designed to explore the multifaceted nature of theatre, encompassing its theoretical foundations, practical applications, and its role in reflecting and shaping society.					
Semester	3					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Comprehend the basics of the nature and elements of Theatre performance	An	1
2	Analyze the conditions that facilitated the origin and evolution of drama as a literary genre in Europe	An	1,4
3	Evaluate the evolution of theatre in India	E	4,6,

4	Appreciate theatre as an art and a socio- cultural institution in India	A	1,4,6,
5	Gain first-hand experience of theatre in praxis and performance.	A	1,2,4,8
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	• Basic Elements of Drama: Tragedy, Comedy, Tragicomedy; The Constituent Parts of Drama – Plot, Character, Thought, Song, Spectacle, Diction, Three Unities, Tragic Hero, Chorus, Simple plot and Complex plot • History of Drama a brief overview-Greek Drama-Shakespearean Drama-Restoration drama, Comedy of Manners • A brief introduction of the movements- Avant-garde, Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Futurism, Immersive Theatre, Video performances • Elements of Theatre (Sets, Lights, Costume, Properties, Make up) Sound and Music in Theatre, Actor's Voice, Speech and Diction/ Acting Styles	15	1
2	• Differences in Eastern and Western Theatrical concepts and forms and performances Required Reading: "Eastern Theatre, Western Theatre". Behram Beyzai • Theatrical traditions and conventions the social, cultural and political contexts of plays Required Reading: "Introduction". The Theatrical Public Sphere. Christopher B. Balme • Practicum Watching/Reading Play Session: A Sunny Morning: A Comedy of Madrid in One Act by Serafin Quintero, Joaquin Quintero	15	2
3	• Various components of Theatre: Space, Time Audience and performance • "Theatrical Competence: Frame, Convention and the role of the Audience". Keir Elam • Indian Styles of performance form and Style and Histrionics Knowledge Tradition	15	1,3

	Text: Approaches to Bharata's Natyasastra. Amrut Srinivasan • Improvisation, Body Language, Voice and Speech, Acting and Structural Acting "When Acting Is an Art". Constantin Stanislavski • Practicum The Birthday Party - https://www.youtube.com/watch?v=ap1g5Aq Mhy0		
4	**World Theatre** • Introduction to World Theatre- Realism, Surrealism, Expressionism. • European - The Tempest (Act 5)- William Shakespeare • African -I Will Marry When I Want- Ngũgĩ wa Thiong'o • Indian - - Thirty Days in September- Mahesh Dattani	15	1,4
5	• Indian classical drama – Kalidasa –Folk theatre - Street theatre- Major contributors of Indian English drama – Girish Karnad- –Mahasweta Devi etc • Origin of Theatre in Kerala – Theatre movements in Kerala – KPAC - Discuss the major plays - An overview of Thanathu Nataka Vedi and Radio plays – Contemporary stage- Nireeksha • What Makes Performance Studies Special(Chapter 1- Section 3)- Performance Studies: An Introduction -Richard Schechner.	15	4,5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecture Video Presentations Discussions Role Play	
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 40 Marks** Written Examination Script Writing Video presentation on various Indian theatres Street Play presentation	
	B.	**1. Semester End Assessment (SEA 1)** • **Theatre Performance (Group Activity) 20 marks** Script preparation-5 marks Performance of the play- 10 marks Stage setting and use of Props- 5 marks

		2. Semester End Assessment (SEA 2) 40 Marks Written Examination-40 Marks

	Bunch	Marks in Each Bunch
	I	15
	II	15
	III	10
	TOTAL	**40**

REFERENCES

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- Balme, Christopher B. Cambridge Introduction to Theatre Studies. New York: Cambridge University Press, 2010. Print.
- Balme, Christopher B. The Theatrical Public Sphere. New York: Cambridge University Press, 2014. Print.
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- Cardullo, Bert. Theories of the Avant-Garde Theatre: A Casebook from Kleist to Camus. Scarecrow Press, 2013.
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Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**British Literature from Old English to Victorian Age**					
Type of Course	DSE A					
Course Code	263DSELCJ201A					
Course Level	200					
Course Summary	This course provides a comprehensive overview of British literature from the Old English period to the Victorian period. Students, through a selection of basic texts and authors, trace and analyze how literary forms, themes, and styles change over various historical periods—from the epic poetry of the Anglo-Saxon era to the novels of the Victorian age. Particular attention will be paid to the cultural, social, and historical contexts in which these works were written and the enduring value of these works within the development of English literature. The selected core texts are representative of the Age and the literary trend of the respective periods.					
Semester	3					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any	i) Students should have a comprehensive outlook to approach history as a continuum, and not as isolated units. ii) Students should be aware of the interrelationship between the social and literary history of a nation, to understand how literature is at once a social product, and in turn moulds society.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			

1	Appreciate and analyze literary works in the larger socio-political and religious contexts of the time	An	1,4
2	Compare and contrast English Literature of one period with that of another.	A	1,6
3	Analyze and interpret seminal poetry of the period with close reading	An	1,4,6
4	Examine critically key themes in representative prose texts of the period.	E	1,5,6
5	Analyze the different stages of development of British literary history.	An	1,6
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	**Course description**	**Hrs**	**CO No.**
1	• Exeter Book: "Riddle 25" • Geoffrey Chaucer: Introduction (General Prologue-*The Canterbury Tales*)	5	1,2,3,4,5
2	• Edmund Spenser: "One Day I Wrote her Name" (Amoretti LXXV) • Christopher Marlowe: Doctor Faustus' Soliloquy (Act 5, Scene 2) • John Donne: "Batter My Heart, Three-Person'd God" • John Milton: The Invocation of *Paradise Lost*	20	1,2,3,4,5
3	• Alexander Pope: The Portrait of Atticus from an "An Epistle to Dr. Arbuthnot" • Daniel Defoe: *Robinson Crusoe* • Samuel Pepys: "The Great Fire of 1666" (diary) • Oliver Goldsmith: *She Stoops to Conquer*	20	1,2,4,5
4	• John Keats: "Ode to the Nightingale" • Samuel Taylor Coleridge: "The Rime of the Ancient Mariner" • Jane Austen: *Pride and Prejudice*	10	1,2,3,4,5

5	• Matthew Arnold: "Dover Beach" • Charles Dickens: *Oliver Twist* • Charlotte Bronte: *Jane Eyre*	20	1,2,3,4,5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• Lecture
• Brainstorming sessions
• E-learning
• Interactive Instruction
• Reading responses
• Presentations and discussions</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) 40 Marks
Written assignment
Literary Gazette(group activity)
Declamation/Role Playing
Presentation/MOOC Course</td></tr>
<tr><td>B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks

Written Test-10 marks
(May include short answer questions, essay questions, and critical analysis prompts.)

From Text to Talk(10 marks)
(Students should create a video presentation where they discuss a particular text, theme, or character from the syllabus. The presentation should include analysis, discussion, and possibly interviews or guest speakers.)

Assessment Criteria:
Content & Analysis (4 Marks)
Engagement & Clarity (3 Marks)
Structure (2 Marks)
Technical Quality (1 Mark)</td></tr>
<tr><td></td><td>2. Semester End Assessment (SEA 2) 40 Marks
Written Examination

<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>15</td></tr><tr><td></td><td>II</td><td>15</td></tr></table></td></tr>
</table>

			III	10
			TOTAL	**40**

REFERENCES

- Albert, Edward. History of English Literature. OUP, 1979.
- Alexander, Michael J. A History of English Literature. Palgrave Macmillan, 2000.
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E- resources

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- https://www.gutenberg.org/ebooks/search/?query=chaucer&submit_search=Go%21
- http://www.literature-study-online.com/resources/#historical
- http://www.universalteacher.org.uk/lit/history.htm
- https://www.britannica.com/art/English-literature/Elizabethan-poetry-and-prose
- https://www.encyclopedia.com/humanities/culture-magazines/restoration-literature-england
- https://chaucer.fas.harvard.edu/ https://chaucer.fas.harvard.edu/pages/Synopses-Prolegomena
- http://www.dartmouth.edu/~milton/reading_room/contents/text.shtml
- https://www.gutenberg.org/files/29854/29854-h/29854-h.htm(Aphra Behn)
- http://www.mindfulteachers.org/2013/05/women-writers-at-time-of-shakespeare-e.html
- https://internetshakespeare.uvic.ca/Library/SLT/literature/women%20writers/morewomen.html

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**An Introduction to Phonetics and Linguistics**					
Type of Course	DSE A					
Course Code	263DSELCJ201B					
Course Level	200					
Course Summary	The Phonetics and Linguistics course offers a comprehensive exploration of the sounds of human language, focusing on articulatory, acoustic, and auditory phonetics, as well as phonological theories. Students will engage in practical exercises to develop skills in phonetic transcription and sound analysis. This course aims to deepen understanding of the relationship between sound and meaning in language.					
Semester	3					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Analyse and differentiate the fundamental concepts and theories of phonetics and linguistics, including the basic structures and functions of language.	An	1,2
2	Evaluate and describe the anatomical components of the human speech apparatus, explaining their roles in the production of speech sounds.	E	1,2,9

3	Classify and Transcribe English vowels and consonants using the International Phonetic Alphabet (IPA), demonstrating proficiency in phonetic transcription.	A	1,2,3
4	Assess and interpret the phonological structure of English, including syllable structures, consonant clusters, word stress patterns, and intonation, with a focus on their application in General Indian English (GIE).	C	1,2,3,9
5	Demonstrate an understanding of foundational principles, methods and approaches in English Language Teaching (ELT) and apply them to plan and evaluate effective language learning experiences in diverse classroom settings.	E	1,2,6
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	• Definition and Features • Language varieties: Dialect, Register, Standard language, Idiolect, Pidgin, Creole • Evolution of English-Language families, Varieties of English	15	1,4,5
2	• Description and classification of English vowels and consonants • Phonemic symbols syllable, syllable structure, Consonant Cluster and word stress • Patterns of Intonation – General Indian English (GIE)	15	1,5
3	• Approaches • Levels of Linguistic Analysis • Concepts in Linguistics	15	1,2,3,4,5
4	• Morphemes and Allomorphs • Word Formation (Syntax- Grammar-Types of Grammar-IC Analysis-TG Grammar)	15	1,4,5

5	• Principles of teaching language- Language Acquisition Relationship between language Acquisition and learning- • English as Second Language- English as Foreign Language Methods/ Techniques of Teaching English Language- grammar translation method, direct method, bilingual method • Structural-oral-situational approach, Communicative Language Teaching.	15	1,2,3,4,5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• Interactive Lectures
• Total Physical Response (TPR)
• Language Games</td></tr>
<tr><td rowspan="2">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) 40 Marks
• Phonetic Exercises Test
• Portfolio Assessment
• Video Analysis</td></tr>
<tr><td>B.</td><td>
1. Semester End Assessment (SEA 1) 20 Marks
• Viva (LSRW Assessment)- 10 marks
2 questions each for every activity carrying 1.25 marks
<table>
<tr><td>Activity</td><td>Listening</td><td>Speaking</td><td>Reading</td><td>Writing</td></tr>
<tr><td>Marks</td><td>2.5</td><td>2.5</td><td>2.5</td><td>2.5</td></tr>
</table>
• Transcription Test – 10 marks
• 10 words -0.5 marks each= 5 marks
• Transcription passage =5 marks

2. Semester End Assessment (SEA 2) 40 marks
Written Examination- 40 Marks
<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
</table>
</td></tr>
</table>

			II	15
			III	10
			TOTAL	**40**

REFERENCES

1. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Macmillan India Limited, 1981.
2. Syamala, V. *A Textbook of English Phonetics and Structure for Indian Students*. Sharath Ganga Publications, 2003.
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4. Syal, Pushpinder, and D. Jindal. *An Introduction to Linguistics: Language, Morphology, and Syntax*. 2nd ed., Oxford University Press, 2016.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Television Programming and Production**					
Type of Course	DSC B					
Course Code	263DSCLCJ202					
Course Level	200					
Course Summary	This course provides a comprehensive introduction to the fundamental principles and practices of television production. Through a combination of theoretical exploration, practical exercises, and hands-on experience, students will develop a strong foundation in all aspects of the television production process.					
Semester	3					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			

1	Explain the characteristic features of TV as well as the power of visual representation	An	1, 3
2	Classify the available TV programmes into different categories	An	3, 6
3	Examine the various styles of writing that are used exclusively for TV production	An	1, 9
4	Define the organizational structure of a TV news channel	U	3, 8
5	Examine the ethical principles in TV journalism	E	4, 8
***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Introduction to TV Production** Concept of telecasting, History and evolution of TV. Growth of TV in India. Broadcasting in India: Public service broadcasting, Private TV channels, Satellite channels.	10	1, 2
2	**TV Programme Formats** Familiarizing fictional & non-fictional programmes. News and news-based programmes - News bulletins, News features, News debates, News Interviews, Live reports. TV Documentaries. News packaging. Non-news programmes – Sitcom, Serials, Reality shows, Game shows, Chat shows, Talk shows, Interviews.	10	2
3	**News Channel Organizational Structure** TV Newsroom - The editorial board – News flow. The technical personnels - Graphics editor - Video Editors - Camera crew - Sound designers - Photographers and Videographers - Technical experts. News anchors - Interviewers - Reporters Phases of TV production: Pre-production, Production, Post Production.	15	4
4	**Single Camera and Multi-Camera Production** Introduction to Single Camera Production: Techniques and Applications. Multi-Camera Production: Techniques and Applications. Camera Operation and Control: Focus, Exposure, and Framing	15	5

	Lighting for Single and Multi-Camera Setups. Audio Recording and Mixing Techniques		
5	**Practicum** Plan a TV production project ● Write a video brief ● Handle various aspects of TV production (pre-production, production and post-production jobs.) ● Write scripts for different Television genres.	10	3

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
● Lectures
● Discussions and presentations.
● Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
● Conduct in-class discussions
● Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
● Analytical exercises.
● ICT tools</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)- 40 Marks
Written Examination
Single Camera Production
Television Documentary Analysis
Reality Show Exercise</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
● Multi-Camera Production Exercise- 15 Marks
Five minute multi camera production of a group of 4 (15 marks)
● Viva based on the activity. (5 Marks)</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>15</td></tr><tr><td></td><td>II</td><td>15</td></tr></table></td></tr>
</table>

			III	10	
			TOTAL	**40**	

REFERENCES

- Bignell, Jonathan, Jeremy Orlebar, and Patricia Holland. *The Television Handbook*. Routledge, 2005.
- Block, Mervin, and Joe Jr. Durso. *Writing News for TV and Radio*. Sage, 1998.
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- Sandler, Ellen. *The TV Writer's Workbook: A Creative Approach to Television Scripts*. Delta, 2007.
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Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Podcasting and Subtitling**					
Type of Course	DSE B					
Course Code	263DSELCJ202A					
Course Level	200					
Course Summary	This course covers the essentials of podcasting and subtitling, teaching students to create engaging podcasts and accurately subtitle content. Key areas include scripting, vocal techniques, audio editing, hosting, and subtitling mechanics. Hands-on practice with industry-standard software prepares students for professional podcast production and subtitling for diverse audiences.					
Semester	3					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	**Expected Course Outcome**	**Learning Domains ***	**PO No**
At the end of the course the student will be able to:			

1	Understand the fundamentals of podcasting, identify the differences between podcasts and radio	U	1, 2, 6
2	Hone their skills in scripting, creating captivating narratives, and developing characters during production.	A	1, 3
3	Define their speech skills, including tone, voice modulation, and pacing, and effectively adapt written text for audio.	A	8, 9
4	Gain practical experience with editing software and appreciate the critical role of sound in producing quality podcasts.	C	3, 6
5	Develop competencies in hosting and subtitling, including video localization, translating dialects, and exporting subtitles	A	1, 2, 6, 8
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Basics of podcasting** • What is a podcast? - Radio vs Podcast https://websitevoice.com/blog/history-of-audio-storytelling/ https://riverside.fm/blog/podcasts • Introducing Podcasts • Terms- https://riverside.fm/blog/podcast-glossary#anchor1	15	1
2	**Scripting a Podcast** • Scripting a Podcast- The class must identify at least four podcasts of different types in order to have references. Eg- The Economist, Fat.So? , Ted Talks Daily, Humans of Bombay, Leadership for Equality, The Run Through. https://castos.com/podcast-script/ • Creating a story- narrative- characterization- - awareness of audience podcasts and AI https://www.youtube.com/watch?v=mwFYiFZO6sI	15	2
3	**Delivering a Podcast** • Delivering a Podcast- adapting text to sound- elements of speech-tone voice modulation- characterisation- speed Video podcast- soft skills	15	3, 4

	https://www.youtube.com/watch?v=g5maU9oFR1 • Editing – Adobe Audition- Audacity-GarageBand-Alitu-Podcastle Importance of sound in a podcast https://duendesounds.com/blog/importance-of-music-use-in-podcasts-2 • Hosting a podcast https://riverside.fm/blog/free-podcast-hosting https://www.youtube.com/watch?v=uZ2G8IJtnrU		
4	**Subtitling** • Introduction to subtitling-Scope- Types of Subtitling-Video localization- Source file • Subtitling mechanics-Spotting-time-cueing-Layout and formatting conventions. • Translating dialects-verbal humour and cultural specificities-Exporting subtitles for online publishing-Burning subtitles on to the video	15	5
5	**Practicum** Create a podcast on a topic of your choice. Produce at least four episodes of five minutes each. Conduct a peer review and discussion based on the podcasts.	15	2

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lectures • Discussions and presentations. • Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus. • Conduct in-class discussions • Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights. • Analytical exercises. • ICT tools	
Assessment Types	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA)- 40 Marks** Viva Voce Subtitling analysis of movie Transcribing assignment Impromptu class podcast	
	B	**1. Semester End Assessment (SEA 1)** • **Subtitling a movie scene- 20 Marks** Selected movie scenes decided by the course teacher will be provided and students should subtitle it within the given exam time, followed by a Viva.

		2. Semester End Assessment (SEA 2) Written Examination- 40 Marks

	Bunch	Marks in Each Bunch
	I	15
	II	15
	III	10
	TOTAL	**40**

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- Díaz-Cintas, Jorge, and Aline Remael. *Audiovisual Translation: Subtitling*. Routledge, 2021.

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- "Translating Dialects and Cultural Specificities in Subtitling." Multilingual Matters, 2023. https://www.multilingualmatters.com/blog/translating-dialects-and-cultural-specificities-in-subtitling.

- "Video Localization and Subtitling Mechanics." MemoQ, 2023. https://www.memoq.com/blog/video-localization-and-subtitling-mechanics.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**News Reading and Reporting**					
Type of Course	DSE B					
Course Code	263DSELCJ202B					
Course Level	200					
Course Summary	This course offers comprehensive training in news reporting, writing, reading, and production. Students will learn ethical standards, research, fact-checking, teleprompter usage, voice modulation, and on-camera presentation. Hands-on editing with industry-standard software completes the training, preparing students to create professional news segments ready for broadcast.					
Semester	3					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			

1	Demonstrate communication skills to present news in a studio floor and to report news live from the places where news originates	U	1, 2
2	Attain competency in using professional video/ camera shoot incidents as it occurs in real time	U	3, 4
3	Attain communication skills to interview persons in the news	C	2, 8
4	Apply different production practices in the studio	A	1, 7
5	Create and design broadcast packages by incorporating elements of sound, light and bytes	C	3, 8
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**News reporting exercises** With camera lights and microphone in indoor and outdoor environments. Training on maintaining safety and ethical standards while reporting in the field.	15	1
2	**News writing exercises (based on real incidents)** Choose a real incident. Emphasize the importance of thorough research and accurate fact-checking. Writing Workshops.	15	2
3	**News reading exercises using teleprompter in the studio** Introduction to teleprompter technology and setup in the studio. Training on voice modulation, intonation, and clarity to enhance on-air presence.	15	4
4	**Presenting/anchoring/comparing news and views in the studio** Differentiate between presenting, anchoring, and comparing roles and responsibilities. Regular on-camera practice sessions to build confidence and refine presentation skills.	15	3
5	**Production (editing) of news in the studio** Provide hands-on training with industry-standard editing software (e.g., Adobe Premiere Pro, Final Cut Pro). Complete news segments from raw footage to final edited piece, ready for broadcast.	15	5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• Lectures
• Discussions and presentations.
• Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
• Conduct in-class discussions
• Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
• Analytical exercises.
• ICT tools</td></tr>
<tr><td rowspan="2">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)- 40 Marks
Written Assignment
Piece to Camera Exercise
Interview a prominent personae exercise
Group Discussion</td></tr>
<tr><td>B.</td><td>1. Semester End Assessment (SEA 1)
• Viva Voce- 20 Marks
Understanding of News Reporting and Ethics (5 Marks)
Technical Proficiency in News Production (5 Marks)
News Writing and Research Skills (5 Marks)
Anchoring and Presentation Skills (5 Marks)

2. Semester End Assessment (SEA 2)
Written Examination- 40 Marks
<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table></td></tr>
</table>

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- Boyd, Andrew. *The Broadcast Journalism Handbook*. Heinemann Library, 2001.
- Bradshaw, Paul, and Liisa Rohumaa. *The Online Journalism Handbook: Skills to Survive and Thrive in the Digital Age*. Routledge, 2013.
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- Horton, Brian. *Associated Press Guide to Photojournalism*. McGraw-Hill, 2000.
- Jarvie, Grant. *Sports, Culture and Society: An Introduction*. Routledge, 2012.
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- Zettl, Herbert. *Television Production Handbook*. Cengage Learning, 2014.

Programme	BA(Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	Knowledge Systems of Kerala					
Type of Course	MDC					
Course Code	263MDCKSK201					
Course Level	200					
Course Summary	This course introduces Kerala's traditional knowledge systems, covering indigenous practices, early literature, art forms, Ayurveda, astronomy, and social reform movements. It enables students to critically explore how regional knowledge evolved and contributed to Kerala's cultural, scientific, and philosophical heritage across time, with relevance to contemporary academic and societal contexts.					
Semester	Semester 3					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-			3
	Hours	45				45
Pre- requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Understand the evolution of Knowledge Systems in Kerala	U	1,4.5,6,8,9
2	Understand the traditional art forms, early literature and Agricultural and Maritime Traditions of Kerala	U	1,4,5,6,8,9

3	Analyse the principal teachings of the the major social reformers and social reform movements in Kerala	An	1,4,5,6,8,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	Kerala as a Region- Definitions of Categories- Knowledge and Knowledge Systems - Change and Continuity - Academic Knowledge - History and Knowledge Early Knowledge Systems: Stone Tools and Rock Art - Rock Paintings - Megalithic Tools - Megalithic Monuments Knowledge Systems of Ethnic Communities: Ecosystem-Based Knowledge -Forest Dwellers' Knowledge Systems - Hunting and Gathering - Shifting Cultivation - Survival Strategies - Vettakkuruma Crafts - Fishing Communities' Knowledge Systems - Traditional Knowledge and Fishing Technology Embedded Knowledge in Arts, Crafts and Architecture: Growth of Iron Technology - Copper and Bronze Smelting - Carpentry - Vastuvidya - Vastusastra- Boat Building Ayurvedic Healthcare System: Historical Antecedents- Tridosha Common to Greeks- Similarities with the Chinese System - Charaka-samhita- Fundamentals of Ayurveda - The Kerala Tradition - Hortus Malabaricus - The Need for Scientific Research Grammar- Mathematical Astronomy- Major Mathematicians: Madhava - Paramesvaran - Nilakantha - Circulation of Knowledge - Ritual Compulsion - Agricultural Needs	15	1

2	Art, Literature and Agricultural and Maritime Knowledge Traditions: Textual Survivals of Oral Compositions - Tamil Heroic Poems - Traditional Chronicles - Folklore - Heroic Ballads - Martial Practices - Agricultural Traditions - Bhaskarakaudiliyam- Maritime Knowledge Traditions - Rahmani - Tuhfat al-Mujahidin - Adyatma Ramayanam- Njanappana Varthamanapusthakam- Sanskrit Theatre - Traditional Dance - Padayani - Mudiyettu - Theyyam - Kathakali - Margam Kali - Mappila Pattu - Mural Paintings	15	2
3	Social Reformers and Reform Movements: Sages, Reforms and Advaida - Ayya Vaikundar - Kuriakose Elias Chavara -Thycaud Ayyavu - Chattami Swamikal - Narayana Guru - Ayyankali -Poykayil Yohannan - Vakkom Moulavi-Social Movements and Knowledge Production - Philosophy as a Way of Life: Narayana Guru - The Problem of True Knowledge: Poykayil Appachan- Women's Magazines - Activism and Academics	15	3

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Interactive Lectures - Case Study Analysis (e.g., reformers, texts)- Field Visits (ethnic communities, art houses,museums Ayurvedic centers)- Expert Talks / Practitioner Interactions - Multimedia Presentations (e.g.,video, audio archives)-Group Discussions and Debates- Thematic Workshops (e.g., crafts, theatre forms)- Reflective Writing Student-led Presentations and Storytelling
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) -30 Marks** ● Class Participation -7.5 Marks ● Initial Summative Assessment (ISA) -7.5 Marks ● Learning Beyond (LB) - 7.5 Marks ● Learning Deeper (LD) - 7.5 Marks
	1. Semester End Assessment (SEA 1) - 15 Marks

	B.	MCQ: 7.5 Marks & Reflective Essay: 7.5 marks
		2. Semester End Assessment (SEA 2) - 30 Marks Video presentation reflecting the essence of the course outcomes. For this, students may make site visits and may include excerpts from the interactions with experts/practitioners.

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1. The Kerala State Higher Education Council.(2026).*Knowledge systems of Kerala* .Orient BlackSwan
2. Mathur, P.R.G. (2008). *Ecology, Technology and economy: Continuity and change among the fisherfolk of Kerala.* Rawat Publications.
3. Ratnakar,Shereen F. (2007). *Makers and shapers:Early Indian technology in the home,village and urban workshop*.Tulika.
4. Veluthat,K.(2009). *The keralolpatti as history: The early medieval in South India.*Oxford University Press.
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6. Sanal Mohan, P. (2015). Modernity of slavery:Struggles against caste inequality in colonial Kerala. Oxford University Press.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Green Readings**					
Type of Course	VAC					
Course Code	263VACLCJ201					
Course Level	200					
Course Summary	This course explores the intricate relationship between literature, ecology, and environmental sustainability. Through a diverse array of texts, documentaries, and films, students will examine themes of coexistence, conservation, and climate change. The course encourages critical reflection on the human impact on nature and the need for sustainable practices.					
Semester	3					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-	-	-	3
	Hours	45	-	-	-	45
Pre-requisites, if Any	-----					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Define and discuss today's environmental challenges, grounded on principles of environmental justice and ethics.	U	PO1, PO4, PO5
2	Apply an understanding of the interconnectedness of ecological systems and human societies emphasizing the sustainability of various lifestyles, practices and policies.	A	PO4, PO5

3	Critically analyze the potential consequences of climate change and explore the cultural and personal relationships to nature.	An	PO4, PO5, PO9
4	Critically evaluate the literary tools and techniques through which ecological issues are portrayed.	E	PO4, PO5, PO8
5	Develop climate literacy and environmental conservation in the backdrop of environmental crisis and anthropocentrism focusing on the principle of co-existence.	A	PO4, PO5, PO6, PO9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Ecology and Co-existence** • India's Cleanest State: Sikkim (article and You Tube video) • *The Elephant Whisperers*- Kartiki Gonsalves *(2022)* • "Love in the Time of Climate Change"- Craig Santos Perez (poem) • *Minimalism- A Netflix Documentary*	10	1, 5
2	**Conservation** • Plachimada- The Plachimada struggle against Coca-Cola in Southern India- Roshan D Mathews • Earth Democracy- Connecting the Rights of Mother Earth and the Well Being of All- Vandana Shiva • *Wounded Hills* • Louise Gluck "The Wild Iris" (poem)	10	2
3	**Nature and Climate Change** • Encyclical – *Laudato Si' (Praise Be To You)* – On Care for our Common Home – (Chapter 3)- "The Human Roots of the Ecological Crisis" – Pope Francis • Wall-E—Andrew Stanton (animated movie) • Gieve Patel: "On Killing a Tree"	10	3
4	**Sustainability** • Diary of an Interesting Year – Helen Simpson (short story) • *Before the Flood*- Fisher Stevens (documentary) • *My Life Among the Mangrove Forests*- Kallen Pokkudan • Narmada Bachao Andolan- Medha Patkar and Baba Amte • Water- Ralph Waldo Emerson	15	4, 5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="3">Classroom Procedure (Mode of transaction)
Lecture
Group Discussion
Peer review sessions
Brainstorming sessions
E-learning</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) 30 Marks
Written assignment
Reel making
SDG presentation
Practical assignment</td></tr>
<tr><td>B.</td><td colspan="2">1. Semester End Assessment (SEA 1) 15 Marks
Presentation and viva-voce based on an interview on a local environmental issue (15 marks)
To be evaluated based on the following criteria:
Report Submission
Structure and Organization
Research
Visual and Audio Quality
Creativity and Originality
Technical Skills
Duration and Timely Submission</td></tr>
<tr><td>.</td><td colspan="2">2. Semester End Assessment (SEA 2) 30 Marks
Written exam (30 Marks)
<table>
<tr><td></td><td>Bunch</td><td>Marks</td></tr>
<tr><td></td><td>I</td><td>10</td></tr>
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<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>30</td></tr>
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- Timothy Clark, The Cambridge Introduction to Literature and the Environment. C.U.P. Illustrated Edition.
- Laurence Coupe, The Green Studies Reader: From Romanticism to EcoCriticism, Routledge.
- Linda Hutcheon, The Eruption of Postmodernity: The Post-Colonial and the Ecological
- Louise Hutchings Westling. Ed. Cambridge Companion to Literature and Environment. C.U.P. 2013.
- Pramod K. Nayar. Eco Precarity: Vulnerable Lives in Literature and Culture, Routledge, 2019.
- Garrard Greg. Ed The Oxford Handbook of Ecocriticism, O.U.P., 2014
- Scott Slovic, & et.al. Global Perspectives on Eco-Aesthetics and Eco-Ethics A Green Critique, Lexington Books, 2019

SEMESTER FOUR

Course Code	Title	Type of Course	Credit	Hrs/ Week	Hour Distribution Per Week			
					L	T	P	O
264DSCLCJ201	Indian Writing in English	DSC A	4	5	3	0	0	2
264DSELCJ201A	British Literature from Modern Age to Post Modern Age	DSE A*	4	4	4	0	0	0
264DSELCJ201B	Comparative Literature		4	4	4	0	0	0
264DSCLCJ202	Public Relations and Corporate Communications	DSC B	4	5	3	0	0	2
264DSELCJ202A	Developing and Curating Content for Digital Media	DSE B*	4	5	3	0	0	2
264DSELCJ202B	Fundamentals of Screen Writing		4	5	3	0	0	2
264SECLCJ201	Grooming Skills for a Global World	SEC	3	3	3	0	0	0
264VACLCJ201	Gender Narratives	VAC	3	3	3	0	0	0

Course Code	Title	Type of Course	Credit	Hrs/ Week	Hour Distribution Per Week
264INTLCJ201	Internship	INT	2		

Programme	BA (Honours) English Literature Communication & Journalism(Double Major)
Course Name	**Indian Writing in English**
Type of Course	DSC A
Course Code	264DSCLCJ201
Course Level	200
Course Summary	This course explores the evolution of Indian literature in English, starting with major literary movements and figures, including T.B. Macaulay's influence and modern reflections by Shashi Tharoor and A.K. Ramanujan. The poetry module examines diverse voices like Henry Derozio, Nissim Ezekiel, and Rabindranath Tagore. Short fiction by R.K. Narayan, Jhumpa Lahiri, and others reveal cultural narratives and contemporary themes. Girish Karnad's "Nagamandala" represents the drama module, while Chitra Banerjee Divakaruni's "The Palace of Illusions" offers a re-imagined mythological perspective in the fiction module.
Semester	4

Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-	-	1	4
	Hours	45			30	75

Pre-requisites, if Any	

COURSE OUTCOMES (CO)

CO No.	**Expected Course Outcome**	**Learning Domains ***	**PO No**

At the end of the course the student will be able to:			
1	Discern the socio-cultural and political incidents in India and its impact on various literatures	A	1
2	Delineate the thematic concerns, genres and trends in Indian Writing in English	A	2,4
3	Analyze and Appreciate the unique features of Indian Writing in English	An	6,7
4	Identify the different concerns that Indian English writers share, cutting across sub-nationalities and regions	A	4,9
5	Evaluate the pluralistic and nationalistic aspects of Indian culture and identity	E	3,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Prose** • Brief History of Indian literature in English • Introduction to major literary movements and writers • Introduction of English Studies in India T.B. Macaulay : "Macaulay's Minutes on Education" • Shashi Tharoor : " Kindly 'adjust' to our 'English'" • A. K Ramanujan : "Is there an Indian Way of Thinking?"	15	1
2	**Poetry** • Henry Derozio : "To India-My Native Land" • Nissim Ezekiel : "Night of the Scorpion" • Kamala Das : " My Grandmother's House" • Arun Kolatkar : "Old Woman" • Toru Dutt : "Our Casuarina Tree"	15	2

3	**Short Fiction** • Khushwant Singh : *The Voice of God* • Shashi Deshpande : *A Wall is Safer*	15	3,4,5
4	**Drama** • Girish Karnad : *Nagamandala*	15	3,4,5
5	**Fiction** • Chithra Banerjee Divakaruni : *The Palace of Illusions*	15	3,4,5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecture • Reading and Writing Exercises • Literary Debates • Presentations and Discussions	
Assessment Types	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment (CCA) 40 Marks** • Class Test • Creative Writing • Seminar • Practical Assignment	
	B.	1. **Semester End Assessment (SEA 1) 20 Marks** • Oral Presentation (on a creative work in Indian Writing, preferably one which is not included in the syllabus) : 10 Marks • Viva-Voce: 10 Marks Oral Presentation Rubrics: • Language skills • Content of ppt (minimum 10 slides) • Demonstration and clarity of subject knowledge • Answering questions from the audience. • Time Management For viva, a minimum of 5-7 questions can be asked. Students will be evaluated on the basis of :

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Clarity of concepts
Communication Skills
Critical Thinking

2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table>
</td>
</tr>
</table>

REFERENCES

1. Iyengar, K. R. S. *Indian Writing in English*. Bombay, 1962.
2. King, Bruce. “Introduction.” *Modern Indian Poetry in English*, 2nd ed., OUP, 2005, pp. 1–10.
3. Mehrotra, Aravind Krishna. *The Oxford India Anthology of Twelve Modern Indian Poets*. OUP, 1992.
4. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. OUP, 2000.
5. Naik, M. K. *History of Indian English Literature*. Sahitya Akademi, 1982.
6. Thayil, Jeet, editor. *60 Indian Poets*. Penguin Books, 2008.

Programme	BA(Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**British Literature from Modern Age to Postmodern Age**					
Type of Course	DSE A					
Course Code	264DSELCJ201A					
Course Level	200					
Course Summary	The course explores the transition from Modern to Postmodern literature by examining the shift from the Modernist focus on alienation and subjective experience to the Postmodern embrace of fragmentation, irony, and self-referentiality. Through comparative analyses, students will explore how these shifts not only redefine literary conventions but also mirror the complexities of contemporary life and culture.					
Semester	4					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Students will be able to identify and analyze major themes and literary movements of the Modern and Postmodern age in British literature, including, post-war literature, and the emergence of new literary voices	An	1,2
2	Students will develop the skills necessary to critically evaluate and interpret a selection of key texts from the Modern and Postmodern age including novels, poems, plays, and essays.	E	4,6
3	Students will be able to analyse the historical, cultural, and social contexts that influenced these works.	An	1,9

4	Students will evaluate the impact of Modernist innovations on literary form, style, and content.	E	1,3
5	Students will be able to articulate their own critical insights and contribute to scholarly discussions surrounding the interpretation and significance of Modern-Postmodern age literature	A	1,4,6
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	• Introduction to the historical and cultural context of Modernism and Postmodernism in British literature. • Discussions on key themes, techniques, and innovations.	12	1,5
2	• Virginia Woolf: "Shakespeare's Sister (Excerpt from A Room of One's Own" (1929) • Roland Barthes: "Death of the Author" (1967)	12	3,5
3	• T S Eliot: "Journey of the Magi" • W B Yeats: "Sailing to Byzantium" • Philip Larkin: "Church Going" • W H Auden: "In Memory of W B Yeats"	12	3,4

4	James Joyce : *A Portrait of Artist as an Young Man* (novel) W. Somerset Maugham: *The Outstation* (short story) D.H. Lawrence: *The Little Black Boy* (short story)	12	1,2,4
5	Harold Pinter: *Birthday Party* Bernard Shaw: *Pygmalion*	12	1,2,3

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• Lecture and Discussion
• Group Presentations
• Literary Analysis Workshops</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) 40 Marks
• Thematic Presentations
• Character Analysis Projects
• Close Reading Workshops</td></tr>
<tr><td>B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
• Literary Map Creation (10 marks)
<table><tr><td>Content & Knowledge</td><td>2 .5 marks</td></tr><tr><td>Creativity &Originality</td><td>2.5 marks</td></tr><tr><td>Visual Appeal</td><td>2.5 marks</td></tr><tr><td>Language</td><td>2.5 marks</td></tr></table>• Viva-voce (10 marks)
2 questions from each module(10 qns*1 mark= 10 marks)
1. Semester End Assessment (SEA 2) 40 Marks
• Written Examination 40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>15</td></tr></table></td></tr>
</table>

			II	15	
			III	10	
			TOTAL	**40**	

REFERENCES

- Daiches, David. *A Critical History of English Literature*. 4 vols., Ronald Press, 1960.
- Albert, Edward. *History of English Literature*. 3rd ed., Longman, 1990.
- Barthes, Roland. "The Death of the Author." *Image-Music-Text*, translated by Stephen Heath, Hill and Wang, 1977, pp. 142-148.
- Woolf, Virginia. *A Room of One's Own*. Harcourt, 1929.
- Maugham, W. Somerset. "The Outstation." *The Complete Short Stories of W. Somerset Maugham*, Vintage Books, 1992, pp. 345-360.
- Lawrence, D.H. "The Little Black Boy." *The Complete Short Stories of D.H. Lawrence*, edited by Bruce Steele, Penguin Books, 1994, pp. 123-126.
- Shaw, George Bernard. *Pygmalion*. Brentano's, 1913.
- Pinter, Harold. *The Birthday Party*. Grove Press, 1958.

Programme	BA (Honours) English Literature Communication & Journalism (Double Major)					
Course Name	**Comparative Literature**					
Type of Course	DSE A					
Course Code	264DSELCJ201B					
Course Level	200					
Course Summary	This course offers a comprehensive introduction to Comparative Literature, exploring its key features, theoretical underpinnings, historical context, and contemporary relevance. The course will delve into the discipline's methods of analyzing literary works across cultures, time periods, and genres, while also examining the challenges and anxieties it faces.					
Semester	4					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-	-		4
	Hours	60				60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Comment on the theoretical trajectories of Comparative Literature	A	1
2	Compare Literary texts from different historical and literary background	A	2,4
3	Compare the themes and characters of canonical texts with those of their retellings with a view to understanding the latter as sites of resistance	An	2,4.8

4	Interpret the ways in which literary texts and their adaptations both emerge from and contribute to their historical and cultural contexts	A	9
5	Compare a variety of artistic forms such as literary texts, paintings and films	E	2,6,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	• Comparative Literature- Features - Theory and Practice - Crisis and Anxiogenic Nature- Relevance • K. M Krishnan: "Comparative Literature :An Introduction" (in the anthology Between the Lines) • Susan Bassnett: "What is Comparative Literature Today?" • Bijay Kumar Das : "Retrospect and Prospect" • R K Dhawan: "The Case for Comparative Literature"	12	1
2	• Thomas Mann : *Transposed Heads* • Girish Karnad: *Hayavadana* • Tennesse Williams: *The Glass Menagerie* • Shyamaprasad : *Akale* (Movie)	12	2,4
3	• Anna Akhmatova : "Reading Hamlet" • C.P Cavafy : "King Claudius" • Salman Rushdie : Yorick	12	3,4
4	• Anonymous : "Mr. Nobody" • Elizabeth Bishop : "One Art" • Robert Frost : "The Road Not Taken" • N. N Kakkad : "Vazhi Vettunnavarod"	12	2,4

5	Comparative Study of Paintings • Rembrandt : Portrait of a Family and William Glackens : Family Group • Vincent Van Gogh : First Steps, after Millet and Pablo Picasso : First Steps Comparative Study of Movies • Rajiv Menon : *Kandukondein Kandukondein* • Ang Lee : *Sense and Sensibility*	12	4,5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lectures • Reading and writing exercises • Literary Debates • Presentations	
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 40 Marks** • Creative Writing Task • MCQ Test • Seminar • Practical Assignment	
	B.	**1. Semester End Assessment (SEA 1) 20 Marks** Comparative Study of literary works (Movies/Books/Paintings) • **Presentation: 10 Marks** Students will be evaluated on the basis of : • Language skills • Demonstration and application of subject knowledge • Clarity in presentation • Creativity Number of slides : Minimum 10 • **Viva-Voce: 10 Marks** For viva, 5 questions can be asked. To be evaluated on the basis of : • Subject Knowledge • Communication Skills • Critical Thinking
		2. Semester End Assessment (SEA 2) 40 Marks • Written Examination-40 Marks

			Bunch	Marks in Each Bunch	
			I	15	
			II	15	
			III	10	
			TOTAL	**40**	

REFERENCES

- Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell, 1993.
- Bernheimer, Charles, editor. *Comparative Literature in the Age of Multiculturalism*. The Johns Hopkins UP, 1995.
- Dev, Amiya. *The Idea of Comparative Literature in India*. Papyrus, 1984.
- Dev, Amiya, and Sisir Kumar Das, editors. *Comparative Literature: Theory and Practice*. Allied Publishers, 1989.
- Guillen, Claudio. *The Challenge of Comparative Literature*. Translated by Cola Franzen, Harvard UP, 1993.
- Krishnan, K. M., editor. *Between the Lines: A Textbook of Comparative Literature*. Orient Blackswan, 2012.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Public Relations & Corporate Communication**					
Type of Course	DSC B					
Course Code	264DSCLCJ202					
Course Level	200					
Course Summary	This course covers the fundamentals of public relations (PR), including its meaning, objectives, and scope, and distinguishes PR from propaganda, publicity, and advertising. It explores the emergence of PR, its tools, corporate communication essentials, media relations, crisis management, and ethics. Emphasis is placed on contemporary trends and new media.					
Semester	4					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Evaluate and manage public perception.	E	1, 2, 4, 6

2	Create public relation strategies.	C	2, 3, 6, 8
3	Apply crisis management in different situations.	A	6, 7, 8
4	Analyse public relation campaigns in different fields.	An	1, 2, 3, 5
5	Apply the concept of integrated communication in a corporate entity.	A	2, 3, 4
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Fundamental of Public Relations** Introduction, meaning, essentials of public relations, objectives of public relations, scope of public relations, significance of public relations in business PR Vs. propaganda, PR vs. publicity, PR Vs. advertising, PR functions, process, roles, aims, objectives, PR Practitioner, functions, responsibilities, practice and qualifications.	15	1
2	**Emergence of Public Relations** Tracing growth of public relations, public relations in India, reasons for emerging international public relations, public relations tools lobbying. Press conferences, annual meetings, exhibitions, speeches, seminars, symposiums, demonstrations, conducted tours, interviews, advertorials and publicity materials etc.	15	4
3	**Corporate Communication** Scope and relevance introduction, meaning, scope, corporate communication in India, need/ relevance of corporate communication in contemporary scenario. Key concept in corporate communication, corporate identity, meaning and features, corporate image: meaning, factors influencing corporate image, corporate reputation.	15	5

4	**Media Relations** Importance of media relations, building effective media relations, principles of good media relations, employee communication. Importance of media relations, building effective media relations, principles of good media relations, employee communication. Role of management in employee communications.	15	2
5	**Crisis Management:** Impact of crisis, role of communication in crisis, guidelines for handling crisis, trust building, image building, corporate identity. Ethics in corporate communication, corporate communication and professional code of ethics. Public relations through new media, contemporary trends in public relations and corporate communication.	15	3

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
Lectures
Discussions and presentations.
Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
Conduct in-class discussions
Guest Lectures -Invite guest speakers with expertise in the field, such as Public Relations Managers, Corporate Communication Professionals, Journalists, Academicians, to share the real experiences and insights</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)- 40 Marks
Written Examination (MCQ Model)
Press Release Writing
Case Studies Presentations
In Campus PR Campaign (Group Work)</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
PR Campaign & Viva Voce- 20 Marks
Understanding of PR Concepts (5 marks)
Campaign Planning and Strategy (5 marks)
Execution and Creativity (5 marks)
Evaluation and Analysis (3 marks)
Teamwork and Collaboration (2 marks)</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks</td></tr>
</table>

			Bunch	Marks in Each Bunch	
			I	15	
			II	15	
			III	10	
			TOTAL	**40**	

REFERENCES

- Balan, K.R. *Corporate Public Relations*. Himalaya Publishing, 2010.
- Butterworth, Jefkins, Frank. *Public Relation Techniques*. Heinmann Ltd., 1990.
- Ghosh, Subir. *Public Relations Today*. Rupa& Co., 2014.
- Jethwaney, Dr. J. *Corporate Communications: Principles and Practice*. Sage, 2018.
- Jethwaney, N, Jaishree Verma, AK, and NN Sarkar. *Public Relation: Concepts Strategies and Tools*. Sterling Publications, 1994.
- Leslie, Philip. *Public Relations Handbook*. McGrow Hill, 2007.
- Mehta, D.S. *Handbook of Public Relations in India*. Allied Publishers, 1980.
- Heath, Robert L. *Handbook of Public Relations*. Sage Publications, 2000.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Developing and Curating Content for Digital Media**					
Type of Course	DSE B					
Course Code	264DSELCJ202A					
Course Level	200					
Course Summary	The course on Developing and Curating Digital Content is designed to provide participants with the knowledge and skills necessary to create and curate high-quality digital content. The course will cover various aspects of content development, including content planning, writing, multimedia creation, and content curation. Participants will learn effective strategies and techniques to engage audiences, optimize content for different platforms, and drive meaningful outcomes. By the end of the course, participants will have a solid foundation in developing and curating compelling digital content.					
Semester	4					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No

At the end of the course the student will be able to:			
1	Understand the importance of digital content in the contemporary world and its purposes	U	3, 7, 9
2	Analyse the different strategies required for generating quality digital content	An	1, 2, 3
3	To evaluate the choices of the audience and formulate different engagement techniques for effective content delivery.	E	1, 2, 3 6
4	To acquire the knowledge and skills necessary to create and curate high-quality digital content.	C	6, 7, 8, 9
5	Develop novel methods and techniques to engage audiences, optimize content for different platforms, and drive meaningful outcomes.	A	1, 2, 4, 6, 8, 9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Introduction to Digital Content Development** Understanding the importance of digital content in today's landscape — Overview of different types of digital content and their purposes Key elements of successful content development	10	1
2	**Content Planning and Strategy** Defining content goals and objectives — Conducting audience research and content analysis Creating a content plan and editorial calendar	10	2
3	**Writing for Digital Platforms and Multimedia Creation for Digital Content** Writing engaging and compelling content for websites, blogs, and social media Best practices for structuring and formatting digital content Optimizing content for readability and user experience- Introduction to digital writing	15	3

4	**Content Curation and Aggregation** Analyzing target audiences and understanding their needs. Techniques for engaging and connecting with audiences through content. Understanding the key differences between writing for print and digital platforms. Developing a content strategy for digital platforms – identifying target audience and their preferences.	15	4
5	**Search Engine Optimization (SEO) for Content Visibility** What is SEO and why is it important? -Introduction to keyword-Planning content calendar- What are search engine algorithms and ranking factors-Different types of SEO (on-page, off-page, technical SEO) Techniques for writing engaging blog posts, social media updates, and digital articles **Practicum**: Project Work and Evaluation Participants will work on a final project to apply the knowledge and skills acquired throughout the course – Evaluation of projects and feedback session	25	5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
Lectures
Discussions and presentations.
Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
Conduct in-class discussions
Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
Analytical exercises.
ICT tools</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)- 40 Marks
Blog Creation
SEO Writing exercise
Class Activity Digital Calendar Planning
Content Strategizing Exercise</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
Print to Digital Content Rewriting Test- 20 Marks
Provide a print article or excerpt and ask candidates to identify key differences between print and digital formats, target audience, and potential SEO keywords.</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 40 Marks</td></tr>
</table>

		Written Examination- 40 Marks Bunch: I — Marks in Each Bunch: 15 Bunch: II — Marks in Each Bunch: 15 Bunch: III — Marks in Each Bunch: 10 **TOTAL** — **40**

REFERENCES

- Anand, Bharat. *The Content Trap: A Strategist's Guide to Digital Change*. Random House, 2016.
- Berger, Jonah. *Contagious: How to Build Word of Mouth in the Digital Age*. Simon & Schuster, 2013.
- Bloomstein, Margot. *Content Strategy at Work: Real-World Stories to Strengthen Every Interactive Project*. Rosenfeld Media, 2012.
- Deiss, Ryan, and Russ Henneberry. *Digital Marketing for Dummies*. Wiley, 2020.
- Enge, Eric, Stephan Spencer, Jessie Stricchiola, and Rand Fishkin. *The Art of SEO: Mastering Search Engine Optimization*. O'Reilly Media, 2015.
- Halvorson, Kristina, and Melissa Rach. *Content Strategy for the Web*. A Book Apart, 2012.
- Heath, Chip, and Dan Heath. *Made to Stick: Why Some Ideas Survive and Others Die*. Random House, 2007.
- Kissane, Erin. *The Elements of Content Strategy*. A Book Apart, 2011.
- McGrane, Karen. *Content Strategy for Mobile*. A Book Apart, 2012.
- Pulizzi, Joe. *Content Inc.: How Entrepreneurs Use Content to Build Massive Audiences and Create Radically Successful Businesses*. McGraw-Hill Education, 2015.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Fundamentals of Screenwriting**					
Type of Course	DSE B					
Course Code	264DSELCJ202B					
Course Level	200					
Course Summary	This course covers screenwriting essentials, including screenplay structure, character development, and formatting. It explores story ideas, script elements, and genres. Students will learn to craft loglines, outlines, and dialogues, while analyzing films to understand narrative techniques and improve rewriting skills.					
Semester	4					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			

1	Develop a deep understanding of the principles of storytelling	U	1, 2, 3, 4
2	Learn and create industry-standard screenplay formatting and presentation techniques,	C	1, 2, 7, 8
3	Learn methods for de-constructing and analysing scripts	An	4, 6, 9
4	Understand and evaluate the unique visual and spatial aspects of screenwriting	E	1, 2
5	Acquire knowledge of the film and television industry	U	1, 2, 3
***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Introduction to Screenwriting** Basics of screen play, character, story, structure, the Premise: Story Spine Screenplay, principles of dramatic writing screenwriting formatting and fundamentals, language and grammar of screen play, elements of a screenplay, screen play formula, screenplay writing exercises, flow in a screen play, art of script writing and the role of the script in filmmaking	15	5
2	**Story ideas and concepts** Finding the story, how to format a script, how to write a short outline, logline, outline, synopsis, formatting scripts, structure(watch feature films and discuss structure and narrative elements), characteristics of a good short script. (Watch short films and outline plot structures).	15	1
3	**Framing Character** Motivation and conflict, characters-improvisation, character development, character types, key character components, character arc, theme. plotting, writing scene and sequence, writing dialogue and subtext, tips for rewriting.	15	4
4	**Premises and Genres** Plot and subplots, writing strong characters, process of writing a screenplay, strong scene, writing beyond the script, pitching,	15	3

	rewriting and editing, screenwriting resources, difference in screenplay writing for documentary and animation, voice over-narration, dialogue.		
5	**Practicum: Screenwriting Exercises** Create a complete short film script from initial concept to finished draft, focusing on key elements of screenwriting such as character development, plot structure, dialogue, and formatting.	15	2

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

- Lectures
- Discussions and presentations.
- Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
- Conduct in-class discussions
- Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
- Analytical exercises.
- ICT tools

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA)- 40 Marks

Viva Voce
Script Enactment
Story-Board Creation
Character Analysis Assignment

B.

1. Semester End Assessment (SEA 1) 20 Marks

Plot Structure Analysis Group Discussion- 20 Marks
A particular movie script shall be selected by the course teacher and then a formal GD on the plot structure by the students shall be evaluated.

2. Semester End Assessment (SEA 2) 40 Marks

Written Examination- 40 Marks

	Bunch	Marks in Each Bunch
	I	15
	II	15
	III	10

			TOTAL	**40**

REFERENCES

- Beckett, Samuel. *Working Words: The Process of Creative Writing*.
- Burroughs, William S. *The Cut-Up Method of Brion Gysin*.
- Cattrysse, Patrick. "The Protagonist's Dramatic Goals, Wants, and Needs." *Journal of Screenwriting*, vol. 1, no. 1, 2010.
- Dixon, Michael Bigelow, and Michele Volansky, eds. *20 One-Act Plays from 20 Years of the Humana Festival*.
- Field, Syd. *Four Screenplays*. Bantam Dell, New York, 1994.
- Field, Syd. *Screenplay: The Foundations of Screenwriting*. Bentam Dell, New York, Delta Trade revised edition, 2005 or latest edition.
- Field, Syd. *The Screenwriter's Workbook*. Bantam Dell, New York, 2006.
- Fawell, John. *Hitchcock's Rear Window*. Southern Illinois University Press, USA, 2004.
- Hatcher, Jeffrey. *The Art and Craft of Playwriting*.
- Horton, Andrew. *Writing the Character-Centered Screenplay*. University of California Press, Berkeley, 1999.

Programme	B A (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Grooming Skills for a Global World**					
Type of Course	SEC					
Course Code	264SECLCJ201					
Course Level	200					
Course Summary	This course focuses on developing the soft skills and personal attributes needed to present a professional, confident, and polished image. Through interactive workshops and practical exercises, students learn techniques to improve their communication, etiquette, personal style, and overall presence to succeed in their careers and personal lives.					
Semester	4					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-			3
	Hours	45				45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Students will demonstrate improved verbal and non-verbal communication abilities, enabling them to express ideas clearly and confidently in various settings.	An	2,9
2	Participants will acquire essential etiquette skills for both personal and professional environments, including dining etiquette, networking strategies, and appropriate workplace behavior.	A	2,6
3	Learners will create a personal brand that reflects their unique strengths and values, helping them stand out in competitive job markets and social situations.	C	6,8

4	Students will develop effective grooming habits and presentation techniques that enhance their overall appearance and professionalism, fostering a positive first impression.	A	2,6,8
5	Participants will cultivate greater self-awareness and self-confidence, empowering them to navigate social interactions and career opportunities with poise and assurance.	E	1, 2
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	• Finding Oneself: Recognizing how personal grooming, behavior, language skills, and communication proficiency significantly impact self-esteem and how others perceive individuals. • Effective Communication Skills: Topics such as speaking confidently, active listening, and clear self-expression are covered to build strong relationships.	10	2,3
2	• Self-Affirmation: Boost self-belief through positive self-talk. • Facing Fears: Overcome stage fright and apprehension through gradual exposure. • Competence: Develop confidence by mastering skills, knowledge, advanced spoken English, and public speaking. • Emotional Intelligence: Topics like self-awareness, self-regulation, empathy, and social skills are explored for overall development	15	1,2,3
3	• Leadership Qualities: Identify key traits like communication and decision-making. • Collaborative Teamwork: Work effectively in teams, leveraging diverse strengths. • Motivation: Inspire others and foster team enthusiasm. • Task Organization: Efficiently manage tasks, projects, and responsibilities.	10	1,2,4,5

4	• Dressing Aesthetics: Understand clothing choices and styles for personal presentation. • Body Language: Topics include projecting confidence through body language and interpreting nonverbal cues. • Presentation Skills: Verbal communication skills, Maintaining audience engagement and interaction, Responding to questions clearly and confidently • Critical Thinking and Problem Solving Skills: The 3 C's: context, credibility, and consistency ,Decision Making	10	3,4

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Practical Assessment • Discussions • Group Activity	
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 Marks** • Mock Interview • Personal Style Assessments • Public Speaking	
	B.	**1. Semester End Assessment (SEA 1) -15 Marks** • Corporate Walk- (7.5 Marks) • Self- Introduction- (7.5 Marks)
		1. Semester End Assessment (SEA 2)- 30 Marks • Group Discussion (15 marks) • Role Play Scenario (15 marks)

REFERENCES

1. Carnegie, Dale. *How to Win Friends and Influence People.* Simon and Schuster, 1981.
2. Covey, Stephen R. *The 7 Habits of Highly Effective People: Powerful Lessons in Personal Change*. Free Press, 1989.
3. Hill, Napoleon. *Think and Grow Rich.* The Ralston Society, 1937.

4. Kiyosaki, Robert T. *Rich Dad Poor Dad*: *What the Rich Teach Their Kids About Money That the Poor and the Middle Class Do Not!*. Warner Business Books, 1997.
5. Schwartz, David J. *The Magic of Thinking Big*. Simon and Schuster, 1959.
6. Sharma, Robin. *The Monk Who Sold His Ferrari: A Fable About Fulfilling Your Dreams and Reaching Your Destiny*. HarperCollins, 1997.

Programme	BA (Honours) English Literature Communication & Journalism (Double Major)					
Course Name	**Gender Narratives**					
Type of Course	VAC					
Course Code	264VACLCJ201					
Course Level	200					
Course Summary	This course provides an introduction to the study of gender, examining its social, cultural, and historical constructions. It explores key concepts such as sex, gender, and identity, and analyzes how gender is represented and performed in various media and contexts. Students will engage with diverse theoretical perspectives, including feminist and queer theories, and critically examine the ways in which gender intersects with other social categories such as race, class, and sexuality. The course aims to foster understanding of gender inequality and promote critical thinking about gender issues.					
Semester	4					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-	-	-	3
	Hours	45	-	-	-	45
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Formulate how class, race and gender influence literature	A	1.2
2	Analyze the diverse spectrum of gender and identify the concerns regarding the same	An	2,4

3	Critically analyze and interpret the representation of gender in various media, including films, television advertisements, and print media.	E	4.9
4	Examine the biases in the portrayal and construction of gender and patriarchal norms	E	2.4
5	Evaluate their idea of gender roles and demonstrate an educated sensibility in concepts regarding sex and gender	E	2.9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	• Introduction to Gender Studies – Key concepts : Sex and Gender – Male Gaze- Feminist and Queer Theory – Key Terms • Laura Mulvey : "The Spectacle is Vulnerable" • Chimamanda Ngozie Adichie (Ted Talk) :We Should all be Feminists • Kenneth Lonergan: *Manchester by the Sea* • Sethunath Padmakumar *: Oru Abhiyanthara Kuttavali*	10	1,2,5
2	• Sucharita Dutta : "Cast Out" • Imtiaz Dharker : "Purdah" • Kamala Das : "Introduction" • Adrienne Rich : "Aunt Jennifer's Tigers"	10	2,4
3	• Anand Ekarshi : *Aattam*(2023) • Sharan Sharma : *Gunjan Saxena* : *The Kargil Girl* • Analysis of (1) commercial television advertisements (2) Matrimonial Classifieds in Malayalam News papers	10	3,4

4	• Sarah Joseph :*The Passion of Mary*
	• Alice Munro : *Boys and Girls*
	• Ismat Chugtai : *Lihaaf*
	• Analysis of popular films – :
	  • (1) Jeo Baby : *The Great Indian Kitchen* (Malayalam),
	  • Anubhav Sinha : *Thappad* (Hindi)
		15	3,4

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lectures • Discussions • Presentation • Debate

<table>
<tr><td rowspan="4">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA) 30 Marks
• Gendered Language Analysis
• Debate
• Critical Analysis of Media
• Practical Assignment</td></tr>
<tr><td rowspan="3">B.</td><td colspan="2">1. Semester End Assessment (SEA 1)

Reflective Essay Paper (15 marks)

Students will be evaluated on the basis of :

• Language skills
• Demonstration and application of subject knowledge
• Supplemented with valid references, reading and research</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2) 30 Marks
Written Examination- 30 Marks</td></tr>
<tr><td colspan="2"><table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>10</td></tr>
<tr><td></td><td>II</td><td>10</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>30</td></tr>
</table></td></tr>
</table>

REFERENCES

1. Beauvoir, Simone de. *The Second Sex*. Hammond Worth, 1972.
2. Geetha, V. *Gender: Theorizing Feminism*. Bhatkal & Sen, 2006.
3. Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic: The Woman Writer*. Yale University Press, 1978.
4. Goodman, Lisbeth, editor. *Literature and Gender*. Routledge, 1996.

5. Green, Gayle, and Copelia Kahn. *Making a Difference: Feminist Literary Criticism*. Routledge, 1985.

6. Humm, Maggie, editor. *Feminisms: A Reader*. Wheat Sheaf, 1992.

7. Jain, Jasbir, editor. *Women in Patriarchy: Cross Cultural Readings*. Rawat Publications, 2005.

8. Rich, Adrienne. *Of Woman Born*. Norton, 1976.

9. Showalter, Elaine. *A Literature of Their Own*. Princeton University Press, 1977.

10. Spacks, Patricia Mayor. *The Female Imagination*. Avon, 1976.

11. Tharu, Susie, and K. Lalitha. *Women Writing in India*. Vol. 1 & 2, OUP, 1991.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Internship**					
Type of Course	INT					
Course Code	264INTLCJ201					
Course Level	200					
Course Summary	This internship programme enables the students to gain practical experience and academic research skills, preparing them for careers in Teaching, Journalism and PR fields or further studies in the domain they like.					
Semester	4					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit		-	2		2
	Hours			120		120
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Apply literary and journalistic theories and analytical techniques		
2	Demonstrate effective professional communication and collaboration skills		
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

Some potential Internship avenues for BA English students are:

1. Internships with educational institutions, educational publishers or online learning platforms

2. Internships at newspapers, magazines, online publications, or broadcast media

3. Internships at advertising or marketing agencies.

4. Internships at publishing houses

5. Internships with content creation companies or digital marketing firms

6. Internships with translation agencies, movie subtitling teams, dubbing studios, language service providers, or language learning platforms.

7. Internships with digital media companies, entertainment studios, or online streaming platforms

8. Internships with Event Management firms.

9. Internships with literary organizations

10. Internships in academic libraries, university libraries, special libraries and public libraries.

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA) 20 Marks
Presentation on the Organisation/Media House selected and the area of Internship (5 Marks)
Joining Day Report (5 Marks)
Weekly Report (5 Marks)
Photos & Videos (5 Marks)</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 10 Marks
Internship Report: 10 marks</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 20 Marks
Viva Voce- 10 marks
Originality and Innovative contributions made during the Summer Internship: 5 Marks
Performance Feedback from the IPO: 5 Marks</td></tr>
</table>

SEMESTER FIVE

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
265DSCLCJ301	Literary Criticism and Theory	DSC A	4	4	4	0	0	0
265DSELCJ301A	Visual Narratives	DSE A*	4	4	4	0	0	0
265DSELCJ301B	War Narratives		4	4	4	0	0	0
265DSCLCJ302	Climate Readings	DSC A	4	4	4	0	0	0
265DSCLCJ303	Shakespeare Studies	DSC A	4	4	4	0	0	0
265DSELCJ302A	Dynamics of RJ, Compering and Interviewing	DSE B*	4	5	3	0	0	2
265DSELCJ302B	Transmedia Storytelling		4	5	3	0	0	2
265SECLCJ301	Technical Competencies for Journalism	SEC	3	4	2	0	2	0

*Any one course from DSE A

*Any one course from DSE B

Programme	BA(Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Literary Criticism and Theory**					
Type of Course	DSC A					
Course Code	265DSCLCJ301					
Course Level	300					
Course Summary	The course "Literary Criticism and Theory" explores the foundational concepts, methodologies, and debates that shape the study of literature. Students will engage with various critical approaches and theories, analyzing how these theories influence the interpretation of texts. Through close readings and theoretical applications, the course aims to deepen students' understanding of literature's role in cultural and societal					
Semester	5					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Students will engage critically with primary theoretical texts and secondary scholarly articles, developing the ability to summarize, interpret, and critique complex arguments.	E	1,6
2	Students will apply literary theories to a diverse range of literary texts, including those from different genres, periods, and cultural backgrounds, demonstrating the adaptability of theoretical approaches.	An	1,9

3	Students will enhance their critical thinking abilities by synthesizing and evaluating different theoretical perspectives and their relevance to literature and cultural studies.	An	4,6
4	Students will integrate theoretical knowledge with practical criticism, demonstrating how theoretical insights can inform close readings and detailed textual analysis.	A	2,3,5
5	Students will conduct comparative analyses of different critical theories, identifying their unique contributions and limitations in interpreting literary texts.	C	1,2,4
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	Plato: Major concepts from *Republic* Aristotle: Major concepts from *Poetics* Horace: Major concepts from *Ars Poetica* Longinus: Major concepts from*On the Sublime*	12	1,2
2	Philip Sidney: Major concepts from *An Apology for Poetry* John Dryden: Major concepts from *An Essay on Dramatic Poesy*	12	1,2,4
3	William Wordsworth: Major concepts from *Preface to Lyrical Ballads* Samuel Taylor Coleridge: Concept of Fancy and Imagination· Matthew Arnold's concept of culture, poetry and touchstone methods Contributions of T S Eliot to Literary Criticism I A Richards:Practical Criticism	12	3,4
4	New Criticism Formalism	12	1,2,3,4,5

	Structuralism & Post Structuralism Postmodernism Archetypal Criticism		
5	New Historicism & Cultural Materialism Post Colonialism Reader Response Theory Feminist Criticism & Queer Theory Psychoanalytic Criticism Marxist Criticism	12	1,2,3,4,5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• Close Reading Workshops
• Discussion Forums
• Interactive Workshops</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA) 40 Marks
• Film and Media Analysis
• Creative Projects
• Case Studies</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
• Paper Presentation (10 marks)
o Abstract -2.5 marks
o Full paper- 5 marks
o PPT Presentation- 2.5 marks
• Viva-voce (10 marks)
o 5 questions will be asked. Each question carries two marks.</td></tr>
<tr><td>1. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr></table></td></tr>
</table>

			I	15	
			II	15	
			III	10	
			TOTAL	**40**	

REFERENCES

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.
2. Eagleton, Terry. *Literary Theory: An Introduction.* 3rd ed., University of Minnesota Press, 2008
3. Nagarajan, M S. *English Criticism and Theory: An Introductory Theory*. Orient Blackswan,2006
4. Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2010
5. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford University Press, 2006.

Programme	BA(Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Visual Narratives**					
Type of Course	DSE A					
Course Code	265DSELCJ301A					
Course Level	300					
Course Summary	The "Visual Narratives" course delves into the intersection of visual art and storytelling, equipping students with the skills to craft engaging narratives through images and design elements. Through a combination of theoretical insights and practical applications, participants will learn to effectively communicate ideas and emotions, enhancing their ability to create impactful visual content across diverse mediums.					
Semester	5					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Students will be able to analyze and construct visual narratives using key narrative elements such as plot, character development, and conflict resolution.	An	1,8
2	Students will evaluate the cultural and historical contexts of visual narratives and how these contexts influence storytelling techniques and audience reception.	E	2,3,4
3	Students will explore and compare different genres of visual narratives, including comics, graphic novels, animation, and film, recognizing the unique conventions and techniques of each.	E	1,6,8

4	Students will develop critical visual literacy skills, enabling them to interpret and evaluate the effectiveness of visual storytelling in various media	C	2,3
5	Students will explore ethical considerations in visual storytelling, promoting inclusive and respectful representation of different cultures, identities, and experiences.	A	4,6
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	Sherline Pimenta, Ravi Poovaiah- On Defining Visual Narratives (page 25-46),Journal name-Design Thoughts - IDC School of Design, IIT Bombay	12	1,2,3
2	• Pramod K Nayar-The Graphic Turn in Indian Writing in English (Introduction)- The Indian Graphic Novel: Nation, History and Critique. Routledge, 2016. • Orijit Sen-A River of Stories • Rajani LaRocca & Archana Sreenivasan- Where Three Oceans Meet • Viswajyothi Ghosh: Delhi Calm	12	2,4
3	• Maurice Sendak's -Where the Wild Things Are • Beatrix Potter's The Tale of Peter Rabbit • My Neighbour Totoro (Anime) • Grave of the Firefiles (Anime)	12	3,5
4	• Alan Moore's –*Watchmen* • Marjane Satrapi's -*Persepolis* • Art Spiegelman's -*Maus* • Chris Ware's -Jimmy Corrigan: *The Smartest Kid on Earth*	12	1,4,5

5	• Creating a Storyline-Preparing Storyboard-Character Description and Dialogue Writing	12	1,2,3,4,5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="3">Classroom Procedure (Mode of transaction)
• Visual Analysis Discussion
• Guest Speaker or Workshop
• Comparative Analysis</td></tr>
<tr><td rowspan="7">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA) 40 Marks
• Visual Narrative Journals
• Thematic Visual Narrative
• Formal analysis paper</td></tr>
<tr><td rowspan="6">B.</td><td colspan="2">1. Semester End Assessment (SEA 1) 20 Marks
• Preparation of a comic book (10 marks)
• Digital Presentation-5 marks
• Content+Originality -5 marks
• Viva (10 marks)
• 5 questions will be asked.2 marks for each question</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 marks</td></tr>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table>

REFERENCES

Background Reading:

Visual Narratives in Videogames: How Videogames tell stories through Graphical Elements

Suggested Reading:

1.Moore, Alan, and Dave Gibbons. *Watchmen*. DC Comics, 1987.

2. Satrapi, Marjane. Persepolis: *The Story of a Childhood.* Pantheon Books, 2003.

3. Spiegelman, Art. Maus: *A Survivor's Tale*. Pantheon Books, 1986.

4. Ware, Chris. Jimmy Corrigan: *The Smartest Kid on Earth*. Pantheon Books, 2000.

5.Sen, Orijit. *A River of Stories*. Blaft Publications, 2022.

6. LaRocca, Rajani, and Archana Sreenivasan. *Where Three Oceans Meet*. Scholastic Press, 2021.

7.Ghosh, Viswajyothi. *Delhi Calm*. HarperCollins India, 2013.

8. Sendak, Maurice. *Where the Wild Things Are*. Harper & Row, 1963.

9.Potter, Beatrix. *The Tale of Peter Rabbit*. Frederick Warne & Co., 1902

Programme	BA (Honours) English Literature Communication & Journalism (Double Major)					
Course Name	**War Narratives**					
Type of Course	DSE A					
Course Code	265DSELCJ301B					
Course Level	300					
Course Summary	The course offers a unique opportunity to delve beyond textbooks and into the living narratives of war. By encompassing a spectrum of literary genres, this course transcends traditional boundaries and provides a comprehensive exploration of the conflict's emotional, psychological, and cultural aspects. As students engage with powerful works of poetry, essays, short stories, novels and movies, they refine their analytical skills and develop a deep and empathetic connection to the diverse voices that echo through the pages of war literature.					
Semester	5					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Analyze war literature and identify major thematic concepts	An	1,2
2	Critically evaluate the moral and ethical dilemmas related to race, identity, and nationalism in war narratives	An	4
3	Reflect on the psychological and personal impacts of war on individuals	An,A,Ap	4,6
4	Critically analyze the portrayal of childhood and innocence amidst the backdrop of war, evaluating how the authors use the perspectives of	An,E	2,4

	young protagonists to convey the horrors of war and the resilience of the human spirit		
5	Analyze and explore the themes of sacrifice, survival, and the impact of war on individuals and societies as portrayed in the selected films.	E	1,4,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	• Wilfred Owen: "*Dulce et Decorum Est*" • E.E Cummings: "*My Sweet Old Etcetera*" • Najwan Darwish: "*The Shelling Ended*" • Carol Ann Duffy: "*War Photographer*" • Carl Sandburg: "*Grass*" • Zayna Azam: "*Write my name on my leg, Mama*"	12	.1.3
2	• Luigi Pirandello: "*War*" • Chinua Achebe: "*Civil Peace*" • Cynthia Ozick: "*The Shawl*" • Ben Okri: "*In the Shadow of War*" • Ghassan Kanafani: "*Letter from Gaza*"	12	1,2,3
3	• Svetlana Alexievich's speech at the Nobel Banquet in the Stockholm City Hall, 10 December 2015. • Riverbend: "Baghdad Burning: Girl Blog from Iraq" • E M Forster : "Tolerance" • Jennifer Turpin : "Impacts of War on Women" from Many Faces Women Confronting War.pg (3-9) from "Many Faces Women Confronting War", The Women and War Reader Ed. Lois Ann Lorentzen and Jennifer Turpin	12	1.2,3

4	• John Boyne : "The Boy in the Striped Pyjamas"(Novel) • Markus Zusak : Book Thief	12	3,4
5	• Sam Mendes : *1917* • Michael Bay : *Pearl Harbor* • Roberto Benigni : *Life is Beautiful*	12	3,5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• Lectures
• Discussions
• Reading and Writing activities</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA) 40 Marks
• Practical Assignment
• Presentation
• Analytical Essay
• Debates</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
Presentation and Viva - 20 marks
(Presentation on a literary work/movie about War)
Students will be evaluated on the basis of :
• Presentation skills
• Application of studied concepts
• Creativity in presentation
A minimum of 10 slides is suggested.

For viva, 5 questions can be asked. Students will be evaluated on the basis of :
• Demonstration of Subject Knowledge
• Communication Skills</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>15</td></tr><tr><td></td><td>II</td><td>15</td></tr></table></td></tr>
</table>

			III	10	
			TOTAL	**40**	

REFERENCES

- Boyne, John. *The Boy in the Striped Pajamas*: A Fable. New York: David Fickling Books, 2006.
- "*Civil Peace*." *Short Stories for Students*.Ed. David Gales. Detroit: Gale,2002. 16-23.
- Darwish, Najwan, and Kareem James Abu-Zeid. "Three Poems." World Literature Today, vol. 95, no. 3, Jan. 2021, p. 70. https://doi.org/10.1353/wlt.2021.0071.
- Duffy, Carol Ann. *Standing Female Nude*. Pan Macmillan, 2016.Page 5 of
- Forster, E. M. *Tolerance*, Essay.Prof. Nagesh Havanur. Internet Archive, archive.org/details/tolerance-essay-by-e.-m.-forster. Herman, M. (2008). The Boy in the Striped Pajamas. Miramax.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Climate Readings**					
Type of Course	DSC A					
Course Code	265DSCLCJ302					
Course Level	300					
Course Summary	This course focuses on the possibilities and challenges of using literature to disseminate information about climate change, to engage readers in scientific and literary debate, and to promote climate activism. Students will analyze how literature portrays the impact of climate change on individuals, communities, and ecosystems.					
Semester	5					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Evaluate the history, characteristics, and themes of climate fiction, to understand how these narratives reflect and influence perceptions of climate change.	E	1,4,5,9
2	Analyze the concept of the Anthropocene and synthesize its environmental, social, and cultural consequences by exploring various media.	An	5,9
3	Critically examine apocalyptic narratives, focusing on themes such as natural disasters, epidemics, nuclear wars, survival, moral dilemmas, societal breakdown, and the resilience of humanity	E	1,4,5
4	Assess Indigenous perspectives on climate change, examining the unique viewpoints and contributions of Indigenous peoples	An	1,4,5

5	Critique information from a variety of media forms, including novels, poetry, films, and documentaries, to develop a comprehensive understanding of the complexities of climate change narratives	E	1,3,5
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Introduction to Climate Narratives** ● Defining cli-fi: History, characteristics, and themes ● The Parable of the Sower, Octavia Butler **Poetry** ● Frogless, Margaret Atwood https://www.latimes.com/archives/la-xpm-1995-09-24-bk-49294-story.html ● Ice coming - Helen Dunmore https://www.thereader.org.uk/featured-anthology-earth-shattering-helen-dunmore/ ● The Dead Seal (a prose poem) - Robert Bly https://www.ronnowpoetry.com/contents/bly/DeadSeal.html	12	1,3,
2	**Climate Change and the Anthropocene** Anthropocene and its consequences ● Bong Joon-ho (Dir) *Snowpiercer* (2013) ● Three foxes by the edge of the field by twilight - Jane Hirshfield https://poets.org/poem/three-foxes-edge-field-twilight ● For a Coming Extinction - WS Merwin https://www.poetryfoundation.org/poems/57936/for-a-coming-extinction-56d23be1c33a8 ● All the weather you can think of- Phillip Gross https://www.philipgross.co.uk/sample-poems.php ● Girish Kasaravalli (Dir)- *Dweepa* (2002)	12	2,4
3	**Apocalyptic Narratives**	12	3,5

	• Introduction- natural disasters-epidemics-nuclear wars-themes of survival-moral dilemmas- societal breakdown-resilience of humanity • Emily St. John Mandel- *Station Eleven* • Roland Emmerich (Dir) *The Day After Tomorrow* (2004		
4	**Indigenous Perspectives on Climate Change** • Declaration of Indigenous Peoples on Climate Change., *Australian Indigenous Law Reporter* 7.1 (2002): pp. 97-101 • Louise Erdrich: *Future Home of the Living God* • Ayelen Liberona (Dir)- *Keepers of the Water* (Documentary)	12	4
5	• Greta Thunberg's Speech at COP25 Greta Thunberg full speech at UN Climate Change COP25 - Climate Emergency Event (youtube.com) • *Tomorrow*, Animated Film about climate change Tomorrow, an animated film about climate change (English version) (youtube.com)	12	5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Discussions Debates Video Presentations Lectures
Assessment Types	**MODE OF ASSESSMENT** **A.** **Continuous Comprehensive Assessment (CCA) 40 Marks** Written Examination Creative Writing Projects Creating PSA on Climate change Reflective Essay
	B. **1. Semester End Assessment (SEA 1) 20 Marks** Create a podcast on climate change and its various aftereffects (05 marks) Create a PR campaign to educate society on the importance of a sustainable lifestyle.(10 marks) Create a PSA on the need for climate protection (05 marks)
	2. Semester End Assessment (SEA 2) 40 Marks Written Examination- 40 Marks

	Bunch	Marks in Each Bunch
	I	15

			II	15	
			III	10	
			TOTAL	**40**	

REFERENCES:

- Garrard, Greg. Ecocriticism.Routledge,2004 Carson, Rachel L. *Silent Spring*. Penguin,2002
- Chakravarthy, Rohan. Green Humour for a Greying Planet Lunde, Maja. *The History of Bees: A Novel*. Simon and Schuster, 2017.
- Sumathy, U. *Ecocriticism in Practice*.Sarup Book Publishers, 2009.
- Thunberg, Greta. *No One is Too Small to Make a Difference*.Penguin,2018.
- Roy, Arundhati. *Greater Common Good*. India Book Distributor Ltd.,1999.
- Zalasiewicz, Jan, et al., editors. *The Anthropocene as a Geological Time Unit: A Guide to the Scientific Evidence and Current Debate*. Cambridge UP, 2019.

Programme	BA (Honours) English Literature Communication & Journalism (Double Major)					
Course Name	**Shakespeare Studies**					
Type of Course	DSC A					
Course Code	265DSCLCJ303					
Course Level	300					
Course Summary	The course offers an introduction to the life and works of William Shakespeare, set against the backdrop of the Elizabethan age. Students will explore Shakespeare's biography, historical context, literary significance, and global relevance, with key readings from selected authors. The study extends to Shakespeare's cultural impact, covering monocultural, cross-cultural, and intercultural interpretations of his works. Students will also examine modern literary adaptations of Shakespeare highlighting Shakespeare's enduring influence on contemporary media and culture.					
Semester	5					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Get acquainted with Shakespeare's diverse contributions to language and literature.	An	2
2	Gain an understanding of the critical perspectives on Shakespeare.	An	2,6

3	Examine how Shakespeare is negotiated on page, stage, screen and classroom discourses	E	1,9
4	Outline Shakespeare adaptations and the responses they evoke in diverse cultures;	A	6
5	Demonstrate how cultures transfigure Shakespeare in their literary and cultural terrain	An	6,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	• Introduction to Shakespeare's life and works • Elizabethan age • Overview of Shakespeare's life, Historical context, Literary significance, and Global relevance • Dr Samuel Johnson: "Preface to Shakespeare" (Introduction) • Charles Lamb: A Midsummer Night's Dream from *Tales from Shakespeare* • T S Eliot: "Hamlet and his Problems" • Harold Bloom : Shakespeare's Universalism' from Shakespeare: The Invention of the Human	15	1
2	**Shakespearean Play** • William Shakespeare : Macbeth • *Antony and Cleopatra* Act 1 Scene 3 • Marilyn Williamson : The Political Context in Antony and Cleopatra	15	1,2
3	**Shakespeare and culture** • Monocultural Shakespeare • Cross cultural Shakespeare • Intercultural Shakespeare https://www.cukerala.ac.in/cukpdfs/IQAC/1.2.1/2019/1.2.1.ECL.049.pdf	10	5

4	**Shakespeare on Page** • Margaret Atwood : *Hag seed* • Ian Mcewan : *Nutshell*	10	3
5	**Shakespeare on Screen** • Vishal Bhardwaj : *Haider* • Dileesh Pothan : *Joji* • Karen Maine : *Rosaline*	10	3,4

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• Lecture
• Literary Debates
• Presentations and discussions
• Screening of films</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA) 40 Marks
• Practical Assignment
• Quiz on Shakespeare
• Digital Presentations
• Creative writing tasks</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
Scene Enactment/ Monologue and Viva Voce - 20 Marks
Students will be evaluated on the basis of:
• Performance
• Clarity in delivery of dialogues and pronunciation
For viva, 5-7 questions can be asked. Students will be evaluated on the basis of:
• Demonstration of Subject Knowledge
• Clarity in Concepts
• Communication Skills</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>15</td></tr></table></td></tr>
</table>

			II	15	
			III	10	
			TOTAL	**40**	

REFERENCES

- Aebischer, Pascale, Edward J. Esche, and Nigel Wheale, editors. *Remaking Shakespeare: Performance across Media, Genres and Cultures*. Palgrave Macmillan, 2003.
- Bradley, A.C. *The Tragedies of Shakespeare*. 4th ed.
- Burnett, Mark Thornton, and Ramona Wray, editors. *Screening Shakespeare in the Twenty-First Century*.
- Donaldson, Peter. *Shakespearean Films / Shakespearean Directors*. Unwin Hyman, 1990.
- Huang, Alexander C. Y., and Charles S. Ross, editors. *Shakespeare in Hollywood, Asia, and Cyberspace*.
- Jackson, Russell, editor. *The Cambridge Companion to Shakespeare on Film*.
- Marilyn Williamson. “The Political Context in Antony and Cleopatra” Shakespeare Quarterly, vol. 21, no. 3 (Summer, 1970), pp. 241-251.

Programme	BA (Honours) English Literature Communication & Journalism(Double Major)					
Course Name	**Dynamics of RJ, Compering & Interviewing**					
Type of Course	DSE B					
Course Code	265DSELCJ302A					
Course Level	300					
Course Summary	This course is designed to provide students with a comprehensive understanding of radio jockeying, anchoring, and interviewing techniques. Students will develop the necessary skills to engage and entertain audiences through effective communication, creative scriptwriting, and interviewing strategies.					
Semester	5					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, the student will be able to:			
1	Demonstrate a comprehensive understanding of radio as a medium in contemporary media landscapes.	A	1, 2, 3
2	Analyse various radio formats and styles	A	1, 2, 3, 6

3	Cultivate interviewing skills, enabling students to conduct thorough research	C	2, 3, 4, 8
4	Hone anchoring skills through scriptwriting, emceeing events, live broadcasts, and mastering audience engagement	C	2, 5, 8
5	Idea about the need for spontaneous skills and ethical and moral aspects in anchoring	A	4, 7, 9
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Familiarising with Radio** An overview about the history of Radio broadcasting Understand different Radio Formats Ethics and Regulations of Radio Broadcasting. Developing an On-Air Persona Script writing for Radio Research Skills for Radio Topics	15	**1**
2	**Compering and Anchoring** To understand Voicing and Anchoring Language and Diction Pronunciation Understand hosting public events, career guidance and job reference Dutt, Bindiya. Anchoring TV and Live Events	15	**4, 5**
3	**Interviewing Étiquettes** To understand lead, Types of Lead, Body; Interview Techniques; Types of Interviews - On The Spot, Planned, Telephone; Language Skills To know how to conduct insightful and well prepared interviews across genres. Basic Interviewing Skills: Raymond L. Gorden	15	**3**
4	Familiarise Radio Talk shows Understand Public Event Management Skills Familiarise with famous interviews Bakshi, Rakesh Anand. Let's Talk On-Air: Conversations with Radio Presenter	15	**2**
5	**Practicum**	15	**4, 5**

	Hands on Radio Jockeying, Lessons by Rima Interesting English vocabulary used by Radio Jockeys - Free English lessons by Rima Radio Talk Show with Mammootty https://youtu.be/jm3E_u4iFzA?si=RHRGn4- 8cFlYpLzj		

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
Lectures
Discussions and presentations.
Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
Conduct in-class discussions
Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
Analytical exercises.
ICT tools</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA)- 40 Marks
Viva Voce
Compering Exercise
Types of Radio Show Presentations
Interviewing a persona</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
RJ Studio Session- 20 Marks
Presents a real-world situation in a studio session.</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>15</td></tr><tr><td></td><td>II</td><td>15</td></tr></table></td></tr>
</table>

			III	10
			TOTAL	**40**

REFERENCE

- **Hilliard, Robert L.** *Writing for Television, Radio, and New Media*. Wadsworth, 2010.
- **White, Ted.** *Broadcast News Writing, Reporting, and Producing*. Focal Press, 2005.
- **Boyd, Andrew, Peter Stewart, and Ray Alexander.** *Broadcast Journalism: Techniques of Radio and Television News*. Routledge, 2008.
- **Cury, Ivan.** *Directing and Producing for Television: A Format Approach*. Focal Press, 2017.
- **Zettl, Herbert.** *Television Production Handbook*. Cengage Learning, 2014.
- **Musburger, Robert B., and Michael R. Ogden.** *Single-Camera Video Production*. CRC Press, 2014.
- **Keller, Jennifer E., and Paul Martin Lester.** *Visual Journalism: A Guide for New Media Professionals*. Allyn & Bacon, 2010.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major					
Course Name	**Transmedia Storytelling**					
Type of Course	DSE B					
Course Code	265DSELCJ302B					
Course Level	300					
Course Summary	The course presents the evolution of transmedia as a narrative technique, highlighting its relationship to convergence culture, interactive narratives, and audience engagement.					
Semester	**5**					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, the student will be able to:			
1	Analyze the evolution of transmedia as a narrative technique.	An	1, 2, 3
2	Analyze how transmedia narratives influence audience engagement, community building.	An	1, 6, 7

3	Craft compelling narratives for audio, video, text, interactive elements, and other transmedia components.	C	3, 7, 8, 9
4	Work effectively in diverse teams of writers, designers, programmers, and other professionals for successful transmedia production.	A	6, 7
5	Outline the ethical aspects of transmedia communication	U	4, 5
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	**Introduction to Transmedia Storytelling** Historical Overview: Evolution of storytelling across multiple media. Key concepts of transmedia, types, engagement.	**15**	**1**
2	**Transmedia Literacy** Understanding Transmedia Elements. Defining transmedia elements: narrative extension, world building, etc. Developing a vocabulary for transmedia storytelling. Analyzing transmedia texts, Case studies of transmedia texts from various genres. Identifying patterns and commonalities in successful transmedia narratives.	**15**	**2**
3	**Transmedia Narratives** Production Techniques and major avenues. Developing a Transmedia Strategy. Planning and conceptualizing transmedia projects. Identifying entry points and platforms for narrative extension. World-Building and Story Universes. Techniques for constructing immersive and consistent story worlds, Maintaining coherence across multiple media. Character Development Across Platforms - Adapting characters for different mediums - Coordinated character arcs in a transmedia context. Collaborative Storytelling: Roles and responsibilities in a transmedia production team, Effective and ethical communication and collaboration among creators	**15**	**3, 5**
4	**Interactive and Immersive Transmedia** Exploring interactive elements and immersive experiences, Examples of successful projects. Transmedia in Gaming,	**15**	**4**

	Marketing and Distribution Strategies. Ethics and Representation in Transmedia		
5	**Practicum** Adapt an existing literary work into a transmedia narrative by developing a strategy to extend the story across various platforms like film, comics, games, and social media. Present your adaptation plans and examples.	**15**	**3**

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
Lectures
Discussions and presentations.
Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
Conduct in-class discussions
Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
Analytical exercises.
ICT tools</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA)- 40 Marks
Viva Voce
Collaborative Storytelling Exercise
Case Studies Presentation
Transmedia Blog Post</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
Transmedia Pitch Presentation (20 Marks)
Storyline Development (5 Marks)
Presentation (5 Marks)
Target audience analysis (5 Marks)
Analysing potential marketing strategies (5 Marks)</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr></table></td></tr>
</table>

			I	15	
			II	15	
			III	10	
			TOTAL	**40**	

REFERENCE:

- Bernardo, Nuno. *The Producer's Guide to Transmedia: How to Develop, Fund, Produce and Distribute Compelling Stories Across Multiple Platforms*. beActive Books, 2011.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. NYUP, 2018.
- McErlean, Kelly. *Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories Across New Media Platforms*. Routledge, 2018.
- Mittell, Jason. *Studyguide for Television and American Culture*. Cram101, 2013.
- Moore, James W. *Storytelling*. Abingdon Press, 2021.

Programme	BA (Honours) English Literature, Communication & Journalism(Double Major)					
Course Name	**Technical Competencies for Journalism**					
Type of Course	SEC					
Course Code	265SECLCJ301					
Course Level	300					
Course Summary	This course covers technical competencies needed for print media production, including copy editing, typesetting, photo editing, and page design. Students will use various software tools to create newsletters and newspapers, emphasizing layout, infographics, and special effects, with a focus on Malayalam typing software.					
Semester	**5**					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	2			1	3
	Hours	30			30	60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, the student will be able to:			
1	Apply the computer software for editing text and headlines.	A	1, 2

2	Apply software for typesetting and computer assisted editing	A	1, 2
3	Apply software for photo editing	A	1, 2
4	Design pages using page design software	C	1, 2
5	Create portfolio of photo editing and page designing	C	1, 2
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Course description	Hrs	CO No.
1	**Introduction to Print Media Productions** Introduction to Print Media Copy Editing and Proofreading Standard size of various print media productions Guidelines for caption editing Setting headlines	**12**	**1**
2	**Introducing Typesetting Software** Page setting. Font selection. Table setting. Inserting infographics and images. Inserting citation and bibliography. Inserting contents Introducing Malayalam typing software: Unicode	**12**	**2**
3	**Photo Editing Software** Introduction to photo editing software and resolution. Exploring the toolbar. Working with images. Resizing and cropping images. Understanding layers. Titles. Photo retouching. Colour correction. Creating special effects. Exporting the work.	**12**	**3**
4	**Page Design Software** Introduction to Page Design Software. Understanding Toolbar. Page layout and design. Principles of layout	**12**	**4**
5	**Practicum** Producing weekly newsletters and newspapers	**12**	**5**

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• Lectures
• Discussions and presentations.
• Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
• Conduct in-class discussions
• Guest Lectures -Invite guest speakers with expertise in the field to share the real
experiences and insights.
• Analytical exercises.
• ICT tools
• Workshops</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA)- 30 Marks
Photo Editing Exercise
Page Design Exercise
Copy Editing Exercise
Typesetting Exercise</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1)
Practical Examination on Newsletter production- 15 Marks
Produce a newsletter. Identify the key interests and needs of the target audience and tailor the content accordingly.</td></tr>
<tr><td>1. Semester End Assessment (SEA 2)
Written Examination- 30 Marks
<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>10</td></tr>
<tr><td></td><td>II</td><td>10</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>30</td></tr>
</table>
</td></tr>
</table>

REFERENCE:

- Anton, Kelly. *Adobe InDesign Classroom in a Book*. London: Pearson, 2021.
- Kipphan, Helmut. *Handbook of Print Media: Technologies and Production Methods*. Springer, 2001.
- Laskevitch, Steve. *Adobe InDesign CC: A Complete Course and Compendium of Features*. United States: Rocky Nook, 2019.
- Lourekas, Peter, and Elaine Weinmann. *Photoshop CC: Visual Quick Start Guide*. United States: Peachpit Press, 2013.
- Obermeier, Barbara. *Photoshop Elements 2020 For Dummies*. United States: For Dummies, 2019.

SEMESTER SIX

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
266DSCLCJ301	Regional Indian Literature in Translation	DSC A	4	5	3	0	0	2
266DSCLCJ302	Literature of the Minorities	DSC A	4	4	4	0	0	0
266DSCLCJ303	Film Studies and Appreciation	DSC A	4	5	3	0	0	2
266DSCLCJ304	Marketing, Branding and Communications	DSC B	4	5	3	0	0	2
266SECLCJ301	Creative Writing	SEC	3	3	1	2	0	0
266VACLCJ301	Media Laws and Ethics	VAC	3	3	3	0	0	0

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Regional Indian Literature in Translation**					
Type of Course	DSC A					
Course Code	266DSCLCJ301					
Course Level	300					
Course Summary	India's regional literatures are essential in describing its socio-cultural uniqueness and diversity as the country is home to a multitude of languages and cultures. This course provides a critical understanding of Indian regional language literatures that have influenced the country's literary identity. The course sheds insight on the diversity of Indian literature written in many languages. Students will have a critical grasp of plurality and diversity at the end of the course, which are important ideas in postmodern literary production.					
Semester	6					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Develop critical essays and presentations that reflect an appreciation of the plurality and diversity inherent in Indian regional literature.	E	6

2	Analyze the socio-cultural contexts reflected in the selected regional Indian literary works	An	4,5,6
3	Apply literary theories and critical frameworks to interpret translated regional Indian texts.	A	6,9
4	Engage in comparative analysis of regional Indian texts to identify common motifs and distinctive cultural elements.	An	4,5,6
5	Explore the themes, characters, and narratives of regional Indian literary works.	E	4,6,8
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	**Essay:** ● K. Satchidanandan: "The Plural and the Singular: The Making of Indian Literature," Positions: Essays on Indian Literature. New Delhi: Niyogi Books, 2019.	15	1
2	**Poems:** ● Jibanananda Das: "Banalata Sen" ● Kedarnath Agarwal: "Freedom of the Writer" ● Amin Kamil: "Naked Thoughts" ● P Lankesh: "Mother" (Avva) ● P. P. Ramachandran: "Iruppu" ● S Joseph: "Fish Monger"	15	1,2,3,4,5
3	**Short stories:** ● Saadat Hasan Manto: "Toba Tek Singh" ● Amrita Pritam: "The Weed" ● Annabhau Sathe: 'Gold from the Grave" ● Sujatha: "Washing Machine" ● Devanuru Mahadeva: "Tar Arrives"	15	1,2,3,4,5
4	**Novel:** ● Sandhya Mary: *Maria, Just Maria*	15	1,2,3,4,5
5	**Plays:** ● Vijay Tendulkar: *Kanyadaan* ● Kavalam Narayana Panikkar: *The Lone Tusker*	15	1,2,3,4,5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="3">Classroom Procedure (Mode of transaction)
Lecture
Close reading exercises
Reading responses
Literary debates
Peer review sessions
Presentations and discussions</td></tr>
<tr><td rowspan="4">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA)(40 marks)
Conduct and present an oral history project interviewing people about their experiences with regional Indian literature and its translations.
Curate a virtual exhibition of translated regional Indian literary works, highlighting key themes and historical contexts.
Design a research proposal exploring a specific theme or author in regional Indian literature in translation.</td></tr>
<tr><td rowspan="3">B.</td><td colspan="2">1. Semester End Assessment (SEA 1) 20 marks
Artistic Performance: Collaborate on a group project to adapt a regional Indian short story or play into a script for a modern audience.(10 marks)
Develop a personal anthology of favourite translated regional Indian poems or short stories with reflective commentaries.(10 marks)</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2) 40 marks
Written Examination</td></tr>
<tr><td colspan="2"><table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
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<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table></td></tr>
</table>

REFERENCES

- Bassnet, Susan. *Translation and World Literature*. Routledge, 2018.
- Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Sangam Books, 1992.
- Mukherjee, Sujit. "Modern Indian Literature in English Translation". Indian Literature.
- ---. *Translation as Recovery*. Pencraft International, 2004.
- ---. *Translation as Discovery and Other Essays on Indian Literature in English Translation*. Orient Longman, 1994.
- ---. "The Idea of an Indian Literature". Towards a Literary History of India.
- Paniker, K Ayyappa. *Indian Narratology*. Sterling, 2003.
- Simon, Sherry and Paul St. Pierre, eds. *Changing the Terms: Translating in the Postcolonial Era*. University of Ottawa Press, 2000.

Programme	BA (Honours) English Literature, Communication & Journalism(Double Major)					
Course Name	**Literature of the Minorities**					
Type of Course	DSC A					
Course Code	266DSCLCJ302					
Course Level	300					
Course Summary	This course delves into the literature of minorities, exploring diverse voices and narratives from subaltern, Dalit, Ethnic minority, Indigenous, and Black perspectives. It begins with seminal works on subaltern studies, followed by critical Dalit writings. The course also covers ethnic minority experiences and Indigenous voices. Finally, Black literature is explored through influential texts thereby offering a comprehensive understanding of marginalized experiences.					
Semester	6					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if Any	------					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Acquire a deep understanding of subaltern studies, analysing the voices and perspectives of marginalized groups.	U	PO1, PO4, PO6
2	Develop an appreciation for Dalit literature, critically engaging with essays, poetry, short stories, and drama to understand the unique experiences and struggles of Dalit communities.	An, E	PO1, PO4, PO9
3	Explore and analyse the literature of ethnic minorities, examining the cultural, social, and personal dimensions of works	An, E	PO1, PO4, PO6

4	Engage with indigenous literatures, understanding their significance and the issues faced by indigenous peoples.	U, An	PO1, PO6, PO9
5	Enhance the ability to gain critical perspectives on black literature, analysing texts that address themes of colonization, racial identity, and resistance by authors.	A, E	PO1, PO4, PO6
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Subaltern Studies** • Gayatri Chakravorty Spivak: "Can the Subaltern Speak?" • Ranajit Guha- "On Some Aspects of the Historiography of Colonial India"	12	1
2	**Dalit Literature** • Sharatchandra Muktibodh: "What is Dalit Literature?" • Arun Kamble: "Which Language Should I Speak?" • Arjun Dangle: "Promotion" • Vijay Tendulkar: "Kanyadaan"	12	2
3	**Literature of the Ethnic Minorities** • Tenzin Tsundae (Tibetan Refugee) – "A Tibetan in Mumbai" • Anne Frank - Diary entry excerpts -(Monday, 22 May 1944 & 25 May 1944) • Amy Tan – "Mother Tongue" • Narayan: *Kocharethi: The Araya Woman*(Translated by Catherine Thankamma)	12	3
4	**Indigenous Literature** • Daniel Heath Justice: "Why Indigenous Literatures Matter?" • Oodgeru Nonnucal: "We Are Going" • Beatrice Mosionier: *In Search of April Raintree* • Philip Noyce: *Rabbit Proof Fence*	12	4
5	**Black Literature** • Ngugi Wa Thiong'o: "Decolonising the Mind" (Chapter- 1, Part IV) • Wole Soyinka: "Telephone Conversation"	12	5

	• Jean Rhys: *The Day They Burned the Books* (Arnold Anthology: Pages 457-461) • Alice Walker: *Color Purple*		

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="3">Classroom Procedure (Mode of transaction)
• Lecture
• Group Discussion
• Peer review sessions</td></tr>
<tr><td rowspan="4">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
. Continuous Comprehensive Assessment (CCA) 40 Marks
• Written Examination
• Seminar Presentation
• Practical Assignment</td></tr>
<tr><td rowspan="3">B.</td><td colspan="2">1. Semester End Assessment (SEA 1) 20 Marks
• Viva- 10 marks (10 questions)
• Digital Storytelling- 10 marks
To be evaluated based on the following criteria:
• Content and Storytelling
• Narrative Structure
• Visual and Audio Elements
• Creativity and Originality
• Duration and Timely Submission</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2) 40 Marks
• Written examination (40 Marks)</td></tr>
<tr><td colspan="2"><table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table></td></tr>
</table>

REFERENCES

- Spivak, Gayatri Chakravorty**.** "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271-313.
- Guha, Ranajit**.** "On Some Aspects of the Historiography of Colonial India." *Selected Subaltern Studies*, edited by Ranajit Guha and Gayatri Chakravorty Spivak, Oxford University Press, 1988, pp. 37-44.
- Muktibodh, Sharatchandra**.** "What is Dalit Literature?" *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, edited by Arjun Dangle, Orient Longman, 1992, pp. 269-274.
- Kamble, Arun. "Which Language Should I Speak?" *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, edited by Arjun Dangle, Orient Longman, 1992, pp. 107-109.
- Dangle, Arjun**.** "Promotion." *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, edited by Arjun Dangle, Orient Longman, 1992, pp. 23-24.
- Tendulkar, Vijay. *Kanyadaan*. Seagull Books, 1996.
- Tsundue, Tenzin**.** "A Tibetan in Mumbai." *Kora: Stories and Poems*, Paljor Publications, 2002, pp. 15-17.
- Frank, Anne. *The Diary of a Young Girl: The Definitive Edition*, edited by Otto H. Frank and Mirjam Pressler, translated by Susan Massotty, Doubleday, 1995, pp. 296-302.
- Tan, Amy**.** "Mother Tongue." *The Threepenny Review*, no. 39, 1990, pp. 7-8.
- Narayan**.** *Kocharethi: The Araya Woman*. Translated by Catherine Thankamma, Oxford University Press, 2011.
- Justice, Daniel Heath. *Why Indigenous Literatures Matter*. Wilfrid Laurier University Press, 2018.
- Nonnucal, Oodgeroo. "We Are Going." *We Are Going: Poems*, Jacaranda Press, 1964, pp. 15-16.
- Mosionier, Beatrice. *In Search of April Raintree*. HighWater Press, 1983.
- Noyce, Philip, director**.** *Rabbit-Proof Fence*. Miramax, 2002.
- Ngugi wa Thiong'o**.** *Decolonising the Mind: The Politics of Language in African Literature*. Heinemann, 1986.
- Soyinka, Wole. "Telephone Conversation." *Collected Plays 2*, Oxford University Press, 1974, pp. 95-96.

- Rhys, Jean**.** "The Day They Burned the Books." *The Arnold Anthology of Post-Colonial Literatures in English*, edited by John Thieme, Arnold, 1996, pp. 457-461.
- Walker, Alice. *The Color Purple*. Harcourt Brace Jovanovich, 1982.

Programme	BA (Honours) English Literature Communication & Journalism(Double Major)					
Course Name	**Film Studies and Appreciation**					
Type of Course	DSC A					
Course Code	266DSCLCJ303					
Course Level	300					
Course Summary	The course "Film Studies and Appreciation: Understanding Film" provides a comprehensive introduction to the art and craft of filmmaking. It covers essential terminology, historical developments in Indian and world cinema, and various technical aspects such as camera work, lighting, sound, and editing. Students will explore major film movements and genres, analyze critical theories including formalism, realism, and feminism, and engage with influential works from global cinema. The course also highlights regional Indian cinema, particularly Malayalam films, and examines the role of women in film. Through screenings, readings, and practical assignments, students will develop the skills to critically appreciate and analyze films.					
Semester	6					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Analyze the medium of film through film language, film movements, genres and theoretical paradigms	An	1

2	Watch, understand and appreciate films as an art form, cultivating a deeper understanding of the aesthetic, emotional, and intellectual experiences films offer.	A	2,4
3	Analyze the socio-cultural contexts that shape Indian and regional films and appreciate their contribution to global cinema.	An	4.6
4	Develop a critical perspective on gender dynamics in cinema, recognizing the impact of feminist film theory and the challenges faced by women in the industry	E	6
5	Articulate personal responses to films, supported by informed analysis and appreciation of cinematic techniques and storytelling.	C	9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Understanding Film** ● Introduction to the basic terminology of Film making ● Defining film – Brief history of Indian and World Film – Types of Shots, Angles– Camera Movements –Focus – Use of color and lighting, Sound- Music- Editing – Different styles of Editing – Mise-en-scène ,- Major film genres **Major Movements and the Masters** Screening: ● Montage Theory: [Clippings from Eisenstein's *Battleship Potemkin* and Chaplin's *Modern Times*] ● German Expressionism - Clippings from F W Murnau's *Nosferatu* (1922) ● Italian NeoRealism - Clippings from *Rome Open City* (1945) by Roberto Rosselini ● French New Wave: Clippings from Jean Luc Godard:*Breathless* (1960) ● Indian New wave: Shyam Benegal : *Nishant* (1975)	15	1

2	**Theories and Critical Approaches** **Introduction to Major Theories** ● Formalism – Realism - Auteur theory - Film semiotics - Genre theory – Structuralism – Marxism – Male Gaze-Feminism Screening: ● Vittorio Di Sica : *Bicycle Thieves* (1948) ● Alfred Hitchcock : *Psycho* (1960) ● Wong Kar-Wai: *In the Mood for Love* (2000) ● Ryan Murphy : *Eat, Pray, Love* (2010) Reading: ● Laura Mulvey :"Visual Pleasure and Narrative Cinema" ● Raymond Williams : "Cinema and Socialism"	15	1.2
3	**Indian and Regional Cinema** ● Beginning of Indian cinema – Dada Saheb Phalke – Golden age of Indian cinema – Satyajith Ray ● Popular Bollywood cinema – beginning and growth of Malayalam cinema-parallel cinema in Malayalam – Adoor Gopalakrishnan – Contemporary Malayalam cinema. Screening: ● Sathyajith Ray : Pather Panchali (1955): ● Adoor Gopalakrishnan : Mathilukal (1982) ● Lenin Rajendran : Mazha (2000) ● Ritesh Batra : The Lunchbox (2013) ● Maniratnam : Kannathil Muthamittal (2002)	15	3
4	**Women and Film** ● Anjali Menon : *Manjadikkuru* (2012) ● Gauri Shinde : *English Vinglish* (2012) ● Greta Gerwig : *Little Women* (2019) ● Sudha Kongara : *Soorarai Pottru* (2020)	15	4
5	**Film Appreciation** ● Script Analysis - Writing about film – the basics of film review – analyse contemporary films ● Majid Majidi: *Children of Heaven* (1997) ● Chidambaram S Pothuvai : *Manjummel Boys (2024)* ● Kiran Rao : *Laapataa Ladies* (2024)	15	5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="3">Classroom Procedure (Mode of transaction)
• Movie Screening
• Discussions
• Presentation</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA) 40 Marks
• Creation of Film Review Blogs or Vlogs
• Review of a literary work related to film
• Practical Assignment
• Short Film creation</td></tr>
<tr><td rowspan="2">B.</td><td colspan="2">1. Semester End Assessment (SEA 1) 20 Marks
Film Analysis and Critique Project followed by Viva : 20 Marks
Students will be evaluated on the basis of :
• Creativity
• Demonstration and application of subject knowledge
• Organization and clarity

For viva, 5 questions can be asked. To be evaluated on the basis of :

• Communication Skills
• Demonstration of subject knowledge
• Critical Thinking</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2) 40 Marks
Written Examination-40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>15</td></tr><tr><td></td><td>II</td><td>15</td></tr><tr><td></td><td>III</td><td>10</td></tr><tr><td></td><td>TOTAL</td><td>40</td></tr></table></td></tr>
</table>

REFERENCES

- Ascher, Steven. *The Filmmaker's Handbook*. Penguin, 2012.
- Bordwell, David. "Classical Hollywood Cinema: Narrational Principles and Procedures." In *Narrative, Apparatus, Ideology*, edited by Philip Rosen, Columbia University Press, 1986, pp. 17-34.
- Kavoori, Anandam P., and Punanthambekar, editors. *Global Bollywood*. New York University Press, 2008, pp. 17-41, 223-240.
- Monaco, James. *How to Read a Film*. Harbor Electronic Publishing, 2013.
- Parkinson, David. *The History of Film*.
- Saran, Renu. *History of Indian Cinema*. Diamond Books, 2012.

Suggested Watching :

Documentaries and Short Films

- Jeff Orlowski :*The Social Dilemma*
- Beth David, Estheban Bravo : *In a Heartbeat*
- Aju Ajeesh : *Kaakka*

Programme	BA (Honours) English Literature, Communication & Journalism(Double Major)					
Course Name	**Marketing, Branding and Communication**					
Type of Course	DSC B					
Course Code	266DSCLCJ304					
Course Level	300					
Course Summary	This course explores marketing and communication basics, integrated marketing strategies, branding concepts, and brand equity. Students learn market segmentation, digital marketing, brand management, and the impact of marketing communications on brand building and revitalization.					
Semester	6					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Understanding Marketing Communication Basics	U	1, 3, 7, 8

2	Manage the integrated marketing communication process	E	1, 4, 7
3	Understand the importance of brands and the fundamental concepts of branding and brand management.	U	1, 6, 9
4	Define and apply the concept of brand equity, including building, managing, and measuring brand equity.	A	1, 4
5	Develop and implement effective brand positioning and identity strategies	A	5, 8, 9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Marketing and Communication** Marketing Communication Basics, Marketing Communication - Concept, Nature, Functions & Importance; The Role of Marketing Communications. Developing Effective Communications. Managing the Integrated Marketing Communication Process; Market Segmentation: Concept, Importance and Basis, Bases for Segmenting Markets, Target Market Selection. Product Differentiation vs. Market Segmentation; Levels of Market Segmentation. Contemporary issues in Marketing. Marketing Communications in various stages of Product Life Cycle.	15	1
2	**Marketing Communication**: Planning and Action- Marketing Mix- Digital Marketing - Strategy, Planning, Stages of Planning- Opportunity, Strategy, Action-Direct Marketing-Rural Marketing- Effectiveness of Marketing Communications- Integrated Marketing Communication.	15	2
3	**Introduction to Branding** Importance of brands, Concepts on Branding and Brand Management. Brand Elements, Choice Criteria, Marketing Advantages of Strong Brands, Financial Brand Value, Impact of brands in markets, society and business.	15	3

4	Brand Equity- What is Brand Equity. Building Brand Equity. Managing Brand Equity. Strategic Brand Management Process. Steps in Brand Building. Sources of Brand Equity. Perceived Quality, Brand Associations, Brand Awareness, Brand Loyalty. Establishing Brand Mantra. Brand Identity-Product Brand Identity, Corporate Brand Identity, Brand Design, Brand Personality, Aaker´s Brand Identity Model, Keller´s Prism Model.	15	4
5	Brand Strategy -Brand positioning, Concept & Importance. Brand re-positioning. Crafting the Brand Positioning. Value Proposition, Brand Repositioning and Re-launching, Brand Reinforcement and Brand Revitalization, Naming-Name building process, Visual Brand Identity, The impact of a good name in a business, The impact of marketing mix decisions in brand equity, Product, price, marketing channels and marketing communications relationship to brand building value, The impact of advertising in building brand equity, Marketing communications and the brand building process.	15	5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
Lectures
Discussions and presentations.
Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
Conduct in-class discussions
Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
Analytical exercises.
ICT tools</td></tr>
<tr><td rowspan="2">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA)- 40 Marks
Viva Voce
Presentation
Open Book Test
Rebranding Strategy Assignment</td></tr>
<tr><td>B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
Open Book Test- 20 Marks
Provide a list of recommended resources
Students shall cite sources appropriately and to use materials ethically
Rubrics for assessment includes,
Understanding and Application (10 Marks)</td></tr>
</table>

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<tr><td></td><td></td><td>

Critical Thinking and Analysis (6 Marks)
Clarity and Organization (4 Marks)

2. Semester End Assessment (SEA 2) 40 marks
Written Examination- 40 Marks
<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table>
</td></tr>
</table>

REFERENCES

- Aaker, D. *Brand Portfolio Strategy: Creating Relevance, Differentiation, Energy, Leverage, and Clarity*. Free Press, 2004.
- Brown, B. *Marketing communication*. Northcliff: Troupant, 2011.
- Brujo, G. *En clave de Marcas*. Madrid, España: Interbrand, LID Editorial Empresarial, 2010.
- Calkins, T., Tybout, A., & Kotler, P. *Kellogg on Branding: The marketing Faculty of the Kellogg School of Management*. 2005.
- Clow, K. E., & Baack, D. *Integrated advertising, promotion, and marketing communications*. Harlow, England: Pearson Education Limited, 2018.
- Dyer, G. *Advertising as communication*. London: Routledge, 2015.
- Gronroos, C., Duncan, T. R., Kitchen, P. J., Moriarty, S. E., Kerr, G., Lindberg-Repo, K., & Schultz, D. E. *Marketing communication*. New Delhi: SAGE, 2013.
- Harvard Business School. *Harvard Business Review on Brand Management*. Harvard Business School Press, 1999.
- Jefkins, F. *Advertising*. London: Pitman, 1988.
- Kapferer, J. N. *The New Strategic Brand Management*. Kogan Page, 2012.

Programme	BA (Honours) English Literature, Communication & Journalism(Double Major)					
Course Name	**Creative Writing**					
Type of Course	SEC					
Course Code	266SECLCJ301					
Course Level	300					
Course Summary	The 'Creative Writing' course offers students the opportunity to explore various genres and techniques while developing their unique voice as writers. Through workshops, peer feedback, and guided exercises, participants will create original works in fiction, poetry, and creative nonfiction, culminating in a polished portfolio of their writing.					
Semester	6					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	1	2			3
	Hours	15	30			45
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Recognize imagination as the shaping force of creative writing and appraise works from different genres.	C	1,2,4
2	Analyze and select Geoff Petty‘s six-phase model, called ICEDIP, as the best strategy for successful creative writing and to create fictional writing in the form of short stories, short crime fiction and novelettes, as well as short lyrics and sonnets.	An	2, 5
3	Practice their creative voice in nonfiction such as biographical and autobiographical essays, feature articles, travel writing and diaries	A	1,2,3
4	Create script writing for one-act plays, radio plays and sitcoms.	C	4,6,8

5	Create digital and technical writings such as content writing, blogging and script writing.	C	6,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
I	What is creativity - Creative process: ICEDIP (Inspiration, clarification, distillation, perspiration, evaluation and incubation) Why Write? – Writing is easy - writing is natural – finding time to write – word about technology –capturing ideas – generate your own ideas – using what only you know – using magazines and newspaper article – choosing a subject for your first article – a step – by – step guide.	10	1,2
II	Ingredients in short story – finding short story ideas – finding believable characters – a convincing background – a good opening – shape – a satisfying ending - travel writing - stand and stare – putting personality into the picture -what is creative non-fiction – finding a subject – structure – flexibility –beginning your research – organizing you material	10	3,4,5
III	Traditional and Experimental poetry – poetic types – stylistic features – figures of speech – balancing - Finding your own voice in poetry Formula play writing -Writing stage plays – the purpose of theatre – stage characters – conflict – tension - dialogue versus action – structure – writing radio plays – television drama –Screen plays	10	2,3
IV	Technical Writing: Introduction- Types of Professional Writing- Technical, Content and Instructional Designing-Audience, Purpose and Persuasion -Content Writing tools- Introduction to HTML- Blogging-Vlogging - Twitter -Creative Writing in Digital Platforms- Search Engine Optimization - Creating storyboards, E-learning tools - Script Writing for Radio and Television.	15	2,3,4

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Writing Workshops • Role-Playing Exercises • Creative Writing Games
Assessment Types	**MODE OF ASSESSMENT** **A.** **Continuous Comprehensive Assessment (CCA) 30 marks** • Creative Writing Exercises • Writing Challenges

<table>
<tr><td></td><td colspan="2">

- Reflective Journals

</td></tr>
<tr><td></td><td>B.</td><td>
1. Semester End Assessment (SEA 1) 15 marks
Case Study Analysis (7.5 Marks)
Thematic Writing Exercise (7.5 Marks)
2. Semester End Assessment (SEA 2) 30 Marks
Written Examination- 30 Marks
<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>10</td></tr>
<tr><td></td><td>II</td><td>10</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>30</td></tr>
</table>
</td></tr>
</table>

REFERENCES

- May, Stephan. *Creative Writing*. Arvon Foundation, 2008.
- Freeman, Sarah. *Written Communication*. Orient Longman Ltd. 1977.
- Hedge, Tricia. *Writing*. Oxford University Press, 1988
- Petty, Geoffrey. *How to be better at Creativity*. The Industrial society, New Delhi:1998

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major					
Course Name	**Media Laws and Ethics**					
Type of Course	VAC					
Course Code	266VACLCJ301					
Course Level	300					
Course Summary	This course examines the Indian Constitution, fundamental rights, and governance structures, alongside Indian press laws and media regulations. Topics include privacy, defamation, intellectual property, electronic media laws, and ethics in journalism, emphasizing press freedom and social responsibility.					
Semester	6					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others**	**Total**
	Credit	3	-			3
	Hours	45				45
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Apply principles of media ethics	A	1, 4, 6

2	Apply the rights and liberties of media	A	1, 4, 9
3	Evaluate the ethical issues in the field of journalism.	E	1, 4, 9
4	Write for print media based on media laws and ethics	C	1, 2, 6
5	Produce content for broadcast and online media based on media laws and ethics	C	1, 4
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Introduction to Constitution of India** Indian constitution and its salient features – Fundamental rights and duties – Directive principles of state policy – The union and state governments: Lok Sabha and Rajya Sabha, State legislature	10	2
2	**An overview of Indian Press Laws** History of press laws in India: Introduction to Indian penal code, relevant provisions of Indian penal code– Right to privacy –The Contempt of Court Act, 1971 – Civil and criminal law of defamation – Official Secrets Act 1923 – Right to Information Act, 2005 – Protection of Civil Rights Act, 1955 – Intellectual property rights - Information Technology Act, 2000 - Crime against women and children.	10	1
3	**Print Media Laws** Constitutional provisions for freedom of media – Press commissions, press council – Press and Registration of Books act 1867 – Copyright Act, 1957 – Working Journalists Act, 1955 – Working Journalists (Fixation of Rates and Wages) Act, 1958.	10	4
4	**Electronic Media Laws** AIR and Doordarshan code of broadcasting news – News policy for broadcast media – Various committees and commissions regarding media – Specified Press Laws Cinematograph Act 1953 – Prasar Bharati Act.	10	5

5	**Ethics in Journalism** Cyberspace and government regulation – Communal issues – Court reporting – Reporting sex related offences – Juvenile crimes reporting – Press and social responsibility	5	3

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
Lectures
Discussions and presentations.
Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
Conduct in-class discussions
Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
Analytical exercises.
ICT tools</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA)- 30 Marks
Viva Voce
Presentation
News Ethics Analysis
Documentary Analysis</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 15 Marks
Open Book Test- 15 Marks
Provide a list of recommended resources
Students shall cite sources appropriately and to use materials ethically
Rubrics for assessment includes,
Understanding and Application (7 Marks)
Critical Thinking and Analysis (5 Marks)
Clarity and Organization (3 Marks)</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 30 Marks
Written Examination- 30 Marks<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>10</td></tr><tr><td></td><td>II</td><td>10</td></tr><tr><td></td><td>III</td><td>10</td></tr></table></td></tr>
</table>

			TOTAL	**30**	

REFERENCES

- Austin, Granville. *The Indian Constitution: Cornerstone of a Nation*. UK: Oxford University Press, 2019.
- Bhargava, Rajeev. *Politics and Ethics of the Indian Constitution*. London: Oxford University Press, 2009.
- Chakrabarty, Bidyut. *Indian Constitution: Text, Context and Interpretation*. New York: SAGE Publications, 2019.
- Kiran Prasad. *Media Law and Ethics: Readings in Communication Regulation*. New Delhi: B R publishing corporation, 2008.
- Juhi P Pathak. *Introduction to Media Laws and Ethics*. New Delhi: Shipra publications, 2014.
- Moore, Roy l. *Media Laws and Ethics: A Casebook*. UK: Routledge, 2008.
- Neelamalar, M. *Media Laws and Ethics*. New Delhi: Prentice Hall India Learning Private Limited, 2009

SEMESTER SEVEN

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
267DCCLCJ401	Voices of Liberty	DCC A	4	4	4	0	0	0
267DCCLCJ402	New Trends in Literary Theory	DCC A	4	4	4	0	0	0
267DCCLCJ403	Speculative Fiction	DCC A	4	4	4	0	0	0
267DCCLCJ404	Digital Media Journalism	DCC B	4	5	3	0	0	2
267DCCLCJ405	International Communication	DCC B	4	4	4	0	0	0
267DCCLCJ406	Critical Media Theories	DCC B	4	4	4	0	0	0

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Voices of Liberty**					
Type of Course	DCC A					
Course Code	267DCCLCJ401					
Course Level	400					
Course Summary	India's regional literatures are essential in describing its socio-cultural uniqueness and diversity as the country is home to a multitude of languages and cultures. This course provides a critical understanding of Indian regional language literatures that have influenced the country's literary identity. The course sheds insight on the diversity of Indian literature written in many languages. Students will have a critical grasp of plurality and diversity at the end of the course, which are important ideas in postmodern literary production.					
Semester	7					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Critically analyze works, identifying themes related to liberty, rights, diversity, and social justice.	An	1,2,3,5,6
2	Evaluate the historical and cultural contexts of the texts and how they inform contemporary issues of civil rights, freedom of expression, and social responsibility.	E	1,2,3,5,6
3	Analyze and evaluate power dynamics across various dimensions	An	2,3,5,6

4	Explore the nuances behind gender roles and social justice based on equality and inclusivity.	E	2,3,5,6,8
5	Apply the tenets of literary theory in the analysis of texts.	Ap	2,3,5,6,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	**Course description**	**Hrs**	**CO No.**
1	• Civil Rights -Censorship - Freedom of Expression - The Role of Law - Limitations on Rights- Activism - Social Responsibility • Kurt Vonnegut: "Harrison Bergeron" • Percy Bysshe Shelley : "Ode to Liberty" • Maya Angelou: "Caged Bird"	10	1,2,3,4,5
2	• Power, Hegemony, Ideology, Marginalization, Disability, Discard studies, Intersectionality, allyship • Langston Hughes: "Theme for English B" • Charlotte Perkins Gilman: "The Yellow Wallpaper" • *Freedom Fight (*Malayalam movie)	12	1,2,3,4,5
3	• Diversity: racial, ethnic, gender, cultural, socio-economic • Sexual Orientations-Inclusion- Equity v/s Equality • Biases: unconscious, stereotypes, prejudices, harassment • Charles Bennfield: "I am Diversity" • Hans Christian Anderson: "The Ugly Duckling" • Kai Cheng Thom: "What the Queer Community Should Have Told Us"	12	1,2,3,5
4	• Adaptability-Emotional Intelligence-Cultural Intelligence Awareness and Education-Celebrating Disabilities • Ted Talk: Celebrating disability as part of human diversity: Catalina Devandas Aguilar • Thomas King: "*Borders*"	11	1,2,3,4,5

5	• Paulo Coelho : "*In the Prison of Repose*" • Kalpana Jain : "*Stigma, Shame and Silence*" • Sukirtharani: "*Portrait of my Village*" • Dir. Fray Forde and Catherine Dee Holly:"*Good Hair*"(short film)	15	2,3,5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
• Lecture
• Close reading exercises
• Reading responses
• Literary debates
• Peer review sessions
• Presentations and discussions</td></tr>
<tr><td rowspan="2">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA)(40 marks)
• Written Test
• Street Play/Short Film
• Presentation(Find out derogatory terms,comments and images used in movies/stories)
• Practical assignment</td></tr>
<tr><td>B.</td><td>1. Semester End Assessment (SEA 1) 20 marks
• Seminar Presentation: The students are instructed to deliver a seminar presentation on any socially relevant topic from any one of the modules.(10 marks)
• To be evaluated on the basis of the following criteria:

Relevance of Topic: Ensure that the topic directly addresses a current social issue and is connected to the subject matter of one of the modules.(2 marks)
Creativity & Innovation: Look for original ideas or solutions that students propose, as well as creative ways of presenting the information. (2 marks)
Presentation skills: Communicate ideas clearly and confidently.(3 marks)
Use of visual aids: Utilizes visual aids that enhance understanding and complement the presentation. (2 marks)
Discussion facilitation: Encourage active participation and critical thinking, guiding a meaningful discussion.(1 mark)

• Viva(10 marks)
For viva, a minimum of 5 questions can be asked. To be evaluated on the basis of :
Communication Skills
Clarity of concepts</td></tr>
</table>

		Demonstration of subject knowledge Critical thinking
		2. Semester End Assessment (SEA 2) 40 marks Written Examination- 40 Marks

	Bunch	Marks in Each Bunch
	I	15
	II	15
	III	10
	TOTAL	**40**

REFERENCES

- "Belonging: The Key to Transforming and Maintaining Diversity, Inclusion and Equality at Work." Academy of Management Learning & Education, 22(4), pp. 735–736
- Biased: Uncovering the Hidden Prejudice that Shapes What We See, Think, and Do. (2021). Ameri Quests, 16(1). https://doi.org/10.15695/cyrf8056
- Corsino, Leonor, and Anthony T. Fuller. "Educating for diversity, equity, and inclusion: A review of commonly used educational approaches." Journal of Clinical and Translational Science, Aug. 2021
- Clark, Colin, et al. "Power, privilege and justice: intersectionality as human rights?" The International Journal of Human Rights, vol. 22, no. 1, Oct. 2017, pp. 108–26, https://doi.org/10.1080/13642987.2017.1390333.
- Foucault, Michel.1980. *Power/Knowledge*. Brighton: Harvester Press
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- Kafer, Alison and Eunjung Kim. “Disability and the Edges of Intersectionality.” *The Cambridge Companion to Literature and Disability*, edited by Claire Barker and Stuart Murray, Cambridge UP,2017,pp.123-38
- Livermore, David A. *Cultural Intelligence: Improving your CQ to Engage our Multicultural World*. Baker Academic, Grand Rapids,Mich.,2009.
- Viner,Mark,et.al. “Assistive Technology to Help Students With Disabilities”. *Special Education Design and Development Tools for School Rehabilitation Professionals*,2020,pp.240-67. ResearchGate, https://doi.org/10.4018/978-1-7998-1431-3.ch012.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**New Trends in Literary Theory**					
Type of Course	DCC A					
Course Code	267DCCLCJ402					
Course Level	400					
Course Summary	This course introduces students to contemporary theoretical frameworks in literary studies. It covers trauma and memory studies along with the role of digital humanities and spatial theory. Body studies and critical race theory are also discussed theoretically as well as with the application of specific texts. Disability studies and queer theory are examined through autobiography and films. Each module provides a comprehensive understanding of these emerging trends and their practical applications in literary criticism.					
Semester	7					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if Any	-------					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Analyze trauma and memory in literature by applying theoretical concepts on collective memory, examining their impact on narrative structures, character development, and cultural contexts in prescribed texts.	An	PO1, PO4
2	Examine the role and impact of digital humanities and spatial theory in literary studies by analyzing interdisciplinary and	E	PO1, PO3

	frameworks to literary texts, evaluating digital tools and methodologies along with discussing the significance of spatiality in prescribed texts.		
3	Analyze the representation of the body and racial themes in contemporary literature, assessing the impact of body studies and new body theories and applying critical race theory.	An	PO1, PO4
4	Examine key concepts and frameworks in disability studies and queer theory, analyzing the representation of disability in literature and exploring the depiction of same-sex desire in films.	E	PO1, PO6
5	Apply theoretical concepts to analyse specific literary works and media, demonstrating their ability to contextualize and critique these works within various theoretical frameworks.	An	PO1, PO9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Trauma and Memory Studies** • Trauma Theory- "Trauma and Literature" by J. Roger Kurtz (Introduction - pages 1-17) • Memory Studies- *Rethinking the Concept of Collective Memory* by Barry Schwartz (pages 9-19) • Trauma Theory- Toni Morrison: *Beloved* (novel) • Memory Studies - Kazuo Ishiguro: *The Remains of the Day* (film)	12	1, 5
2	**Digital Humanities and Spatial Theory** • Digital Humanities - "What is Digital Humanities and What's It Doing in English Departments?" Matthew Kirschenbaum (article) • "The Field of Digital Humanities"from *Between Humanities and Digital* (Edited by Patrik Svensson and David Theo Goldberg) • Spatial Theory - The Routledge Handbook of Literature and Space Edited by Robert Tally Jr. • Genesis and Application of Spatial Criticism:Edward Said and Michel Foucault as Spatial Critics- Dr.Valiur Rahaman (Research Paper) • Digital Humanities- Anita Nair: *Ladies Coupe* (novel) • Spatial Theory- William Faulkner : "A Rose for Emily" (short story)	12	2, 5

3	**Body Studies and Critical Race Theory** • Body Studies- *Contemporary Literature and the Body: A Critical Introduction* by Alice Hall (Anthology Editor) • "The Rise of Body Studies and the Embodiment of Society: A Review of the Field"- Chris Shilling • Body Thoughts: Transforming Bodies in the 'New Body Theories' (edited by Heike Steinhoff) • "Body Image: A Theoretical Framework"- Alexandra Neagu (Research Paper) • Critical Race Theory- *Critical Race Theory: An Introduction* - Richard Delgado and Jean Stefancic (introduction) • Body Studies- Mahasweta Devi: "Breast Giver" (short story) • Critical Race Theory- Chimamanda Ngozi Adichie: *Americanah* (novel)	12	3, 5
4	**Disability Studies and Queer Theory** • Disability Studies- "An Introduction to Disability Studies"- Alice Hall • "Disability Studies: A Path Breaking Approach in Literature"-Geethu Vijayan • "Crips Strike Back: The Rise of Disability Studies"- Lennard J Davis (Jstor article) • Queer Theory: An Introduction by Annamarie Jagose 1. Introduction (pages 1-6) 2. Theorising Same-Sex Desire (pages 7- 21) • Disability Studies- Helen Keller: *The Story of My Life* (autobiography) • Queer Theory- *Kathal: The Core* (2023), *Moothon* (2019) (movies)	12	4, 5
5	**Practical Application of Prescribed Theories in Literary Texts** • Margaret Atwood: *The Handmaid's Tale* • Octavia Butler: *Kindred* • J.M. Coetzee: *Disgrace* • Emma Donoghue: *Room*	12	1,2,3,4, 5

	• Jeffrey Eugenides: *Middlesex*		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecture • Group Discussions • Peer review sessions
Assessment Types	**MODE OF ASSESSMENT** **A.** **Continuous Comprehensive Assessment (CCA) 40 Marks** • Written Examination • Seminar Presentation • Team Project Report • Practical Assignment
	B. **1. Semester End Assessment (SEA 1) 20 Marks** • **Research Paper Submission and Presentation (20 marks)** To be evaluated based on the following criteria: • Content and Depth -2 marks • Organization and Structure -2 marks • Argument and Evidence- 2 marks • Clarity and Style- 2 marks • Citations and References- 2 marks • Presentation- Content and Delivery, Engagement and Interaction, Visual Aids- 10 marks
	2. Semester End Assessment (SEA 2) 40 Marks • Written examination (40 Marks)

	Bunch	Marks in Each Bunch
	I	15
	II	15
	III	10
	TOTAL	**40**

REFERENCES

- Kurtz, J. Roger. *Trauma and Literature*. Introduction, pp. 1-17.
- Schwartz, Barry. "Rethinking the Concept of Collective Memory." In *Routledge International Handbook of Memory Studies*, edited by Anna Lisa Tota and Trever Hagen, pp. 9-19.
- Morrison, Toni. *Beloved*. 1987.
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- Kirschenbaum, Matthew. "What is Digital Humanities and What's It Doing in English Departments?" *ADE Bulletin*, no. 150, 2010, pp. 55-61.
- Svensson, Patrik, and David Theo Goldberg, editors. *Between Humanities and the Digital*. Chapter: "The Field of Digital Humanities."
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- Rahaman, Valiur. "Genesis and Application of Spatial Criticism: Edward Said and Michel Foucault as Spatial Critics." *Journal of Humanities and Social Sciences*, vol. 23, no. 4, 2018, pp. 45-60.
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- *Kathal: The Core*. Directed by Yogi Babu, Y Not Studios, 2023.
- *Moothon*. Directed by Geetu Mohandas, Jar Pictures, 2019.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Speculative Fiction**					
Type of Course	DCC A					
Course Code	267DCCLCJ403					
Course Level	400					
Course Summary	This course is designed to cater to two separate literary genres— speculative fiction and fantasy. The rationale behind combining them is to explore how they cross-pollinate each other through the creation of imaginary worlds and alternative realities. The course undertakes to introduce the student community to an array of themes concerning the collective future of humanity and the planet on the one hand and imaginary worlds set in mythic settings on the other.					
Semester	7					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Think creatively and envision worlds beyond the conventional constraints of reality that bridge fantastical and speculative realms.	An	1,6
2	Identify the generic qualities of speculative fiction and fantasy and situate their overlaps within a shared framework.	U	1,
3	Critically evaluate themes, characters, and plotlines and come up with ideas for original content.	E	1,6,9
4	Explore ethical and moral dilemmas within hypothetical scenarios and delve into situations where individuals or societies are	E	1,4,6,

	confronted with choices carrying significant repercussions for themselves and others.		
5	Analyse individual works in relation to their historical, political, and cultural contexts to generate awareness about how these works serve as critical commentaries on the anticipated outcomes of various ideologies.	An	1,4,5,6,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Speculative Fiction**–Science Fiction–Outer Space–Extraterrestrial Life Forms–Imagined Worlds–Futuristic Technology–Soft and Hard SF–Representation of Gender in SF–Cybernetics and SF–Apocalypse–Dystopia–Cryogenics-Radical Life Expansion–Time Travel–Alternative Histories–Space Opera–Steampunk **Fantasy**–Epic Fantasy–Heroic Fantasy–Dark Fantasy–Knight-in-Shining Armour–Supernatural– Fictional Places–El Dorado–Adventure–Damsel in Distress–Quest myth–Fairy Tale–Fable–Fairy Tale–Sleeping Beauty– Dragons–Demon– Doppelganger–Gnome– Spirit –Necromancy–Sorcery "*Flying Rabbits: Denizens of Distant Spaces*"- Margaret Atwood https://search.schlowlibrary.org/Record/321166/TOC	11	1
2	• "The Song of Wandering Aengus"-W.B. Yeats https://www.poetryfoundation.org/poems/55687/the-song-of-wanderingaengus • "Instructions"- Neil Gaiman https://endicottstudio.typepad.com/poetrylist/instructions-by-neilgaiman.html • *The Snow Child*- Angela Carter https://biblioklept.org/2013/06/21/the-snow-child-angela-carter/ • *The Ones Who Walk Away from Omelas*- Ursula K LeGuin https://shsdavisapes.pbworks.com/f/Omelas.pdf	15	2
3	• "Poem Featuring an Apocalypse"- Rebecca Aronson https://swamp-pink.cofc.edu/featured/poem-featuring-an-apocalypse/ • "Talk in the Dark"- Denise Levertov https://www.menwhosaidno.org/poetry/PoetryNuclear_dark.html • *The Lottery*- Shirley Jackson	12	1,3

	https://digitalbell-bucket.s3.amazonaws.com/58AF5E74-5056-907D8DE8-C3BE81B60EA3.pdf		
4	Dystopian Literature • *1984*- George Orwell • "*Inception*"- Christopher Nolan(Dir); Warner Bros-2010	12	4
5	• C.S. Lewis, *The Lion, the Witch and the Wardrobe* (Harper) • Philip K. Dick, *Do Androids Dream of Electric Sheep*?	10	2,5

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="3">Classroom Procedure (Mode of transaction)
Discussion
Debates
Video Presentation
Lecture</td></tr>
<tr><td rowspan="7">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA) 40 Marks
Creative Articles
Reflective Essay
Podcasts
Seminars</td></tr>
<tr><td rowspan="6">B.</td><td colspan="2">1. Semester End Assessment (SEA 1) 20 Marks
Comparative Analysis Essay: An essay comparing and contrasting two or more works of speculative fiction, focusing on themes, narrative techniques, or social commentary.</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2) 40 marks
Written Examination</td></tr>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table>

REFERENCES

- Fichelberg, Susan. Encountering Enchantment: *A Guide to Speculative Fiction for Teens*. United States, Bloomsbury Publishing, 2015.
- Kröger, Lisa, and Anderson, Melanie R. Monster, She Wrote: *The Women Who Pioneered Horror and Speculative Fiction*. United States, Quirk Books, 2019.
- Lothian, Alexis. *Old Futures: Speculative Fiction and Queer Possibility*. United States, NYU Press, 2018.
- Manlove, Colin N. *Modern Fantasy: Five Studies*. United States, Wipf and Stock Publishers, 2020.
- *Modern Classics of Fantasy*. United States, St. Martin's Publishing Group, 2014.
- Sangster, Matthew. *An Introduction to Fantasy*. United Kingdom, Cambridge University Press.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Digital Media Journalism**					
Type of Course	DCC B					
Course Code	267DCCLCJ404					
Course Level	400					
Course Summary	This course covers digital journalism history, news distribution via digital platforms, personal branding, reporting fundamentals, writing for the web, advanced reporting techniques, multimedia storytelling, and ethical considerations, including fact-checking and combating misinformation.					
Semester	7					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Practicum**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Understand the role of digital media in contemporary journalism	U	1

2	Develop skills in researching, reporting, and writing news stories for online platforms.	A	1, 2
3	Gain proficiency in multimedia storytelling techniques, including photojournalism, audio reporting, and video production.	A	8, 9
4	Learn principles of ethical journalism in the digital era, including fact-checking and source verification.	E	4
5	Critically evaluate digital media journalism practices and trends.	E	4, 6
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Introduction to Digital Media Journalism** Overview of the digital media landscape. History and evolution of digital journalism. Role of digital platforms in news distribution. Building a personal brand as a journalist**.**	15	1
2	**Reporting Fundamentals** Principles of news gathering and verification,Research techniques for digital journalism,Interviewing skills for online platforms,Data journalism basics: Introduction to data journalism, collecting and cleaning data, and data visualization techniques.	15	4
3	**Writing for the Web** Writing concise and engaging headlines, structuring online news articles,SEO basics for journalists, multimedia storytelling,Understanding audience behavior online, strategies for social media reporting,Introduction to photojournalism, audio storytelling and podcasting, basics of video production for journalists.	15	1, 3
4	**Advanced Reporting Techniques** Investigative journalism in the digital age Long-form storytelling online,Collaborative journalism projects,Emerging technologies and their impact on journalism.	15	2, 5

5	**Ethical Considerations in Digital Journalism** Principles of journalistic ethics. Fact-checking and source verification in digital reporting. Dealing with misinformation and fake news, audience engagement and social media,Data Capitalism.	15	2, 4

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

- Lectures
- Discussions and presentations.
- Book reviews, Discussions and Seminars- Assign readings from academic articles, books, and reports related to the syllabus.
- Conduct in-class discussions
- Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
- Analytical exercises.
- ICT tools

Assessment Types

MODE OF ASSESSMENT

A.

Continuous Comprehensive Assessment (CCA)- 40 Marks

Seminar on the text, *The Digital Republic* by Jamie Susskind
Workshop on Data Capitalism
Fact-check exercise
Online Interviewing Exercise

B.

1. Semester End Assessment (SEA 1) 20 marks

Comprehensive Digital Journalism Project and Viva - 20 Marks
Eg: Lifestyle blog, Video Series, Application etc

2. Semester End Assessment (SEA 2) 40 marks

Written Examination- 40 Marks

	Bunch	Marks in Each Bunch
	I	15
	II	15
	III	10
	TOTAL	**40**

REFERENCES

- Andras Nyiro and others. *21st Century Journalism – A Practical Guide*.
- Batya Friedman and Helen Nissenbaum. "Bias in Computer Systems." *ACM Transactions on Information Systems*, vol. 14, no. 3, 1996, pp. 330-47.
- Damien Stolarz. *Clear Blogging: How People Blogging Are Changing the World and How You Can Join Them – Hands-On Guide to Video Blogging and Podcasting*.
- Fred Vallance Jones and David McKie. *The Data Journalist: Getting the Story*. Oxford University Press, 2017.
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- John V. Pavlik. *Journalism and New Media*.
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- Tim O'Reilly. "What Is Web 2.0?" 2005.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**International Communication**					
Type of Course	DCC B					
Course Code	267DCCLCJ405					
Course Level	400					
Course Summary	This course helps to develop a critical understanding of the complex dynamics of communication in today's globalized world and also enables the student to analyze the diverse theoretical frameworks and methodologies used to study international communication.					
Semester	7					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Enhance critical thinking, analytical, and research skills within the context of international communication	C	1

2	Examine key theories and concepts in international Communication	An	1, 4
3	Outline the influence of cultural values, norms, and practices on communication styles and interpretations	U	6
4	Examine the role of media and technology in shaping global communication flows and political communication	An	3
5	Analyze the impact of new technologies on international news production, censorship, and activism.	An	3, 7
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Foundations of International Communication** History, evolution and developments,Key theories – Modernisation theory, Dependency theories, Media imperialism. International and intercultural communication theories, 5D model of human communication,Global news and international communication- Patterns of news flow.	12	1, 2
2	**Media Systems and Globalization** Comparative analysis of global media systems. Examining different media landscapes, Media systems and culture, Cultural imperialism and media flow, International communication as intercultural communication.	12	3
3	**Impact of technology on international media** Technology, Communication flow and cultural exchange. Technological drivers in international communication – New media. Impact of technology on international news production, censorship, and activism.	12	4
4	**International Political Communication** Media, politics, and diplomacy, Role of media in international relations. Political communication strategies. Media coverage of international crises and conflicts. Critical evaluation of the role of media in shaping global knowledge and public opinion.	12	5

5	**Global media in the Internet age** The dawn of the Internet age - From a “free flow of Information" to “free flow of commerce” -The Internet as a political tool.	12	4

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
Lectures
Discussions and presentations.
Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
Conduct in-class discussions
Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
Analytical exercises.
ICT tools</td></tr>
<tr><td rowspan="2">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA)- 40 Marks
Viva Voce
Presentation
Open Book Test
Academic Paper Writing</td></tr>
<tr><td>B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
● Open Book Test- 20 Marks
Provide a list of recommended resources
Students shall cite sources appropriately and to use materials ethically
Rubrics for assessment includes,
Understanding and Application (10 Marks)
Critical Thinking and Analysis (6 Marks)
Clarity and Organization (4 Marks)
2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>15</td></tr><tr><td></td><td>II</td><td>15</td></tr><tr><td></td><td>III</td><td>10</td></tr></table></td></tr>
</table>

			TOTAL	**40**	

REFERENCES

- Dahlgren, Peter. *Television and the Public Sphere: Citizenship, Democracy and the Media*. Sage, 2000.
- Gupta, V.S. *International Communication: Contemporary Issues and Trends in Global Information Revolution*. Concept Publishing Co., 2005.
- Mc Quail, Dennis. *McQuail's Media & Communication Theory*. SAGE, 2011.
- Servaes, Jean. *The Palgrave Handbook of International Communication and Sustainable Development*. Palgrave, 2021.
- Thussu, Daya Krishnan. *International Communication: A Reader*. Routledge, 2009.

Suggested Readings

- Chuan Lee, Chin. *Internalizing International Communication*. Michigan Publishing, 2009.
- Haykin, Simon. *Communication Systems*. Wiley, 2006.
- Mc Nair, Brian. *Studyguide for an Introduction to Political Communication*. Cram101, 2012.
- Silverblatt, Art. *International Communications: A Media Literacy Approach*. Routledge, 2004.
- William B. Gudykunst. *Handbook of International and Intercultural Communication*. SAGE, 2001.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Critical Media Theories**					
Type of Course	DCC B					
Course Code	267DCCLCJ406					
Course Level	400					
Course Summary	The course delineates key approaches, themes, concepts and debates in critical media theories. From liberal tradition to cutting edge research in sensory studies through Marxian paradigm and concepts of post-structuralism, the media's role as the critical voice in democracy is foregrounded. Exposure to intersections of media studies and critical theory will offer a robust foundation for undertaking interdisciplinary research and scholarship.					
Semester	7					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others**	**Total**
	Credit	4	-			4
	Hours	60				60
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			

1	Understand the media theories in liberal humanist Paradigm	U	1
2	Analyse the diversity of critical approaches to media in Marxian intellectual tradition	An	2, 6
3	Apply the notion of public sphere in the mediatic context of India	A	4, 9
4	Apply post-structuralist concepts of governmentality and control society in the post-colonial political context	A	1
5	Analyse transformation of media theories in the digital Context	An	1, 3
***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Media and critical tradition** Media and Liberalism: John Stuart Mill, John Milton. Approaches and traditions in critical media studies and communication studies. Media as a process and produce- Analytical and descriptive paradigms	12	1
2	**Media and Marxian paradigm** Frankfurt School, Walter Benjamin, Althusser, Gramsci, Raymond Williams- Culture industry, mechanical reproduction, ideological state apparatus, hegemony and media as technology and cultural form. Arendt, Habermas and critics like Frazer and Warner - Banality of evil, public sphere and counter publics. Roland Barthes and Stuart Hall- Birmingham school - Myth, decoding -encoding. Bourdieu –Field Theory, symbolic capital, habitus.	12	2, 3
3	**Media and post-structural thinking** Foucault-Governmentality, power/knowledge. Deluze and Guttari –rhizome, multiplicity and control society. Baudrillard and Guy Debord- Simulacrum and society of the spectacle.	12	3
4	**Media and digital crossroads** Fuchs, Castells –Digital labour, Network society. Affect theories, sensory studies. Shoshana Zuboff –Surveillance Capitalism.	12	4, 5

5	**Media and Gender Studies** Feminist Media Theory, Queer Media Theory, Intersectionality and Media Representation.	12	1

<table>
<tr><td>Teaching and Learning Approach</td><td colspan="2">Classroom Procedure (Mode of transaction)
Lectures
Discussions and presentations.
Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus.
Conduct in-class discussions
Guest Lectures -Invite guest speakers with expertise in the field to share the real experiences and insights.
Analytical exercises.
ICT tools</td></tr>
<tr><td rowspan="3">Assessment Types</td><td colspan="2">MODE OF ASSESSMENT
. Continuous Comprehensive Assessment (CCA)- 40 Marks
Viva Voce
Presentation
Open Book Test
Term Paper Writing</td></tr>
<tr><td rowspan="2">B.</td><td>1. Semester End Assessment (SEA 1) 20 Marks
Open Book Test- 20 Marks
Provide a list of recommended resources
Students shall cite sources appropriately and to use materials ethically
Rubrics for assessment includes,
Understanding and Application (10 Marks)
Critical Thinking and Analysis (6 Marks)
Clarity and Organization (4 Marks)</td></tr>
<tr><td>2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks
<table><tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr><tr><td></td><td>I</td><td>15</td></tr><tr><td></td><td>II</td><td>15</td></tr><tr><td></td><td>III</td><td>10</td></tr></table></td></tr>
</table>

			TOTAL	**40**

REFERENCES

- Arendt, Hannah. *The Human Condition*. Chicago University Press, 1998.
- Althusser, Louis. *Lenin and Philosophy and Other Essays*. Monthly Review Press, 1972.
- Bourdieu, Pierre. *On Television*. Translated by Priscilla Parkhurst Ferguson. New York Press, 1996.
- Buchanan, Ian. *A Dictionary of Critical Theory*. OUP Oxford, 2018.
- Calhoun, Craig, ed. *Habermas and the Public Sphere*. MIT Press, 1996.
- Dahlgren, Peter. *Television and the Public Sphere: Citizenship, Democracy and the Media*. Sage, 2000.
- Fuchs, Christian. *Critical Theory of Communication: New Readings of Lukács, Adorno, Marcuse, Honneth and Habermas in the Age of the Internet*. University of Westminster Press, 2016.
- Gramsci, Antonio. *Selections from the Prison Notebooks*. Lawrence and Wishart, 1971.
- Habermas, Jurgen. *Structural Transformation of the Public Sphere: An inquiry into a Category of Bourgeois Society*. MIT Press, 1991.

SEMESTER EIGHT

Course Code	Title	Type of Course	Credit	Hrs/ week	Hour Distribution Per Week			
					L	T	P	O
268DCCLCJ401	Cultural Studies	DCC A	4	5	3	0	0	2
268DCCLCJ402	Research Methodology	DCC A	4	5	3	0	0	2
268PRJLCJ401	12 Credit Project	PRJ	12					
268DCCLCJ403	World Literature	DCC A*	4	5	3	0	0	2
268DCCLCJ404	Diasporic Literature	DCC A*	4	5	3	0	0	2
268DCCLCJ405	Indian Mythologies Revisited	DCC A*	4	5	3	0	0	2

Programme	BA (Honours) English Literature Communication & Journalism (Double Major)
Course Name	**Cultural Studies**
Type of Course	DCC A
Course Code	268DCCLCJ401
Course Level	400
Course Summary	This course introduces students to key concepts, methodologies, and theorists within the field, providing a comprehensive overview of cultural analysis. It begins with foundational theories and progresses through methodologies essential for cultural study. The course examines the role of media in public spaces, popular and visual culture, and the dynamics of subcultures and multiculturalism. Through critical readings and discussions, students will explore how culture shapes and is shaped by societal structures. By the end of the course, students will have a deeper understanding of cultural processes and their impact on individual and collective identities.
Semester	8

Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	**Expected Course Outcome**	**Learning Domains ***	**PO No**
At the end of the course the student will be able to:			

1	Gain a foundational understanding of key concepts, theories, and debates within cultural studies	A	1
2	Develop a critical understanding of the methodologies of Cultural Studies	A	1,2
3	Critically analyze the role of media in shaping public discourse and opinion.	An	6
4	Explore and critically engage with various forms of popular and visual culture and learn to analyze how these cultural forms reflect and shape societal values, norms, and ideologies.	An	6.9
5	Investigate the dynamics of subcultures and multiculturalism within contemporary societies and apply the insights of cultural studies to interpret literary texts	E	4,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Introduction to Cultural Studies** • Key terms – Key concepts – Major Cultural Theorists and Theories • What is Culture, Origin,CCCS (An Introduction to Cultural Studies - Pramod K Nayar page 1-40) • Raymond Williams: “The Analysis of Culture” • Madhav Prasad : Cultural Studies in India : Reasons and a History	15	1
2	**Cultural Studies : Methodology** • Paul Du Gay: “What is Culture?” • From Doing Cultural Studies : The Story of the Sony Walkman pages 5-7 • Temsula Ao : Once Upon a Life : Burnt Curry and Bloody Rags : A Memoir(Food Culture, and Cultural Identity)	15	2,5

3	**Media and Public Spaces** • Eli Pariser, "Beware Online 'Filter Bubbles'" (Ted Talk) • Jodi Dean, "The Net and Multiple Realities"	15	3
4	**Popular and Visual Culture** • John Storey: "What is Popular Culture?" (pp 1-16 in Cultural Theory and Popular Culture) • Theodor Adorno and Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception" pages 94-136 • Roland Barthes : "Toys" • R Nandakumar: "The Missing Male: The Female Figures of Ravi Varma and the Concepts of Family, Marriage and Fatherhood in Nineteenth century Kerala" (South Indian Studies, No.1, Jan-June, 1996)	15	4
5	**Subcultures and Multiculturalism** • Albert K Cohen : "A General Theory of Subcultures." pgs 259-69 • Mahashwetha Devi : "Salt" • Frederick Backman : *A Man Called Ove* (Novel)	15	5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Classroom Discussions • Literary Debates • Lectures
Assessment Types	**MODE OF ASSESSMENT** **A.** **Continuous Comprehensive Assessment (CCA) 40 Marks** • MCQ Test • Seminar Presentation

<table>
<tr><td></td><td colspan="2">Practical Assignment
Literary Debate</td></tr>
<tr><td></td><td>B.</td><td>
1. Semester End Assessment (SEA 1) 20 Marks
Research Paper Submission and Viva - 20 marks
Students will be evaluated on the basis of :
Research skills
Use of Academic Language
Clarity of concepts
Demonstration of ample reference, reading and research.
For viva, a minimum of 5-7 questions can be asked. To be evaluated on the basis of :
Communication Skills
Clarity of concepts
Demonstration of subject knowledge
Critical thinking and research skills
2. Semester End Assessment (SEA 2) 40 Marks
Written Examination
<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table>
</td></tr>
</table>

REFERENCES

1. Barker, Chris. *Cultural Studies: Theory and Practice*. Sage Publications, 2011.
2. During, Simon, editor. *The Cultural Studies Reader*. Routledge, 2003.
3. Eagleton, Terry. *The Idea of Culture*. Blackwell, 2008.
4. Hall, Stuart, editor. *Critical Dialogues in Cultural Studies*. Routledge, 1996.
5. Williams, Raymond. *Culture and Society, 1780–1950*. Harper and Row, 1958.
6. Williams, Raymond. *Television: Technology and Cultural Form*. Fontana,1974

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Research Methodology**					
Type of Course	DCC A					
Course Code	268DCCLCJ402					
Course Level	400					
Course Summary	The "Research Methodology" course provides a comprehensive overview of the principles, techniques, and ethical considerations involved in conducting rigorous research across various disciplines. Through a combination of lectures, case studies, and hands-on projects, students will develop the skills to formulate research questions, design appropriate methodologies, collect and analyze data, and effectively communicate their findings to diverse audiences.					
Semester	8					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Students will be able to critically analyse and evaluate various research methodologies and approaches within English Studies.	An	1,4,5
2	Students will gain proficiency in designing and implementing research projects in English Studies, including formulating research questions, developing hypothesis, selecting appropriate methodologies, and organizing a coherent research structure.	E	2,8
3	Students will develop the skills to conduct comprehensive literature reviews, synthesizing existing research, identifying gaps, and	A	6,8,9

	situating their research within the broader scholarly context of English Studies		
4	Students will learn and apply various methods of data collection and analysis specific to English Studies, such as textual analysis, discourse analysis, qualitative interviews.	A	1,4,5
5	Students will be able to communicate research findings through well-structured academic writing and presentations	C	2,3,5
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	Introduction - Research Methods for English Studies – Gabriel Griffin- 1- 18	15	1,3
2	Objectives of Research-Formation of Research Question and Research Proposal-Various Methods of Research- Identifying Primary and secondary sources- Review of Research works carried out so far (Literature Review)	15	2,4
3	Research and Writing-Selecting a Topic -Using the Library-Conducting Research-Arriving at a Thesis Statement- Framing a hypothesis-Compiling a Working Bibliography, Taking Notes, Outlining, Writing Drafts, Language and Style, Plagiarism Research and Publication Ethics: Intellectual Honesty and Research Integrity; Scientific Misconduct: Falsification, Fabrication and Plagiarism (FFP); Predatory Publishing-Duplicate and Overlapping Publication; Responsible Use of AI in Research; Plagiarism Checking and AI Detection Tools	15	1,3,5
4	Names of Persons, Titles of Sources, Quotations, Numbers, Dates and Times, Abbreviations Format of the Thesis -General Format, Chapter and Page format	15	1,2
5	Documenting Sources – MLA Style – The List of Work Cited – Citing Periodical Print Publications – Introduction – Citing Non periodical Publications – Introduction – citing Web Publications – Citing Additional Common Sources	15	1,2,3,4

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Discussions • Case Study Analysis

<table>
<tr><td rowspan="8">Assessment Types</td><td colspan="3">MODE OF ASSESSMENT
A.
Continuous Comprehensive Assessment (CCA)- 40 Marks
• Written Examination
• Review Writing
• Preparation of abstract</td></tr>
<tr><td rowspan="7">B.</td><td colspan="2">1. Semester End Assessment (SEA 1) 20 Marks
Presentation of a Research Proposal (10 marks)
Viva- Voce (10 marks)</td></tr>
<tr><td colspan="2">2. Semester End Assessment (SEA 2) 40 Marks
Written Examination- 40 Marks</td></tr>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table>

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1. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8th ed., EWP, 2016.
2. Griffin, Gabriel, editor. *Research Methods for English Studies*. Edinburgh UP, 2005.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**12 Credit Project**					
Type of Course	PRJ					
Course Code	268PRJLCJ401					
Course Level	400					
Course Summary	1.The 12 credit project should be done under the supervision of a teacher from the department. 2. The 12 credit project is evaluated on the basis of the presentation by the student and the Viva-Voce conducted. 3. Semester End Assessment of the 12 credit project will be conducted by a panel of at least two internal examiners apart from the supervisor from the department.					
Semester	8					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit		-			12
	Hours					
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Develop and demonstrate the ability to critically evaluate research projects in English literature		
2	Apply appropriate research methodologies and theoretical frameworks to evaluate the design and execution of literary research projects.		

3	Synthesize and integrate knowledge from different areas of English literature to provide comprehensive evaluations of research projects.		
4	Effectively communicate their evaluation findings, providing constructive feedback and recommendations for improving research quality in English literature.		
5			
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)**	
Assessment Types	**MODE OF ASSESSMENT** **A.** **Continuous Comprehensive Assessment (CCA) 80 Marks** Abstract Presentation:20 Marks Punctuality and Research Aptitude - 20 Marks Review of Literature: 20 Marks Overall Performance - 20 Marks	
	B.	**1.Semester End Assessment (SEA 1) 40 Marks** Paper presentation in a State/National/International Seminar - 40 Marks
		2. Semester End Assessment (SEA 2) 80 Marks Project Presentation and Discussion - 40 Marks Project Evaluation and Viva Voce - 40 Marks

Programme	BA (Honours) English Literature Communication & Journalism (Double Major)					
Course Name	**World Literature**					
Type of Course	DCC A					
Course Code	268DCCLCJ403					
Course Level	400					
Course Summary	World Literature encourages learners to explore literature from different countries and cultures. Through study of great novelists, poets and dramatists from around the world, learners acquire lifelong skills in interpreting and evaluating texts. They learn how to develop and communicate an informed personal response to literature.					
Semester	8					
Course Details		**L1ecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No
At the end of the course the student will be able to:			
1	Analyze and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions.	An	1,6,9
2	Analyze and interpret literary texts in their contexts and locate them.	An	1,2,4,6,9

3	Appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world.	E	1,2,4,5,6,9
4	Apply comparative literature techniques to draw connections between different literary traditions, genres, and historical periods, identifying similarities and differences in themes, styles, and cultural contexts.	Ap	1,2,4,5,6,7,9
5	Engage in discussions about ethical, moral and philosophical questions raised by literary texts.	E	1,2,4,5,6,7,8,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	• The painting of John William Waterhouse featuring the Eco and Narcissus story from the Book III of Ovid's *Metamorphosis*. • Dante Alighieri:"The Gate of Hell"(Canto III) (Inferno) • Sophocles *:Antigone- The Scene that precedes the Parodos*.(translation by Paul Woodruff) • Kalidasa:The Hunt (first scene of *Sakuntalam*)	20	1,2,3,4,5
2	• Bertolt Brecht : "The Burning of the Books" • Anna Akhmatova: "Lot's Wife" • Edgar Allen Poe: "Raven": • Tao Yuanming : "Returning to Live in the Country"	15	1,2,3,4,5
3	• Henrik Ibsen: *A Doll's House*	10	1,2,3,4,5
4	• Guy de Maupassant:"The Convert" • Leo Tolstoy: "The Empty Drum" • Fyodor Dostoyevsky: "A Christmas Tree and a Wedding"	10	1,2,3,4,5

5	• Alexander Dumas: *The Count of Monte Cristo* • Franz Kafka:*The Trial* • Khaled Hosseini:*The Kite Runner*	20	1,2,3,4,5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecture • Reading responses • Writing exercises • Presentations and discussions	
Assessment Types	**MODE OF ASSESSMENT** **A.** **Continuous Comprehensive Assessment (CCA)(40 marks)** • Written test • Quiz • Artistic performance • Select any text of not mentioned in the syllabus and review them by submitting a written document, podcast or three-minute video, vlog, blog etc	
	B.	**1. Semester End Assessment (SEA 1) 20 marks** • **Portfolio(10 marks)** Students compile a portfolio that includes written reflections, analyses, and creative responses to the texts studied throughout the semester. To be evaluated on the basis of : **Diversity**: 3 marks **Depth of Analysis**: 3 marks **Creativity & Originality**: 2 marks **Organization & Presentation**: 1 mark **Consistency & Completeness**: 1 mark • **Viva(10 marks)** For viva, a minimum of 5 questions can be asked. To be evaluated on the basis of : Communication Skills Clarity of concepts Demonstration of subject knowledge Critical thinking
		2. Semester End Assessment (SEA 2) 40 marks Written Examination- 40 Marks

			Bunch	Marks in Each Bunch
			I	15
			II	15
			III	10
			TOTAL	**40**

Suggested Reading:

Don Quixote by Miguel de Cervantes (Spain)

Madame Bovary by Gustave Flaubert

Death in Venice by Thomas Mann

The Stranger by Albert Camus

The House of the Spirits by Isabel Allende

REFERENCES

- David Damrosch, *How to Read World Literature*, Wiley Blackwell, 2002.
- Lillian Herlands Hornhtin, *The Reader's Companion to World Literature*, Penguin, 2002.

  Frank Magil, *Masterpieces of World Literature*, Collins Reference, 1991.
- World Literature Reader: A Reader - edited by Theo D'haen, César Domínguez, Mads Rosendahl Thomsen
- Reading World Literature: Theory, History, Practice - edited by Sarah Lawall
- A History of Western Literature –J.M.Cohen
- 1789: The French Revolution Begins.- Blackman, R. Cambridge University Press.
- A History of European Literature: The West and the World from Antiquity to the Present.- Walter Cohen Edinburgh University Press Modernism: A Guide to European Literature 1890-1930.Malcolm Bradbury and James McFarlane. Penguin.

- https://www.britannica.com/art/Greek-literature/Classical-period-5th-and-4th-centuries-bc
- https://www.thoughtco.com/inferno-canto-iii-divine-comedy-dante-alighieri-409879
- https://www.britannica.com/biography/Sophocles
- https://www.britannica.com/art/French-literature
- https://www.britannica.com/art/Russian-literature

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Diasporic Literature**					
Type of Course	DCC A					
Course Code	268DCCLCJ404					
Course Level	400					
Course Summary	The "Diasporic Literature" course examines the experiences and narratives of individuals and communities living outside their homeland, focusing on themes of identity, belonging, and cultural displacement. Through the study of diverse texts from various diasporas, students will engage in critical discussions and analyses that highlight the complexities of migration and the interplay between personal and collective histories.					
Semester	8					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Analyze the concept of diaspora and its implications for identity, culture, and community in literary works.	An	1,4
2	Identify and critically engage with key themes in diasporic literature, such as migration, displacement, identity, and hybridity.	E	2,5
3	Examine the historical, social, and cultural contexts that shape diasporic experiences and how they are represented in literature.	E	1,4,6
4	Compare and contrast different diasporic narratives, highlighting similarities and differences in experiences and literary expressions across various cultures.	C	6,8

5	Apply diverse theoretical frameworks to interpret and critique diasporic literature, enhancing understanding of its broader implications in contemporary global contexts.	A	5,6,9
Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	Displacement- Hybridity-Transnationalism- Otherness-Memory-Home-Diasporic Consciousness-Liminality-Cultural Translation-Syncretism-Alienation-Assimilation-Acculturation-Creolization-Marginality-Cultural Memory	15	1,2,3
2	• Robin Cohen: Chapter 1-The Four phases of Diaspora from Global Diaspora: An Introduction (page 1-15) • Stuart Hall: Cultural Identity and Diaspora	15	2,4
3	• Agha Shahid Ali: "A Postcard from Kashmir" • R.Parthasarathy – "Home Coming" • Sujatha Bhatt: "A Different History" • V S Naipaul: *A House of Mr Biswas* • Jhumpa Lahiri- *The NameSake* • Salman Rushdie: - *Imaginary Homelands*- Excerpts	15	3,5
4	• Khalil Gibran- "A Tear and a Smile" • Cyril Dabedeen - "December in Winter" • Allen Currow - "House and Land" • Khaled Hosseini – *A Thousand Splendid Suns* • Micheal Ontanjee- *The English Patient* • Gabriel Garcia Marquez: *Bon Voyage Mr. President*	15	1,4
5	• Bollywood Cinema and Indian Diaspora https://www.iitp.ac.in/images/faculty_profile/human/Aditya/No.12.pdf • Bollywood and Indian Diaspora https://ebooks.inflibnet.ac.in/socp11/chapter/bollywood-and-the-indian-diaspora/	15	3,4,5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Classroom Discussions • Workshops • Guest Lectures
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 40 Marks**

<table>
<tr><td></td><td colspan="2">Written Examination
Thematic Evaluation
Case Studies</td></tr>
<tr><td></td><td>B.</td><td>
1. Semester End Assessment (SEA 1) 20 marks
• Project-Representation of diasporic features in Bollywood movies (10 marks)
  ○ Application of Theory- 5 marks
  ○ PPT Presentation - 5 marks
• Viva (10 marks)
  ○ 5 questions-2 marks each (5* 2=10 marks)
1. Semester End Assessment (SEA 2) 40 Marks
• Written Examination- 40 Marks
<table>
<tr><td></td><td>Bunch</td><td>Marks in Each Bunch</td></tr>
<tr><td></td><td>I</td><td>15</td></tr>
<tr><td></td><td>II</td><td>15</td></tr>
<tr><td></td><td>III</td><td>10</td></tr>
<tr><td></td><td>TOTAL</td><td>40</td></tr>
</table>
</td></tr>
</table>

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1.Hosseini, Khaled. *A Thousand Splendid Suns*. Riverhead Books, 2007.

2. Ondaatje, Michael. *The English Patient*. Knopf, 1992.

3. García Márquez, Gabriel. *Bon Voyage, Mr. President*. Knopf, 2010.

4.Naipaul, V.S. *A House for Mr. Biswas*. Viking Press, 1961.

5. Lahiri, Jhumpa. *The Namesake*. Houghton Mifflin, 2003.

6. Rushdie, Salman. *Imaginary Homelands: Essays and Criticism* 1981-1991. Granta Books, 1991.

7. Cohen, Robin. "Chapter 1: The Four Phases of Diaspora." *Global Diaspora: An Introduction*, edited by Robin Cohen, Routledge, 2008, pp. 1-15.

8. Hall, Stuart. "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence & Wishart, 1990, pp. 222-237.

Programme	BA (Honours) English Literature, Communication & Journalism (Double Major)					
Course Name	**Indian Mythologies Revisited**					
Type of Course	DCC A					
Course Code	268DCCLCJ405					
Course Level	400					
Course Summary	The course will enable the students to explore the evolution and reinterpretation of myths across different cultures and time periods. It delves into how myths shape and reflect societal values, as well as how they are adapted in contemporary literature, art, film, and popular culture.					
Semester	8					
Course Details		**Lecture**	**Tutorial**	**Practical**	**Others (eg: Practicum/Field Visits)**	**Total**
	Credit	3	-		1	4
	Hours	45			30	75
Pre-requisites, if Any	----------					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
At the end of the course the student will be able to:			
1	Understanding the possibilities of multiple narratives of mythologies.	U	PO1, PO6
2	Critically evaluating the subversiveness of parallel narratives.	R, U	PO6
3	Acquire the ability to creatively retell myths and understand the pluralities of mythology.	U, E	PO4, PO6
4	Acquire the ability to understand the subversive power of archetypes.	A	PO1, PO9
5	Creatively approach archetypes by producing new readings.	A	PO6, PO9

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

COURSE CONTENT

Content for Classroom transaction (without Units)

Module	Course description	Hrs	CO No.
1	**Mythology, Folklore and Archetype** • Mythology - Cultural Context-Archetypes Symbolism- Adaptation - Interpretation - Retelling • "Introduction: the Diversity of Ramayana Tradition"- Many Ramayanas, ed., Paula Richman https://books.google.co.in/books?id=XkifYfljHP4C&pg=PA3&source=gbs_toc_r&cad=2#v=onepage&q&f=false	15	1, 4
2	**Subversive Texts folklore and Tribal literature** • Retelling myths - Means of resistance- Subversion dominant narratives Seethakali - -Adiya Ramayanam-Karbi Ramayan • Theyyam: The Indian Trance where Men become Gods https://www.bbc.com/travel/article/20230628-theyyam-th%20e-indian-trancewhere-men-become-gods • "Battle Beyond Kurukshetra" A Mahabharata Novel, OUP, 2017 - P.K. Balakrishnan and Jayalekshmy P.K. • Practicum: Identifying Subversive Myth Retellings in Local Lore	15	2
3	**Re-writing Mythological Tales** • "Introduction" - Myth=Mythya: Decoding of Hindu Mythology by Devdutt Pattanaik • Resurgence of Myths and Legends in Contemporary Literature of Indian English in an Emergent India- Salini. R.Sinha(pg:132-137) • Myth, History and New Popular Fictions https://ebooks.inflibnet.ac.in/engp08/chapter/myth-history-and-newpopular-fictions/ • Mudiyettu, Ritual theatre and Dance Drama of Kerala	15	3

	https://ich.unesco.org/en/RL/mudiyettu-ritual-theatre-and-dance-drama-ofkerala-00345		
4	**Re- visualizing Mythology** • Peter Brooke Mahabharatha https://www.youtube.com/watch?v=aur-t-RtOJM&list=PLB6D851FFCF7F946F • Mahabali & The Economy of Flow- P. Madhu Ahalya-Modern Renditions https://www.liquisearch.com/ahalya/modern_renditions	15	4, 5
5	• Watch films which are recreations of mythology. Review it by giving focus on the difference in perspective from the original myth. • Creating retelling of mythological stories using the knowledge gained from previous modules. • Workshopping and peer feedback on story ideas and dramas,	15	5

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecture • Group Discussion • Peer review session	
Assessment Types	**MODE OF ASSESSMENT** **A.** **Continuous Comprehensive Assessment (CCA) 40 Marks** • Written examination • Digital storytelling • Reflective essay • Practical assignment	
	B.	**1. Semester End Assessment (SEA 1) 20 Marks** • Viva (10 marks): 10 questions • Creative presentation of any existing mythology. (10 marks) To be evaluated based on the following criteria: • Understanding of Original Myth • Creativity and Innovation • Narrative and Storytelling • Aesthetic Quality
		2. Semester End Assessment (SEA 2) 40 Marks • Written Examination- 40 Marks

			Bunch	Marks in Each Bunch	
			I	15	
			II	15	
			III	10	
			TOTAL	**40**	

REFERENCES (Recommended Reading)

- Atwood, Margaret. “The Myths and Me”. Read: Life with Books. 2005.
- Balakrishnan, P. K. Ini Njan Urangatte. Kottayam: DC Books, 2011.
- Divakaruni, Chitra Banerjee. The Palace of Illusions. London: Pan Macmillan, 2009.
- Doty, William G. Mythography. Alabama: The University of Alabama Press, 2000.
- Erndl, Kathleen M. “The Mutilation of Surpanakha”. Many Ramayanas: The Diversity of a Narrative Tradition in South Asia. Ed.Paula Richman.New Delhi : Oxford University Press,1994. 67-88.
- Living Ramayanas Exploring the Plurality of the Epic in Wayanad and the World By Asīs Taruvaṇa, Azeez Tharuvana · 2021
- Joseph,Sarah. Retelling the Ramayana: Voices from Kerala. Trans. Vasanthi Sankaranarayanan. New Delhi: Oxford University Press, 2005
- Kane, Kavitha. Sita’s Sister. New Delhi: Rupa Publications, 2014. Print. ---. The Fisher Queen’s Dynasty. New Delhi: Westland Publications Ltd, 2017.
- --- Lanka’s Princess. New Delhi: Rupa Publications India Pvt. Ltd, 2017.
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- Neelakantan, Anand. Asura: Tale of the Vanquished. Mumbai: Leadstart Publishing Pvt Ltd, 2012.
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- Vasudevan Nair, M.T. Randamoozham. India: Current Books, 1984.
- Watch list- The Last Temptation of Christ directed by Martin Scorsese