



**PRESIDENCY  
UNIVERSITY**

# **PROGRAMME REGULATIONS & CURRICULUM**

2025-28

**PRESIDENCY SCHOOL OF LIBERAL  
ARTS AND SCIENCES**

**BACHELOR OF ARTS (B.A.) IN  
ENGLISH (PSYCHOLOGY MINOR)**



**PRESIDENCY  
UNIVERSITY**



**PRESIDENCY SCHOOL OF LIBERAL ARTS AND SCIENCES**

**Programme Regulations and Curriculum  
2025-2028**

**BACHELOR OF ARTS (B.A.) in  
ENGLISH (Psychology Minor)**

**based on Choice Based Credit System (CBCS) and Outcome Based Education (OBE)**



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## PART A – PROGRAMME REGULATIONS

### 1. Vision & Mission of the University and the School / Department

#### 1.1 *Vision of the University*

To be a Value-driven Global University, excelling beyond peers and creating professionals of integrity and character, having concern and care for society.

#### 1.2 *Mission of the University*

- Commit to be an innovative and inclusive institution by seeking excellence in teaching, research and knowledge-transfer.
- Pursue Research and Development and its dissemination to the community, at large.
- Create, sustain and apply learning in an interdisciplinary environment with consideration for ethical, ecological and economic aspects of nation building.
- Provide knowledge-based technological support and services to the industry in its growth and development.
- To impart globally applicable skill sets to students through flexible course offerings and support industry's requirement and inculcate a spirit of new-venture creation.

#### 1.3 *Vision Statement of Presidency School of Liberal Arts and Sciences*

To become a value-based center of academic excellence that cultivates a dynamic learning environment where liberal arts inquiry, psychological understanding, and creative exploration empower students to excel in scholarly discourse and human development.

#### 1.4 *Mission Statement of Presidency School of Liberal Arts and Sciences*

Foster the ability to critically interpret, analyze, and articulate complex texts, human behavior, and theoretical ideas within broader cultural, social, and historical frameworks.

- Strengthen analytical abilities for understanding various forms of human expression, communication, and psychological processes, fostering deeper comprehension of the human experience.



- Prepare students for advancement in higher education, professional careers in humanities and behavioral sciences, and scholarly research endeavors.
- Empower individuals through transformative educational experiences that develop their intellectual, creative, and analytical potential across liberal arts disciplines.
- Foster critical thinking, research skills, ethical reasoning, and global competencies necessary for addressing complex human and societal challenges in an interconnected world.
- Promote interdisciplinary learning that bridges literary studies, psychological sciences, and related fields to create well-rounded professionals with integrity and social consciousness.

## **2. Preamble to the Programme Regulations and Curriculum**

This is the subset of Academic Regulations, and it is to be followed as a requirement for the award of B.A. English degree.

The Curriculum is designed to take into the factors listed in the Choice Based Credit System (CBCS) with focus on Project Based Learning, Research, and Internship to enable the students to become eligible and fully equipped for employment in industries, choose higher studies or entrepreneurship.

In exercise of the powers conferred by and in discharge of duties assigned under the relevant provision(s) of the Act, Statutes and Academic Regulations of the University, the Academic Council hereby makes the following Regulations.

## **3. Short Title and Applicability**

- a. These Regulations shall be called the Bachelor of Arts Degree Program Regulations and Curriculum 2025-2028.
- b. These Regulations are subject to, and pursuant to the Academic Regulations.



- c. These Regulations shall be applicable to the ongoing Bachelor of Arts (English) Degree Programs of the 2025-2028 batch, and to all other Bachelor of Arts Degree Programs which may be introduced in future.
- d. These Regulations shall supersede all the earlier Bachelor of Arts (English) Degree Program Regulations and Curriculum, along with all the amendments thereto.
- e. These Regulations shall come into force from the Academic Year 2025-2026.

#### 4. Definitions

*In these Regulations, unless the context otherwise requires:*

- a. *“Academic Calendar” means the schedule of academic and miscellaneous events as approved by the Vice Chancellor;*
- b. *“Academic Council” means the Academic Council of the University;*
- c. *“Academic Regulations” means the Academic Regulations, of the University;*
- d. *“Academic Term” means a Semester or Summer Term;*
- e. *“Act” means the Presidency University Act, 2013;*
- f. *“AICTE” means All India Council for Technical Education;*
- g. *“Basket” means a group of courses bundled together based on the nature/type of the course;*
- h. *“BOE” means the Board of Examinations of the University;*
- i. *“BOG” means the Board of Governors of the University;*
- j. *“BOM” means the Board of Management of the University;*
- k. *“BOS” means the Board of Studies of a particular Department/Program of Study of the University;*
- l. *“CGPA” means Cumulative Grade Point Average as defined in the Academic Regulations;*





- m. *“Clause” means the duly numbered Clause, with Sub-Clauses included, if any, of these Regulations;*
- n. *“COE” means the Controller of Examinations of the University;*
- o. *“Course In Charge” means the teacher/faculty member responsible for developing and organising the delivery of the Course;*
- p. *“Course Instructor” means the teacher/faculty member responsible for teaching and evaluation of a Course;*
- q. *“Course” means a specific subject usually identified by its Course-code and Course-title, with specified credits and syllabus/course-description, a set of references, taught by some teacher(s)/course-instructor(s) to a specific class (group of students) during a specific Academic Term;*
- r. *“Curriculum Structure” means the Curriculum governing a specific Degree Program offered by the University, and, includes the set of Baskets of Courses along with minimum credit requirements to be earned under each basket for a degree/degree with specialization/minor/honours in addition to the relevant details of the Courses and Course catalogues (which describes the Course content and other important information about the Course). Any specific requirements for a particular program may be brought into the Curriculum structure of the specific program and relevant approvals should be taken from the BOS and Academic Council at that time.*
- s. *“DAC” means the Departmental Academic Committee of a concerned Department/Program of Study of the University;*
- t. *“Dean” means the Dean / Director of the concerned School;*
- u. *“Degree Program” includes all Degree Programs;*
- v. *“Department” means the Department offering the degree Program(s) / Course(s) / School offering the concerned Degree Programs / other Administrative Offices;*





- w. *“Discipline” means specialization or branch of B.A. Degree Program;*
- x. *“HOD” means the Head of the concerned Department;*
- y. *“L-T-P-C” means Lecture-Tutorial-Practical-Credit – refers to the teaching – learning periods and the credit associated;*
- z. *“MOOC” means Massive Open Online Courses;*
- aa. *“MOU” means the Memorandum of Understanding;*
- bb. *“NPTEL” means National Program on Technology Enhanced Learning;*
- cc. *“Parent Department” means the department that offers the Degree Program that a student undergoes;*
- dd. *“Program Head” means the administrative head of a particular Degree Program/s;*
- ee. *“Program Regulations” means the Bachelor of English Degree  
Program Regulations and Curriculum, 2025-2028;*
- ff. *“Program” means the Bachelor of English BA (E) Degree Program;*
- gg. *“PSOLAS” means the Presidency School of Liberal Arts and Sciences;*
- hh. *“Registrar” means the Registrar of the University;*
- ii. *“School” means a constituent institution of the University established for monitoring, supervising and guiding, teaching, training and research activities in broadly related fields of studies;*
- jj. *“Section” means the duly numbered Section, with Clauses included in that Section, of these Regulations;*
- kk. *“SGPA” means the Semester Grade Point Average as defined in the Academic Regulations;*
- ll. *“Statutes” means the Statutes of Presidency University;*
- mm. *“Sub-Clause” means the duly numbered Sub-Clause of these Program Regulations;*



- nn. "Summer Term" means an additional Academic Term conducted during the summer break (typically in June-July) for a duration of about eight (08) calendar weeks, with a minimum of thirty (30) University teaching days;*
- oo. "SWAYAM" means Study Webs of Active Learning for Young Aspiring Minds.*
- pp. "UGC" means University Grants Commission;*
- qq. "University" means Presidency University, Bengaluru; and*
- rr. "Vice Chancellor" means the Vice Chancellor of the University.*

## **5. Program Description**

The Bachelor of Arts (English) Degree Program Regulations and Curriculum 2025-2028 are subject to, and pursuant to the Academic Regulations. These Program Regulations shall be applicable to the ongoing Bachelor of Arts in English, abbreviated as BA (English) of 2025-2028 offered by the Presidency School of Liberal Arts and Sciences (PSLAS)

- 5.1 These Program Regulations shall be applicable to other similar programs, which may be introduced in future.
- 5.2 These Regulations may evolve and get amended or modified or changed through appropriate approvals from the Academic Council, from time to time, and shall be binding on all concerned.
- 5.3 The effect of periodic amendments or changes in the Program Regulations, on the students admitted in earlier years, shall be dealt with appropriately and carefully, so as to ensure that those students are not subjected to any unfair situation whatsoever, although they are required to conform to these revised Program Regulations, without any undue favour or considerations.

## **6. Minimum and Maximum Duration**

- 6.1 Bachelor of Arts in English Degree Program is a three-Year, Full- Time Semester based program. The minimum duration of the BA (English) Program is three (03) years, and each year comprises two academic Semesters (Odd and Even Semesters) and hence the duration of the BA (English) Program is six (06) Semesters.
- 6.2 A student who for whatever reason is not able to complete the Program within the normal period or the minimum duration (number of years) prescribed for the Program, may be allowed a period of two years beyond the normal period to complete the mandatory minimum credits requirement as prescribed by the concerned Program Regulations and Curriculum. In general, the permissible maximum duration (number of years) for completion of Program is 'N' + 2 years, where 'N' stands for the normal or minimum duration (number of years) for completion of the concerned Program as prescribed by the concerned Program Regulations and Curriculum.
- 6.3 The time taken by the student to improve Grades/CGPA, and in case of temporary withdrawal/re-joining (**Refer to clause\_16.1 of Academic Regulations**), shall be counted in the permissible maximum duration for completion of a Program.
- 6.4 In exceptional circumstances, such as temporary withdrawal for medical exigencies where there is a prolonged hospitalization and/or treatment, as certified through hospital/medical records, women students requiring extended maternity break (certified by registered medical practitioner), and, outstanding sportspersons representing the University/State/India requiring extended time to participate in National/International sports events, a further extension of one (01) year may be granted on the approval of the Academic Council.
- 6.5 The enrolment of the student who fails to complete the mandatory requirements for the award of the concerned Degree (refer Section 19, of Academic Regulations) in the prescribed maximum duration (Sub-Clauses 18.1 and 18.2 of Academic Regulations), shall stand terminated and no Degree shall be awarded.



## 7 Programme Educational Objectives (PEO)

After three years of successful completion of the programme, the graduates shall:

**PEO1:** Develop a strong foundation in literary, cultural, and psychological studies, enabling them to analyze and interpret texts critically using theoretical, and interdisciplinary perspectives.

**PEO2:** Exhibit proficiency in effective communication, analytical thinking, and creative writing, preparing them for careers in academia, media, publishing, digital humanities, and related fields.

**PEO3:** Demonstrate ethical awareness, social sensitivity, and leadership qualities, fostering inclusivity, lifelong learning, and responsible digital and environmental engagement in their personal and professional pursuits.

## 8 Programme Outcomes (PO) and Programme Specific Outcomes (PSO)

### 8.1 Programme Outcomes (PO)

On successful completion of the Programme, the students shall be able to:

**PO1:** Demonstrate a comprehensive understanding of literary traditions, critical theories, and interdisciplinary perspectives, fostering analytical and contextual insights.

**PO2:** Exhibit fluency, coherence, and clarity in written and oral expression, enabling confident articulation of ideas in academic, professional, and creative domains.

**PO3:** Integrate literature with relevant fields such as psychology, media, history, and philosophy to enhance contextual understanding and cross-disciplinary insights.

**PO4:** Analyse and evaluate literary texts, arguments, and social issues through critical, reflective, and independent inquiry, fostering reasoned perspectives.

**PO5:** Develop a value-based understanding of literature and society, fostering inclusivity, diversity, and socially responsible engagement.



**P06:** Engage critically and responsibly with environmental concerns and digital platforms, integrating ethical digital practices in literary and media discourse.

**P07:** Cultivate the ability to work collaboratively, motivate peers, and contribute effectively in academic and professional team settings.

**P08:** Develop leadership skills, decision-making abilities, and visionary thinking, empowering students to take initiative and inspire others.

**P09:** Demonstrate competence in literary research methodologies, textual analysis, and academic writing, fostering original and critical contributions to the field.

**P010:** Foster adaptability, independent inquiry, and a commitment to continuous intellectual and professional growth in an evolving global landscape.

## **8.2 Program Specific Outcomes (PSOs):**

On successful completion of the Program, the students shall be able to:

**PSO1:** Demonstrate a strong foundation in literary history, genres, critical theories, and cultural contexts, enabling analytical and contextual understanding of texts.

**PSO2:** Exhibit proficiency in academic and creative writing, textual analysis, and critical interpretation, fostering effective communication in diverse professional and academic settings.

**PSO3:** Integrate literature with fields such as psychology, media, digital humanities, and translation, applying interdisciplinary insights to analyze texts and real-world issues.

## **9. Admission Criteria (as per the concerned Statutory Body)**

The University admissions shall be open to all persons irrespective of caste, class, creed, gender or nation. The admission criteria to the BA (English) Program is listed in the following Sub-Clauses:

- 9.1 An applicant who has successfully completed Pre-University course or Senior Secondary School course (+2) or equivalent such as (11+1), 'A' level in Senior School Leaving Certificate Course with a minimum aggregate of 40% marks, from a recognized university



of India or outside or from Senior Secondary Board or equivalent, constituted or recognized by the Union or by the State Government of that Country, for the purpose of issue of qualifying certificate, on successful completion of the course, may apply for and be admitted into the Program.

- 9.2 Reservation for the SC / ST and other backward classes shall be made in accordance with the directives issued by the Government of Karnataka from time to time.
- 9.3 Admissions are offered to Foreign Nationals and Indians living abroad in accordance with the rules applicable for such admission, issued from time to time, by the Government of India.
- 9.4 Candidates must fulfil the medical standards required for admission as prescribed by the University.
- 9.5 If, at any time after admission, it is found that a candidate had not in fact fulfilled all the requirements stipulated in the offer of admission, in any form whatsoever, including possible misinformation and any other falsification, the Registrar shall report the matter to the Board of Management (BOM), recommending revoking the admission of the candidate.
- 9.6 The decision of the BOM regarding the admissions is final and binding.

## **10. Transfer Students requirements**

### **10.1 Transfer of student(s) from another recognized University to the 2<sup>nd</sup> year (3<sup>rd</sup> Semester) of the B. A. Program of the University**

A student who has completed the 1<sup>st</sup> Year (i.e., passed in all the Courses / Subjects prescribed for the 1<sup>st</sup> Year) of the BA (English) / Three -Year Degree Program from another recognized University, may be permitted to transfer to the 2<sup>nd</sup> Year (3<sup>rd</sup> Semester) of the BA (English) Program of the University as per the rules and guidelines prescribed in the following Sub-Clauses:

- 10.1.1 The student shall submit the Application for Transfer along with a non-refundable Application Fee (as prescribed by the University from time to time) to the University no later than July 10 of the concerned year for admission to the 2<sup>nd</sup> Year (3<sup>rd</sup> Semester) BA (English) Program commencing on August 1 on the year concerned.



- 10.1.2 The student shall submit copies of the respective Marks Cards / Grade Sheets / Certificates along with the Application for Transfer.
- 10.1.3 The transfer may be provided on the condition that the Courses and Credits completed by the concerned student in the 1<sup>st</sup> Year of the BA (English) - Three Degree Program from the concerned University, are declared equivalent and acceptable by the Equivalence Committee constituted by the Vice Chancellor for this purpose. Further, the Equivalence Committee may also prescribe the Courses and Credits the concerned students shall have to mandatorily complete, if admitted to the 2<sup>nd</sup> Year of the BA (English) Program of the University.
- 10.1.4 The Branch / Discipline allotted to the student concerned shall be the decision of the University and binding on the student.

## **11. Specific Regulations regarding Assessment and Evaluation (including the Assessment Details of NTCC Courses, Weightages of Continuous Assessment and End Term Examination for various Course Categories)**

- 11.1 The academic performance evaluation of a student in a Course shall be according to the University Letter Grading System based on the class performance distribution in the Course.
- 11.2 Academic performance evaluation of every registered student in every Course registered by the student is carried out through various components of Assessments spread across the Semester. The nature of components of Continuous Assessments and the weightage given to each component of Continuous Assessments (refer Clause 11.5 of Academic Regulations) shall be clearly defined in the Course Plan for every Course, and approved by the DAC.
- 11.3 Format of the End-Term examination shall be specified in the Course Plan.
- 11.4 Grading is the process of rewarding the students for their overall performance in each Course. The University follows the system of Relative Grading with statistical approach to classify the students based on the relative performance of the students registered in the





concerned Course except in the following cases:

- Non-Teaching Credit Courses (NTCC)
- Courses with a class strength less than 30

Absolute grading method may be adopted, where necessary with prior approval of concerned DAC.

Grading shall be done at the end of the Academic Term by considering the aggregate performance of the student in all components of Assessments prescribed for the Course. Letter Grades (refer Clause 8.10 of Academic Regulations) shall be awarded to a student based on her/his overall performance relative to the class performance distribution in the concerned Course. These Letter Grades not only indicate a qualitative assessment of the student's performance but also carry a quantitative (numeric) equivalent called the Grade Point.

## 11.5 Assessment Components and Weightage

Table 1: Assessment Components and Weightage for different category of Courses		
Nature of Course and Structure	Evaluation Component	Weightage
<b>Lecture-based Course</b> L component in the L-T-P Structure is predominant (more than 1) (Examples: 3-0-0; 2-1-0; 2-0-0, 0-0-2 etc.)	<b>Continuous Assessments</b>	<b>50%</b>
	<b>End Term Examination</b>	<b>50%</b>
	<b>Continuous Assessments [Lab Only]</b>	<b>60%</b>



<b>Lab/Practice-based Course</b>  P component in the L-T-P Structure is predominant (Examples: 0-0-4; 0-1-2; 1-0-2; etc.)	<b>End Term Examination [Lab Only]</b>	<b>40%</b>
<b>Skill based Courses</b> like Industry Internship, Capstone project, Research Dissertation, Integrative Studio, Interdisciplinary Project, Summer / Short Internship, Social Engagement / Field Projects, Portfolio, and such similar Non-Teaching Credit Courses, where the pedagogy does not lend itself to a typical L-T-P structure	Guidelines for the assessment components for the various types of Courses, with recommended weightages, shall be specified in the concerned Program Regulations and Curriculum / Course Plans, as applicable.	

The exact weightages of Evaluation Components shall be clearly specified in the concerned PRC and respective Course Plan.

Normally, for Practice/Skill based Courses, without a defined credit structure (L-T-P) [NTCC], but with assigned Credits (as defined in Clause 5.2 of the Academic Regulations), the method of evaluation shall be based only on Continuous Assessments. The various components of Continuous Assessments, the distribution of weightage among such components, and the method of evaluation/assessment, shall be as decided and indicated in the Course Plan/PRC. The same shall be approved by the respective DAC.

## **11.6 Minimum Performance Criteria:**

### **11.6.1 Theory only Course and Lab/Practice Embedded Theory Course**

A student shall satisfy the following minimum performance criteria to be eligible to earn the credits towards the concerned Course:

- 11.6.1.1** A student must obtain a minimum of 30% of the total marks/weightage assigned to the End Term Examinations in the concerned Course.
- 11.6.1.2** The student must obtain a minimum of 40% of the AGGREGATE of the marks/weightage of



the components of Continuous Assessments, Mid Term Examinations and End Term Examinations in the concerned Course.

### **11.6.2 Lab/Practice only Course and Project Based Courses**

The student must obtain a minimum of 40% of the AGGREGATE of the marks/weightage of all assessment components in the concerned Course.

- 11.6.3** A student who fails to meet the minimum performance criteria listed above in a Course shall be declared as “Fail” and given “F” Grade in the concerned Course. For theory Courses, the student shall have to re-appear in the “Make-Up Examinations” as scheduled by the University in any subsequent semester or re-appear in the End Term Examinations of the same Course when it is scheduled at the end of the following Semester or Summer Term, if offered. The marks obtained in the Continuous Assessments (other than the End Term Examination) shall be carried forward and be included in computing the final grade, if the student secures the minimum requirements (as per Clause 11.6.1, 11.6.2 of Academic Regulations) in the “Make-Up Examinations” of the concerned Course. Further, the student has an option to re- register for the Course and clear the same in the summer term/ subsequent semester if he/she wishes to do so, provided the Course is offered.

## **12. Additional clarifications - Rules and Guidelines for Transfer of Credits from MOOC, etc. –**

### **Note: These are covered in Academic Regulations**

The University allows students to acquire credits from other Indian or foreign institutions and/or Massive Open Online Course (MOOC) platforms, subject to prior approval. These credits may be transferred and counted toward fulfilling the minimum credit requirements for the award of a degree. The process of transfer of credits is governed by the following rules and guidelines:

- 12.1** The transfer of credits shall be examined and recommended by the Equivalence Committee (**Refer Annexure B of Academic Regulations**) and approved by the Dean - Academics.
- 12.2** Students may earn credits from other Indian or foreign Universities/Institutions with which the University has an MOU, and that MOU shall have specific provisions, rules and guidelines for transfer of credits. These transferred credits shall be counted towards the minimum



credit requirements for the award of the degree.

- 12.3** Students may earn credits by registering for Online Courses offered by *Study Web of Active Learning by Young and Aspiring Minds (SWAYAM)* and *National Program on Technology Enhanced Learning (NPTEL)*, or other such recognized Bodies/ Universities/Institutions as approved by the concerned BOS and Academic Council from time to time. The concerned School/Parent Department shall publish/include the approved list of Courses and the rules and guidelines governing such transfer of credits of the concerned Program from time to time. The Rules and Guidelines for the transfer of credits specifically from the Online Courses conducted by SWAYAM/ NPTEL/ other approved MOOCs are as stated in the following Sub-Clauses:
- 12.3.1** A student may complete SWAYAM/NPTEL/other approved MOOCs as mentioned in **Clause 12.3 of Academic Regulations** and transfer equivalent credits to partially or fully complete the mandatory credit requirements of Discipline Elective Courses and/or the mandatory credit requirements of Open Elective Courses as prescribed in the concerned Curriculum Structure. However, it is the sole responsibility of the student to complete the mandatory credit requirements of the Discipline Elective Courses and the Open Elective Courses as prescribed by the Curriculum Structure of the concerned Program.
- 12.3.2** SWAYAM/NPTEL/ other approved MOOCs as mentioned in **Clause 12.3 of Academic Regulations**, shall be approved by the concerned Board of Studies.
- 12.3.3** Parent Departments may release a list of SWAYAM/NPTEL/other approved MOOCs for Pre-Registration as per schedule in the Academic Calendar or through University Notification to this effect.
- 12.3.4** Students may Pre-Register for the SWAYAM/NPTEL/other approved MOOCs in the respective Departments and register for the same Courses as per the schedule announced by respective Online Course Offering body/institute/ university.
- 12.3.5** A student shall request for transfer of credits only from such approved Courses as mentioned in Sub-Clause 12.3.2 above.
- 12.3.6** SWAYAM/NPTEL/other approved MOOCs Courses are considered for transfer of credits only if the concerned student has successfully completed the SWAYAM/NPTEL/other approved

MOOCs and obtained a certificate of successful/satisfactory completion.

- 12.3.7** A student who has successfully completed the approved SWAYAM/NPTEL/ other approved MOOCs and wants to avail the provision of transfer of equivalent credits, must submit the original Certificate of Completion, or such similar authorized documents to the HOD concerned, with a written request for the transfer of the equivalent credits. On verification of the Certificates/Documents and approval by the Dean / Director / HOD concerned, the Course(s) and equivalent Credits shall be forwarded to the COE for processing of results of the concerned Academic Term.
- 12.3.8** The credit equivalence of the SWAYAM/NPTEL/other approved MOOCs are based on Course durations and/or as recommended by the Course offering body/institute/university. The Credit Equivalence mapped to SWAYAM/ NPTEL approved Courses based on Course durations for transfer of credits is summarised in Table shown below. The Grade will be calculated from the marks received by the Absolute Grading Table 8.11 of Academic Regulations.

<b>Table 2: Durations and Credit Equivalence for Transfer of Credits from SWAYAM-NPTEL/ other approved MOOC Courses</b>		
<b>Sl. No.</b>	<b>Course Duration</b>	<b>Credit Equivalence</b>
1	4 Weeks	1 Credit
2	8 Weeks	2 Credits
3	12 Weeks	3 Credits

- 12.3.9** The maximum permissible number of credits that a student may request for credit transfer from MOOCs shall not exceed 20% of the mandatory minimum credit requirements specified by the concerned Program Regulations and Curriculum for the award of the concerned Degree.
- 12.3.10** The University shall not reimburse any fees/expense; a student may incur for the SWAYAM/NPTEL/other approved MOOCs.
- 12.4** The maximum number of credits that can be transferred by a student shall be limited to forty percent (40%) of the mandatory minimum credit requirements specified by the concerned



Program Regulations and Curriculum for the award of the concerned Degree. However, the grades obtained in the Courses transferred from other Institutions/MOOCs, as mentioned in this Section (12.0), shall not be included in the calculation of the CGPA.

**12.5 Mandatory Non-Credit Course Completion Requirements:** All mandatory non-credit courses shall be satisfactorily completed by the student as part of the degree requirements. These courses will be evaluated and awarded letter grades based on the following criteria:

**S (Satisfactorily Completed):** Awarded when the student successfully completes all prescribed course requirements.

**NC (Not Completed):** Awarded when the student fails to meet the prescribed course requirements.

A student receiving an **NC** grade must reappear for and complete the course in accordance with the guidelines prescribed by the University.

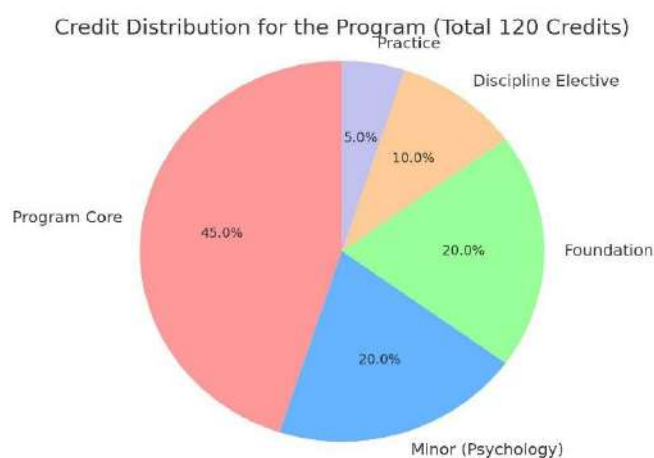
In the case of non-taught and non-credited mandatory courses—where students are advised to undertake learning through MOOC platforms—there shall be a clearly defined **Course Catalogue** and a corresponding **Course Plan**. The Course Plan shall outline the assessment components, which will form the basis for evaluation.

### 13. Structure / Component with Credit Requirements Course Baskets & Minimum Basket wise Credit Requirements

The BA (English) Program Structure (2025-2028) has a total of 120 credits. Table 3 summarizes the type of baskets, number of courses under each basket and the associated credits that are mandatorily required for the completion of the Degree.

Table 3: B. A. (English) 2025-2028: Summary of Mandatory Courses and Minimum Credit Contribution from various Baskets		
Sl. No.	Baskets	Credit Contribution
1	Program Core	54
2	Minor- Psychology	24

3	Foundation Course	24
4	Discipline Elective	12
5	Practice	6
6	Mandatory Courses (MAC)*	0
	<b>Total Credits</b>	<b>120</b>



#### 14. Minimum Total Credit Requirements for Award of Degree

As per the UGC guidelines, a minimum of 120 credits is required for the award of a BA (English) degree.

#### 15. Other Specific Requirements for Award of Degree, if any, as prescribed by the Statutory Bodies,

**15.1** The award of the Degree shall be recommended by the Board of Examinations and approved by the Academic Council and Board of Management of the University.

**15.2** A student shall be declared to be eligible for the award of the concerned Degree if she/he:

- Fulfilled the Minimum Credit Requirements and the Minimum Credits requirements



under various baskets.

- b. Secure a minimum CGPA of 4.50 in the concerned Program at the end of the Semester/Academic Term in which she/he completes all the requirements for the award of the Degree as specified in Sub-Clause a of Academic Regulations;
- c. No dues to the University, Departments, Hostels, Library, and any other such Centres/ Departments of the University; and
- d. No disciplinary action is pending against her/him.

### 16. Curriculum Structure – Basket Wise Course List (not Semester Wise)

#### List of Courses Tabled – aligned to the Program Structure

(Course Code, Course Name, Credit Structure (LTPC), Contact Hours, Course Basket, Type of Skills etc., as applicable).

<b>Table 3.1: List of Program Core</b>						
<b>Sr no</b>	<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
1.	ENG1017	Introduction to Literary Studies	4	0	0	4
2.	ENG1020	Popular Literatures	4	0	0	4
3.	ENGXXXX	Early British Literature	4	0	0	4
4.	ENGXXXX	European Literature	4	0	0	4
5.	ENGXXXX	Literature in the Age of Empire	4	0	0	4
6.	ENGXXXX	Postcolonial Literatures	4	0	0	4
7.	ENGXXXX	Indian Literatures	4	0	0	4
8.	ENGXXXX	Narratives of the American Experience	4	0	0	4

9.	ENGXXXX	Text and Textualities	4	0	0	4
10.	ENGXXXX	Adaptation Studies	4	0	0	4
11.	ENGXXXX	Canons and Contestations	4	0	0	4
12.	ENGXXXX	Applied Literary Theory & Criticism	4	0	0	4
13.	ENGXXXX	Introduction to Literary Theory & Criticism	3	0	0	3
14.	ENGXXXX	Digital Humanities	2	0	2	3
<b>Total no. of Credits</b>						<b>54</b>

**Table 3.2: List of Minor Courses (Psychology)**

Sr No	Course Code	Course Name	L	T	P	C
1.	PSY1001	Introduction to Psychology	3	0	2	4
2.	PSYXXXX	Biopsychology	3	0	2	4
3.	PSYXXXX	Developmental Psychology	3	0	2	4
4.	PSYXXXX	Social Psychology	3	0	2	4
5.	PSYXXXX	Cognitive Psychology	3	0	2	4
6.	PSYXXXX	Organizational Psychology	3	0	2	4
<b>Total no. of Credits</b>						<b>24</b>

**Table 3.3: List of Foundation Courses**

Sr No	Course Code	Course Name	L	T	P	C
1	GER1002	Introduction to German Language	2	0	0	2
2	ENG1019	Critical Thinking	2	0	2	3
3	GERXXXX	Advanced Basic German	3	0	2	4
4	ENG1018	Transmedia Storytelling	2	0	0	2
5	ENGXXXX	Graphic Narratives	2	0	0	2
6	ENGXXXX	Social Constructs of Gender	2	0	0	2
7	ENGXXXX	Understanding Ethnography	2	0	0	2
8	ENGXXXX	Research Methodology and Writing	3	0	2	4
9	ENGXXXX	Writing with AI	2	0	2	3
<b>Total no. of Credits</b>						<b>24</b>

**Table 3.4: Internship & Project**

Sr No	Course Name	L	T	P	C
1.	Internship	-	-	-	2
2.	Capstone Project	-	-	-	4
<b>Total no. of Credits</b>					<b>6</b>

**Table 3.5: List of Discipline Elective Courses- Minimum of 12 credits is to be earned by the student in a particular track**

Sr No	Course Code	Course Name	L	T	P	C
<b>Track-1- Craft of Writing</b>						
1.	ENGXXXX	Reading for Ideas	2	0	2	3
2.	ENGXXXX	Creative Writing	2	0	2	3
3.	ENGXXXX	Writing for the Web	2	0	2	3
4.	ENGXXXX	Screenwriting	2	0	2	3
<b>Track-2- Linguistics</b>						
1.	ENGXXXX	The Structure and Study of English	2	0	2	3
2.	ENGXXXX	Linguistic Approaches to the English Language	2	0	2	3
3.	ENGXXXX	Applied Linguistics	2	0	2	3
4.	ENGXXXX	Sociolinguistics	2	0	2	3

\*Each track requires a minimum of 10 students and allows a maximum of 60 students, with up to 10% variation approved by the DAC.

**Table 3.6: List of Mandatory Courses Basket (MAC)**

Sr. No	Course Code	Course Name	L	T	P	C
1	CHE7601	Environmental Studies	-	-	-	0
<b>Total No. of Credits</b>						<b>0</b>



## **17. Practical / Skill based Courses –Internships/ Capstone Project**

Practical / Skill based Courses like Capstone project, research project / dissertation, and such similar courses, where the pedagogy does not lend itself to a typical L-T-P-C Structure (**as defined in Clause 5.1 of the Academic Regulations**), are simply assigned the number of Credits based on the quantum of work / effort required to fulfil the learning objectives and outcomes prescribed for the concerned Courses. Such courses are referred to as Non-Teaching Credit Courses (NTCC). These Courses are designed to provide students with hands-on experience and skills essential for their professional development. These courses aim to equip students with abilities in problem identification, root cause analysis, problem-solving, innovation, and design thinking through industry exposure and project-based learning. The expected outcomes are first level proficiency in problem solving and design thinking skills to better equip BA (English) graduates for their professional careers. The method of evaluation and grading for the Practical / Skill based Courses shall be prescribed and approved by the concerned Departmental Academic Committee (**refer Annexure A of the Academic Regulations**). The same shall be prescribed in the Course Handout.

### **17.1 Internship**

A student may undergo an internship for a period of 6 to 8 weeks in a company or organization during the Semester Break between 4th and 5th semester subject to the following conditions:

**17.1.1** The Internship shall be conducted in accordance with the Internship Policy prescribed by the School from time to time.

**17.1.2** A student may opt for Internship in an Industry / Company/ Organization or academic / research institution of her / his choice, subject to the condition that the concerned student takes the responsibility to arrange the Internship on her / his own. Provided further, that the Industry / Company / Organization or academic / research institution offering such Internship confirms to the University that the Internship shall be conducted in accordance with the Program Regulations and Internship Policy of the School.

**17.1.3** A student selected for an Internship in an industry / company or academic / research institution shall adhere to all the rules and guidelines prescribed in the Internship Policy of the School.



**17.1.4** As per the Academic Regulations, 'S' grade is awarded for "satisfactory completion" of the Internship and 'NC'

grade is awarded for "non-completion" of the Internship. The student who receives the "NC" grade shall repeat the Internship, until the concerned student secures the "S" grade in the Internship. The "S" and "NC" grades is subject to fulfilling the requirements as stated in the course plan and do not carry grade points. Hence not included in the SGPA, CGPA computations.

### ***17.2 Capstone Project***

Every student shall, carryout dissertation under the overall supervision of the supervisor(s) during the VI semester of the program.

**17.2.1** The Capstone Project provides an opportunity for students to synthesize their learning across courses in English Literature and Psychology by engaging in a focused, independent project. This could take the form of: A research-based academic paper, A creative project with critical commentary, A thematic analysis of literary texts through psychological frameworks, an interdisciplinary study integrating both fields. Projects should demonstrate critical thinking, originality, interdisciplinary insight, and academic integrity.

**17.2.2** The Faculty Coordinator(s) shall, in consultation with the Dean concerned, finalize the topic for dissertation along with the name(s) of the supervisor(s) at the beginning of Semester VI. For this purpose, the Coordinator shall take into account the relevance of the topic on which the candidate proposes to work. However, the Coordinator may, if he/she considers it necessary or expedient, ask a student to carry out dissertation on a topic other than the topic proposed by the student and/or under a supervisor other than the one under whom the student proposed to carry out his/her project.

**17.2.3** Midcourse alteration/ modification in the scope of the project would need explicit approval from the Dean of the School. The Coordinator shall prepare a list comprising the names of the students, topic allotted to each of them along with the name of the supervisor(s) and submit it to the Dean.

**17.2.4** A certificate in the prescribed format to the effect that the capstone project carried out by the student independently or in collaboration with other student(s) issued by the Supervisor(s) concerned and endorsed by the Faculty Coordinator concerned, shall form the part of the



submission for evaluation.

**17.2.5** Every student who spends a specified period of time in an industry/organization/institute for reasons of work related to his/her capstone project, with prior permission from the Faculty Coordinator concerned will explicitly acknowledge working in the relevant industry/organization/institute.

**17.2.6** The dissertation should typically be between 30 to 50 pages. Students are required to submit their dissertation in the VI Semester within the specified time frame. If a student fails to submit the dissertation by the deadline, they will be assigned a placeholder grade 'I' in cases of exceptional circumstances, such as medical emergencies or the death of an immediate family member. In all other cases, a grade of 'F' will be awarded. The student will be required to repeat the dissertation in the appropriate semester of the following academic session, provided that other regulations allow for the continuation of their studies at the University.

**17.2.7** The student shall submit to Program Coordinator one printed soft bound copy of his/her dissertation.

**17.2.8** An Assessment Committee constituted by the Dean / Director/ HOD of the School comprising internal and external members shall conduct Viva-Voce on dissertation.

**17.2.9** The Evaluation components for dissertation and the respective weightages are detailed in Table 4.

<b>Table 4: Capstone Project Evaluation Components and Weightage</b>	
<b>Evaluation Component</b>	<b>Weightage (of final grade)</b>
Capstone Report (Content, Structure, Analysis)	50%
Supervisor's Evaluation and Process Feedback	20%
Viva-Voce	30%



### 18. List of MOOCS (NPTEL) Courses

\*The MOOC Courses list will be announced by the school at the time of Pre-Registration for the respective Semester post approval from DAC and BOS.

### 19. Recommended Semester Wise Course Structure / Flow including the Programme / Discipline Elective Paths / Options

Semester I									
S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASKET	TYPE OF SKILL
			L	T	P	C	CONTACT HOURS		
1.	ENG1017	Introduction to Literary Studies	4	0	0	4	4	PC	F
2.	ENG1020	Popular Literatures	4	0	0	4	4	PC	F
3.	PSY1001	Introduction to Psychology	3	0	2	4	5	MN	F
4.	ENG1018	Transmedia Storytelling	2	0	0	2	2	FC	F /EM
5.	ENG1019	Critical Thinking	2	0	2	3	4	FC	F/EM

6.	GER1002	Introduction to German Language	2	0	0	2	2	FC	F/EM
		<b>TOTAL</b>				<b>19</b>	<b>21</b>	-	-

## Semester II

S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASK ET	TYPE OF SKILL
			L	T	P	C	CONTAC T HOURS		
1.	ENGXXXX	Early British Literature	4	0	0	4	4	PC	F
2.	ENGXXXX	European Literature	4	0	0	4	4	PC	F
3.	PSYXXXX	Biopsychology	3	0	2	4	5	MN	F
4.	ENGXXXX	Research Methodology and Writing	3	0	2	4	5	FC	F /EM
5.	ENGXXXX	Graphic Narratives	2	0	0	2	2	FC	F/EM
6.	GERXXXX	Advanced Basic	3	0	2	4	5	FC	F/EM

		German							
		<b>TOTAL</b>				<b>22</b>	<b>25</b>	-	-

## Semester III

S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASK ET	TYPE OF SKILL
			L	T	P	C	CONTA C T HOURS		
1.	ENGXXXX	Literature in the Age of Empire	4	0	0	4	4	PC	F
2.	ENGXXXX	Postcolonial Literatures	4	0	0	4	4	PC	F
3.	PSYXXXX	Developmental Psychology	3	0	2	4	5	PC	F
4.	ENGXXXX	Discipline Elective- I	2	0	2	3	4	DE	F /EM
5.	ENGXXXX	Writing with AI	2	0	2	3	4	FC	F/EM
6.	ENGXXXX	Social Construct of Gender	2	0	0	2	2	FC	F
7.	ENGXXXX	Understanding	2	0	0	2	2	FC	F

		Ethnography							
		<b>TOTAL</b>				<b>22</b>	<b>25</b>	-	-

Semester IV									
S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASK ET	TYPE OF SKILL
			L	T	P	C	CONTAC T HOURS		
1.	ENGXXXX	Indian Literatures	4	0	0	4	4	PC	F
2.	ENGXXXX	Narratives of the American Experience	4	0	0	4	4	PC	F
3.	PSYXXXX	Social Psychology	3	0	2	4	5	MN	F
4.	PSYXXXX	Cognitive Psychology	3	0	2	4	5	MN	F
5.	ENGXXXX	Discipline Elective- II	2	0	2	3	4	DE	F /EM
4.	ENGXXXX	Digital Humanities	2	0	2	3	4	PC	F

		<b>TOTAL</b>	<b>22</b>	<b>26</b>	<b>-</b>	<b>-</b>
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## Semester V

S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASKET	TYPE OF SKILL
			L	T	P	C	CONTACT HOURS		
1.	ENGXXXX	Texts and Textualities	4	0	0	4	4	PC	F
2.	ENGXXXX	Adaptation Studies	4	0	0	4	4	PC	F
3.	PSYXXXX	Organizational Psychology	3	0	2	4	5	MN	F
4.	ENGXXXX	Introduction to Literary Theory & Criticism	3	0	0	3	3	PC	F /EM
5.	ENGXXXX	Discipline Elective- III	2	0	2	3	4	DE	F /EM
6.	ENGXXXX	Discipline Elective- IV	2	0	2	3	4	DE	F /EM



7.		Internship	0	0	0	2	0		
		<b>TOTAL</b>				<b>23</b>	<b>24</b>	-	-
<b>Semester VI</b>									
S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASKET	TYPE OF SKILL
			L	T	P	C	CONTACT HOURS		
1.	ENGXXXX	Canons and Contestations	4	0	0	4	4	PC	F
2.	ENGXXXX	Applied Literary Theory & Criticism	4	0	0	4	4	PC	F
3.		Capstone Project	0	0	0	4			EM
		<b>TOTAL</b>				<b>12</b>	<b>8</b>	-	-

### Abbreviations:

**Courses in the program may be of four kinds:**

1. **PC:** Program Core
2. **FC:** Foundation Course
3. **MN:** Minors (Psychology)
4. **DE:** Discipline Elective
5. **F-** Foundation
6. **EM-** Employability



## 20. Course Catalogue

Course Catalogue of all Courses Listed including the Courses Offered by other School / Department and Discipline / Programme Electives – Course Code, Course Name, Prerequisite, Anti-requisite, Course Description, Course Outcome, Course Content (with Blooms Level, CO, No. of Contact Hours), Reference Resources.





Course Code: ENG1017	Course Title: Introduction to Literary Studies	L- T -P- C	4	0	0	4
	Type of Course: Program Core					
Version No.	1.0					
Course Pre-requisites	Intermediate level English proficiency.					
Anti-requisites	NIL					
Course Description	This course offers a foundational introduction to the study of literature for first-semester BA English students. It familiarizes learners with the nature, purpose, and major genres of literature—fiction, poetry, drama, and nonfiction—while developing their ability to read, reflect, and respond to texts. Emphasizing core literary elements and critical engagement, the course encourages students to explore how literature represents human experience, cultivates imagination, and shapes thought. Designed to build confidence and curiosity, the course lays the groundwork for more advanced literary and theoretical study in subsequent semesters.					
Course Objective	<div><div>1.</div><div>To introduce students to the nature, purpose, and value of literature.</div></div> <div><div>2.</div><div>To familiarize students with major literary genres: fiction, poetry, drama, and nonfiction.</div></div> <div><div>3.</div><div>To build foundational knowledge of key literary elements and terms.</div></div> <div><div>4.</div><div>To develop the ability to read and engage with literary texts reflectively and critically.</div></div> <div><div>5.</div><div>To prepare students for advanced literary studies by encouraging literary awareness and interpretation.</div></div>					
Course Outcomes	<b>On successful completion of this course the students shall be able to:</b> <div><div>1.</div><div>CO1: Define literature and describe its forms, functions, and distinctions from non-literary writing.</div></div> <div><div>2.</div><div>CO2: Identify and explain the elements of fiction and the short story, including the rise of the novel.</div></div> <div><div>3.</div><div>CO3: Interpret key elements of poetry such as form, sound, imagery, and literary devices.</div></div> <div><div>4.</div><div>CO4: Describe the features of drama, including character, dialogue, and stage elements.</div></div> <div><div>5.</div><div>CO5: Analyze nonfiction texts for argument, tone, perspective, and factual interpretation.</div></div>					
Module 1	Introduction to Literature	Imagination, Purpose, Form				12 Classes
<div><div>○</div><div>Definitions and purposes of literature; Literary vs non-literary writing; Imaginative vs factual writing; Functions of literature; Introduction to literary genres (fiction, poetry, drama, nonfiction)</div></div>						



<b>Module 2</b>	<b>Studying Fiction and Short Story</b>	<b>Habit, Reflection, Voice</b>	<b>12 Classes</b>
<ul style="list-style-type: none"> <li>Rise of the novel; Historical and cultural background; Narrative techniques; Plot and structure; Character and setting; Point of view; Dialogue and narration; Differences between novel and short story</li> </ul>			
<b>Module 3</b>	<b>Reading and Understanding Poetry</b>	<b>Language, Emotion, Form</b>	<b>12 Classes</b>
<ul style="list-style-type: none"> <li>Elements of poetry; Rhyme, rhythm, and meter; Figurative language; Literary devices (metaphor, simile, alliteration, etc.); Poet and context; Reading aloud and interpretation</li> </ul>			
<b>Module 4</b>	<b>Approaching Drama</b>	<b>Performance, Character, Conflict</b>	<b>12 Classes</b>
<ul style="list-style-type: none"> <li>Dialogue and action; Characters and conflict; Stage and audience; Monologue and soliloquy; Overview of tragedy and comedy; Performance and reading.</li> </ul>			
<b>Module 5</b>	<b>Understanding Non-Fiction</b>	<b>Reality, Perspective, Reflection</b>	<b>12 Classes</b>
<ul style="list-style-type: none"> <li>Personal narrative and autobiography; Essays and speeches; Tone and argument; Fact vs opinion; Perspective and purpose; Reading nonfiction critically.</li> </ul>			

## Web Resources:

- Project Gutenberg  
<https://www.gutenberg.org>  
 – Public domain texts including An Introduction to the Study of Literature by William Henry Hudson, and classic poetry, drama, fiction, and essays.
- Purdue OWL: Literary Terms and Concepts  
[https://owl.purdue.edu/owl/subject\\_specific\\_writing/writing\\_in\\_literature/literary\\_terms/index.html](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_terms/index.html)  
 – Glossary of key literary terms with simple explanations; ideal for first-year students.
- Poetry Foundation  
<https://www.poetryfoundation.org>  
 – Comprehensive archive of poems, poet biographies, and thematic collections with reading aids and audio recordings.
- Columbia University – Ambedkar Digital Archive  
<https://www.columbia.edu/itc/mealc/pritchett/00ambedkar/>  
 – Selected autobiographical and political writings of Dr. B.R. Ambedkar; useful for nonfiction reading and contextual engagement.
- The Learning Network – New York Times  
<https://www.nytimes.com/section/learning>  
 – Writing prompts, reading comprehension activities, and student opinion sections to support reflective writing and classroom discussion.



## 6. Glossary of Literary Terms – VirtualSalt

<https://www.virtualsalt.com/litterms.htm>

– A straightforward, alphabetized glossary of literary terms suited for Indian undergraduate classrooms.

## 7. British Library: Discovering Literature

<https://www.bl.uk/discovering-literature>

– Historical and literary contexts, digitized manuscripts, and critical commentary on major authors and genres.

### List of Activities

#### Module 1: Introduction to Literature

- Classroom discussion: What is literature?
- Compare literary vs non-literary passages
- Reflection writing: “Why do we read stories or poems?”
- Group poster activity on genres and their features

#### Module 2: Studying Fiction and Short Story

- Create a character profile from a short story
- Story mapping: Identify plot structure visually
- Compare novel and short story using a table
- Paragraph writing: Point of view or narrator reflection

#### Module 3: Reading and Understanding Poetry

- Read-aloud and group recitation
- Identify literary devices in selected lines
- Visualize a poem through drawing or imagery map
- Short reflective response: “What does this poem say to you?”

#### Module 4: Approaching Drama

- Enact a short dramatic scene in groups
- Identify types of conflict in a scene
- Monologue writing from a character’s perspective
- Create a simple stage plan based on a scene

#### Module 5: Understanding Non-Fiction

- Group reading of a short speech or essay
- Fact vs opinion worksheet
- Write a personal paragraph in response to an autobiographical excerpt
- Compare tone in two nonfiction passages

### Core Textbooks

1. William Henry Hudson, An Introduction to the Study of Literature

– A classic primer on the nature, value, and function of literature.



2. Harold Bloom, *How to Read and Why*
    - Encourages thoughtful reading and introduces interpretative habits for beginners.
  3. Janet E. Gardner, *Reading and Writing About Literature*
    - A student-friendly guide to literary elements, reading strategies, and writing responses.
  4. The Norton Introduction to Literature (Shorter 13th Edition or equivalent)
    - A comprehensive anthology covering fiction, poetry, drama, and nonfiction with explanatory notes.
  5. Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*
    - For instructor reference and introductory framing of literary perspectives in the final module.
- Supplementary Readings**
6. M.H. Abrams, *A Glossary of Literary Terms*
    - A foundational reference book defining major literary terms, concepts, and genres in clear language; essential for building basic literary vocabulary.

### Supplementary Reading

1. R.K. Narayan, *Malgudi Days*
  - A collection of short stories that introduces Indian settings, characters, and moral themes in accessible language.
2. Ruskin Bond, *The Night Train at Deoli and Other Stories*
  - Simple, emotionally resonant stories ideal for developing reading fluency and personal engagement.
3. Emily Dickinson, *Selected Poems*
  - Short and dense poems useful for practicing close reading and understanding poetic form.
4. George Orwell, *Shooting an Elephant*
  - A powerful nonfiction essay that invites discussion on perspective, colonialism, and narrative stance.
5. The Poetry Foundation ([www.poetryfoundation.org](http://www.poetryfoundation.org))
  - A free and reliable online archive of poets and poems with accessible explanations and reading aids.

<b>Catalogue prepared by</b>	<b>Dr. Yashavantha T.S.</b>
<b>Recommended by the Board of Studies on</b>	<b>BoS No: 13<sup>th</sup> BoS held on 06/06/2025</b>
<b>Date of Approval by the Academic Council</b>	
<b>Suggestion given by the board</b>	



**PRESIDENCY  
UNIVERSITY**



Yelahanka, Rajankunte, Bengaluru – 560119

<b>Course Code: ENG1020</b>	<b>Course Title: Popular Literatures</b> <b>Type of Course: Program Core</b>	<b>L-T-P-C</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>
<b>Version No.</b>	1.0					
<b>Course Pre-requisites</b>	Basic English Proficiency					
<b>Anti-requisites</b>	Nil					
<b>Course Description</b>	This course offers a critical exploration of <i>Popular Literature</i> as a dynamic and evolving body of work that reflects and shapes contemporary culture. Students will examine various genres such as romance, detective fiction, fantasy, and speculative fiction, considering their narrative structures, socio-cultural implications, and market forces. Through an interdisciplinary lens, the course situates popular literature in contrast with canonical texts and investigates its emergence, readership, and role in cultural production. Assignments, case studies, and projects will engage students in both analytical and creative responses to texts, enhancing their understanding of literature's reach beyond academic boundaries.					
<b>Course Objective</b>	<ol style="list-style-type: none"> <li>1. Understand what defines popular culture and distinguish popular literature from canonical forms.</li> <li>2. Analyze the historical and socio-economic contexts that led to the rise of mass readership and genre fiction.</li> <li>3. Critically examine the major genres of popular literature, including crime fiction, romance, and fantasy, with reference to their narrative conventions and audience reception.</li> <li>4. Engage with issues of representation, including gender, power, and identity, as they manifest in popular literary forms.</li> <li>5. Develop skills in academic and creative writing, research, and presentation through structured assignments and projects.</li> <li>6. Analyze the historical and socio-economic contexts that led to the rise of mass readership and genre fiction.</li> <li>7. Critically examine the major genres of popular literature, including crime fiction, romance, and fantasy, with reference to their narrative conventions and audience reception.</li> <li>8. Engage with issues of representation, including gender, power, and identity, as they manifest in popular literary forms.</li> <li>9. Explore the impact of digital platforms and market dynamics on the creation, dissemination, and reception of popular literature</li> <li>10. Develop skills in academic and creative writing, research, and presentation through structured assignments and projects.</li> </ol>					
<b>Course Outcomes</b>	<b>On successful completion of this course the students shall be able to:</b>					

	1. Identify the features of popular culture, popular literature, genres of popular literature 2. Discuss the different approaches of reading of popular literature 3. Explain the historical and socio-economic contexts that led to the rise of mass readership and genre fiction 4. Analyze individual texts of different genres of Popular literature 5. Interpret the impact of Popular literature on audience and society			
Course Content:				
Module 1	Introduction to Popular Literature	Assignment	Poster Presentation	10 Sessions
1. Concepts- Culture, Popular culture, Hegemony 2. Literature and Popular culture 3. Historical emergence of Popular Literature 4. Publishing industry and the rise of mass readership				
Module 2	Detective and Crime Fiction	Assignment	Case study	12 Sessions
1. Origins, evolution, and storytelling in crime fiction 2. Psychological exploration in popular crime fiction - From Whodunit to Whydunit 3. The blurring of the real and the imaginary – Crime fiction based on real incidents  Reading select Detective narratives - <i>Murder on the Orient Express</i> , <i>Kane and Abel</i> , <i>Gone Girl</i>				
Module 3	Graphic Novels and Young Adult Fiction	Assignment	Storyboard	14 Sessions
1. Origin and history of graphic novels 2. Features of Graphic novels 3. Significance of Socio-political context in graphic novels  Reading Select Graphic novels – <i>Maus/Persepolis/</i> 4. Young Adult : Idea, and elements 5. Coming-of-Age Stories 6. Representation and Voice in YA Fiction  Reading select Young adult fictions <i>A Court of Thorns and Roses/ Black Kids</i>				
Module 4	From Print to screen	Assignment	Film review focussing on aspects of adaptation	12 Sessions



1. Introduction to Adaptation
2. The Language of books V/S the language of cinema
3. Transcultural adaptation and appropriation from print to screen
4. Characters V/S star value
5. Art and commerce – Factors determining Adaptation

Analysis of Bollywood adaptation of books/classics - 3 idiots/The White Tiger/ Omkara/ Haider

<b>Module 5</b>	<b>Audio Visual Narratives</b>	<b>Assignment</b>	<b>Blogs/memes/reels Story telling in social media</b>	<b>12 sessions</b>
<ol style="list-style-type: none"> <li>1. Audio Visual Narratives in the Digital Age</li> <li>2. Instagram, Blogs and Reels, you- tube as Popular Literature</li> <li>3. Memes as cultural texts</li> <li>4. Influencer Culture and Personal Storytelling</li> </ol>				
<b>Project Work/ Assignment:</b>				
<ol style="list-style-type: none"> <li>1. Poster Presentation: Mapping the Landscape of Popular Culture and Literature</li> <li>2 Case Study – Real life sensational crime story/Courtroom drama</li> <li>3. Storyboarding</li> <li>4. Film review</li> <li>5. Blogs/memes/reels Story telling in social media</li> </ol>				
<b>Text Book(s):</b>				
<ol style="list-style-type: none"> <li>1. Christie, Agatha. <i>Murder on the Orient Express</i>. Collins Crime Club, 1934.</li> <li>2. Archer, Jeffrey. <i>Kane and Abel</i>. St. Martin's Press, 1979.</li> <li>3. Flynn, Gillian. <i>Gone Girl</i>. Crown Publishing, 2012.</li> <li>4. Satrapi, Marjane. <i>Persepolis: The Story of a Childhood</i>. Pantheon, 2003.</li> <li>5. Spiegelman, Art. <i>Maus: A Survivor's Tale. My Father Bleeds History</i>. New York, Pantheon Books, 1986</li> <li>6. Maas, Sarah J. <i>A Court of Thorns and Roses</i>. Bloomsbury, 2015.</li> <li>7. Hammonds Reed, Christina. <i>The Black Kids</i>. Simon &amp; Schuster Books for Young Readers, 2020.</li> </ol>				
<b>Reference Book (s):</b>				
<ol style="list-style-type: none"> <li>1. Bajac-Carter, Maja, Norma Jones, and Bob Batchelor, editors. <i>Heroines of Comic Books and Literature: Portrayals in Popular Culture</i>. Rowman and Littlefield, 2014.</li> <li>2. Driscoll, Beth, Lisa Fletcher, and Kim Wilkins. <i>Genre Worlds: Popular Fiction and Twenty-First-Century Book Culture</i>. University of Massachusetts Press, 2022.</li> <li>3. During, Simon. <i>Cultural Studies: A Critical Introduction</i>. Routledge, 2005.</li> </ol>				





4. Mandel, Ernest. *Delightful Murder: A Social History of the Crime Story*. University of Minnesota Press, 1984.
5. Radway, Janice. *Reading the Romance: Women, Patriarchy, and Popular Literature*. University of North Carolina Press, 1984.
6. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Pearson Education.
7. Scaggs, John. *Crime Fiction*. Routledge, 2005.
8. Herbert, Rosemary. *Whodunit? A Who's Who in Crime & Mystery Writing*. Oxford University Press, 2003.

Online Resources (e-books, notes, ppts, video lectures etc.):

1. [Popular literature | History, Definition, Examples, Books, & Facts | Britannica](#)
2. [Popular Literature in English | The Canadian Encyclopedia](#)
3. [Popular literature: Significance and symbolism](#)
4. [Omkara, Haider, 3 idiots, The White Tiger](#)
5. [Memes, blogs and social media handles](#)

- **Topics relevant to “SKILL DEVELOPMENT”:**

- Writing essays, presentations, or reports on popular literature strengthens written and oral communication.
- Ability to clearly express ideas is essential in almost every job. Cultural Awareness and Emotional Intelligence
- Popular literature reflects society, diverse cultures, values, and conflicts.
- Understanding these helps develop empathy, cultural sensitivity, and interpersonal skills.
- These are crucial for teamwork and client relations in global workplaces.
- Navigating digital tools and platforms develops tech-savviness, creativity and Innovation
- Popular literature encourages exploring narratives, genres, and storytelling techniques.
- Creative thinking and innovation are highly sought in fields like advertising, media, and content creation.
- Learning to negotiate ideas and work with diverse perspectives builds team skill

<b>Catalogue prepared by</b>	<b>Dr. Pritha Sanyal</b>
<b>Recommended by the Board of Studies on</b>	<b>BoS No: 13<sup>th</sup> BoS held on 06/06/2025</b>
<b>Date of Approval by the Academic Council</b>	



Course Code: ENG1019	Course Title: Critical Thinking Type of Course: Foundation	L- T- P- C	2	0	2	3
Version No.	2.0					
Course Pre-requisites	Basic Proficiency in English					
Anti-requisites	NIL					
Course Description	This course introduces students to the principles of critical thinking and logical reasoning with a focus on reading, interpreting, and responding to texts. It emphasizes on analytical skills, clarity of thought, and the ability to construct and critique arguments—skills essential for academic success in literature and the humanities					
Course Objective	<div>1. To identify key concepts such as reasoning, logic and evidence-based thinking.</div> <div>2. To recognise role of emotions, bias and perspective in shaping thought.</div> <div>3. To construct, well- structured arguments across a range of topics.</div> <div>4. To identify and avoid fallacies in reasoning.</div> <div>5. To apply frameworks of ethical thinking to real-world scenarios</div>					
Course Outcomes	<div>On successful completion of the course the students shall be able to:</div> <div>1. Describe key concepts and terminology related to critical thinking and reasoning.</div> <div>2. Recognize the way language shapes power by analysing how it is used to influence, control, or resist in media, politics, and society.</div> <div>3. Interpret meaning, tone, and purpose in various types of texts using critical reading strategies.</div> <div>4. Apply critical thinking to construct logical arguments in writing and speech.</div> <div>5. Examine how ethical judgement and thinking shapes decision-making, and civic responsibility in everyday and public life.</div>					
Course Content						
Module 1	Introduction to Critical Thinking	Assignment	Fact vs Opinion Sorting	12 Classes		
Key Topics: <div><div></div><div><div></div><div></div><div></div><div></div><div></div></div><div><div></div><div></div><div></div><div></div><div></div></div></div> <ul style="list-style-type: none"><li>Exploring concepts: ‘Thinking’ and ‘Critical’ and the connection between the two concepts</li><li>Different ways of Thinking</li><li>Importance of critical thinking in academics and everyday life.</li><li>Key elements: clarity, relevance, argument, logic, perspective, curiosity</li><li>Cognitive biases and Metacognition</li></ul>						



<b>Module 2</b>	<b>Language and the Construction of Power</b>	<b>Assignment</b>	<b>Written Reflection</b>	<b>10 Classes</b>
<b>Key Topics:</b> <ul style="list-style-type: none"> <li>• Connection between Thinking, Language and Power</li> <li>• Language as social action: Naming, Framing, Euphemism</li> <li>• Language and Power Structures</li> <li>• Language in Media and Politics</li> </ul>				
<b>Module 3</b>	<b>Critical Reading Strategies</b>	<b>Assignment</b>	<b>Reinterpretation of a fairy tale/ nursery rhyme</b>	<b>10 Classes</b>
<b>Key Topics:</b> <ul style="list-style-type: none"> <li>• Active reading and questioning texts</li> <li>• Annotation, skimming and scanning: Tools and Techniques</li> <li>• Identifying tone, intent, bias, and perspective</li> <li>• Reading between the lines: Techniques, implication and inference</li> <li>• Intertextuality and contextual reading</li> </ul>				
<b>Module 4</b>	<b>Argument Construction, Logic and Fallacies</b>	<b>Assignment</b>	<b>Persuasive argument pitch</b>	<b>14 Classes</b>
<b>Key Topics:</b> <ul style="list-style-type: none"> <li>• Impact of thinking critically on argument formation</li> <li>• Defining and creation of an Argument</li> <li>• Structuring short written arguments: introduction, claim, reasoning</li> <li>• Deductive vs inductive reasoning</li> <li>• Logical fallacies</li> <li>• Basics of oral argumentation</li> <li>• Argument as a form of intellectual ethics</li> </ul>				
<b>Module 5</b>	<b>Judgement and Critical Citizenship</b>	<b>Assignment</b>	<b>Role-based group Debate</b>	<b>14 classes</b>
<b>Key Topics:</b> <ul style="list-style-type: none"> <li>• Critical thinking and Ethical judgment: A dialogue</li> <li>• Everyday dilemmas: moral blind spot, emotions and thinking</li> <li>• Traits of a critical citizen</li> <li>• Defining Ethics for a critical citizen</li> </ul>				
<b>Targeted Application &amp; Tools that can be used:</b> academic texts, media forms, mindmap, Hemingway reader, Padlet, The school of thought- digital deck of fallacies and biases, Socratic questioning framework, Argument Mapping Tools like Rationale				
<b>Project Work/ Assignment :</b>				



1. **Written Reflection** – Students will write a reflective essay that examines the role of language in resisting dominant power structures and promoting social action.
2. **Persuasive Argument Pitch**- Students will choose a relevant social, ethical, or cultural issue and prepare a 3–5 minute persuasive pitch.
3. **Role-based group debate**- This interactive activity engages students in collaborative critical thinking through structured group debates. Each student is assigned a specific role or perspective (e.g., policymaker, activist, citizen, business owner, journalist) on a contemporary issue.

## References and Suggested Readings

- R1 Atwood, Margaret. "Happy Endings." *Murder in the Dark*, Virago, 1994, pp. 39–42.
- R2 Bassham, Gregory, et al. *Critical Thinking: A Student's Introduction*. 5th ed., McGraw-Hill, 2012.
- R3 Browne, M. Neil, and Stuart M. Keeley. *Asking the Right Questions: A Guide to Critical Thinking*. 12th ed., Pearson, 2018.
- R4 Christine Evans Carter. *Mindscales : Critical Reading Skills and Strategies*. Boston, Wadsworth, Cengage Learning, 2014.
- R5 Fisher, Alec. *Critical Thinking: An Introduction*. 2nd ed., Cambridge University Press, 2011.
- R6 Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 4th ed., W. W. Norton, 2018.
- R7 Thomas, Linda, et al. *Language, Society and Power : An Introduction*. London ; New York, Routledge, 2004.
- R8 Johnson, Andrew. *Teaching Critical Thinking: Practical Wisdom*. Rowman & Littlefield, 2014.
- R9 Orwell, George. "Politics and the English Language." *Shooting an Elephant and Other Essays*, Penguin, 2003, pp. 117–130.
- R10 Paul, Richard, and Linda Elder. *The Miniature Guide to Critical Thinking Concepts and Tools*. 8th ed., Foundation for Critical Thinking, 2019.
- R11 Roy, Arundhati. "The End of Imagination." *The Cost of Living*, Random House, 1999, pp. 115–141.

## Online Resources (e-books, notes, ppts, video lectures etc.)

1. [Encourage critical thinking with 3 questions | Brian Oshiro | TEDxXiguan](#)



2. Ed Puzzle
3. Online annotation tool

**Topics Relevant to “employability”:** Evaluating information in the Workplace, problem-Solving through Lateral Thinking, building professional identity through reflection, creative and analytical approaches to resolving workplace challenges, decoding professional communication.

**Topics Relevant to “Human Values and Professional Ethics”:** Understanding personal and social values; questioning how values are formed, challenged, and sustained, forming value judgement and perspective.

<b>Catalogue prepared by</b>	<b>Dr. Jyoti Parameswaran</b>
<b>Recommended by the Board of Studies on</b>	<b>BoS No: 13<sup>th</sup> BoS held on 06/06/2025</b>
<b>Date of Approval by the Academic Council</b>	



Course Code: PSY1001	Course Title: Introduction to Psychology Type of Course: Minor		L-T-P-C	3	0	2	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites							
Course Description	This course introduces undergraduate students of English to key psychological concepts that underpin human cognition, learning, perception, memory, motivation, and emotion. It highlights the relevance of psychology to everyday life, including communication, literary analysis, and social understanding. Designed to enhance critical thinking and reflective inquiry, the course explores both classical theories and contemporary applications of psychology in education, media, and interpersonal contexts. The course encourages interdisciplinary thinking and cultivates emotional intelligence, observation skills, and cultural awareness.						
Course Objective	<ul style="list-style-type: none"><li>To introduce students to the foundational concepts and methods of psychology.</li><li>To explore cognitive and emotional processes through psychological theories and models.</li><li>To develop an understanding of learning and motivation in contemporary contexts.</li><li>To help students apply psychological principles to real-life and interdisciplinary domains such as literature and media.</li></ul>						
Course Outcomes	<b>List the course outcomes</b> <b>On successful completion of this course the students shall be able to:</b> CO.1 <b>Explain</b> key psychological concepts such as perception, memory, learning, and emotion. CO.2 <b>Apply</b> basic psychological theories to interpret everyday behaviour and communication. CO.3 <b>Reflect</b> critically on how cognitive and emotional processes influence individual and social experience. CO.4 <b>Demonstrate</b> an interdisciplinary understanding of psychology in relation to literature, culture, and education.						
Course Content:							
Module 1	Foundations of Psychology	Assignment/ Quiz	Conceptual Mapping	10 Sessions			
<ul style="list-style-type: none"><li>What is Psychology? Definitions and scope</li><li>Major perspectives: Behavioural, Cognitive, Humanistic, Biological, Psychodynamic</li></ul>							

- Methods of psychology: Observation, Case Study, Survey, Experimentation
- Subfields of psychology: Clinical, Educational, Industrial, Developmental
- Psychology in Modern India: Research, institutions, and relevance to everyday life

<b>Module 2</b>	<b>Perception, Thinking and Language</b>	<b>Assignment/ Quiz</b>	<b>Short response + Group activity on illusions or language use</b>	<b>10 Sessions</b>
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### Part A: Perception

- Sensory and perceptual processing
- Role of attention in perception
- Gestalt principles and perceptual organisation
- Perceptual constancies, sets, and illusions
- Depth and motion perception

### Part B: Thinking and Language

- Mental imagery and concept formation
- Problem solving and decision-making
- Language and thought
- Language development in children and adults

<b>Module 3</b>	<b>Learning and Motivation</b>	<b>Assignment/ Quiz</b>	<b>Behavioural experiment write-up</b>	<b>10 Sessions</b>
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- Principles of Classical and Operant Conditioning
- Observational Learning and Social Models (Bandura)
- Learning strategies for academic success
- Self-regulated learning and learning in a digital world



- Theories of motivation: Maslow's hierarchy, Drive-reduction theory, Intrinsic/Extrinsic motivation
- Motivational conflicts and real-life examples

<b>Module 4</b>	<b>Memory and Emotions</b>	<b>Assignment/ Quiz</b>	<b>Memory improvement plan + emotional self-assessment</b>	<b>10 Sessions</b>
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#### Part A: Memory

- Types and stages: Encoding, Storage, Retrieval
- Models of memory: Information Processing, Levels of Processing, PDP Model
- Causes of forgetting: Interference, decay, retrieval failure
- Techniques to improve memory

#### Part B: Emotions

- Components of emotion: physiological, cognitive, behavioural
- Major theories: James-Lange, Cannon-Bard, Schachter-Singer
- Emotional Intelligence
- Emotions in social communication and literature

#### Targeted Application & Tools that can be used:

- Cognitive psychology in literary reading and character analysis
- Emotional intelligence in communication and relationships
- Digital tools for memory and learning enhancement (e.g., flashcards, Pomodoro)
- Classroom applications in language teaching

#### Project Work/ Assignment:

1. **Reflective Journal:** Students maintain a weekly journal connecting course content with real-life experiences.
2. **Article Review:** Group review of a contemporary psychology article, with discussion on classroom or literary implications.
3. **Literary-Psych Profile:** Psychological profile of a literary character based on theories from the course.

#### Text Book(s):

1. Ciccarelli, S. K., & White, J. N. (2020). Psychology. Pearson.
2. Baron, R. A., & Misra, G. (2006). Psychology (Indian Edition). Pearson Education India.

#### Reference Book (s):

1. Feldman, R. S. (2013). Understanding Psychology. McGraw-Hill.
2. Passer, M. W., & Smith, R. E. (2007). Psychology: The Science of Mind and Behavior. McGraw-Hill.





### 3. Online Resources (e-books, notes, ppts, video lectures etc.):

- <https://nptel.ac.in/courses/109/104/109104050/> (Introduction to Psychology)
- <https://www.simplypsychology.org>
- <https://www.verywellmind.com>

### Topics relevant to “SKILL DEVELOPMENT”:

- Critical observation and interpretation
- Emotional self-regulation and empathy
- Applying psychological concepts to language, literature, and media
- Research literacy and reflective thinking

Catalogue prepared by	Ms. Ramani Balu
Recommended by the Board of Studies on	BoS No: 13 <sup>th</sup> BoS held on 06/06/2025
Date of Approval by the Academic Council	



**PRESIDENCY  
UNIVERSITY**



Yelahanka, Rajankunte, Bengaluru – 560119

Course Code : GER1002	Course Title: Introduction to German Language Type of Course: Foundation	L- T- P- C	2	0	0	2
Version No.	1.0					
Course Pre-requisites	Not Applicable					
Anti-requisites	Not Applicable					
Course Description	This Basic German course is designed for beginners who have little to no prior knowledge of the German language. This Course is framed to develop all the four language skills listening, speaking, reading, and writing in German language. This course also connects students with the German-speaking world, enabling them to explore diverse cultures and broaden their cultural understanding.					
Course Objective	This course aims to enhance learners' employability skills through interactive learning techniques that foster language proficiency and cross-cultural competence, employing active and participatory teaching methods.					
Course Outcomes	<b>On successful completion of the course the students shall be able to:</b> <b>CO.1</b> Identify simple grammatical structures and conventions governing the use of German language <b>CO.2</b> Demonstrate basic listening, speaking, reading, and writing skills in German on informal and some formal topics related to personal, professional, and academic activities <b>CO.3</b> Interact with fellow learners and native speakers through group activities, discussions, and language exchange programs. <b>CO.4</b> Develop a basic awareness of German-speaking cultures and customs, and to communicate effectively and respectfully.					
Course Content:	Learning Basic German Skills					
Module 1	Greetings and introducing yourself	Lecture - Assignment	Memory recall based	6 sessions		
Objectives: Greetings, introducing yourself, how to welcome someone, Grammar: Construction of a sentence, the days of a week and the months Objectives: Introduce oneself / ask for someone's personal information. Grammar: Männlich, Feminin, Neutral noun, adjectives, Conjugation of regular verbs Usage of audio-visual files						
Module 2	Expressing likes/dislikes and introducing someone	Lecture - Group discussions	Memory recall based	6 sessions		

Objectives: How to express what you like and dislike.  
Grammar: Negative form, singular and plural.  
Culture: The polite way to address people in German  
Objectives: How to describe someone,  
Grammar: Vocabulary of the family, Possessive articles, Conjugation of Irregular verbs

<b>Module 3</b>	<b>Inviting someone and asking questions</b>	<b>Group discussions</b>	<b>Practice conversation</b>	<b>9 Sessions</b>
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Objectives: How to invite someone, accept or refuse the invitation, Read the time  
Grammar: Time entries, W questions  
Culture: The art of accepting and declining an invitation politely in German  
Objectives: How to ask for information, giving information

<b>Module 4</b>	<b>Making a reservation and giving directions</b>	<b>Lecture - Group discussions</b>	<b>Practice conversation</b>	<b>9 Sessions</b>
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Objectives: Shopping, speak about food, Ordering at a Restaurant  
Grammar: Cases in German  
Objectives: How to ask for directions, Imperative sentences  
Group discussions

### **Targeted Application & Tools that can be used**

#### **Project work /Assignments**

1. Assignment (oral and written submission)
2. Internal (oral and written assessments)
3. Group work / Group discussions
4. Dialogue

#### **Text book :**

Evans, Sandra u.a.: Menschen. Deutsch als Fremdsprache. A1.1. Kursbuch. 1 Aufl. Hueber Verlag. Ismaning, Deutschland, 2012.

Glas-Peters, Sabine: Menschen. Deutsch als Fremdsprache. A1.1. Arbeitsbuch. 1 Aufl. Hueber Verlag. Ismaning, Deutschland, 2012.

Dengler, Stefanie, Rusch, Paul u.a.: Netzwerk Neu A1 in Teilbänden - Kurs- und Arbeitsbuch, Teil 1 mit 2 Audio-CDs und DVD: Deutsch als Fremdsprache. Langenscheidt, 2023.

#### **References**

Learning materials designed by the instructor

**Topics relevant to the development of the German language with communication and employability Skills through participative learning techniques:**



# PRESIDENCY UNIVERSITY



Foreign language proficiency and cross-cultural competence by active and participatory teaching methods.

**Catalogue prepared by**

**Asha A Menon**

**Recommended by the Board of Studies on**

**BoS No: 13<sup>th</sup> BoS held on 06/06/2025**

**Date of Approval by the Academic Council**



<b>Course Code:</b> ENG1018	<b>Course Title: Transmedia storytelling</b> <b>Type of Course: Foundation</b>	<b>L- T-P- C</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>2</b>
<b>Version No.</b>	1.0					
<b>Course Pre-requisites</b>	<b>Intermediate English Language Proficiency</b>					
<b>Anti-requisites</b>	<b>NIL</b>					
<b>Course Description</b>	This innovative course explores how stories evolve across multiple media platforms in the digital age. Students will examine how narratives expand from traditional literature into films, games, social media, and immersive technologies. Through case studies like The Matrix, Harry Potter, and experimental digital fiction, we'll analyze how each medium contributes unique elements to storytelling. The course combines theory with hands-on practice, equipping students to both critically evaluate and create their own transmedia projects using tools like Twine, podcasts, and social media storytelling.					
<b>Course Objective</b>	<ol style="list-style-type: none"> <li>1. Explore the core principles of transmedia storytelling through literary, digital, and cinematic case studies.</li> <li>2. Develop practical skills in crafting narratives across multiple platforms using digital tools and collaborative techniques.</li> <li>3. Analyze the impact of audience interaction and platform-specific strategies on modern storytelling.</li> <li>4. Create an original transmedia project, integrating theory, critical reflection, and hands-on experimentation.</li> </ol>					
<b>Course Outcomes</b>	<b>On successful completion of the course, students shall be able to:</b> <ol style="list-style-type: none"> <li>1. Define transmedia storytelling and analyze its distinctions from traditional narrative forms.</li> <li>2. Critically evaluate how stories expand across platforms using case studies from literature, film, and digital media.</li> <li>3. Design a cohesive transmedia project, applying tools like Twine, podcasts, or social media storytelling.</li> <li>4. Assess the cultural and ethical implications of decentralized storytelling, including fan participation and intellectual property.</li> </ol>					
<b>Module 1</b>	<b>Foundations of Transmedia Storytelling: Definitions,</b>	<b>Quiz</b>	<b>Define transmedia storytelling, its history, and core principles</b>			<b>8 classes</b>

	<b>Distinctions, and Core Principles</b>			
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Topics:

- What is Transmedia?
- Definitions (Henry Jenkins vs. Christy Dena).  
Difference from "adaptation," "multimedia," and "cross-media."  
Affordances
- Key Examples: The Matrix (films, games, comics), Harry Potter (books, films, Pottermore, theme parks), Tolkien's Middle earth.
  - Core Principles: Worldbuilding (expanding universes), Dispersed Narrative (each platform adds unique value).

Texts:

Jenkins, Henry. "Convergence Culture" (Ch. 3).

Scolari, Carlos. "Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding

<b>Module 2</b>	<b>Transmedia Genres &amp; Platforms</b>	<b>Quiz.</b>	<b>Analyze how different genres (fantasy, sci-fi, mystery) use transmedia</b>	<b>7 classes</b>
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Topics:

Genre-Specific Strategies:

- Fantasy: A Song of Ice and Fire (books + TV + mobile games).
- Sci-Fi: Bandersnatch episode from Black Mirror (interactive film).
- Mystery: Sherlock Holmes (books, BBC's Sherlock, fan wikis).

Platform Roles:

- Primary: Books/films (core story).
- Secondary: Games, podcasts, social media (backstory/engagement).

Texts:

Mittell, Jason. "Complex TV: The Poetics of Contemporary Television Storytelling".

"Transmedia 202: Further Reflections" (Jenkins' blog)."

<b>Module 3</b>	<b>Creating Transmedia Narratives</b>	<b>Quiz.</b>	<b>Learn to design transmedia stories.</b>	<b>7 classes</b>
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Topics:

Tools & Techniques:

- Worldbuilding Frameworks: Maintaining narrative consistency through style guides, wikis, and asset libraries.
- Audience Engagement: ARGs (Alternate Reality Games), fan theories.

Collaborative Storytelling:

- Fanfiction, wikis, UGC (User-Generated Content).

Ethics & Challenges:

- Canon vs. fan contributions ( Legal and creative tensions (e.g., Harry Potter fan sites vs. Warner Bros. policies).)

- copyright issues. (Navigating fair use, Creative Commons, and corporate control (e.g., Netflix's interactive content))

**Texts:**

Pratten, Robert. "Getting Started with Transmedia Storytelling".

"The Walking Dead's Transmedia Survival" (case study).

<b>Module 4</b>	<b>Critical Perspectives &amp; Future Trends</b>	<b>Quiz.</b>	<b>Critique transmedia's cultural impact and future</b>	<b>8 classes</b>
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**Topics**

Cultural Impact: Franchise fatigue (e.g., Marvel Cinematic Universe), Representation in transmedia (who gets to expand stories?).

Emerging Trends: AI & Transmedia: ChatGPT-generated spin-offs, VR/AR Stories: Pokémon GO as narrative.

**Texts:**

Phillips, Andrea. "A Creator's Guide to Transmedia Storytelling".

"The Ethics of Transmedia Fandom" (Fan Studies Journal).

**References:**

- R1 Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York University Press, 2006.
- R2 Scolari, Carlos A. *Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding in the New Media Ecology*. Routledge, 2018.
- R3 Phillips, Andrea. *A Creator's Guide to Transmedia Storytelling: How to Captivate and Engage Audiences Across Multiple Platforms*. McGraw-Hill, 2012.
- R4 Mittell, Jason. *Complex TV: The Poetics of Contemporary Television Storytelling*. New York University Press, 2015.
- R5 Hayles, N. Katherine. *Electronic Literature: New Horizons for the Literary*. University of Notre Dame Press, 2008.

**Essential Readings**

1. Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*.
2. Scolari, Carlos A. *Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding*.
3. Phillips, Andrea. *A Creator's Guide to Transmedia Storytelling*.
4. Hayles, N. Katherine. *Electronic Literature: New Horizons for the Literary*.
5. **Ryan, Marie-Laure**. *Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity*.
6. Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*.

<b>Catalogue prepared by</b>	<b>Dr. Rocharla Rohith</b>
<b>Recommended by the Board of Studies on</b>	<b>BoS No: 13<sup>th</sup> BoS held on 06/06/2025</b>
<b>Date of Approval by the Academic Council</b>	





ENGXXXX	Early British Literature	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	Intermediate English Language Proficiency					
Anti-requisites	NIL					
Course Description	This course explores the <b>evolution of English literature from the 14th to the 18th century</b> , focusing on major literary movements, genres, and key authors. Students will engage with <b>medieval storytelling, Renaissance drama, metaphysical poetry, satire, and the rise of the novel</b> , while critically analysing themes of <b>power, morality, gender, individualism, and literary innovation</b> .					
Course Outcomes	On successful completion of the course the students shall be able to: 1. Summarize how medieval storytelling reflects societal structures, morality, and satire. 2. Interpret Renaissance drama and humanist ideas in the context of shifting social norms. 3. Illustrate key themes and stylistic elements in metaphysical poetry and epic narratives. 4. Apply satirical techniques to analyze Restoration and Enlightenment texts. 5. Utilize the principles of Enlightenment thought to examine the transition from poetry and drama to the rise of the novel.					
Course Content						
Module 1	Foundations of English Literature – Storytelling, Society, and Satire (14th–15th Century)	Assignment	12 Classes			
Key Focus: The origins of English literary tradition, medieval society, and the power of satire.						
Texts:  <ul style="list-style-type: none"><li>• <b>Geoffrey Chaucer</b> – <i>The Canterbury Tales</i> (General Prologue + <i>The Wife of Bath’s Tale</i>)</li><li>• <b>Sir Gawain and the Green Knight</b> (excerpts)</li><li>• <b>William Langland</b> – <i>Piers Plowman</i> (selections)</li></ul>						
Themes: Medieval class structures, gender and authority, morality vs. realism.						
Module 2	The Renaissance – Drama, Desire, and Daring Ideas (16th Century)	Assignment	12 Classes			
Key Focus: Flourishing drama, humanism, and shifting social norms.						
Texts:  <ul style="list-style-type: none"><li>• William Shakespeare – (<i>A comedy or a tragedy</i>)</li><li>• Christopher Marlowe – <i>Doctor Faustus</i></li></ul>						



- Sir Thomas More – *Utopia* (selections)

**Themes:** Renaissance individualism, gender fluidity, the supernatural, morality and ambition.

<b>Module 3</b>	<b>Metaphysical Poets and Epic Rebellions – Love, Faith, and Power (17th Century)</b>	<b>Assignment</b>	<b>12 Classes</b>
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**Key Focus:** The metaphysical movement, political turmoil, and epic poetry.

**Texts:**

- John Donne – *The Flea, A Valediction: Forbidding Mourning*
- Andrew Marvell – *To His Coy Mistress*
- John Milton – *Paradise Lost* (Satan's speeches + *The Fall of Man*)

**Themes:** Wit and wordplay, love and death, free will vs. fate, rebellion in literature.

<b>Module 4</b>	<b>Restoration and Satire – The Art of Critique and Wit (Late 17th–Early 18th Century)</b>	<b>Assignment</b>	<b>12 Classes</b>
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**Key Focus:** Comedy, satire, and the rise of political and social commentary.

**Texts:**

- John Dryden – *Mac Flecknoe*
- William Congreve – *The Way of the World* (selections)
- Jonathan Swift – *Gulliver's Travels* (Book 1)

**Themes:** Political mockery, gender and power, colonialism.

<b>Module 5</b>	<b>The Age of Enlightenment – Reason, Rhetoric, and the Rise of the Novel (18th Century)</b>	<b>Assignment</b>	<b>12 Classes</b>
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**Key Focus:** Transition from poetry and drama to prose fiction, rationalism, and early novels.

**Texts:**

- Jonathan Swift – *A Modest Proposal*
- Alexander Pope – *The Rape of the Lock*
- Daniel Defoe – *Robinson Crusoe* (selections)

**Targeted Application & Tools that can be used:**

**References**

Chaucer, Geoffrey. *The Canterbury Tales*. Edited by Jill Mann, Penguin Classics, 2005.

Congreve, William. *The Way of the World*. Edited by Brian Gibbons, New Mermaids, 1994.

Defoe, Daniel. *Robinson Crusoe*. Edited by John Richetti, Penguin Classics, 2003.

Donne, John. *The Complete English Poems*. Edited by C. A. Patrides, Everyman's Library, 1991.

Dryden, John. *Mac Flecknoe*. In *The Major Works*, edited by Keith Walker, Oxford University Press, 2003.

Langland, William. *Piers Plowman*. Translated by A. V. C. Schmidt, Oxford World's Classics, 2011.



Marlowe, Christopher. Doctor Faustus. Edited by David Bevington and Eric Rasmussen, Oxford World's Classics, 2008.

Marvell, Andrew. The Poems of Andrew Marvell. Edited by Nigel Smith, Pearson Longman, 2007.

Milton, John. Paradise Lost. Edited by David Kastan, Hackett Publishing, 2005.

More, Thomas. Utopia. Translated by Paul Turner, Penguin Classics, 2003.

Pope, Alexander. The Rape of the Lock. Edited by Cynthia Wall, Bedford Cultural Editions, 1998.

Shakespeare, William. The Complete Works of William Shakespeare. Edited by David Bevington, Pearson, 2003.

Swift, Jonathan. A Modest Proposal and Other Satirical Works. Dover Thrift Editions, 1996.

Swift, Jonathan. Gulliver's Travels. Edited by Claude Rawson, Oxford World's Classics, 2008.

Sir Gawain and the Green Knight. Translated by Simon Armitage, W. W. Norton & Company, 2007.

**Topics Relevant to "employability":**

**Topics Relevant to "Human Values and Professional Ethics":**

<b>Catalogue prepared by</b>	<b>Dr. P B Sharon</b>
<b>Recommended by the Board of Studies on</b>	
<b>Date of Approval by the Academic Council</b>	



ENGXXXX	European Literature	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites						
Anti-requisites	NIL					
Course Description	This course offers a comprehensive overview of European literature from its ancient foundations to the modern era. It traces the evolution of literary forms, genres, and ideas across time—from the mythic and heroic narratives of ancient Greece and Rome to the complex philosophical and psychological explorations of modern Europe. The course encourages students to engage with key texts that reflect changing historical, cultural, and intellectual contexts while highlighting the enduring influence of classical literature on modern literary developments.					
Course Outcomes	On successful completion of the course the students shall be able to: <ul style="list-style-type: none"><li>• Trace the historical and thematic development of European literature from antiquity to the modern period.</li><li>• Analyze classical and modern literary forms, genres, and themes.</li><li>• Examine the philosophical, social, and cultural influences on literary texts.</li><li>• Draw intertextual and comparative connections across different periods.</li><li>• Articulate informed and critical responses to a range of literary works.</li></ul>					
Module 1	Origin of European Literature	Assignment	12 Hours			
Topics: <ul style="list-style-type: none"><li>• Oral traditions and myth in ancient Greece and Rome</li><li>• Early narrative forms and the role of the divine</li><li>• The birth of philosophical and historical prose</li><li>• Enlightenment and existential thought as modern responses</li></ul> Texts: Hesiod: <i>Theogony</i> (selections) Homer: <i>The Odyssey</i> (excerpts) Plato: <i>The Republic, Book VII</i> – "Allegory of the Cave" Jean-Paul Sartre: <i>Existentialism is a Humanism</i> (excerpts)						
Module 2	Heroic Traditions	Assignment	12 Hours			
Topics: <ul style="list-style-type: none"><li>• Heroism, fate, and the divine in epic traditions</li><li>• Transition from epic hero to modern individual consciousness</li><li>• Romantic and existential crises in modern prose</li></ul>						

**Texts:**

Virgil: *The Aeneid* (selections)  
Ovid: *Metamorphoses* (excerpts)  
Dostoevsky: *Notes from Underground* (selections)  
Albert Camus: *The Stranger*

<b>Module 3</b>	<b>Drama and Society</b>	<b>Assignment</b>	<b>12 Hours</b>
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**Topics:**

- Tragedy, hubris, and justice in classical drama
- Realist and absurdist drama in modern Europe
- Theatricality as critique of society and self

**Texts:**

Sophocles: *Oedipus Rex*  
Euripides: *Medea*  
Henrik Ibsen: *A Doll's House*  
Samuel Beckett: *Waiting for Godot*

<b>Module 4</b>	<b>From Lyricism to Modernism</b>	<b>Assignment</b>	<b>12 Hours</b>
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**Topics:**

- Nature, imagination, and the individual in Romantic poetry
- Symbolism, abstraction, and fragmentation in modernist poetics
- The poetic voice across centuries

**Texts:**

William Wordsworth: *Lines Composed a Few Miles Above Tintern Abbey*  
Charles Baudelaire: *Les Fleurs du mal* (selections)  
Rainer Maria Rilke: *Duino Elegies* (selections)  
T.S. Eliot: *The Waste Land* (selections)

<b>Module 5</b>	<b>Evolving Narratives</b>	<b>Assignment</b>	<b>12 Hours</b>
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**Topics:**

- Satire, romance, and transformation in ancient narratives
- Psychological realism and modernist experimentation
- Alienation and the absurd in modern fiction

**Texts:**

Apuleius: *The Golden Ass* (excerpts)  
Petronius: *Satyricon* (excerpts)  
James Joyce: *Araby from Dubliners*  
Milan Kundera: *The Unbearable Lightness of Being* (excerpts)

**References:**

1. Jenkyns, Richard. *Classical Literature: An Epic Journey from Homer to Virgil and Beyond*. Basic Books, 2016.
2. Lesky, Albin. *A History of Greek Literature*. Translated by James Willis and Cornelis de Heer, Methuen Publishing, 1966.
3. Grant, Michael. *Greek and Roman Classics in Translation*. Penguin Books, 1993.



4. Knox, Bernard. *The Oldest Dead White European Males and Other Reflections on the Classics*. W.W. Norton & Company, 1994.
5. Hamilton, Edith. *Mythology: Timeless Tales of Gods and Heroes*. Grand Central Publishing, 2011.
6. Graves, Robert. *The Greek Myths*. Revised Edition, Penguin Books, 1992.
7. Powell, Barry B. *Classical Myth*. 8th ed., Pearson, 2014.
8. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
9. Bradbury, Malcolm, and James McFarlane, editors. *Modernism: A Guide to European Literature 1890–1930*. Penguin Books, 1991.
10. Esslin, Martin. *The Theatre of the Absurd*. 3rd ed., Penguin Books, 2004.
11. Jenkyns, Richard. *Classical Literature: An Epic Journey from Homer to Virgil and Beyond*. Basic Books, 2016.
12. Knox, Bernard. *The Oldest Dead White European Males and Other Reflections on the Classics*. W. W. Norton & Company, 1994.
13. Moretti, Franco. *The Bourgeois: Between History and Literature*. Verso, 2013.

<b>Catalogue prepared by</b>	<b>Dr. Vinodhini Chinnaswamy, &amp; Dr. T. Naresh Naidu</b>
<b>Recommended by the Board of Studies on</b>	
<b>Date of Approval by the Academic Council</b>	



Course Code: ENGXXXX	Course Title: Research Methodology and Writing Type of Course: Professional Core Theory			L-T-P-C	3	0	2	4
Version No.	1.0							
Course Pre-requisites	Basic English proficiency							
Anti-requisites	NIL							
Course Description	This course introduces undergraduate students to the basics of research and academic writing. It helps students understand how to ask questions, gather information, cite sources, and write in a clear, structured, and ethical way. The course emphasizes the practical application of writing skills for assignments, projects, and future research, with attention to developing curiosity, observation, note-making, and responsible academic conduct.							
Course Objective	<ul style="list-style-type: none"><li>To introduce students to basic principles and vocabulary of research</li><li>To familiarize students with various stages of academic research</li><li>To develop foundational academic writing skills</li><li>To enable students to produce properly structured essays and research-based assignments</li></ul>							
Course Outcomes	On successful completion of this course, the students shall be able to:  1. Name key concepts and steps in the research process. 2. Identify and frame a simple research question or topic. 3. Demonstrate the ability to find and evaluate academic sources. 4. Experiment basic citation styles to avoid plagiarism. 5. Prepare clear, well-organized academic writing.							
Course Content:								
Module 1	Introduction to Research	Assignment/ Quiz	Concept check questions	12 Sessions				
<ul style="list-style-type: none"><li>Understanding research: Purpose and process</li><li>Types of research: qualitative vs quantitative</li><li>Asking questions: research topics, problems, objectives</li><li>Observation, inference, and curiosity</li></ul>								
Module 2	Finding and Evaluating Sources	Assignment/ Quiz	Quiz on source types and reliability	10 Sessions				



- Primary and secondary sources
- Where to find sources: library, databases, internet
- Evaluating credibility: author, publication, date, citations
- Reading strategies: skimming, scanning, note-making

<b>Module 3</b>	<b>Plagiarism and Citation</b>	<b>Assignment/ Quiz</b>	<b>Citation practice worksheet</b>	<b>10 Sessions</b>
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- Understanding plagiarism: Why avoid it?
- Common forms of plagiarism (accidental, self, mosaic, etc.)
- Introduction to citation styles (MLA, APA basics)
- In-text citations and bibliography format

<b>Module 4</b>	<b>Academic Writing Skills</b>	<b>Assignment/ Quiz</b>	<b>Short writing assignments</b>	<b>10 Sessions</b>
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- Features of academic writing: tone, clarity, structure
- Writing paragraphs, topic sentences, transitions
- Writing introductions and conclusions
- Peer review and revision process

<b>Module 5</b>	<b>Writing a Research-Based Essay</b>	<b>Assignment/ Quiz</b>	<b>Final essay submission</b>	<b>10 Sessions</b>
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- Choosing a topic and outlining ideas
- Drafting with thesis statement and supporting points
- Integrating quotations and sources
- Final revision, proofreading, and formatting

#### **Targeted Application & Tools that can be used:**

- Microsoft Word or Google Docs for writing practice
- Zotero, Mendeley (basic reference management)
- Purdue OWL website for citation resources

#### **Project Work/ Assignment:**

1. **Mini Essay Project:** Each student will write a 750–1000 word research-based essay on a topic of interest, following academic structure and citation norms.
2. **Source Evaluation Activity:** Students will select three sources on a topic and annotate their reliability and relevance.
3. **Plagiarism Detection Demo:** Instructors may use a plagiarism checker to demonstrate ethical writing practices.



**Text Book(s):**

1. Gibaldi, Joseph. *MLA Handbook*. 9th ed., Modern Language Association of America, 2021.
2. Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, 2018.

**Reference Book (s):**

1. Cottrell, Stella. *The Study Skills Handbook*. 5th ed., Red Globe Press, 2019.
2. Greetham, Bryan. *How to Write Better Essays*. Palgrave, 2018.
3. Lester, James D., and James D. Lester Jr. *Writing Research Papers: A Complete Guide*. Pearson, 2014.

**Online Resources (e-books, notes, ppts, video lectures etc.):**

1. Purdue OWL: <https://owl.purdue.edu/>
2. NPTEL: <https://nptel.ac.in/courses/109/106/109106186/>
3. Grammarly Blog: <https://www.grammarly.com/blog/category/handbook/>

Topics relevant to “SKILL DEVELOPMENT”: Developing foundational research and academic writing skills through hands-on, participative learning techniques. Students will learn to formulate research questions, identify credible sources, apply citation styles, and structure academic essays. Emphasis will be placed on ethical writing practices, peer collaboration, and revision strategies. These skills will be reinforced through continuous assessment and project-based assignments as outlined in the course plan

**Catalogue prepared  
by****Dr. Ahmed Shabin KK****Recommended by  
the Board of Studies  
on****Date of Approval by  
the Academic  
Council**





Course Code: ENGXXXX	Course Title: Graphic Narratives Type of Course: Foundation Course		L-T-P-C	2	0	0	2
Version No.	1.0						
Course Pre-requisites	Basic English Proficiency						
Anti-requisites	Nil						
Course Description	This course introduces students to the fundamentals of graphic narratives—comics, graphic novels, and visual storytelling. It explores the evolution, structure, and unique language of this medium. Students will learn to critically engage with graphic texts, understand how images and words interact, and apply this understanding through creative and analytical tasks. By the end of the course, students will be equipped to interpret, analyse, and design basic graphic narratives of their own.						
Course Objective	To introduce students to the basics of graphic narratives, enhance their visual literacy, and enable them to interpret and create short visual stories using image-text combinations.						
Course Outcomes	<b>On successful completion of this course the students shall be able to:</b> 1. <b>Describe</b> the history, key elements, and evolution of graphic narratives (Understand) 2. <b>Demonstrate</b> the ability to interpret image-text relationships using visual grammar (Apply) 3. <b>Reinterpret</b> themes or narratives using basic scripting and visual storytelling techniques (Apply) 4. <b>Illustrate</b> the cultural and thematic significance of graphic storytelling through selected works (Apply)						
Course Content:							
Module 1	Foundations of Graphic Narratives	Assignment	Written Reflection	6 Sessions			
Definition and scope of graphic narratives History and evolution: From cave paintings to modern comics Origins of political cartoons and pulp comics Terminologies: Panels, gutters, speech balloons, captions, splash pages, narratology Major genres and forms: Comics, graphic novels, manga, webtoons							
Module 2	Understanding and Reading Visuals	Assignment	Visual Response	8 Sessions			
Visual grammar: Line, colour, composition, movement Word-image relationship: Redundancy, interdependence, opposition Reading sequential art: Closure and transitions Introduction to Scott McCloud’s theories ( <i>Understanding Comics</i> )							
Module 3	Introduction to Indian Graphic Narratives	Assignment	Reimagining a Narrative	8 Sessions			

21<sup>st</sup> century graphic narratives in India  
 Mythology and the Indian graphic narrative  
*Amar Chitra Katha* and its critique  
 Independent voices and alternative comics  
 Textbooks: *Amar Chitra Katha*, *Munni*, *Kari*

Module 4	Graphic Narratives Around the World	Assignment	Modern Adaptation	10 Sessions
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Visual storytelling beyond western canons: Addressing Cultural Nuances  
 Japanese *Manga*  
 American graphic narratives  
 European comics  
 Textbooks: *Naruto/Death Note* (Japanese)  
*Fun Home* (Alison Bechdel, American)  
*Tintin/ Asterix* (European)

**Targeted Application & Tools that can be used:**

- *Webtoons, Tapas, Instagram Comics, Canvas*

**Project Work/ Assignment:**

- Written reflection imagining a future social issue.
- Create a visual story based on your personal experience.
- Adapt a myth or folktale into a modern comic narrative.

**Reference Book(s):**

I. Foundational Texts on Graphic Novels and Comics

- Will Eisner, *Comics and Sequential Art*
- Hillary Chute, *Why Comics?: From Underground to Everywhere*
- Santiago Garcia, *On the Graphic Novel*
- Stephen Tabachnick (Ed.), *The Cambridge Companion to the Graphic Novel*
- Hugo Frey and Jan Baetens, *The Graphic Novel—An Introduction*
- Alexander Dunst, *The Rise of the Graphic Novel: Computational Criticism and the Rise of Literary Value*

II. Indian Graphic Narratives and Visual Culture

- Pramod K. Nayar, *The Indian Graphic Novel: Nation, History, and Critique*
- Roma Chatterjee, *Graphic Narratives and the Mythological Imagination in India*
- Lisa Lau and E. Dawson Varughese, *Indian Writing in English and Issues of Visual Representation*
- E. Dawson Varughese, *Visuality and Identity in Post-Millennial India*
- Elleke Boehmer and Rosinka Chaudhuri (Eds.), *The Indian Postcolonial: A Critical Reader – Part I: “Visual Cultures”*

**Reference Book (s):**

**Online Resources (e-books, notes, ppts, video lectures etc.):**



# PRESIDENCY UNIVERSITY



'Comics and Graphic Novels in Indian context' <https://www.classcentral.com/course/swayam-comics-and-graphic-novels-in-indian-context-454738>

**Catalogue prepared by**

**Ms. Shahanas Punnilath**

**Recommended by the Board of Studies on**

**Date of Approval by the Academic Council**



# PRESIDENCY UNIVERSITY



Yelahanka, Rajankunte, Bengaluru – 560119

<b>Course Code:</b> PSYXXXX	<b>Course Title: Biopsychology</b>	<b>L-T-P-C</b>	<b>3</b>	<b>0</b>	<b>2</b>	<b>4</b>
	<b>Type of Course: Theory and Practice</b>					
<b>Version No.</b>	1.0					
<b>Course Pre-requisites</b>	Students enrolling in this course should have a basic understanding of high school-level biology and an interest in human behaviour and cognition.					
<b>Anti-requisites</b>	Nil					
<b>Course Description</b>	Drawing from neuroscience, psychology, and physiology, this course provides an in-depth understanding of the nervous system, brain structure, neurotransmission, sensory and motor processes, hormonal influences, and genetic underpinnings of behaviour. Emphasis is placed on integrative learning through case studies, models, and applied assignments, preparing students for advanced studies and research in psychology, cognitive sciences, and allied health professions.					
<b>Course Objective</b>	This course aims to introduce students to the biological foundations of behaviour by exploring the structure and function of the nervous system, neurochemical processes, and hormonal influences. It enables students to critically evaluate the relationship between brain activity and psychological phenomena. Learners will gain insight into how genetics, environment, and physiology shape human thought and behaviour. The course fosters interdisciplinary thinking and research skills relevant to psychology, neuroscience, and health sciences.					
<b>Course Outcomes</b>	On successful completion of this course, the students shall be able to: <ol style="list-style-type: none"> <li>1. Describe the biological basis of human behaviour, including neural and hormonal mechanisms.</li> <li>2. Interpret the structure and function of the nervous system and its relationship to cognition and emotion.</li> <li>3. Evaluate biopsychological research using critical thinking and scientific reasoning.</li> <li>4. Apply biological principles to understand psychological disorders.</li> <li>5. Develop interdisciplinary skills through lab simulations, visualizations, and research work.</li> </ol>					
<b>Course Content:</b>	Biopsychology and Behaviour					
<b>Module 1</b>	<b>Foundations of Biopsychology</b>	<b>Assignment</b>	<b>Presentation</b>	<b>10 Sessions</b>		

1. History and evolution of biopsychology
2. Approaches to studying brain-behaviour relationships
3. Tools and techniques: fMRI, EEG, lesion studies, etc.
4. Ethical issues in neurobiological research
5. Presentation on a landmark experiment in biopsychology (e.g., Phineas Gage, split-brain studies).

<b>Module 2</b>	<b>Neural Mechanisms and Neuroanatomy</b>	<b>Assignment</b>	<b>3D Model</b>	<b>14 Sessions</b>
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1. Neurons and glial cells
2. Neural conduction and synaptic transmission
3. Major brain regions and functions (cortex, limbic system, brainstem)
4. Neuroplasticity and neurodevelopment
5. Design a 3D model/infographic of the nervous system with functional annotations.

<b>Module 3</b>	<b>Sensory and Motor Systems</b>	<b>Assignment</b>	<b>Case Analysis</b>	<b>12 Sessions</b>
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1. Sensory pathways: vision, hearing, touch, smell, taste
2. Neural basis of motor control and coordination
3. Sensory-motor integration
4. Case studies: Parkinson's, phantom limb, motor neuron diseases
5. Write a case analysis on a neurological disorder affecting movement or perception

<b>Module 4</b>	<b>Hormones, Emotion, and Behaviour</b>	<b>Assignment</b>	<b>Reflective Journal</b>	<b>12 Sessions</b>
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1. Structure and function of the endocrine system
2. Hormonal regulation of stress and arousal (HPA axis)
3. Brain circuits of emotion and aggression
4. Biological rhythms: sleep, circadian cycles
5. Reflective journal or vlog entry: How stress affects your body and brain—backed by research.

<b>Module 5</b>	<b>Genetics, Cognition, and Psychopathology</b>	<b>Assignment</b>	<b>Research paper</b>	<b>12 Sessions</b>
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1. Heredity, genes, and epigenetics in behaviour
2. Neurobiological basis of learning, memory, and language
3. Brain abnormalities and psychological disorders
4. Introduction to psychopharmacology
5. Research paper: Choose one mental disorder and analyze its biopsychological basis and treatments.



**Targeted Application & Tools that can be used:** This course combines theory with hands-on learning through digital tools such as brain imaging software, AI-powered neuroanatomy simulations, reaction time apps, and sensory perception experiments to deepen understanding and build practical research skills in biopsychology.

**Project Work/ Assignment:**

1. Presentation on a landmark experiment in biopsychology (e.g., Phineas Gage, split-brain studies).
2. Design a 3D model or infographic of the nervous system with functional annotations.
3. Write a case analysis on a neurological disorder affecting movement or perception.
4. Reflective journal or vlog entry on how stress affects your body and brain, supported by research.
5. Research paper analysing the biopsychological basis and treatments of a chosen mental disorder.

**Text Book(s):**

1. Kalat, J. W. (2018). *Biological Psychology* (13th ed.). Cengage.
2. Carlson, N. R. (2017). *Physiology of Behaviour* (12th ed.). Pearson.
3. Pinel, J. P. J., & Barnes, S. J. (2017). *Biopsychology* (10th ed.). Pearson.

**Reference Book (s):**

1. Breedlove, S. M., & Watson, N. V. (2019). *Biological Psychology* (8th ed.). Sinauer Associates.
2. Gazzaniga, M. S., Ivry, R., & Mangun, G. R. (2018). *Cognitive Neuroscience: The Biology of the Mind* (5th ed.). W.W. Norton.
3. Saper, Clifford B. *Neuroscience*. 6th ed., Oxford University Press, 2019.
4. Kolb, Bryan, and Ian Q. Whishaw. *Fundamentals of Human Neuropsychology*. 7th ed., Worth Publishers, 2015.
5. Schacter, Daniel L., Daniel T. Gilbert, and Daniel M. Wegner. *Psychology*. 4th ed., Worth Publishers, 2011.

**Online Resources (e-books, notes, ppts, video lectures etc.):**

1. <https://pubmed.ncbi.nlm.nih.gov>
2. <https://www.nimh.nih.gov>
3. <https://www.brainfacts.org>
4. <https://www.frontiersin.org/journals/behavioural-neuroscience>
5. <https://www.humanbrainproject.eu/en/>

**Topics relevant to "SKILL DEVELOPMENT":** This course develops critical thinking, scientific reasoning, and data analysis skills through hands-on experiments and research assignments. Students also enhance their communication, teamwork, and problem-solving abilities, which are valuable across careers in healthcare, psychology, neuroscience, and related fields.

<b>Catalogue prepared by</b>	<b>Ms. Ramani Balu</b>
<b>Recommended by the Board of Studies on</b>	
<b>Date of Approval by the Academic Council</b>	





**PRESIDENCY  
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**Yelahanka, Rajankunte, Bengaluru – 560119**

<b>Course Code</b>	<b>Course Title: Advanced Basic German</b> <b>Type of Course: Language Elective</b>	<b>L- T- P- C</b>	<b>3</b>	<b>0</b>	<b>2</b>	<b>4</b>
<b>Version No.</b>	1.0					
<b>Course Pre-requisites</b>	GER1002 Introduction to German Language					
<b>Anti-Requisites</b>	Not Applicable					
<b>Course Description</b>	This advanced Basic German course is designed for beginners who have the basic knowledge of the German language. This Course is framed to develop all the four language skills listening, speaking, reading, and writing in German language. This course also connects students with the German-speaking world, enabling them to explore diverse cultures and broaden their cultural understanding.					
<b>Course Objective</b>	This course aims to enhance learners' employability skills through interactive learning techniques that foster language proficiency and cross-cultural competence, employing active and participatory teaching methods.					
<b>Course Outcomes</b>	<b>On successful completion of the course the students shall be able to:</b> CO.1 Recall the basic grammar structures, and outline the advanced basic level grammar CO.2 Apply the ability to communicate in different context based situations in a better easy manner by using the advanced basic level grammar CO.3 Practice conversations with fellow learners through group Activities and discussions. CO.4 Display a basic awareness of German-speaking cultures and customs, and to communicate effectively and respectfully.					
<b>Course Content:</b>	Learning Advanced Basic German Skills-Theory					
<b>Module 1</b>	<b>Free time, Hobbies, Time with Friends</b>	<b>Lecture - Assignment</b>	<b>Memory recall based, Practice</b>	<b>10 sessions</b>		





			<b>conversation</b>	
<ol style="list-style-type: none"> <li>1. Speak about your Hobbies, Free time activities.</li> <li>2. Akkusativ case, Akkusativ verbs and prepositions.</li> <li>3. Introduction to Tenses.</li> <li>4. Simple Past tense, Präteritum of haben and sein.</li> <li>5. Usage of audio-visual files</li> </ol>				
<b>Module 2</b>	<b>Fit and Healthy</b>	<b>Lecture - Group discussions</b>	<b>Memory recall based, Practice conversation</b>	<b>10 sessions</b>
<ol style="list-style-type: none"> <li>1. To learn the body parts in German,</li> <li>2. Diseases, talk on Health.</li> <li>3. To understand how the Healthcare system works in Germany.</li> <li>4. Modal verb, to understand instruction and also how to give instructions.</li> <li>5. Usage of audio-visual files.</li> </ol>				
<b>Module 3</b>	<b>Shopping at a Mall/Supermarket</b>	<b>Group discussions</b>	<b>Practice conversation</b>	<b>11 Sessions</b>
<ol style="list-style-type: none"> <li>1. Vocabulary related to clothing.</li> <li>2. Dativ case, Dativ verbs, Prepositions, Personal Pronomen.</li> <li>3. German style of dressing and presenting yourself in public.</li> <li>4. To ask for information, giving information.</li> </ol>				
<b>Module 4</b>	<b>Express the past</b>	<b>Lecture - Group discussions</b>	<b>Practice conversation</b>	<b>14 Sessions</b>
<ol style="list-style-type: none"> <li>1. To express an event in the past.</li> <li>2. Perfekt Tense, Hilfs verben, Partizip II</li> <li>3. Discuss your daily Routine.</li> <li>4. Group discussions</li> </ol>				
<b>Course Content: Practical Sessions</b>				
<b>Module 1</b>	<b>Free time, Hobbies, Time with Friends</b>			<b>6 Classes</b>



1. Interpersonal Communication- Ask each other about Hobbies
2. Speech-Talk about your Free time activities.
3. Write an Email to Friend about an event in the past using Simple Past tense.

<b>Module 2</b>	<b>Fit and Healthy</b>	<b>8 Classes</b>
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1. Draw a Human Body and mark the parts in German
2. Enact an appointment with the Doctor.
3. Telephonic conversation to book an appointment.

<b>Module 3</b>	<b>Shopping at a Mall/Supermarket</b>	<b>8 Classes</b>
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1. Make a list and categorize clothing according to occasion
2. Enact a situation in the mall asking for directions.
3. Dialogue between Customer and Seller.
4. Quiz, Watch video on Shopping

<b>Module 4</b>	<b>Express the past</b>	<b>8 Classes</b>
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1. Impromptu speech- How you spent the Weekend.
2. Write Email to your Friend about your vacation.
3. Pantomime- Your Routine, make the fellow students guess.

Targeted Application & Tools that can be used: Quizziz, Chatgpt, Gemini, Youtube, Mobile Phone

Textbook :

Evans, Sandra u.a.: Menschen. Deutsch als Fremdsprache. A1.2. Kursbuch. 1 Aufl. Hueber Verlag. Ismaning, Deutschland, 2012.

Glas-Peters, Sabine: Menschen. Deutsch als Fremdsprache. A1.2. Arbeitsbuch. 1 Aufl. Hueber Verlag. Ismaning, Deutschland, 2012.

Dengler, Stefanie, Rusch, Paul u.a.: Netzwerk Neu A1 in Teilbänden - Kurs- und Arbeitsbuch, Teil 1 mit 2 Audio-CDs und DVD: Deutsch als Fremdsprache. Langenscheidt, 2023.

#### References:

Learning materials designed by the instructor



Topics relevant to the development of the German language with communication and employability

Skills through participative learning techniques:

Foreign language proficiency and cross-cultural competence by active and participatory teaching methods.

<b>Catalogue prepared by</b>	<b>Asha A Menon</b>
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<b>Recommended by the Board of Studies on</b>	
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<b>Date of Approval by the Academic Council</b>	
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Rajanukunte, Yelahanka, Bengaluru 560 119