



**PRESIDENCY
UNIVERSITY**



PRESIDENCY SCHOOL OF LIBERAL ARTS AND SCIENCES

Program Regulations and Curriculum

2026-2029

BACHELOR OF ARTS (B.A.)

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



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Table of Contents

Clause No.	Contents	Page Number
PART A – PROGRAMME REGULATIONS		
1.	Vision & Mission of the University and the School / Department	1
2.	Preamble to the Programme Regulations and Curriculum	2
3.	Short Title and Applicability	2
4.	Definitions	3
5.	Programme Description	6
6.	Minimum and Maximum Duration	7
7.	Programme Educational Objectives (PEO)	8
8.	Programme Outcomes (PO) and Programme Specific Outcomes (PSO)	8
9.	Admission Criteria (as per the concerned Statutory Body)	9
10.	Transfer Students requirements	10
11.	Specific Regulations regarding Assessment and Evaluation	11
12.	Additional clarifications - Rules and Guidelines for Transfer of Credits from MOOC (NPTEL, SWAYAM etc.)	14
PART B: PROGRAMME STRUCTURE		
13.	Structure / Component with Credit Requirements Course Baskets & Minimum Basket wise Credit Requirements	17
14.	Minimum Total Credit Requirements for Award of Degree	19
15.	Other Specific Requirements for Award of Degree, if any, as prescribed by the Statutory Bodies	19
PART C: CURRICULUM STRUCTURE		
16.	Curriculum Structure – Basket Wise Course List	19
17.	Practical / Skill based Courses –Internships/ Capstone Project	29
18.	List of MOOCS (NPTEL) Courses	32



**PRESIDENCY
UNIVERSITY**



19.	Recommended Semester Wise Course Structure / Flow including the Program / Discipline Elective Paths / Options	32
20.	Course Catalogue of all Courses Listed including the Courses Offered by other School / Department and Discipline / Program Electives	36



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 behaviour, 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 behavioural sciences, and scholarly research endeavours.
- 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. 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 2026-2029.
- b. These Regulations are subject to, and pursuant to the Academic Regulations.



- c. These Regulations shall be applicable to the ongoing Bachelor of Arts Degree Programs of the 2026-2029 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 Degree Program Regulations and Curriculum, along with all the amendments thereto.
- e. These Regulations shall come into force from the Academic Year 2026-2029.

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 Arts Degree
Program Regulations and Curriculum, 2026-2029;*
- ff. *“Program” means the Bachelor of Arts 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 Degree Program Regulations and Curriculum 2026-2029 are subject to, and pursuant to the Academic Regulations. These Program Regulations shall be applicable to the ongoing Bachelor of Arts, abbreviated as BA of 2026-2029 offered by the Presidency School of Liberal Arts and Sciences (PSOLAS)

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 Degree Program is a three-Year, Full- Time Semester based program. The minimum duration of the BA Program is three (03) years, and each year comprises two academic Semesters (Odd and Even Semesters) and hence the duration of the BA 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: Demonstrate strong critical thinking, analytical, and interpretive skills to examine texts, human behaviour, and social phenomena within appropriate cultural, historical, and theoretical frameworks.

PEO2: Apply research methodologies, effective communication, and ethical reasoning in academic, professional, and societal contexts, supporting lifelong learning and responsible decision-making.

PEO3: Integrate interdisciplinary perspectives from liberal arts and behavioural sciences to address complex human, organizational, and societal challenges.

PEO4: Pursue higher education, research, and diverse career pathways as globally aware, socially responsible, and adaptable professionals committed to integrity and social impact.

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: Apply foundational and advanced knowledge of liberal arts disciplines, including literature, psychology, social sciences, theatre and performing arts, to analyze human experience and societal structures.

PO2: Critically evaluate texts, data, theories, and social phenomena using logical reasoning, evidence-based analysis, and contextual understanding.

PO3: Design and conduct qualitative and quantitative research using appropriate methodologies, tools, and ethical standards to generate and interpret knowledge.

PO4: Communicate ideas, arguments, and research findings effectively through written, oral,



and digital formats for academic, professional, and public audiences.

P05: Demonstrate ethical reasoning, integrity, and social responsibility in academic inquiry, professional practice, and civic engagement.

P06: Integrate perspectives from multiple disciplines to develop holistic approaches to complex human, cultural, and societal issues.

P07: Analyze global issues with sensitivity to cultural diversity, inclusivity, and cross-cultural perspectives in an interconnected world.

P08: Engage in independent learning, self-reflection, and skill enhancement to adapt to evolving academic, professional, and societal demands.

8.2 Program Specific Outcomes (PSOs):

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

PSO1: Integrate concepts, theories, and perspectives from the humanities and social sciences to interpret complex social, cultural, and institutional issues.

PSO2: Analyze information, texts, and contexts using appropriate conceptual and methodological approaches.

PSO3: Demonstrate interdisciplinary knowledge and transferable skills to address real-world challenges in professional and societal contexts.

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 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 2nd year (3rd Semester) of the B. A. Program of the University

A student who has completed the 1st Year (i.e., passed in all the Courses / Subjects prescribed for the 1st Year) of the BA / Three -Year Degree Program from another recognized University, may be permitted to transfer to the 2nd Year (3rd Semester) of the BA 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 2nd Year (3rd Semester) BA 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 1st Year of the BA - 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 2nd Year of the BA 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
Lecture-based Course 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.)	Continuous Assessments	50%
	End Term Examination	50%
Lab/Practice-based Course P component in the L-T-P Structure is predominant (Examples: 0-0-4; 0-1-2; 1-0-2; etc.)	Continuous Assessments [Lab Only]	60%
	End Term Examination [Lab Only]	40%

Skill based Courses 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.

Table 2: Durations and Credit Equivalence for Transfer of Credits from SWAYAM-NPTEL/ other approved MOOC Courses		
Sl. No.	Course Duration	Credit Equivalence
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.

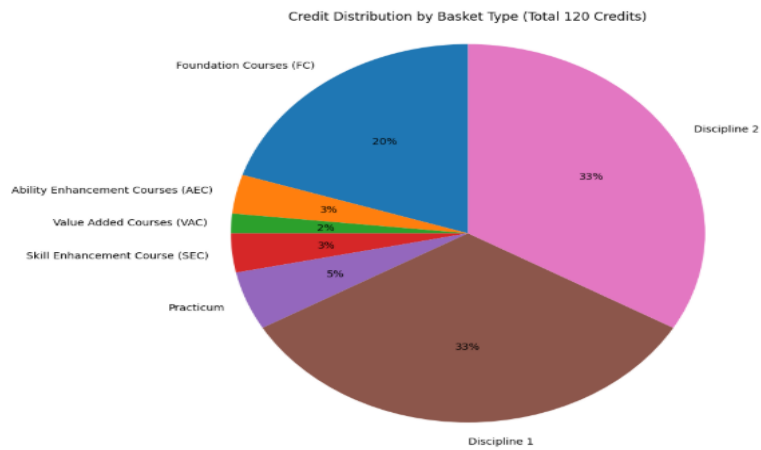
In the case of non-taught and non-credited mandatory courses—where students are advised to undertake learning through MOOC platforms—there shall be a clearly defined **Course Catalogue** and a corresponding **Course Plan**. The Course Plan shall outline the assessment components, which will form the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

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

The BA Program Structure (2026-2029) 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. 2026-2029: Summary of Mandatory Courses and Minimum Credit Contribution from various Baskets

Sl. No.	Baskets	Credit Contribution
1	Foundation Courses (FC)	18
2	Ability Enhancement Courses (AEC)	4
3	Value Added Courses (VAC)	6
4	Skill Enhancement Course (SEC)	6
5	Practicum	6
6	Discipline 1	32
7	Discipline 2	32
8	Discipline Specific Elective	16
	Grand Total	120



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 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.
 - 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;
 - No dues to the University, Departments, Hostels, Library, and any other such Centres/ Departments of the University; and
 - 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).

Table 3.1: List of Foundation Courses

Sr No	Course Code	Course Name	L	T	P	C
1.	BLA1201	Personality and Individual Differences	3	0	0	3
2.	BLA1202	Economic Perspectives	3	0	0	3
3.	BLA1203	Foundations of Social Sciences	3	0	0	3
4.	BLA1204	Foundations Performance Culture	2	1	0	3
5.	BLA1205	Introduction to Media Literacy	3	0	0	3
6.	BLA1206	Popular Narratives	3	0	0	3
Total no. of Credits						18

Table 3.2: List of Program Core

Sr no	Course Code	Course Name	L	T	P	C
Psychology						
1.	PSY1001	Introduction to Psychology	4	0	0	4
2.	PSY1002	Positive Psychology	4	0	0	4
3.	PSY1003	Biopsychology	3	1	0	4
4.	PSY1004	Developmental Psychology	3	1	0	4
5.	PSY2001	Social Psychology	4	0	0	4
6.	PSY2002	Cognitive Psychology	4	0	0	4



7.	PSY2003	Organizational Psychology	4	0	0	4
8.	PSY3001	Psychopathology	3	0	2	4
English						
1.	ENG1017	Introduction to Literary Studies	2	0	2	3
2.	ENG1201	British Literature: Medieval to Restoration	4	0	0	4
3.	ENG2023	Postcolonial Literatures	3	0	2	4
4.	ENG2505	British Literature: Augustan Age to Modern Period	2	0	2	3
5.	ENG2026	Narratives of the American Experience	3	0	2	4
6.	ENG2024	Indian Literatures	3	0	2	4
7.	ENG1022	European Literature	3	0	0	3
8.	ENG2025	Literary Theory and Criticism	4	0	0	4
Political Science						
1.	POL1201	Political Theory: Classical Traditions	4	0	0	4
2.	POL1202	Political Theory: Modern and Contemporary	4	0	0	4
3.	POL2001	Indian Constitution	4	0	0	4
4.	POL2002	Governance and Public Policy	4	0	0	4
5.	POL2003	Indian Political Thought	3	1	0	4
6.	POL2004	Comparative Politics	4	0	0	4
7.	POL2501	International Relations	4	0	0	4
8.	POL2502	Human Rights and Global Justice	3	1	0	4
Economics						
1.	ECO1201	Principles of Microeconomics	4	0	0	4
2.	ECO1202	Principles of Macroeconomics	4	0	0	4
3.	ECO2001	Statistics for Economics	3	0	2	4
4.	ECO2002	Managerial Economics	3	1	0	4



5.	ECO2003	Game Theory and Strategic Decision Making	3	1	0	4
6.	ECO2004	Indian Economy	4	0	0	4
7.	ECO2501	Development Economics	3	1	0	4
8.	ECO2502	International Economics	3	1	0	4
Sociology						
1.	SLY1201	Introduction to Sociology	4	0	0	4
2.	SLY1202	Sociological Thinkers: Classical to Contemporary	3	1	0	4
3.	SLY2001	Indian Sociological Thought	4	0	0	4
4.	SLY2002	Social Statistics	4	0	0	4
5.	SLY2003	Social Stratification	3	1	0	4
6.	SLY2004	Economic Sociology	3	1	0	4
7.	SLY2501	Rural Sociology	3	0	2	4
8.	SLY2502	Urban Sociology	4	0	0	4
Communication and Media						
1.	CAM1201	Media Psychology and Audience Behaviour	3	1	0	4
2.	CAM1202	Understanding Media Culture and Society	4	0	0	4
3.	CAM2001	Political Communication and Media Dynamics	3	1	0	4
4.	CAM2002	Foundations of Developmental Journalism	3	0	2	4
5.	CAM2003	Advertising, Public Relation and Strategic Communication	3	0	2	4
6.	CAM2004	Foundations of Crime and Investigative Journalism	3	0	2	4
7.	CAM2501	Digital Advertising and Branding	3	0	2	4
8.	CAM2502	Fundamentals of Digital Content Creation	2	0	4	4
History						
1.	HIS1201	History as a Discipline: Methods and Approaches	4	0	0	4
2.	HIS1202	World Civilizations: Ancient Societies	4	0	0	4
3.	HIS2001	Medieval World History	4	0	0	4
4.	HIS2002	Modern World History	4	0	0	4



5.	HIS2003	History of Indian National Movement	4	0	0	4
6.	HIS2004	History of Revolutions	3	1	0	4
7.	HIS2501	Ancient Indian History	4	0	0	4
8.	HIS2502	Historiography	3	1	0	4

Theatre Studies

1.	THE1201	Introduction to Theatre and Performance Studies	3	1	0	4
2.	THE1202	Elements of Acting: Body, Voice and Imagination	1	0	6	4
3.	THE2001	History of World Theatre: Classical to Modern	4	0	0	4
4.	THE2002	Indian Theatre Traditions: Classical and Folk	4	0	0	4
5.	THE2003	Modern and Contemporary Drama	3	1	0	4
6.	THE2004	Stage Craft: Set, Lighting and Sound Design	2	0	4	4
7.	THE2501	Direction and Rehearsal Techniques	2	0	4	4
8.	THE2502	Theatre Production and Stage Management	2	0	4	4

Performing Arts- Classical Dance

1.	DAN1201	Introduction to Indian Classical Dance	2	0	4	4
2.	DAN1202	Body Training: Nritya and Abhinaya Basics	1	0	6	4
3.	DAN2001	Bharatanatyam: Adavus and Margam	1	0	6	4
4.	DAN2002	Kathak: Introduction and Repertoire	1	0	6	4
5.	DAN2003	Advanced Classical Dance Recital (Solo)	0	0	8	4
6.	DAN2004	Natya Shastra and Indian Dance Aesthetics	3	1	0	4
7.	DAN2501	History of Indian Dance	4	0	0	4
8.	DAN2502	Rasas, Bhavas and Abhinaya Theory	3	1	0	4

Performing Arts- Classical Music

1.	CMU1201	Introduction to Indian Classical Music	2	0	4	4
2.	CMU1202	Fundamentals of Raga and Tala	2	0	4	4
3.	CMU2001	Khayal: Bada and Chhota Khayal	1	0	6	4
4.	CMU2002	Thumri, Dadra and Light Classical Forms	1	0	6	4
5.	CMU2003	Dhrupad and Dhamar Traditions	1	0	6	4

6.	CMU2004	Musicology: Indian Classical Tradition	3	1	0	4
7.	CMU2501	History of Indian Music	4	0	0	4
8.	CMU2502	Music and Indian Aesthetics (Rasa Theory)	3	1	0	4
Performing Arts- Western Music- Instrumental						
1.	WMI1201	Music Theory I: Notation, Scales and Harmony	2	1	2	4
2.	WMI1202	Ear Training and Sight-Reading	1	0	6	4
3.	WMI2001	Primary Instrument Study I (Grade Level)	0	0	8	4
4.	WMI2002	Primary Instrument Study II (Intermediate)	0	0	8	4
5.	WMI2003	Primary Instrument Study III (Advanced)	0	0	8	4
6.	WMI2004	Secondary Instrument: Piano / Guitar Fundamentals	1	0	6	4
7.	WMI2005	Music Theory II: Counterpoint and Form Analysis	2	1	2	4
8.	WMI2006	History of Western Music: Baroque to Classical	4	0	0	4
Total no. of Credits						64

* The programme offers students the flexibility to personalize their academic journey by selecting **any two disciplines** from a choice of eleven. The chosen disciplines will be designated as **Discipline I** and **Discipline II**, enabling students to pursue an interdisciplinary education aligned with their academic interests and career aspirations.

Table 3.3: List of Ability Enhancement Courses (AEC)

Sr No	Course Code	Course Name	L	T	P	C
1.	FRE1006/ GER1004/ ESP1001	Elementary French/German/Spanish	2	0	0	2
2.	ENG2031	Strategic Communication	2	0	0	2
Total no. of Credits						4

Table 3.4: List of Skill Enhancement Courses (SEC)

Sr No	Course Code	Course Name	L	T	P	C
1.	ENG1405	Digital Fluency and AI	2	0	0	2
2.	BLA1207	Academic Writing	2	0	0	2
3.	BLA1208	Interpreting Advertisement	2	0	0	2
Total no. of Credits						6

Table 3.5: List of Value- Added Courses (VAC)

Sr No	Course Code	Course Name	L	T	P	C
1.	ENG1024	Social Constructs of Gender	2	0	0	2
2.	ENG1026	Understanding Ethnography	2	0	0	2
3.	BLA1209	Reading the City: Bengaluru's Cultural Tradition	2	0	0	2
Total no. of Credits						6

Table 3.6: List of Discipline Specific Elective

Sr no	Course Code	Course Name	L	T	P	C
Psychology						
1.	PSY3002	Psychological Testing and Measurement	3	0	2	4
2.	PSY2004	Principles of Forensic Psychology	3	1	0	4
3.	PSY3005	Educational Psychology	3	1	0	4
4.	PSY3006	Counselling Processes and Interventions	3	0	2	4
English						
1.	ENG3004	Text and Textualities	4	0	0	4

2.	ENG3003	Digital Humanities	3	0	2	4
3.	ENG3011	Creative Writing	3	0	2	4
4.	ENG3012	Film Studies	3	0	2	4
Political Science						
1.	POL3001	Political Ideologies	3	1	0	4
2.	POL3002	Gender and Politics	4	0	0	4
3.	POL3004	Public Administration	3	0	2	4
4.	POL3005	Local Government and Decentralization	4	0	0	4
Economics						
1.	ECO3001	Fiscal Policy and Public Finance	3	0	2	4
2.	ECO3002	Econometrics	3	0	2	4
3.	ECO3003	Financial Economics	3	0	2	4
4.	ECO3004	Agricultural Economics	3	0	2	4
Sociology						
1.	SLY3001	Sociology of Education	3	1	0	4
2.	SLY3002	Sociology of Globalization	3	1	0	4
3.	SLY3003	Sociology of Family and Kinship	3	1	0	4
4.	SLY3004	Sociology of Work and Industry	3	0	2	4
Communication and Media						
1.	CAM3001	Multimedia Storytelling for Digital Platforms	3	0	2	4
2.	CAM3002	Digital Journalism and AI	3	0	2	4
3.	CAM3003	Mobile Journalism (MoJo) and Field Reporting	3	0	2	4
4.	CAM3005	Media Ethics, Law and Policy in the Digital Age	4	0	0	4
History						
1.	HIS3001	History of Colonialism and Imperialism	3	1	0	4
2.	HIS3002	Heritage Studies and Conservation	3	0	2	4
3.	HIS3003	Environmental History	3	0	2	4
4.	HIS3004	Social and Cultural History of India	3	1	0	4

Theatre Studies						
1.	THE3001	Street Theatre and Community Theatre	2	0	4	4
2.	THE3002	Theatre and Social Change	3	1	0	4
3.	THE3003	Theatre for Young Audiences and Drama in Education	3	0	2	4
4.	THE3004	Costume, Mask and Make-up for Theatre	2	0	4	4
Performing Arts- Classical Dance						
1.	DAN3001	Folk and Tribal Dance Traditions of India	3	0	2	4
2.	DAN3002	Contemporary Choreography and Dance Research	2	0	4	4
3.	DAN3003	Dance Pedagogy and Teaching Methods	3	0	2	4
4.	DAN3004	Costume, Make-up and Stage Design for Classical Dance	2	0	4	4
Performing Arts- Classical Music						
1.	CMU3001	Raga Analysis and Identification	2	0	4	4
2.	CMU3002	Tala and Rhythm: Comparative Study	2	0	4	4
3.	CMU3003	Folk and Regional Music of India	3	0	2	4
4.	CMU3004	Contemporary Trends in Indian Classical Music	3	1	0	4
Performing Arts- Western Music- Instrumental						
1.	WMI3001	Orchestration and Arranging	2	1	2	4
2.	WMI3002	Music Technology and Digital Audio Production	2	0	4	4
3.	WMI3003	Music Education and Pedagogy	3	0	2	4
4.	WMI3004	Music Research Methods and Musicology	3	1	0	4
Total no. of Credits						16

* Students must select one **Discipline-Specific Elective (DSE)** basket from either **Discipline I** or **Discipline II**, based on their academic interests and career goals.

Table 3.7: Practicum						
Sr No	Course Code	Course Name	L	T	P	C
1.	BLA7301	Internship	0	0	0	2

2.	BLA7401	Capstone Project	0	0	0	4
Total no. of Credits						6

Table 3.8: List of Mandatory Courses Basket (MAC)

Sr. No	Course Code	Course Name	L	T	P	C
1	EVS7601	Creating Sustainable Environments	1	-	-	0
Total No. of Credits						0

Table 4: Capstone Project Evaluation Components and Weightage

Evaluation Component	Weightage (of final grade)
Capstone Report (Content, Structure, Analysis)	50%
Supervisor's Evaluation and Process Feedback	20%
Viva-Voce	30%

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 (Psychology, 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 are 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 carry out 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 by engaging in a focused, independent project.

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.

Table 4: Capstone Project Evaluation Components and Weightage	
Evaluation Component	Weightage (of final grade)
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

Sr no	Course Code	Course Name	Credit Structure					Basket
			L	T	P	C	Contact Hours	
1	BLA1201	Personality and Individual Differences	3	0	0	3	3	FC
2	BLA1202	Economic Perspectives	3	0	0	3	3	FC
3	BLA1203	Foundations of Social Sciences	3	0	0	3	3	FC
4	BLA1204	Foundations Performance Culture	2	1	0	3	3	FC
5	BLA1205	Introduction to Media Literacy	3	0	0	3	3	FC
6	BLA1206	Popular Narratives	3	0	0	3	3	FC
	FRE1006/ GER1004/ ESP1001	Elementary French/German/Spanish	2	0	0	2	2	AEC
		TOTAL				18	20	

Semester II

Course Details	Credits	Basket Name
Discipline 1 Course 1	4	Discipline 1
Discipline 1 Course2	4	Discipline 1
Discipline 2 Course 1	4	Discipline 2



Semester II		
Course Details	Credits	Basket Name
Discipline 2 Course 2	4	Discipline 2
Social Constructs of Gender	2	VAC
Digital Fluency and AI	2	SEC
Strategic Communication	2	AEC
TOTAL	22	

Semester III		
Course Details	Credits	Basket Name
Discipline 1 Course 3	4	Discipline 1
Discipline 1 Course 4	4	Discipline 1
Discipline 2 Course 3	4	Discipline 2
Discipline 2 Course 4	4	Discipline 2
Understanding Ethnography	2	VAC
Academic Writing	2	SEC
Interpreting Advertisement	2	SEC
TOTAL	22	

Semester IV		
Course Details	Credits	Basket Name
Discipline 1 Course 5	4	Discipline 1
Discipline 1 Course 6	4	Discipline 1
Discipline Specific Elective Course 1	4	DSE
Discipline 2 Course 5	4	Discipline 2
Discipline 2 Course 6	4	Discipline 2
Reading the City: Bengaluru's Cultural Tradition	2	VAC
Creating Sustainable Environments	0	MAC
TOTAL	22	

Semester V		
Course Details	Credits	Basket Name
Discipline 1 Course 7	4	Discipline 1
Discipline Specific Elective Course 2	4	DSE
Discipline 2 Course 7	4	Discipline 2
Discipline Specific Elective Course 3	4	DSE
Discipline Specific Elective Course 4	4	DSE
Internship	2	Practicum
TOTAL	22	



Semester VI		
Course Details	Credits	Basket Name
Discipline 1 Course 8	4	Discipline 1
Discipline 2 Course 8	4	Discipline 2
Dissertation/ Capstone Project	4	Practicum
TOTAL	12	



Semester I

Course Code: BLA1201	Course Title: Personality & Individual Differences Type of Course: Theory and Practice	L-T-P-C	3	0	0	3
Version No.	1.0					
Course Pre-requisites	Nil					
Anti-requisites	Nil					
Course Description	introduces students to the scientific and personal exploration of personality and individual differences. This experiential course invites learners to reflect on their own identities while understanding how psychologists study traits, temperament, motivation, relationships, and culture. Through self-assessments, discussions, narratives, and real-life applications, students examine why people think, feel, and behave differently. The course balances foundational psychological concepts with reflective activities, making theory personally meaningful and socially relevant. Designed for first-semester humanities students, it fosters self-awareness, empathy, and critical thinking while introducing psychology as a dynamic and applied discipline.					
Couse Outcomes	On successful completion of this course, the students shall be able to: CO1: To describe major concepts related to personality, traits, and individual differences. CO2: To explain how biological, social, and cultural factors influence personality development. CO3: To apply personality concepts to everyday behaviors and relationships. CO4: To analyze individual differences using basic personality frameworks (e.g., Big Five, attachment styles). CO5: To evaluate their own personality characteristics and growth using psychological concepts.					
Course Content: Theory 45 Hours						
Module 1	Understanding Individual Differences	Discussion	Epigenetics & individual differences		8 Sessions	
Meaning and scope (differential Psychology), Historical roots, Nature vs. Nurture Debate in Individual Difference, Importance of understanding individual differences in education, workplace & clinical settings						
Experiential component: Activity on write five words that describe you, five words you think your closest friend would use to describe you, five words a stranger who observed you for one day might use						
Module 2	Personality	Critical reading	A short extract from Sudhir Kakar on Indian psychology and identity		7 Sessions	

Meaning of temperament & personality, Self-concept, self-esteem, and self-efficacy, Traits & Types, The Big Five, assessment of personality, Culture and personality differences, Personality and leadership styles

Experiential components:

Mini Big Five self-assessment

Module 3	Intelligence & Aptitude	Report	VSMS	10 Sessions
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Meaning of intelligence, aptitude, assessing intelligence, culture & bias in testing, emotional and social intelligence, Gardner's Theory of Multiple Intelligence, range in intelligence(the gifted to ID)

Core cognitive aptitudes & application

Experiential components: Gardner's Multiple Intelligence Scale

Module 4	Individual differences in daily life	Discussion	Case Analysis	10 Sessions
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Gender differences- gender diversity, non-binary identity & intersectionality, neurodiversity, learning styles & coping styles, disability, differences in responding to stress

Experiential components: VARK inventory

Targeted Application & Tools that can be used:

Tools like *Virtual Child* or *MyVirtualLife* simulate developmental stages and allow students to make parenting decisions and observe outcomes.

Use tools like *TimeToast* or *Preceden* to create visual timelines of developmental milestones across the lifespan.

Use digital versions of questionnaires like the Decision Making Questionnaire (DMQ), Big Five Personality Test, VARK

References:

Boyle, GJ & Saklofske DH(2009). Psychology of Individual Differences. SAGE Publications

IGNOU (2020). BPCC-103: Psychology of individual differences. Gyaniversity Publications

Project Work/ Assignment:

SWOC Analysis

Johari Window

Role play on coping styles

Text Book(s):

Burger, J. M. (2019). Personality (10th ed.). Cengage Learning

Seligman, M. E. P. (2011). Flourish: A Visionary New Understanding of Happiness and Well-Being. Free Press.

Reference Book (s):

Paranjpe, A. C. (1998). Self and Identity in Modern Psychology and Indian Thought. Plenum Press.

Misra, G., & Mohanty, A. K. (Eds.). (2002). *Perspectives on Indigenous Psychology*.

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

<https://www.counselindia.com/ebook>

<https://www.nimh.nih.gov>

<https://www.brainfacts.org>

<https://www.all-about-psychology.com/psychology-ebook.html>

<https://www.free-ebooks.net>

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 counseling psychology, human development, and educational fields.

Catalogue prepared by	Ms. Meera Ruxana
Recommended by the Board of Studies on	BoS No: 3 BoS held on 22nd May 2026
Date of Approval by the Academic Council	

Course code: BLA1202	Course Title: Economics Perspectives Type of Course: Foundation	L- T-P- C	3	0	0	3
Version No.	1.0					
Course Pre-requisites	None					
Anti-requisites	None					
Course Objectives	The objective of the course is to familiarize the learners with the concepts of Economics and attain Experiential learning through Participative Learning techniques.					
Course Description	It helps students understand economic systems and apply economic reasoning to real-world issues.					
Course Outcomes	On successful completion of this course the students shall be able to: CO1: TO Understand the basic concepts, principles, and economic systems related to economics and decision making.(Understand). CO2: To Explain demand, supply, market equilibrium, and their applications in real and digital markets(Understand). CO3: TO Explain production concepts, cost structures, and consumer behaviour in digital markets. (Understand) CO4: TO Explain market structures, pricing strategies, and market power in business decision making. (Understand)					
Course Content:						
Module 1	Introduction to Economics	Participative learning	Basic economic problem in our society	11		

Meaning, Definitions, Nature and Scope of Economics – Scarcity, Choice and Opportunity Cost – Microeconomics vs Macroeconomics – Positive and Normative Economics – Economic Systems: Capitalism, Socialism and Mixed Economy – Basic Economic Problems – Economic Thinking and Decision Making – Economic Efficiency and Welfare – Circular Economy and Sustainability Concepts.

Utility: Measurement of utility, Ordinal and Cardinal: Can be included (Either in this module or a separate module if possible)

Module 2	Demand, Supply and Market Equilibrium	Assignments	(Case study)	12 sessions
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Demand, Supply – Law of Demand and Supply – Determinants of Demand and Supply – Market Equilibrium and Price Mechanism – Government Intervention: Price Ceiling and Price Floor – Applications of Demand and Supply in Real Markets : Online Marketplaces and Dynamic Pricing : Demand Forecasting, types of demand forecasting and Business Decision Making.

Individual and market demand can be included

Elasticity concepts can be included

Module 3	Production Function, Cost, and Revenue	Class test	Activity based learning	11 sessions
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Production Function: Meaning and Types- Law of Variable Proportions: Stages and Implication. Economies and Dis-economies of Scale: Internal and External Economies, Short-run and Long-run Production Analysis: Production Decisions and Output Adjustment. Cost Concepts and Cost Curves: Fixed, Variable and Total Costs, AC and MC. Consumer Behaviour in Digital Markets: Online Buying Patterns and Decision Making. Revenue concepts (TR, AR, & MR curves)

Module 4	Market Structures	Discussion	Group activity-	11 sessions
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Perfect Competition: Features and Price Determination - Monopoly: Characteristics and Market Control - Monopolistic Competition: Features and Product Differentiation – Duopoly & Oligopoly: Features and Interdependence among Firms, Monopsony - Pricing Strategies and Market Power: Pricing Methods and Competitive Advantage - Game Theory Basics: Strategic Decision Making.

Targeted Application & Tools that can be used:

Tools that can be used: NA

Reference Books:

1. Mankiw, N. G. (2021). *Principles of economics* (9th ed.).
2. Ahuja, H. L. (2022). *Microeconomics: Theory and applications* (24th ed.). S. Chand Publishing
3. Dewett, K. K., & Navalur, M. H. (2021). *Modern microeconomics* (39th ed.). S. Chand Publishing

PU library link

W1:<https://presiuniv.knimbus.com/user#/searchresult?searchId=principles%20of%20economics&t=1779167947230>

W2:https://presiuniv.knimbus.com/user#/viewDetail?searchResultType=PRE_INDEXED&unique_id=EDX1_78

E sources link

(Including Swayam & NPTEL Video Lecture Sessions)

W3: Khan Academy - Micro and macro economics:<https://www.khanacademy.org/economics-finance-domain/macroeconomics>

W4: NPTEL Video Lecture Sessions (e.g., Introduction to Macroeconomics): https://onlinecourses.nptel.ac.in/noc23_mg03/preview

W5: Swayam - Principles of Macroeconomics I: https://onlinecourses.swayam2.ac.in/cec24_hs57/preview

Content in this section should be mentioned as per the program grid.

Students gain experiential learning through participative learning, case studies, assignments, activity-based learning, discussions, and group activities integrated across the modules. Practical exposure to real-world economic issues such as scarcity, market equilibrium, online marketplaces, consumer behaviour in digital markets, production decisions, and pricing strategies helps students apply theoretical concepts to contemporary business and economic situations

Catalogue prepared by

Dr. Meenakshi Y

Recommended by the Board
of Studies on

BoS No: 3 BoS held on 22nd May 2026

Date of Approval by the
Academic Council

Course Code: BLA1203	Course Title: Foundations of Social Sciences		L-T-P-C	3	0	0	3
Version No.	1.0						
Course Prerequisites	Nil						
Anti-requisites	Nil						
Course Description	This course introduces students to the foundational ideas, institutions, and methods of Social Studies through an interdisciplinary approach. Drawing from History, Political Science, and Sociology, the course familiarizes learners with the development of societies, political systems, cultures, and social institutions. It encourages students to understand how individuals and communities interact within historical, political, and social frameworks. The course develops critical thinking, civic awareness, and social sensitivity through contemporary examples and everyday social experiences.						
Course Objectives	The course aims to: • Introduce students to the basic concepts and scope of Social Studies. • Familiarize learners with foundational ideas in History, Political Science, and Sociology. • Develop an understanding of society, governance, culture, and social change. • Encourage critical thinking about social institutions and democratic participation. • Build awareness of diversity, citizenship, and contemporary social issues.						
Course Outcomes	List the course outcomes On successful completion of this course the students shall be able to: The course aims to: C01: Introduce students to the basic concepts and scope of Social Studies. C02: Familiarize learners with foundational ideas in History, Political Science, and Sociology. C03: Develop an understanding of society, governance, culture, and social change. C04: Encourage critical thinking about social institutions and democratic participation. C05: Build awareness of diversity, citizenship, and contemporary social issues.						
Course Content							
Module 1	Understanding Society and Social Life	Assignment	Reflective Essay: “My Society and Social Identity”	Sessions			
1. Meaning and scope of Social Studies 2. Society, community, and culture 3. Social institutions: family, education, religion 4. Socialization and identity							



5. Diversity in Indian society: caste, class, gender, and religion
6. Social values and responsibilities

Suggested Activities

- Classroom discussion on social identity
- Observation-based assignment on community life

Module 2	Introduction to History and Civilization	Assignment	Timeline Project: Major Events in Indian History	10 Sessions
1. Urbanization 2. Social Hierarchy 3. Culture and Technology 4. Ancient river valley civilization 5. Classical 6. Post Classical & Medieval Era 7. Early Modern and Modern History				
Module 3	Foundations of Political Science	Assignment	Group Presentation: Rights and Duties of Citizens	Sessions
1. Meaning and significance of Politics 2. State, nation, and government 3. Democracy and citizenship 4. Indian Constitution: Fundamental Rights and Duties 5. Structure of Indian Government: Legislature, Executive, Judiciary 6. Elections and political participation Suggested Activities • Mock parliament/debate • Constitution awareness activity				
Module 4	Contemporary Society and Social Issues	Assignment	Poster/Presentation: Contemporary Social Challenges	15 sessions
1. Social change and modernization 2. Media and society 3. Globalization and technology 4. Environmental concerns and sustainable development 5. Gender equality and human rights 6. Youth, employment, and social responsibility Suggested Activities • Case study discussions				

- Poster presentation on social issues

Project Work/ Assignment:

1. Timeline creation activity
2. Documentary screening and discussion
3. Mock parliament/debate
4. Constitution awareness activity
5. Case study discussions
6. Poster presentation on social issues

Textbook(s):

1. Haralambos, Michael, and Martin Holborn. *Sociology: Themes and Perspectives*.
2. Basu, D.D. *Introduction to the Constitution of India*.
3. Chandra, Bipan. *India's Struggle for Independence*.

Reference Book (s):

1. Giddens, Anthony. *Sociology*.
2. Heywood, Andrew. *Politics*.
3. Thapar, Romila. *Early India*.
4. Bhargava, Rajeev. *Politics and Ethics of the Indian Constitution*.
5. Sen, Amartya. *The Argumentative Indian*.

Topics relevant to "SKILL DEVELOPMENT":

1. Critical thinking and analytical skills
2. Communication and presentation skills
3. Civic and constitutional awareness
4. Cultural sensitivity and social responsibility
5. Collaborative learning and teamwork
6. Problem-solving through social analysis

Catalogue prepared by

Dr. Pritha Sanyal

Recommended by the Board of Studies on

BoS No: 3 BoS held on 22nd May 2026

Date of Approval by the Academic Council



Course Code: BLA1204	Course Name: Introduction to Performance Culture	L- T- P- C	2	1	0	3
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	Introduction to Performance Culture is an activity-based course designed to introduce undergraduate students to the creative and expressive world of theatre, music, dance, and folk performance traditions. The course provides both theoretical understanding and practical exposure to various forms of performing arts, emphasizing communication, creativity, cultural awareness, and collaborative learning. Students will engage in theatre games, improvisation, voice and movement exercises, storytelling, folk performances, and stage production activities to develop confidence, artistic expression, and teamwork. The course also familiarizes learners with Indian performing traditions and contemporary performance practices while encouraging experiential and participatory learning through workshops, rehearsals, and final stage presentations.					
Course Outcomes	On successful completion of the course the students shall be able to: CO1: Explain the basic concepts, history, and forms of performance culture . CO2: Demonstrate fundamental skills in acting, voice modulation, movement, music, and dance. CO3: Apply creative expression and performance techniques in individual and group activities. CO4: Collaborate effectively in planning, rehearsing, and presenting stage performances. CO5: Create and present performances with confidence using appropriate stagecraft and production.					

Course Objective	- To introduce students to the fundamentals and significance of performing arts in cultural and social contexts. - To develop students’ creativity, communication skills, and self-expression through performance-based activities. - To provide practical exposure to theatre, music, dance, and folk performance traditions. - To enhance students’ confidence, teamwork, leadership, and stage presence through collaborative performances. - To enable students to create, organize, and present artistic performances using basic production techniques.			
Course Content:				
Module 1	Introduction to Performing Arts and Theatre Basics			11 hrs
- Introduction and scope of performing arts - Types of performing arts: Theatre, Dance (Folk and classical and contemporary dance forms), Music (Carnatic, Folk Music, Western) - Elements of performance: Space, Time, Movement, Expression, & Rhythm - Introduction to Indian theatrical traditions: Natya Shastra & Abhinaya Darpan - Folk theatre forms: Yakshagana, Therukoothu, Kathakali, & Nautanki - Stage terminology and theatre etiquette				
Module 2	Voice, Movement, and Acting Techniques			11hrs
Voice modulation and articulation - Breathing and vocal exercises - Body language and facial expressions Acting techniques: - Improvisation - Characterization - Emotional expression Introduction to stage movement and blocking - Fundamentals of dance and rhythm - Coordination and timing in performance				



Module 3	Music, Dance, and Folk Performance Traditions		rs
• Introduction to Indian classical and folk music • Basics of rhythm and beat • Folk dances of India • Cultural significance of performance traditions • Costume, makeup, and props in performances • Music and dance as storytelling tools • Contemporary performing arts and media influence			
Module 4	Performance Production and Final Presentation		hrs
• Script development • Storyboarding and scene planning • Stage design and backstage management • Lighting, costume, and sound basics • Team coordination in performance production • Audience engagement and stage presence • Rehearsal techniques • Ethics and professionalism in performing arts • Art of choreography			
Targeted Application & Tools that can be used: Applications: Quizziz, Netflix, YouTube			
Project work/Assignment:			
1. Street Play Project Create and perform a street play on social issues such as environmental awareness, gender equality, mental health, or education. 2. Folk Performance Documentation Study an Indian folk art form such as Yakshagana, Kathakali, Therukoothu, or Bhangra and prepare a presentation/report with visuals. 3. Short Theatre Production Develop a short theatrical performance including scriptwriting, acting, costume, and stage management. 4. Significances of dance and music as a holistic development in the individual Create a collaborative performance combining music, dance, and abhinaya or acting. 5. Artist Interaction Project Interview a local theatre artist, dancer, musician, or performer and prepare a reflective report on their artistic journey.			
Topics Relevant to “Human Values and Professional Ethics- Performing Arts emphasizes the development of discipline, creativity, teamwork, respect, cultural sensitivity, and ethical responsibility in artistic practice. The course			



explores values such as integrity, empathy, cooperation, inclusiveness, and professionalism through theatre, music, dance, and performance activities. It also addresses ethical issues related to artistic expression, copyright, stage conduct, gender sensitivity, respect for cultural traditions, and responsible representation in media and performances. Through collaborative projects, role plays, and reflective activities, students learn to appreciate performing arts as a medium for social awareness, emotional expression, and ethical engagement.

Catalogue prepared by	Dr. Vinodhini Chinnaswamy
Recommended by the Board of Studies on	BoS No: 3 BoS held on 22nd May 2026
Date of Approval by the Academic Council	

Course Code: BLA1205	Course Title: Introduction to Media Literacy Type of Course: Foundation	L-T- P- C	3	0	0	3
Version No.	1.0					
Course Pre-requisites						
Anti-requisites	NIL					
Course Description	This course introduces the core concepts of media literacy and enables students to critically understand and evaluate media content in the digital age. It focuses on identifying different forms of misinformation and understanding the dynamics of information disorder. The course also develops practical skills in fact-checking and media verification using digital tools to assess the credibility of information.					



Course Objectives	The objective of the course is SKILL DEVELOPMENT of students by using PARTICIPATIVE LEARNING techniques.			
Course Outcomes	On successful completion of this course the students shall be able to: CO1: Define key concepts of media literacy and different types of misinformation. [Remember] CO2: Explain the causes, forms, and impact of information disorder. [Understand] CO3: Apply fact-checking tools and media verification techniques on digital content [Apply]			
Course content:				
Module 1	Introduction to Media Literacy & Fake News	Lecture Discussion PPT	Sessions	member
Topics: Media Literacy: Meaning, importance, and need in the digital age, Evolution of media and rise of digital platforms, Fake News: Definition, history, and impact, Fact vs Opinion, Types of Fake News: Satire, hoaxes, propaganda, disinformation, Psychology behind fake news (virality, emotional triggers), Role of social media in spreading fake news, Case studies of fake news in India				
Module 2	Information Disorder & Misinformation Ecosystem	Lecture Discussion PPT	Sessions	derstand
Topics: Information Disorder: Misinformation, Disinformation, Mal-information, Forms: Satire, misleading content, imposter content, fabricated content, False context, false connection, manipulated content; Misinformation ecosystem in India; Filter bubbles and echo chambers; Role of algorithms and platform design; Cognitive biases.				
Module 3	Fact-Checking & Media Verification Tools	Lecture Discussion PPT Case studies	Sessions	ply
Topics: Introduction to fact-checking and verification: Reverse image search techniques, Video verification basics, Social media verification (account authenticity, metadata); Open-source intelligence (OSINT) basics; Tools: Google reverse image search, fact-checking websites ; Deepfakes and manipulated media; Ethical responsibilities and Critical Thinking.				
Targeted Applications & Tools that can be used: Social media platforms, Google Image search and Free and open source software.				
Project work/Assignment:				
Assignment 1 Group Presentation on Misinformation, Disinformation, and Social Media in India. Assignment 2 Design a campaign utilizing tools for fact check and media verification to combat fake news.				
Experiential Learning Activities: 1. Hands-on activity using tools like reverse image search and fact-checking websites to verify viral news. 2. Role-play scenarios to understand the psychology and spread of fake news. 3. Analyze real-world fake news cases and present findings.				
Text Books: 1. Fake news and challenges in the digital era by Dr. Ashish Sharma & Dr. Sandeep Kumar. 2. Introduction to mass Communication: media literacy and Culture. Stanley J. Baran.				
Suggested Books: 1. "Media Literacy: Keys to Interpreting Media Messages" by Art Silverblatt. 2. "The Media Education Manifesto" by David Buckingham. 3. "Digital and Media Literacy: Connecting Culture and Classroom" by Renee Hobbs. 4. "Deepfakes and the Infocalypse" by Nina Schick.				
REFERENCES				
1. A Community Toolkit for Addressing Health Misinformation				

1. <https://www.hhs.gov/sites/default/files/health-misinformation-toolkit-english.pdf>
2. Factsheet 4: Types of Misinformation and Disinformation
<https://www.unhcr.org/innovation/wp-content/uploads/2022/02/Factsheet-4.pdf>
3. Introduction to Fact-Checking and Verification- Workshop for the Wayuu People
<https://www.lacnic.net/innovaportal/file/6973/1/fact-checking-en.pdf>
4. Managing false information in health emergencies:an operational toolkit 2024
<https://iris.who.int/bitstream/handle/10665/375783/WHO-EURO-2024-8271-48043-71198-eng.pdf>
5. Media Literacy & Critical Thinking Online
https://www.dhs.gov/sites/default/files/publications/digital_media_literacy_1.pdf
6. Media literacy <https://all-digital.org/wp-content/uploads/2021/03/Media-Literacy-Booklet-Emedia-Project-Final-ENG-1.pdf>
7. PARLIAMENTARY HANDBOOK ON DISINFORMATION, AI AND SYNTHETIC MEDIA
<https://www.cpahq.org/media/sphl0rft/handbook-on-disinformation-ai-and-synthetic-media.pdf>
8. The False Information Ecosystem in India, Spandana Singh Page 3 of 3
https://toda.org/assets/files/resources/policy-briefs/t-pb-55_spandana-singh_the-false-information-ecosystem-in-india.pdf
9. Types of disinformation and misinformation
https://www.diemedienanstalten.de/fileadmin/user_upload/die_medienanstalten/Service/Studien_und_Gutachten/GVK_Summary_EN_final_web.pdf
10. Youth Media Literacy Fact-Checking Manual <https://internews.org/wp-content/uploads/2024/02/Youth-Media-Literacy-Program-Fact-Checking-Manual-final.pdf>

Video Lectures

1. [Day 1: Media Literacy: Policy Perspectives, Concept, Need and Scope](#)
2. ['Fake News' explained: How disinformation spreads](#)
3. [Fake News: Fact & Fiction - Episode 3: Information or disinformation?](#)
4. [How false news can spread - Noah Tavlin](#)
5. [Identifying misinformation, fake images about the California wildfires](#)
6. [Israel-Gaza War: Fake News, Misinformation, Disinformation & How to Spot It | Explained](#)
7. [Media Literacy - The Power \(and Responsibility\) of Information | Lisa Cutter | TEDxCherryCreekWomen](#)
8. [Panel Discussion: Media Literacy](#)
9. [What is Media Literacy?](#)
10. ['You're fake news': Propaganda and disinformation in the digital age](#)

E-Books

1. [3214678.pdf](#)
2. [Media Literacy.cdr](#)
3. [Media-Literacy-Booklet-Emedia-Project-Final-ENG_1.pdf](#)

Web Resources

1. MediaSmarts: Canada's Centre for Digital and Media Literacy
<https://mediasmarts.ca>
Comprehensive resources for educators, parents, and students on digital and media literacy.
2. National Association for Media Literacy Education (NAMLE)
<https://namle.net>
Promotes media literacy education with tools, frameworks, and advocacy.
3. UNESCO Media and Information Literacy

<https://en.unesco.org/themes/media-and-information-literacy> Resources and policy guidelines on global media and information literacy.

4. The News Literacy Project

<https://newslit.org>

Focused on empowering individuals to separate fact from fiction in the digital age.

5. PBS LearningMedia – Media Literacy Collection <https://www.pbslearningmedia.org/collection/media-literacy/>

Lessons and activities designed to teach media literacy in the classroom.

6. FactCheck.org: Media Literacy Resources

<https://www.factcheck.org/media-literacy-resources/>

Tools and tips for verifying information and combating misinformation.

7. Edutopia: Media Literacy Resources

<https://www.edutopia.org/article/media-literacy-resources-educators>

Practical strategies for integrating media literacy into education.

8. Google Media Literacy Resources <https://applieddigitalskills.withgoogle.com/c/middle-and-high-school/en/media-literacy>

Free lessons on navigating and creating in a digital world

9. Center for Media Literacy (CML)

<https://www.medialit.org>

Resources, frameworks, and best practices for media literacy education.

10. Critical Media Project

<https://criticalmediaproject.org>

Engages students in thinking critically about identity and representation in media.

Topics relevant to “Entrepreneurial Skills”: To understand Media Literacy and build awareness about the dangers of Fake News.

Catalogue prepared by	Dr. Garima Ganghariya & Dr. Ashish Sharma
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: BLA1206	Course Title: Popular Narratives Type of Course: Core Theory		L-T-P-C	3	0	0	3
Version No.	1.0						
Course Pre-requisites	-						
Anti-requisites	Nil						
Course Description	This course examines popular literature and culture through core print genres and their narrative conventions.It situates these forms within publishing industries, mass readership, and market dynamics .Students analyse how narratives shift across print, visual, cinematic, and digital platforms .The course foregrounds representation, ideology, and audience reception in contemporary contexts.It combines critical analysis with creative and AI-enabled storytelling practices .						
Course Objectives	- To introduce the key concepts of popular culture, print genres, and narrative forms across print, visual, screen, and digital platforms. - To examine the production, circulation, and reception of popular narratives within publishing industries, visual media, cinematic contexts, and digital ecosystems. - To analyse narrative structures, genre conventions, and representation across print literature, graphic narratives, film adaptations, and platform-based storytelling. - To explore the transformation of narratives across media (print, visual, screen, and digital), including issues of adaptation and audience engagement. - To develop critical, creative, and digital competencies through engagement with multimodal and AI-enabled storytelling practices across all narrative forms.						
Course Outcomes	On successful completion of this course the students shall be able to: 1. CO1: Describe key concepts of popular culture, print genres, and narrative forms across print, visual, screen, and digital media. 2. CO2: Explain narrative structures, genre conventions, and representation in popular literature and its cross-media adaptations. 3. CO3: Apply concepts of genre, adaptation, and multi modal storytelling to interpret narratives across print, screen, and digital platforms 4. CO4: Analyze narrative techniques across print, visual, and digital formats						
Course Content							
Module 1	Introduction to Popular Culture and genres	Assignment	ster Presentation: Mapping Popular Culture	Sessions			
1. Introduction to Popular Culture - Popular culture as <i>system</i>: platforms, audiences, markets - Hegemony → now extended to algorithmic power - Rise of mass culture → evolution into platform capitalism - Publishing industry and mass readership							

2. Popular Print Genre

- Introduction to Popular Literary Genres with focus on Crime fiction

Suggested Reading-Gone Girl

Module 2	Visual Frames	Assignment	Storyboard with optional AI-assisted ideation	Sessions
1. Origin and history of graphic novels → extended to webcomics, webtoons, and digital comics 2. Features of graphic novels 3. Graphic novels: form, structure, visual language 4. Narrative through image-text interplay 5. Representation and identity in visual storytelling 6. Materiality: reading print vs digital formats				

Suggested Reading - Persepolis

Module 3	Narrative Adaptation	Assignment	film review focussing on aspects of adaptation	Sessions
Topics: • Introduction to Adaptation • Language of books vs cinema • Transcultural adaptation - Vishal Bharadwaj Trilogy • Characters vs star value - Three Idiots/ 5 point someone • Art and commerce				

Module 4	Platform Stories	Assignment	Blogs/memes/reels Story telling in social media	Sessions
• Audio-visual narratives in the Digital Age • Instagram, Blogs, Reels, YouTube • Memes as cultural texts • Influencer culture • Print vs digital: depth vs speed • Immersion vs virality				

Project Work/ Assignment:

1. Poster Presentation: Mapping the Landscape of Popular Culture and Literature
2. Storyboarding
3. Film review
4. Blogs/memes/reels Story telling in social media

Textbook(s):

1. Flynn, Gillian. *Gone Girl*. Crown Publishing, 2012.

2. Satrapi, Marjane. *Persepolis: The Story of a Childhood*. Pantheon, 2003.
3. Bhagat, Chetan. *Five Point Someone: What Not to Do at IIT!* Rupa Publications, 2004.

Reference Book (s):

1. Bajac-Carter, Maja, Norma Jones, and Bob Batchelor, editors. *Heroines of Comic Books and Literature: Portrayals in Popular Culture*. Rowman and Littlefield, 2014.
2. Driscoll, Beth, Lisa Fletcher, and Kim Wilkins. *Genre Worlds: Popular Fiction and Twenty-First-Century Book Culture*. University of Massachusetts Press, 2022.
3. During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2005.
4. Mandel, Ernest. *Delightful Murder: A Social History of the Crime Story*. University of Minnesota Press, 1984.
5. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Pearson Education.
6. Scaggs, John. *Crime Fiction*. Routledge, 2005.
7. Herbert, Rosemary. *Whodunit? A Who's Who in Crime & Mystery Writing*. Oxford University Press, 2003.
8. Gravett, Paul. *Graphic Novels: Everything You Need to Know*. Harper Design, 2005.
9. Sabin, Roger. *Adult Comics: An Introduction*. Routledge, 1993.
10. Hutcheon, Linda. *A Theory of Adaptation*. 2nd ed., Routledge, 2012.
11. Bluestone, George. *Novels into Film*. University of California Press, 1957.

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 Encyclopaedia](#)
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.

Catalogue prepared by	Dr. Pritha Sanyal
Recommended by the Board of Studies on	BoS No: 3 BoS held on 22 nd May 2026
Date of Approval by the Academic Council	

Course Code: ENG1201	Course Title: British Literature : Medieval to Restoration Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.1						
Course Pre-requisites	Basic English Communication skills						
Anti-requisites	NIL						
Course Description	A chronological survey of British literature from the Medieval period to the Restoration, introducing major literary movements, genres, authors and historical contexts from the 14th to the late 17th century. The course emphasizes close reading, historical context, literary forms and critical interpretation.						
Course Outcomes	On successful completion of this course the students shall be able to: ● Describe key literary movements, authors and genres from the Medieval to Restoration periods. ● Explain the historical and cultural contexts of representative texts. ● Interpret themes, style and literary techniques in poetry, prose and drama. ● Critically analyse selected texts using appropriate literary concepts.						
Course Content:							
Module 1	Module 1 Middle English Foundations	Assignment	Digital Mind Map/Poster	15 Sessions			
● Origins of English literary tradition and medieval society ● Chaucer – The Canterbury Tales (The Wife of Bath's Tale) ● Langland – Piers Plowman							
Module 2	Renaissance Humanism, Sonnets & Drama	Assignment	Seminar	15 Sessions			
● Introduction to Elizabethan Age /Renaissance, Humanism ● Poetry - Lyrics, Sonnets ● Drama- Tragedy, Comedy, Revenge Tragedy Texts: Shakespeare – Sonnet 18; Shakespeare – Macbeth							
Module 3	Puritan Age & Metaphysical Poetry	Assignment	Metaphysical Metaphor Match	15 Sessions			
Puritanism, metaphysical poetry, and religious-intellectual writing · Texts: ● John Donne – <i>The Flea</i> ● Andrew Marvell – <i>To His Coy Mistress</i>							

● John Milton – <i>Paradise Lost</i> (Satan's Speech)				
Module 4	Restoration Literature	Assignment	Satirical Roast	15 Sessions
● Restoration satire, wit, ● The rise of Neoclassicism ● Restoration comedy of manners • Text: John Dryden – <i>Mac Flecknoe</i> William Congreve <i>The Way of the World</i>				
Targeted Application & Tools that can be used: ChatGPT or Microsoft Copilot (AI-assisted learning), Google Docs/Slides, Padlets, YouTube/British Library Digital Collections				
Project Work/ Assignment:				
1. Digital Mind Map/Poster 2. Seminar 3. Metaphysical Metaphor Match 4. Satirical Roast				
Text Book(s): Chaucer, Geoffrey. <i>The Canterbury Tales</i>. Edited by Jill Mann, Penguin Classics, 2005. Congreve, William. <i>The Way of the World</i>. Edited by Brian Gibbons, Bloomsbury Methuen Drama, 2015. Donne, John, and Andrew Marvell. <i>The Metaphysical Poets</i>. Edited by Helen Gardner, Penguin Classics, 1960. Dryden, John. <i>The Major Works</i>. Edited by Keith Walker, Oxford University Press, 1987. Langland, William. <i>Piers Plowman: A New Translation of the B-Text</i>. Translated by A. V. C. Schmidt, Oxford University Press, 2009. Milton, John. <i>Paradise Lost</i>. Edited by Gordon Teskey, W. W. Norton & Company, 2005. Shakespeare, William. <i>Macbeth</i>. Edited by Sandra Clark and Pamela Mason, Arden Shakespeare, Bloomsbury, 2015. Shakespeare, William. <i>Shakespeare's Sonnets</i>. Edited by Katherine Duncan-Jones, Arden Shakespeare, Bloomsbury, 2010				
Reference Book (s): 1. Abrams, M. H. <i>The Mirror and the Lamp: Romantic Theory and the Critical Tradition</i>. Oxford University Press, 1953. 2. Daiches, David. <i>A Critical History of English Literature</i>. 2 vols., Secker & Warburg, 1960. 3. Ford, Boris (ed.). <i>The New Pelican Guide to English Literature</i>. Penguin, 1990. 4. Leavis, F. R. <i>The Great Tradition</i>. Chatto & Windus, 1948. 5. Sanders, Andrew. <i>The Short Oxford History of English Literature</i>. Oxford University Press, 2004. 6. Waugh, Patricia. <i>Modernist Literature: A Guide for the Perplexed</i>. Continuum, 2011. 7. Watson, George. <i>The Cambridge Guide to Literature in English</i>. Cambridge University Press, 1994				



Web Sources:

1. https://www.britannica.com/?utm_source=chatgpt.com
2. www.poetryfoundation.org
3. <https://www.bl.uk>
4. <https://globalshakespeares.mit.edu>
5. <https://www.oxfordreference.com>
6. <https://www.luminarium.org>

Topics relevant to “SKILL DEVELOPMENT”: Reflective Essay, Critical analysis

Topics Relevant to “Human Values and Professional Ethics”: Gender identity and social mobility. Class conflict, women’s voices, social critique.

**Catalogue
prepared by**

Dr. Pritha Sanyal

**Recommended by
the Board of
Studies on**

**Date of Approval
by the Academic
Council**

Course Code: THE1202	Course Title: Elements of Acting: Body, Voice and Imagination Type of Course: Integrated		L-T-P-C	1	0	6	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Elements of Acting: Body, Voice and Imagination introduces the fundamental tools of the actor's craft through the integrated development of physical awareness, vocal expression, imagination, and character creation. The course explores movement, voice training, Stanislavski's acting principles, scene work, and performance practice, emphasizing presence, responsiveness, and the transformation of text into believable human action.						
Course Outcomes	On successful completion of this course the students shall be able to: 1. Identify the fundamental concepts and techniques of body, voice, and imagination in acting. 2. Describe the principles of physical awareness, vocal expression, and character development in performance. 3. Explain the role of Stanislavski's acting principles in creating believable stage performances. 4. Apply body, voice, and imagination techniques in characterisation and scene work. 5. Perform short scenes by integrating physical, vocal, and imaginative elements of acting.						
Course Content:							
Module 1	The Actor's Body — Awareness, Alignment, and Presence	Assignment	Daily Body Work Log	12 Sessions			
The body is the actor's primary instrument — and like any instrument it must be systematically cultivated. This module develops the physical foundation of acting through structured body-awareness training. Key Topics • Alexander Technique and body mapping: understanding the actor's skeletal and muscular structure • Relaxation and tension: identifying habitual tension and cultivating readiness without rigidity • Physical presence: the quality of attention that fills a space before the actor speaks • Laban Movement Analysis basics: the eight efforts (punch, slash, float, glide, press, wring, dab, flick) • Stage space and the body: how spatial awareness shapes the actor's physical choices							
Module 2	The Actor's Voice — Breath, Resonance, and Range	Assignment	Voice Practice Assessment	12 Sessions			
The voice is the actor's most powerful communicative tool — yet most people use only a fraction of their vocal range. This module develops vocal capacity through systematic breath and resonance training. Key Topics • Diaphragmatic breathing: the foundation of all vocal work — capacity, support, and control • Resonance centres: chest, pharynx, mouth, and head resonators and how to access them • Articulation and diction: consonant precision and vowel clarity for stage intelligibility • Pitch range: expanding the usable range of the speaking voice above and below habitual pitch • Text and voice: how the meaning of words shapes vocal choice — stress, rhythm, and phrasing							

Module 3	The Stanislavski System — Given Circumstances and Objectives	Assignment	Scene Preparation Exercise	12 Sessions
Konstantin Stanislavski's system remains the most influential approach to realistic acting in world theatre. This module introduces its foundational concepts through practical scene work. Key Topics - Given circumstances: the who, what, where, when, and why that define the fictional world - Objectives and actions: what the character wants and what they do to get it — the engine of acting - The magic 'if': using the imagination to make fictional circumstances feel real - Through-line of action: sustaining a coherent inner life across the full arc of a scene - Emotional memory and affective memory: Stanislavski's controversial tool and its contemporary applications				
Module 4	Imagination and Character — Building a Role	Assignment	Character Study Workshop	12 Sessions
Character is not a mask the actor puts on — it is a life the actor constructs from imagination, text, and physical investigation. This module develops the skills of character building. Key Topics - Character biography: building the character's life before the play begins - Physical characterisation: how posture, gesture, and movement patterns define a character - Status and power: Keith Johnstone's status exercises and their application to character - Subtext: what the character thinks but does not say — the layer beneath the words - Rehearsal process: how to develop and deepen a character between sessions				
Module 5	Scene Study — Integrating the Elements	Assignment	Scene Performance Showing	12 Sessions
Technique becomes acting when all the elements are integrated in live performance. This module brings the course's work together through systematic scene study and performance. Key Topics - Scene analysis: identifying beats, objectives, obstacles, and turning points - Listening and reacting: why acting is responding — the foundation of truthful scene work - Partner work: how the other actor's behaviour determines what you do - Rehearsal discipline: developing and maintaining focus, presence, and commitment across repetitions - The workshop showing: performing work-in-progress and using feedback to develop further				
Targeted Application & Tools that can be used: Voice Training- Fitzmaurice Voicework resources, Linklater voice exercises, Kristin Linklater foundation Movement- Laban Movement Analysis online resources, Viewpoints training materials Script- Prescribed scene anthology, monologue collections Recording- Video camera, slow-motion playback for self-review				
Project Work/ Assignment:				
- Body Work Log - Voice Assessment - Objectives Scene - Character Study Presentation - Scene Performance				
Text Book(s): - Stanislavski, K. (2013). An Actor Prepares. United Kingdom: Bloomsbury. - Stanislavski, C. (2013). Building A Character. United Kingdom: Taylor & Francis. - Linklater, K. (2013). Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language. Canada: Langara College.				

4. Zarrilli, P. B. (Ed.). (2005). Acting (re)considered: A theoretical and practical guide (2nd ed.). Routledge.

Reference Book (s):

1. Johnstone, K. (2018). Impro: Improvisation and the Theatre. United Kingdom: Bloomsbury Publishing.
2. Laban, R. v., Ullmann, L. (2011). The Mastery of Movement. United Kingdom: Dance Books.
3. Barton, R. (2016). Acting: Onstage and Off. United States: Cengage Learning.
4. Chekhov, M., Powers, M. (2002). To the Actor. United Kingdom: Routledge.
5. Hagen, U., Frankel, H. (2023). Respect for Acting: Expanded Version. United Kingdom: John Wiley & Sons Australia, Limited.

Web Sources:

1. <https://www.scribd.com/document/969988217/sse3>
2. <https://fiveable.me/introduction-theatre-arts/unit-9/actors-instrument-body-voice-imagination/study-guide/MnO8brnj28cRrEMr>
3. <https://www.cssd.ac.uk/short-courses/evening-and-online-courses/acting-introduction>
4. <https://spiritualpsychologyofacting.com/courses/the-elements-of-great-acting/>

Topics relevant to “SKILL DEVELOPMENT”:

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: ENG1017	Course Title: Introduction to Literary Studies Type of Course: Program Core	L- T -P- C	4	0	0	4
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	- To introduce students to the nature, purpose, and value of literature. - To familiarize students with major literary genres: fiction, poetry, drama, and nonfiction. - To build foundational knowledge of key literary elements and terms. - To develop the ability to read and engage with literary texts reflectively and critically. - To prepare students for advanced literary studies by encouraging literary awareness and interpretation.					
Course Outcomes	On successful completion of this course the students shall be able to: - CO1: Define literature and describe its forms, functions, and distinctions from non-literary writing. - CO2: Identify and explain the elements of fiction and the short story, including the rise of the novel. - CO3: Interpret key elements of poetry such as form, sound, imagery, and literary devices. - CO4: Describe the features of drama, including character, dialogue, and stage elements. - CO5: Analyze nonfiction texts for argument, tone, perspective, and factual interpretation.					
Module 1	Introduction to Literature	Imagination, Purpose, Form				12 Classes
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)						
Module 2	Studying Fiction and Short Story	Habit, Reflection, Voice				12 Classes
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						

Module 3	Reading and Understanding Poetry	Language, Emotion, Form	12 Classes
Elements of poetry; Rhyme, rhythm, and meter; Figurative language; Literary devices (metaphor, simile, alliteration, etc.); Poet and context; Reading aloud and interpretation			
Module 4	Approaching Drama	Performance, Character, Conflict	12 Classes
Dialogue and action; Characters and conflict; Stage and audience; Monologue and soliloquy; Overview of tragedy and comedy; Performance and reading.			
Module 5	Understanding Non-Fiction	Reality, Perspective, Reflection	12 Classes
Personal narrative and autobiography; Essays and speeches; Tone and argument; Fact vs opinion; Perspective and purpose; Reading nonfiction critically.			
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 – 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/mealac/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. - Glossary of Literary Terms – VirtualSalt https://www.virtualsalt.com/litterms.htm – A straightforward, alphabetized glossary of literary terms suited for Indian undergraduate classrooms. - British Library: Discovering Literature https://www.bl.uk/discovering-literature – Historical and literary contexts, digitized manuscripts, and critical commentary on major authors and genres.			
Core Textbooks 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) – A free and reliable online archive of poets and poems with accessible explanations and reading aids.	
Catalogue prepared by	Dr. Yashavantha T.S.
Recommended by the Board of Studies on	BoS No: 13 BoS held on 07/06/2025
Date of Approval by the Academic Council	Academic Council Meeting No: Meeting conducted on Approved on
Suggestion given by the board	

Course Code: THE1201	Course Title: Introduction to Theatre and Performance Studies		L-T-P-C	3	1	0	4
Type of Course: Integrated							
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Introduction to Theatre and Performance Studies examines theatre as a live artistic, cultural, and social practice. The course explores theatrical forms, performance theory, stagecraft, audience engagement, historical developments, and the relationship between theatre, identity, and society. Emphasis is placed on performance analysis, critical interpretation, and understanding theatre as both an aesthetic event and a medium of human expression.						
Course Outcomes	On successful completion of this course the students shall be able to: 6. Define the fundamental concepts, terminology, and forms of theatre and performance. 7. Describe the key elements of theatrical production, including text, performance, space, and audience. 8. Explain the historical development of theatre and its relationship with society and culture. 9. Apply basic methods of performance observation and theatrical analysis. 10. Demonstrate effective use of critical and analytical approaches in discussing theatrical performances.						
Course Content:							
Module 1	What is Theatre? — Definitions, Distinctions, and the Live Event	Assignment	Performance Observation Journal	12 Sessions			
Theatre is one of the oldest human activities — yet defining it precisely is surprisingly difficult. This module establishes the conceptual foundations by examining what theatre is, what distinguishes it from other arts, and why the live encounter between performer and audience remains uniquely powerful. Key Topics - Defining theatre: the minimal conditions — a performer, a space, and an audience - Theatre vs. performance: Schechner's expanded definition and performance studies - The liveness question: what is gained and lost when performance is recorded or streamed - Theatre as event: Peggy Phelan and the ontology of performance — performance that cannot be saved - Stage configurations: proscenium, thrust, in-the-round, and promenade and how each shapes meaning							
Module 2	Elements of Theatre — Text, Space, Body, and Audience	Assignment	Production Analysis Exercise	12 Sessions			
Theatre is not one thing but many elements working together. This module develops the analytical vocabulary for dissecting a production into its component parts and understanding how they interact to produce meaning. Key Topics - The dramatic text: from script to performance — the difference between the written play and its realisation - Mise-en-scene: the total stage picture — set, light, costume, movement, and sound as meaning-making systems - The actor's body and voice: the primary instrument of theatrical communication							

- The audience: from passive spectators to active co-creators — different models of audience participation
- Semiotics of theatre: Patrice Pavis and the theatre as a system of signs

Module 3	A Brief History of World Theatre — From Greece to the Global Stage	Assignment	Historical Period Presentation	12 Sessions
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Theatre has a history of over two and a half thousand years. This module provides an accessible survey of the major periods and movements in world theatre, developing the historical literacy to situate any theatrical work in context.

Key Topics

- Greek theatre: the Theatre of Dionysus, chorus, masks, and the tragic form — what it was and why it still matters
- Medieval and Renaissance theatre: mystery plays, the Elizabethan stage, and Shakespeare's theatrical world
- Asian theatre traditions: Noh, Kathakali, Beijing Opera, and the non-Western classical traditions
- Modernism and the avant-garde: Ibsen, Chekhov, Strindberg, and the revolt against 19th-century theatre
- Contemporary and post-dramatic theatre: from Brecht to Beckett to performance art and beyond

Module 4	Theatre and Society — Politics, Power, and Community	Assignment	Case Study Seminar	12 Sessions
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Theatre has never been politically neutral — it has been used to celebrate power, challenge authority, build community, and imagine alternative worlds. This module examines the relationship between theatre and the societies it inhabits.

Key Topics

- Theatre and power: how rulers have used theatre — from Roman spectacle to national theatre companies
- Political theatre: from Brecht's epic theatre to Boal's Theatre of the Oppressed
- Censorship and theatre: when governments silence plays — historical and contemporary cases
- Community theatre: how non-professional theatre builds social bonds and local identity
- Theatre and identity: how performances of gender, race, caste, and class construct and contest social categories

Module 5	Analysing and Writing About Theatre — Methods and Practice	Assignment/ Quiz	Production Review Workshop	12 Sessions
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The ability to analyse and write about theatre with precision and insight is the core academic skill of theatre studies. This module develops systematic methods for performance analysis and the craft of critical writing about theatre.

Key Topics

- Performance analysis: observation, description, interpretation, and evaluation as distinct stages
- Reviewing theatre: the newspaper review vs. the academic analysis — purposes and conventions
- Dramaturgy: how plays are constructed — structure, rhythm, and the logic of dramatic action
- Reading a script as a blueprint for performance: what to look for and what it cannot tell you
- Writing a production analysis: structure, evidence, argument, and the use of appropriate terminology

Targeted Application & Tools that can be used:

Video Archive- National Theatre at Home, Digital Theatre Plus, YouTube theatre channels
Academic- TDR, Theatre Journal, Performance Research, JSTOR
Indian Theatre- NSD India, Sangeet Natak Akademi, SPIC MACAY archive



Scripts- Project Gutenberg, Dramatic Publishing, Royal Court Theatre scripts	
Project Work/ Assignment:	
6. Performance Journal 7. Production Analysis 8. Historical Period Presentation 9. Case Study Essay 10. Production Review	
Text Book(s): 5. Schechner, R. (2020). Performance studies: An introduction (4th ed.). Routledge. 6. Balme, C. B. (2008). The Cambridge introduction to theatre studies. United Kingdom: Cambridge University Press. 7. Fortier, M. (2024). Theory/Theatre: An Introduction. United Kingdom: Taylor & Francis. 8. Pavis, P. (1998). Dictionary of the Theatre: Terms, Concepts, and Analysis. United Kingdom: University of Toronto Press.	
Reference Book (s): 6. Bennett, S. (2013). Theatre Audiences. United Kingdom: Taylor & Francis. 7. Fischer-Lichte, E. (2008). The Transformative Power of Performance: A New Aesthetics. United Kingdom: Taylor & Francis. 8. Carlson, M. (2018). Performance: A Critical Introduction. United Kingdom: Taylor & Francis Group. 9. Auslander, P. (2023). Liveness: Performance in a Mediatized Culture. United Kingdom: Routledge.	
Web Sources: 1. https://www.hss.iitb.ac.in/discipline/english/introduction-theatre-and-performance-studies 2. https://www.slideshare.net/slideshow/the-routledge-introduction-to-theatre-and-performance-studies-1st-edition-erika-fischerlichte-e6ee/280838019 3. https://libraryguides.missouri.edu/theatre/background 4. https://www.educatly.com/program/1061387/introduction-to-theatre-and-performance-studies	
Topics relevant to “SKILL DEVELOPMENT”:	
Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: ENG1024	Course Title: Social Constructs of Gender Type of Course: Value Added Course-Theory		L-T-P-C	2	0	0	2
Version No.	1.0						
Course Pre-requisites	A basic proficiency in English is required to comprehend course texts and actively participate in discussions. While no prior knowledge of gender studies is necessary, an openness to exploring diverse identities and societal issues is essential. Additionally, a foundational understanding of critical thinking will enrich students' engagement with the course materials.						
Anti-requisites	NIL						
Course Description	This course provides an in-depth exploration of gender beyond traditional binaries, addressing key societal and cultural constructs. It delves into the intersectional nature of gender identity, examines gender roles across various contexts, and investigates the politics surrounding gender stereotypes. Students will engage with contemporary debates, feminist and masculinist theories, and real-world gender dynamics, with a focus on both activism and societal change.						
Course Objective	The objective of this course is to provide students with a comprehensive understanding of gender as a dynamic, socially constructed concept that extends beyond the binary framework. Through critical engagement with gender roles, intersectionality, and the socio-political forces shaping gender identity and expression, students will examine the complexities of gender in contemporary society. The course aims to foster awareness of the harmful effects of gender stereotypes and toxic ideologies, while empowering students to advocate for inclusivity, allyship, and safe spaces. By exploring gender in various contexts such as family, education, the workplace, and media—students will gain practical knowledge to challenge gender inequities and contribute to social change.						
Course Outcomes	On successful completion of this course, the students shall be able to: C01- Explain the social construction of gender and describe the role of intersectionality in shaping gender identities and experiences across different cultures and contexts. C02- Employ gender-sensitive approaches to look at real-world situations like media, workplaces, and family life, and spot gender biases or stereotypes. C03- Examine the impact of gender norms on mental health and societal structures, considering factors like race, class, and ability, and assess the consequences of toxic masculinity and feminist exclusion. C04- Analyse contemporary gender debates and apply theoretical frameworks to evaluate policies, practices, and cultural discourses critically.						
Course Content:							
Module 1	Unpacking Gender: Beyond the Binary	Assignment	(Individual Presentation + Reflection Worksheet)	8 Sessions			
Topics: - Sex vs Gender: Beyond the Binary - Social construction of gender and performativity - Spectrum of gender identities and expressions - Myths and Misconceptions							
Module 2	Gender-Politics and Social Practices	Assignment	(Group Debate)	8 Sessions			

Topics:

- Intersectionality: Gender, Caste, Class, and Race
- Understanding Patriarchy and Matriarchy
- Gender based violence
- Online Misogyny

Module 3	Stereotypes and Scripts: Gender in Literature and Popular Media	Assignment	Group Presentation + Creative Poster)	8 Sessions
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Topics:

- Gendered Tropes in Literature and Media
- Body Politics and Beauty Standards
- Queer Narratives and Agency in Digital Activism
- Representation vs Tokenism

Module 4	Gender Revolution in the Digital Era: From Patriarchy to Transformation	Assignment	Gender Sensitivity Campaign (Group)	08 Sessions
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Topics:

- Gender and Language
- Gender Roles in Family, Education, and the Workplace
- Mental Health and Gender-(Online/Offline)
- Gender and Law
- Allyship, Advocacy and Safe Spaces

Targeted Applications & Tools that can be used:

Social Media Platforms:

Applications: Social advocacy campaigns, community-based gender awareness projects, educational policy-making, media and public relations strategies, corporate training on diversity.

Tools: Online surveys, digital storytelling platforms, multimedia content creation (e.g., video, infographics), gender-sensitive analysis tools (e.g., media analysis frameworks, intersectional analysis models).

Project Work/ Assignment:

- 1) **Individual Presentation + Reflection Worksheet:** “When did I first become aware of my gender?”
- 2) **Group Debate:** How Does Gender Politics Impact Inclusivity/The Role of Gender Politics in Shaping Inclusive Spaces
- 3) **Creative Poster:** Multimedia storytelling, “My online gendered self” or build a mock digital gender-sensitivity posters.
- 4) **Awareness Campaign (Group):** Creative Reimagine gender justice: Propose allyship, challenge a stereotype, represent lived experiences, or visualise a safer, more inclusive world through a digital poster or zine, a photo essay, a short comic strip or graphic story, a spoken word piece or monologue, an Instagram carousel (with captions) advocating a micro-change, or a short video reel or animation (1–2 min) and offline campus campaign-offline.

Text Book(s): (Library References)

- T1.** Agarwal, Bina. *Gender Challenges: Property, Family, and the State*. Vol. 2, Oxford University Press, 2016.
- T2.** Agnes, Flavia. *Law and Gender Inequality: The Politics of Women's Rights in India*. Oxford University Press, 2014.
- T3.** Aneeta Rajendran. *(Un)familiar Feminities: Studies in Contemporary Lesbian South Asian Texts*. Oxford University Press, 2015.
- T4.** Bonner, Mark. *Media and Gender Equality*. Ed Tech Press, 2019.
- T5.** Brannon, Linda. *Gender: Psychological Perspectives*. 7th ed., Taylor and Francis Group, 2017.
- T6.** Davar, Bhargavi V. *Gendering Mental Health: Knowledge, Identities, and Institutions*. Oxford University Press, 2015.
- T7.** Dasgupta, Sanjukta. *Media, Gender, and Popular Culture in India: Tracking Change and Continuity*. Sage Publications India Pvt. Ltd., 2012.
- T8.** Eastern Book Company, corporate author. *Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013 [Act 14 of 2013]*. Eastern Book Company Publishing (P) Ltd., 2022.
- T9.** Grenz, Sabine. *Gender Equality Programmes in Higher Education: International Perspectives*. VS Verlag für Sozialwissenschaften, 2008.
- T10.** Jethwaney, Jaishri. *Beauty Paradigm: Gender Discourse in Indian Advertising*. Sage Publications India Pvt. Ltd., 2022.
- T11.** Kawamura, Yuniya. *Sneakers: Fashion, Gender, and Subculture*. Bloomsbury, 2018.
- T12.** Kaul, Asha. *New Paradigms for Gender Inclusivity: Theory and Best Practices*. PHI Learning Private Limited, 2012.
- T13.** McLaughlin, Janice. *Feminist Social and Political Theory: Contemporary Debates and Dialogues*. Palgrave Macmillan, 2016.
- T14.** N K, Sandhya Devi. *Identity, Desire, and Shame: A Study of Mixed-Orientation Marriages through Select Queer Narratives*. Presidency University, 2024.
- T15.** Natu, Sadhana. *Psychology and Gender: An Introduction*. Sage Publications India Pvt. Ltd., 2021.
- T16.** Palczewski, Catherine Helen. *Gender in Communication: A Critical Introduction*. 3rd ed., Sage Publications, 2019.
- T17.** Ray, Raka, editor. *Handbook of Gender*. Oxford University Press, 2012.
- T18.** Roop Sen. *Power, Sexuality, Gender Dynamics at Work*. Sage Publications India Pvt. Ltd., 2021.
- T19.** Schoonover, Karl. *Queer Cinema: In the World*. Duke University Press, 2016.

Reference Books, Articles, Movies, and Documents:

- R1: "13th." Directed by Ava DuVernay, Netflix, 2016.
- R2: "Creating Gender-Equitable Workplaces: A Guide for Leaders." By W. Brad Johnson and David G. Smith, Wiley, 2016.
- R3: "Disclosure." Directed by Sam Feder, Netflix, 2020.
- R4: "Feminism and Pop Culture." By Andi Zeisler, Seal Press, 2008.
- R5: "Gender Justice: Concepts, Approaches, and Challenges." By Sarah E. Walby, Polity Press, 2018.
- R6: "Miss Representation." Directed by Jennifer Siebel Newsom, Girls Club Entertainment, 2011.
- R7: "The Color Purple." Directed by Steven Spielberg, Warner Bros., 1985.
- R8: "The Danish Girl." Directed by Tom Hooper, Universal Pictures, 2015.
- R9: "The Hunger Games." Directed by Gary Ross, Lionsgate, 2012.
- R10: "The Mask You Live In." Directed by Jennifer Siebel Newsom, The Representation Project, 2015.
- R11: "The Second Sex." By Simone de Beauvoir, Vintage Books, 2011 (originally published in 1949).
- R12: "The Gender Knot." Podcast, hosted by Kim and Samantha, Gender Knot Media, 2020.

Reference Books-Fiction

- R1. Desai, Kiran. *The Inheritance of Loss*. New Delhi: Penguin Random House India Pvt. Ltd., 2015.
- R2. Lahiri, Jhumpa. *Interpreter of Maladies: Stories*. Noida: HarperCollins Publishers, 2017.
- R3. Lessing, Doris. *The Golden Notebook*. London: HarperCollins Publishers, 2022.

- R4. Roy, Arundhati. *The God of Small Things*. Haryana: Penguin Books, 2002.
R5. Roy, Arundhati. *The Ministry of Utmost Happiness*. Gurgaon: Penguin Random House India Pvt. Ltd., 2017.
R6. Walker, Alice. *The Color Purple*. London: W&N, 2023.

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

1. "A Brief History of Feminism." *Feminist Majority Foundation*, 2020, www.feminist.org/welcome/fmf/.
2. "Gender and Sexuality." *American Psychological Association*, 2020, www.apa.org/topics/gender-sexuality.
3. "Gender Identity and Sexual Orientation." *Human Rights Campaign*, 2021, www.hrc.org/resources/gender-identity-and-sexual-orientation.
4. "Gender and Media." *University of California, Berkeley, Media Studies Program*, 2021, mediastudies.berkeley.edu/gender-and-media/.
5. "Intersectionality." *The University of Chicago*, 2021, www.intersectionality.com/.
6. "Theories of Gender and Sexuality." *Stanford Encyclopedia of Philosophy*, 2020, plato.stanford.edu/entries/gender/.
7. "Toxic Masculinity." *The Good Men Project*, 2019, goodmenproject.com/category/arts/masculinity/.
8. "Understanding Gender." *Gender Spectrum*, 2021, genderspectrum.org/understanding-gender/.
9. "What is Intersectionality?" *University of California, Los Angeles (UCLA) Center for the Study of Women*, 2021, csw.ucla.edu/research/intersectionality/.
10. "What is Queer Theory?" *The Conversation*, 2020, theconversation.com/what-is-queer-theory-130602.

Topics relevant to the development of 'EMPLOYABILITY SKILLS': The *Social Constructs of Gender* course cultivates essential employability skills such as inclusive communication, critical thinking, emotional intelligence, and cultural competence. By engaging with topics like gender roles, intersectionality, workplace dynamics, and allyship, students develop a deep awareness of diversity and equity issues, which are crucial in contemporary professional environments.

The course also strengthens digital literacy, teamwork, and ethical leadership—skills highly valued across sectors committed to inclusivity and responsible practices. Furthermore, it empowers students to educate society on gender sensitivity and social responsibility. Students gain insight into how gender intersects with class, caste, and race to shape power structures, perpetuate hegemony, and contribute to issues such as inequality, violence, poverty, and imbalances in mental, physical, and overall well-being.

Catalogue prepared by	Dr. Mahanta
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: CMU1201	Course Title: Introduction to Indian Classical Music Type of Course: Integrated		L-T-P-C	2	0	4	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Introduction to Indian Classical Music provides a foundational understanding of the history, philosophy, theory, and aesthetic principles of Indian classical music. The course introduces concepts such as swara, shruti, raga, tala, and rasa while developing informed listening skills. Emphasis is placed on the cultural, spiritual, and artistic traditions that shape Indian classical music and its continuing relevance in contemporary society.						
Course Objective	This course is designed to provide a foundational understanding of the history, philosophy, theory, and aesthetic principles of Indian classical music. It enables students to develop knowledge of the core concepts of swara, shruti, raga, tala, and rasa while strengthening informed listening and rhythmic recognition skills. The course also fosters an appreciation of the cultural, spiritual, and artistic traditions of Indian classical music and their relevance in contemporary society.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.1 Identify the fundamental concepts, terminology, and traditions of Indian classical music. CO.2 Explain the principles of swara, shruti, raga, tala, and rasa in Indian music. CO.3 Discuss the historical and philosophical foundations of Indian classical music.. CO.4 Demonstrate basic listening and rhythmic skills for recognising ragas and talas. CO.5 Analyse the musical and aesthetic elements of Indian classical music performances.						
Course Content:							
Module 1	Roots and Philosophy- Music in Indian Civilisation	Listening Journal	Reflective Listening	12 sessions			
Indian classical music is not merely entertainment — it is a philosophical and spiritual practice with roots in the Vedas, the Natyashastra, and centuries of gurukul tradition. This module traces those roots and establishes the world view that gives Indian classical music its distinctive character. Key Topics • Nada Brahma: the metaphysical conception of sound in Indian philosophy • Vedic chant as the origin of music: Samaveda and the sung recitation tradition • Natyashastra (Bharata Muni): the first systematic treatise on music, dance, and drama • Sangita: the classical triad of gita (song), vadya (instruments), and nritya (dance) • The gurukul tradition: guru-shishya parampara and oral transmission of musical knowledge							

Module 2	The Grammar of Indian Music - Swara, Shruti, and Scale	Ear Training	Swara Identification	12 Sessions
Indian classical music has its own sophisticated grammar — a system of pitch relationships, microtones, and melodic rules that is quite different from Western music theory. This module builds foundational literacy in this grammar. Key Topics • Swaras: the seven basic notes (Sa, Re, Ga, Ma, Pa, Dha, Ni) and their positions • Shuddha, komal, and tivra swaras: natural, flat, and sharp varieties • Shruti: the 22 microtonal intervals and their significance in Indian music • Saptak (octave): mandra, madhya, and tara saptaks • Aroha and avaroha: ascending and descending movement as the skeleton of a raga				
Module 3	Raga- The Soul of Indian Classical Music	Raga Identification Quiz	Raga Recognition	12 Sessions
The raga is the organising principle of Indian classical melody — more than a scale, it is a melodic personality with rules, phrases, ornaments, and a characteristic emotional mood. This module introduces raga as concept and practice. Key Topics • Definition of raga: more than a scale — phrase, ornament, time, and season • Vadi and samvadi: the dominant and sub-dominant notes of a raga • Pakad: the characteristic phrase that identifies a raga • Time-theory of ragas: the association of ragas with times of day and seasons • Introduction to selected ragas: Yaman, Bhairav, Bhoopali, and Bilawal				
Module 4	Tala- The Architecture of Time	Tala Practical Exercise	Rhythmic Coordination	12 Sessions
Tala is the rhythmic framework of Indian classical music — a cyclical time structure of extraordinary sophistication. This module introduces the concept, vocabulary, and basic practice of tala. Key Topics • Tala: definition, components (vibhag, matra, sam, khali), and cycle • Laya: the concept of tempo — vilambit, madhya, and drut • Theka: the characteristic drum stroke pattern of each tala • Tintal, Ektal, Jhaptal, and Rupak: the most common Hindustani talas • Clapping exercises: keeping tala with hand gestures (tali and khali)				
Module 5	Listening, Rasa, and the Educated Audience	Concert Report	Critical Evaluation	12 Sessions
Indian classical music requires an educated listener as much as a skilled performer. This module develops active, informed listening skills and introduces the theory of rasa as the framework for understanding aesthetic experience in Indian arts.				

Key Topics • Rasa theory: Bharata's navrasas and their relationship to musical mood • Bhava and abhinaya: emotional expression in classical music performance • The role of the audience (rasikas) in Indian classical music: participation and connoisseurship • Comparing listening experiences: live concert vs. recorded music • Writing a concert review: vocabulary, structure, and critical evaluation
Targeted Application & Tools that can be used: • Audio ○ Platforms: Spotify (Indian Classical playlists), ITC SRA Archive, Sangeet Natak Akademi recordings ○ Purpose: Curated listening material • Ear Training ○ Platforms: Riyaz App, Sargam Practice tools, SwarShala ○ Purpose: Swara and tala practice • Video ○ Platforms: YouTube (Sawai Gandharva, Dover Lane recordings), Doordarshan Archive ○ Purpose: Performance viewing and analysis • Notation ○ Platforms: Bhatkhande notation manuscripts (digitised), IGNCA digital archive ○ Purpose: Introduction to notation systems
Project Work/ Assignment:
Assessments • Module 1: Listening Journal ○ Skill Developed: Reflective Listening ○ Task & Deliverable: Maintain a weekly listening journal over Module 1. For each recording listened to, write a 150-word entry identifying one philosophical or historical concept encountered in class. Submit 5 entries • Module 2: Ear Training ○ Skill Developed: Swara Identification • Task & Deliverable: Identify swaras and distinguish between shuddha, komal, and tivra varieties from audio excerpts. 20-item aural test administered in class. • Module 3: Raga Identification Quiz ○ Skill Developed: Raga Recognition ○ Task & Deliverable: Listen to 5 short audio clips. Identify the raga performed in each and provide a 50-word justification citing swara, pakad, and vadi/samvadi. • Module 4: Tala Practical Exercise ○ Skill Developed: Rhythmic Coordination ○ Task & Deliverable: Demonstrate keeping tala for Tintal and one other tala (student's choice) in class. Clap with correct tali, khali, and sam. 3-minute practical examination. • Module 5: Concert Report ○ Skill Developed: Critical Evaluation ○ Task & Deliverable: Attend or watch a full-length classical music performance. Write a 600-word review using the vocabulary of rasa, raga, and tala developed in the course.
Textbooks 1. Bor, J., Delvoye, F. N., Harvey, J., & Te Nijenhuis, E. (Eds.). (2010). Hindustani music: Thirteenth to twentieth centuries. Manohar Publishers. 2. Ranade, A. D. (2006). Music Contexts: A Concise Dictionary of Hindustani Music. India: Promilla & Company Publishers. 3. Viswanathan, T., Gopalakrishnan, T. V., Allen, M. H. (2004). Music in South India: The Karnātak Concert Tradition and Beyond : Experiencing Music, Expressing Culture. Buch. United States: Oxford University Press. 4. Rowell, L. (2015). Music and Musical Thought in Early India. United Kingdom: University of Chicago Press.
Reference Books • Daniélou, A. (2007). The raga's of northern indian music. India: Munshiram Manoharlal.

- Bhatkhande, V. N. (2000). Hindustani sangeet paddhati kramik pustak malika. India: Sangit Sadan Prakashan.
- Popley, H. A. (2018). The Music of India. United States: Creative Media Partners, LLC.
- Bagchee, S. (1998). Nād: Understanding Rāga Music. India: Eeshwar.

Web Resources

1. <https://www.makingmusic.org.uk/resource/introduction-indian-classical-music>
2. http://wpag.unina.it/agodemar/mridang/drum_manual_chap-1.pdf
3. <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/international/rhythm-and-raga/>
4. <https://www.saregama.com/blog/introduction-to-indian-classical-music-hindustani-carnatic-classical-music/>
5. <https://kalyanikalamandir.com/the-fundamental-concepts-of-indian-classical-music/>

Topics Relevant to “employability”: Listening Journal, Ear Training, Raga Identification Quiz, Tala Practical Exercise, Starting Music career.

Topics Relevant to “Human Values and Professional Ethics”: Critical Reasoning

Catalogue prepared by	
Recommended by the Board of Studies on	BoS No: held on
Date of Approval by the Academic Council	Academic Council Meeting held on

Course Code: CMU1202	Course Title: Fundamentals of Raga and Tala Type of Course: Integrated		L-T-P-C	2	0	4	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Introduction to Raga and Tala develops a systematic understanding of the melodic and rhythmic foundations of Hindustani classical music. The course explores raga grammar, improvisational techniques, tala structures, layakari, and the integration of melody and rhythm in performance. Emphasis is placed on analytical listening, practical application, and the cultivation of musical creativity within the framework of classical tradition.						
Course Objective	This course is designed to develop a systematic understanding of the melodic and rhythmic foundations of Hindustani classical music through the study of raga, tala, improvisation, and layakari. It enables students to understand the relationship between melody, rhythm, and musical expression while developing analytical listening and practical performance skills. The course also fosters the ability to apply the principles of raga and tala in performance and critically analyse their integration in Hindustani classical music.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.6 Identify the fundamental concepts and grammatical elements of raga and tala. CO.7 Explain the principles of raga development, improvisation, and rhythmic organisation in Hindustani music. CO.8 Discuss the relationship between melody, rhythm, and musical expression in classical performance. CO.9 Demonstrate basic skills in raga elaboration, tala keeping, and layakari practices. CO.10 Analyse the integration of raga and tala in Hindustani classical music performances.						
Course Content:							
Module 1	Raga Grammar-Rules, Exceptions, and Character	Raga Grammar Written Test	Theoretical knowledge	12 sessions			
Every raga has a personality — a set of rules about which notes to use, how to approach them, and what emotional quality they should project. This module deepens students' understanding of raga grammar beyond the basic scale. Key Topics - Raga lakshana: the defining characteristics of a raga (swara, aroha-avaroha, vadi-samvadi, pakad, gamak) - Thaat system (Bhatkhande): the ten parent scales and their derived ragas - Raga family relationships: parent ragas and their offspring - Nyasa swaras: landing notes and their importance in raga delineation - Raga sangati: the forbidden and permitted note combinations within a raga							

Module 2	Raga Vistar- Elaboration and Improvisation	Alap Recitation	Melodic elaboration	12 Sessions
The heart of a raga performance is the elaboration — a slow, meditative unfolding of the raga's personality through alap. This module develops skills of systematic raga elaboration. Key Topics - Alap: the free-tempo introduction — structure, progression, and artistry - Jor and jhala: the metrically organised sections of non-rhythmic elaboration - Swar vistar: note-by-note exploration and ornamentation techniques - Gamak, meend, andolan, murki: the essential ornaments of Hindustani vocal music - Constructing an alap: ascending through the saptaks systematically				
Module 3	Tala in Depth- Structure, Vocabulary, and Practice	Tala Keeping Practical	Rhythmic accuracy	12 Sessions
A deep understanding of tala requires mastery of its vocabulary, its arithmetic, and its relationship to musical expression. This module provides systematic study of the major talas used in Hindustani classical music. Key Topics - Anatomy of tala: sam, vibhag, matra, tali, khali — precision definitions - Tintal (16 beats): the most common tala — theka and variations - Ektal (12 beats): the tala of khayal vilambit — structure and keeping - Jhaptal (10 beats), Rupak (7 beats), Keherwa (8 beats): intermediate talas - Dhamar (14 beats) and Teentaal variations: talas associated with specific styles				
Module 4	Layakari – Rhythmic Subdivision and Improvisation	Layakari Workshop	Rhythmic Improvisation	12 Sessions
Layakari is the art of playing rhythmically with the beat — dividing, multiplying, and playing against the tala cycle. This module introduces students to the vocabulary and practice of rhythmic improvisation. Key Topics - Laya varieties: vilambit, madhya, drut, and ati-drut - Layakari: equal, double, triple, and fractional divisions of the matra - Tihai: the three-repetition cadential figure that ends on sam — construction and usage - Mukhra: the pick-up phrase that leads to the sam of a composition - Relationship between tabla improvisation (peshkar, kayda, tukda) and vocal/instrumental responses				
Module 5	Raga- Tala Integration- From Theory to Practice	Short Performance Recital	Integrated Performance Exercise	12 Sessions
Raga and tala exist in relationship — each performance is a meeting of melodic and rhythmic grammar. This module integrates the course's learning through guided performance exercises. Key Topics				

- Bandish: the fixed composition as the structural anchor of a classical performance
- Sthayee and antara: the two main sections of a Hindustani composition
- Boltaan: using the words of a composition as the basis for rhythmic elaboration
- Sangat: the art of accompaniment — tabla and sarangi/harmonium roles
- Preparing and presenting a short raga-tala performance for evaluation

Targeted Application & Tools that can be used:

- **Practice**
 - **Platforms:** Riyaz App, Swar Shadja, Tanpura Droid
 - **Purpose:** Raga and tala practice with drone
- **Notation**
 - **Platforms:** Bhatkhande Notation system (textbooks), Devanagari notation
 - **Purpose:** Written raga grammar and composition
- **Listening**
 - **Platforms:** ITC SRA recordings, AIR Archive, Ragas.com
 - **Purpose:** Reference recordings by master musicians
- **Recording**
 - **Platforms:** Voice recorder apps, Audacity
 - **Purpose:** Self-recording for self-assessment

Project Work/ Assignment:

Assessments

- Module 1: **Raga Grammar Written Test**
 - **Skill Developed: Theoretical knowledge**
 - Task & Deliverable: Complete a written test covering: aroha-avaroha, vadi-samvadi, pakad, and thaat classification for 8 ragas. Include short analytical questions on raga grammar rules
- Module 2: **Alap Recitation**
 - **Skill Developed: Melodic elaboration**
- Task & Deliverable: Prepare and present a 5-minute alap in one assigned raga. Assessed on correct swara usage, gradual octave progression, and appropriate ornamentation.
- Module 3: **Tala Keeping Practical**
 - **Skill Developed: Rhythmic accuracy**
 - Task & Deliverable: Rhythmic accuracy
 - Task & Deliverable: Demonstrate correct keeping of all 5 talas studied (clapping exercise and verbal theka recitation). Identify the sam, vibhags, tali, and khali for each.
- Module 4: **Layakari Exercise**
 - **Skill Developed: Rhythmic Improvisation**
 - Task & Deliverable: Compose and perform one tihai in Tintal. Construct it mathematically (verify it lands on sam) and perform it at madhya laya. Submit written construction alongside performance.
- Module 5: **Short Performance Recital**
 - **Skill Developed: Integrated performance**
 - Task & Deliverable: Perform a 10-minute recital comprising: brief alap (3 min) and one bandish/composition (7 min) in an assigned raga and tala. Faculty panel assessment.

Textbooks

1. Jairazbhoy, N. A. (1995). The Rāgs of North Indian Music: Their Structure and Evolution. India: Popular Prakashan.
2. Bor, J., Delvoye, F. N., Harvey, J., & Te Nijenhuis, E. (Eds.). (2010). Hindustani music: Thirteenth to twentieth centuries. Manohar Publishers.
3. Bagchee, S. (1998). Nād: Understanding Rāga Music. India: Eeshwar.
4. Kippen, J. (1988). The tabla of Lucknow: A cultural analysis of a musical tradition. Cambridge University Press.
5. Gottlieb, R. S. (1993). Solo Tabla Drumming of North India: Its Repertoire, Styles, and Performance Practices. India: Motilal Banarsidass Publishers.

Reference Books

- Clayton, M. (2023). Time in Indian Music: Rhythm, Metre, and Form in North Indian Rag Performance. United Kingdom: Oxford University Press.
- Daniélou, A. (2010). The Rāga-s of Northern Indian Music. India: Munshiram Manoharlal.
- van der Meer, W. (2012). Hindustani Music in the 20th Century. India: Springer Netherlands.
- Ranade, A. D. (2006). Music Contexts: A Concise Dictionary of Hindustani Music. India: Promilla & Company Publishers.

Web Resources

1. https://serenademagazine.com/a-beginners-guide-to-understanding-ragas-and-talas/#google_vignette
2. <https://sangeetapriya.com/evolution-of-ragas-and-talas-a-vedic-and-historical-perspective/>
3. <https://fiveable.me/introduction-to-musics-of-the-world/unit-4>
4. <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/international/rhythm-and-raga/>

Topics Relevant to “employability”: Raga Grammar Written Test, Tala Keeping Practical, Layakari Exercise, Starting Music Career

Topics Relevant to “Human Values and Professional Ethics”: Critical Reasoning

Catalogue prepared by	
Recommended by the Board of Studies on	BoS No: held on
Date of Approval by the Academic Council	Academic Council Meeting held on

Course Code: PSY1001	Course Title: Introduction to Psychology Type of Course: Program Core		L-T-P-C	3	0	2	4
Version No.	1.0						
Course Pre-requisites	Higher secondary education with basic knowledge in math, science and English, along with critical thinking skills						
Anti-requisites	-						
Course Description	This course introduces undergraduate students of English & Psychology 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	- To introduce students to the foundational concepts and methods of psychology. - To explore cognitive and emotional processes through psychological theories and models. - To develop an understanding of learning and motivation in contemporary contexts. - To help students apply psychological principles to real-life and interdisciplinary domains such as literature and media.						
Course Outcomes	List the course outcomes On successful completion of this course the students shall be able to: CO1: Define psychology, describe its scope, theoretical perspectives and the basic research methods used in psychology. CO2: Explain important cognitive and emotional concepts through theories. CO3: Understand the psychological concepts of learning and motivation in contemporary contexts. CO4: Demonstrate an interdisciplinary understanding of psychology in relation to literature, culture, and education.						
Course Content:							
Module 1	Foundations of Psychology	Assignment/ Quiz	Conceptual Mapping & MCQ	12Sessions			
- What is Psychology? Definitions and scope - Major perspectives: Behavioural, Cognitive, Humanistic, Biological, Psychodynamic							

• 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				
Module 2	Perception, Thinking and Language	Assignment/ Quiz	Assignment on Sensory Systems	11 Sessions
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				
Module 3	Learning and Motivation	Assignment/ Quiz	Apps for learning	11 Sessions
Part A: Learning • 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 Part B: Motivation • Theories of motivation: Maslow's hierarchy, Drive-reduction theory, • Intrinsic/Extrinsic motivation • Motivational conflicts and real-life examples				
Module 4	Memory and Emotions	Assignment/ Quiz	Memory disorders	11 Sessions
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. Quiz-MCQ test
2. Assignment on sensory systems

Text Book(s):

9. Ciccarelli, S. K., & White, J. N. (2020). Psychology. Pearson.
10. 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 th BoS held on 06/06/2025
Date of Approval by the Academic Council	XX th Academic Council Meeting held on 25.7.25

Course Code: PSY1002	Course Title: Positive Psychology Type of Course: Professional Core Theory	L-T-P-C	3	0	2	4
Version No.	1.0					
Course Pre-requisites	Higher secondary education with basic knowledge in math, sciences and English, along with critical thinking skills					
Anti-requisites	-					
Course Description	This course equips psychology students with a deep understanding of the theoretical and real-life application of positive psychology. Positive Psychology is the science of well-being. Research demonstrates that there are many key factors that shape well-being. This course is designed to explore the concepts, techniques, and exercises that enhance well-being. The course takes an empirical and experiential approach in helping individuals understand and to use course content to enhance their lives.					
Course Objective	To introduce the foundational concepts and historical development of Positive Psychology. To explore and evaluate universal virtues and character strengths. To examine positive emotional and cognitive states. To apply positive psychological approaches in interpersonal and experiential contexts.					
Course Outcomes	CO1: Recall foundational concepts and trace the historical development of Positive Psychology. CO2: Explain the significance of universal virtues and character strengths in promoting well-being. CO3: Interpret various positive emotional and cognitive states and their impact on mental health. CO4: Demonstrate the use of positive psychological approaches in interpersonal and experiential contexts.					
Course Content:						
Module 1	Foundation of Positive Psychology	Assignment/ Quiz	Conceptual Mapping & MCQ	13 Sessions		
Positive Psychology – Introduction, Scope The Historical Roots of Positive Psychology Basic Themes and Assumptions of Positive Psychology Eastern and Western perspectives on Positive Psychology						
Module 2	Character Strengths and Virtues of positive psychology	Assignment/ Quiz	Cultural influences on virtues-	13 Sessions		

			Individualistic vs Collective	
Universal Virtues - Historical roots of virtues Classification of Virtues: Character Strengths Role of Culture in developing Strengths Assessment of Character strength: VIA inventory				
Module 3	Positive Emotion and Cognitive States	Assignment/ Quiz	Behavioural experiment write-up	9 Sessions
Positive Emotional States and Processes Positive Emotions; Happiness; Subjective well-being Positive Cognitive States and Processes Resilience, Hope, and Optimism, fear and aggression.				
Module 4	Positive Approaches and application	Assignment/ Quiz	Stress management techniques	10 Sessions
Interpersonal Approaches: Gratitude, Forgiveness, Positive relationships, and Love Optimal Experiences: Mindfulness, Flow, Spirituality Application -Work, education, ageing, health				
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. MCQ test on module 1(Quiz) 2. Assignment on stress management techniques				
Text Book(s):.				
1.Snyder, C. R. & Lopez, S. J. (Eds) (2009). Handbook of Positive Psychology. USA: Oxford				
Reference Book (s):				
1.Snyder,C.R., & Lopez, S.J. (2007). Positive Psychology. New Delhi: Sage Publishing House				
2.Snyder, C. R. & Lopez, S. J. (Eds) (2009). Handbook of Positive Psychology. USA: Oxford				
Lopez, S. J., Pedrotti, J. T., & Snyder, C. R. (2015). Positive Psychology: The Scientific and Practical				
Explorations of Human Strengths (3rd Edn). Los Angeles: Sage Publications				
University Press				

Baumgardner, S.R. Crothers M.K. (2010). Positive psychology. Upper Saddle River, N.J.:

Prentice Hall.

Carr, A. (2004). Positive Psychology: The science of happiness and human strength.UK:

Routledge.

Peterson, C. (2006). A Primer in Positive Psychology. New York: Oxford University Press.

Linley, P. A., & Joseph, S. (Eds.). (2004). Positive psychology in practice. John Wiley & sons.

Peterson, C., & Seligman, M. E. P. (2004). Character strengths and virtues: A handbook and classification. New York: Oxford University Press and Washington, DC: American Psychological Association

Topics relevant to “SKILL DEVELOPMENT”:

- Critical observation and interpretation
- Emotional self-regulation and empathy
- Applying psychological concepts to real world
- Research literacy and reflective thinking

Catalogue prepared by	Mohan Ramani Balu
Recommended by the Board of Studies on	BoS No: 13 th BoS held on 06/06/2025
Date of Approval by the Academic Council	25.7.25

Course Code DAN1201	Introduction to Indian Classical Dance		L- T- P- C	2	0	4	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Introduction to Indian Classical Dance provides a foundation for understanding the philosophical, aesthetic, and performative traditions of Indian classical dance. The course surveys the major classical dance forms, explores the language of mudras, movement, posture, and expression, and examines the relationship between performer, performance, and audience. Attention is given to dance as a synthesis of artistic discipline, cultural heritage, and embodied storytelling.						
Course Outcome	On successful completion of the course the students shall be able to: 1. Recall the fundamental concepts, terminology, and traditions of Indian classical dance. 2. Discuss the philosophical, aesthetic, and cultural foundations of classical dance forms. 3. Explain the significance of mudras, posture, movement, and expression in dance performance. 4. Demonstrate basic dance techniques, gestures, and movement patterns associated with classical dance training. 5. Practice informed observation and appreciation of Indian classical dance performances.						
Course Content: Theory							
Module 1	What is Classical Dance? - Philosophy, Tradition, and the Body	Listening and Viewing Journal		6 Classes			
Topics: • Natyashastra (Bharata Muni): the foundational text of Indian performance • The body as instrument: the Indian concept of the trained body as a vehicle of meaning • Nritya, nritya, and natya: the three dimensions of dance — movement, expression, drama • Rasa and bhava: aesthetic mood and its emotional foundations • Devadasi tradition and temple origins: the sacred context of classical dance							
Module 2	The Eight Classical Dance Forms — A Survey	Form Identification Exercise		6 Classes			
Topics: • Bharatanatyam (Tamil Nadu): tandava-lasya balance, the stance, and temple sculpture connection • Kathak (North India): Mughal influence, thumri link, and the footwork tradition							

• Odissi (Odisha): tribhanga posture, maritime temple sculpture, and Mahari tradition • Kathakali (Kerala): the spectacular costume, the male performer, and mythological drama • Manipuri, Kuchipudi, Mohiniyattam, and Sattriya: the remaining four and their regional identities.				
Module 3	Mudras and Gestures – The Language of the Hands	Mudra Demonstration		6 Classes
Topics: • Asamyukta Hastas (single-hand gestures) • Samyukta Hastas (double-hand gestures) • Hasta Viniyoga and contextual meanings • Comparative study of Bharatanatyam and Kathakali mudra systems • Practical application of mudras in dance performance				
Module 4	Footwork, Posture, and Basic Movement	Adavu Practice		6 Classes
Topics: • Araimandi (half-seated position) • Basic Bharatanatyam Adavus • Standing posture and footwork in Kathak • Tribhanga posture in Odissi and Manipuri • Body conditioning for classical dance				
Module 5	Watching Classical Dance – The Educated Audience	Performance Observation		6 Classes
Topics: • The Rasika: the ideal audience • Understanding Nritya, Nritya, and Natya in performance • Bharatanatyam Margam • Dance review writing • Performer–audience relationship				
Targeted Application & Tools that can be used: Kalakshetra performance recordings, SPIC MACAY archives, YouTube Classical Dance channels, mirror practice, video recording for self-assessment, metronome applications, IGNCA Digital Archive, and NCPA Dance Film Archive.				
Project work/Assignment:				
Academic Journal – Assignment Natyashastra Concept Map, Classical Dance Form Identification Report, Mudra Practical Demonstration, Basic Movement Practical Assessment, and Classical Dance Concert Review.				
Text Book(s): 1. R. D. (2002). <i>Dance Dialects of India</i>. Motilal Banarsidass. 2. Vatsyayan, K. (2007). <i>Indian Classical Dance</i>. Publications Division, Ministry of Information and Broadcasting, Government of India. 3. Gopalakrishna, N. (1997). <i>The Mirror of Gesture: Being the Abhinaya Darpana of Nandikesvara</i>.				



Munshiram Manoharlal.

4. Coomaraswamy, A. K., & Duggirala, G. (2019). *The Mirror of Gesture*. Lector House LLP.

Reference Book(s)

1. Vatsyayan, K. (2022). *Classical Indian Dance in Literature and the Arts*. DK Printworld.
2. Kothari, S. (1989). *Kathak: Indian Classical Dance Art*. Abhinav Publications.
3. Kothari, S., & Pasricha, A. (1990). *Odissi: Indian Classical Dance Art*. Marg Publications.
4. Narayan, S. (2005). *Indian Classical Dance*. Shubhi Publications.

Web Sources

1. <https://www.natyasutraonline.com/>
2. <https://www.istd.org/dance/dance-genres/classical-indian-dance/>
3. <https://archive.org/details/indianclassicald00vats>
4. <https://outschool.com/classes/indian-classical-dance-bharatanatyam-for-beginners-kyt1oqQZ>

Topics Relevant to “employability”:

Catalogue prepared by	PSOLAS
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code	Body Training: Nritha and Abhinaya Basics		L- T- P- C			
DAN1202			1	0	6	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	Body Training: Nritha and Abhinaya Basics introduces the physical and expressive foundations of Indian classical dance through the study of movement, posture, rhythm, gesture, and facial expression. The course develops body awareness, coordination, and expressive communication while exploring the complementary roles of <i>nritha</i> (pure dance) and <i>abhinaya</i> (expressive storytelling) in classical performance traditions.					
Course Outcome	On successful completion of this course the students shall be able to: 1. Identify the fundamental principles of body alignment, movement, and expression in Indian classical dance. 2. Describe the roles of <i>nritha</i>, <i>abhinaya</i>, and <i>navarasas</i> in dance performance. 3. Explain the relationship between rhythm, gesture, and expressive communication in classical dance. 4. Execute basic adavus, rhythmic exercises, and expressive techniques with proper coordination. 5. Employ foundational dance skills to integrate movement and expression in performance activities.					
Course Content: Theory						
Module 1	Body Conditioning and Alignment	Daily Conditioning Log		6 Classes		
Topics: • Warm-up protocol: joints, muscles, and the preparation of the dancing body • Araimandi: the foundational half-seated position, correct alignment and endurance training • Flexibility training: splits (samabhanga), back bends, and leg extensions • Strength training specific to dance: knee stability, ankle strength, and core engagement • Body mapping for dancers: understanding anatomy in relation to classical dance demands						
Module 2	Adavus – The Alphabet of Classical Dance	Adavu Practical Assessment		6 Classes		
Topics: • Tattu Adavu (striking units): foundational footwork in three speeds • Nattu Adavu (jumping units): elevation, landing, and the dynamics of aerial movement • Tatta Adavu, Visharu Adavu, and Tat Tai Tam Adavus						

• Executing adavus in Vilambit, Madhya, and Drut tempos • Linking adavus to develop spatial awareness and movement phrases				
Module 3	Navarasas – The Nine Expressions of the Face	Navarasa Practice	Mirror	6 Classes
Topics: • Navarasa in practice: Shringara (love), Hasya (humour), Karuna (pathos), Raudra (fury), Vira (heroism), Bhayanaka (fear), Bibhatsa (disgust), Adbhuta (wonder), Shanta (peace) • Eye exercises: the 36 eye positions (drishti bhedas) of the Natyashastra • Eyebrow, forehead, and cheek: the full facial vocabulary of abhinaya • Combining face and gesture: the integration of hasta and mukhaja abhinaya • Sanchari bhava: the flow of transitory emotions through the face in performance				
Module 4	Rhythmic Training – Tala and Body in Synchrony	Coordination Exercise		6 Classes
Topics: • Sollukattu (rhythmic syllables): ta, ka, di, mi, ta, ka, jo, nu — the voice of the feet • Counting and keeping tala while dancing: the integration of internal and external rhythm • Jathi (rhythmic composition): basic jathi structures in Adi tala and Roopaka tala • Korvai: the three-phrase ending formula of Bharatanatyam rhythmic composition • The body-rhythm relationship: how different body parts carry different rhythmic roles				
Module 5	Integrating Nritta and Abhinaya	Integrated Performance Exercise		6 Classes
• Satvika abhinaya: emotion that arises involuntarily from internal state vs. technically produced expression • Transition from nritta to nritya: how a dancer moves between pure movement and expression • Vachika abhinaya: using voice in dance — recitation, song, and the spoken word in performance • Angika abhinaya: how every part of the body — angas, upangas, and pratyangas — communicates • Self-assessment tools: using video recording to identify and address technical and expressive weaknesses				
Targeted Application & Tools that can be used: Mirror studio, video recording for self-review, metronome, Mridangam recordings for tala practice, Sollukattu audio files, <i>Abhinaya Darpana</i> (English translation), <i>Sangitaratnakara</i> selections, Kalakshetra archive, and Balasaraswati recordings.				
Project work/Assignment: Academic Journal – Assignment Conditioning Progress Assessment, Adavu Practical Examination, Navarasa Demonstration, Rhythmic Precision Test, and Integrated Practical Recital.				
Text Book(s): 1. Vatsyayan, K. (2015). <i>Indian Classical Dance</i>. Publications Division, Ministry of Information and Broadcasting, Government of India. 2. Coomaraswamy, A. K. (2025). <i>The Dance of Shiva: Fourteen Indian Essays</i>. Brill. 3. O'Shea, J. (2007). <i>At Home in the World: Bharata Natyam on the Global Stage</i>. Wesleyan University Press. 4. Gaston, A. (1996). <i>Bharata Natyam: From Temple to Theatre</i>. Manohar.				

Reference Book(s):

1. Banes, S. (2011). *Writing Dancing in the Age of Postmodernism*. Wesleyan University Press.
2. Hanna, J. L. (1988). *Dance, Sex, and Gender: Signs of Identity, Dominance, Defiance, and Desire*. University of Chicago Press.
3. Foster, S. L. (2011). *Choreographing Empathy: Kinesthesia in Performance*. Taylor & Francis.
4. Venkataraman, L. (2014). *Indian Classical Dance: Tradition in Transition*. Roli Books.

Web Sources:

1. <https://bmusician.com/blog/online-bharatanatyam-classes-basics-to-grace/>
2. <https://www.natyasutraonline.com/>
3. <https://kalyanikalamandir.com/nritta-nritya-and-natya/>
4. <https://mudhrai.com/abhinaya-expressions-course/>

Topics Relevant to “employability”: Body conditioning, posture and alignment, adavu techniques, rhythmic training, expressive communication, facial expressions, coordination, performance skills, and self-assessment.

Topics Relevant to “Human Values and Professional Ethics”:

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

[illegible]

● Annales School: Braudel's longue durée — geography, structures, and the slow rhythms of history ● Social history: 'history from below' — Thompson's making of the English working class ● Postcolonial historiography: Subaltern Studies, Gayatri Spivak, and writing history from the margins				
Module 4	Historical Methods- Research, Argument and Writing		Research Essay	09 Sessions
● Formulating historical questions: specific, researchable, and significant — how to find a viable research question ● Bibliographic research: finding secondary literature, evaluating scholarship, and building a research foundation ● Constructing a historical argument: thesis, evidence, counter-evidence, and conclusion ● Citation and referencing: Chicago Manual of Style footnotes and bibliography — the standard for historical writing ● Historical writing: narrative vs. analytical — the prose of professional historical scholarship				
Module 5	Oral History, Memory and Public History		Oral History Interview	09 Sessions
● Oral history methodology: collecting, transcribing, and interpreting interview testimony ● Memory and history: the difference between what people remember and what historians argue happened ● Collective memory: Halbwachs, Nora's lieux de mémoire, and the social construction of the past ● Partition, trauma, and memory: how survivors of the 1947 partition remember and communicate their experience ● Public history: museums, monuments, textbooks, and the politics of commemorating and displaying the past				
Targeted Application & Tools that can be used: Microsoft Word, Google Docs, ChatGPT, Grammarly, Quillbot, ProWritingAid, LanguageTool, Hemingway App				
Project Work/ Assignment: 1. Write a 600-word reflection on E. H. Carr's argument that facts only become historical facts when historians select them. Evaluate his argument, give one example that supports it and one that challenges it. 2. Analyse two primary sources on the same event (one official, one non-official). Write a 700-word critical analysis identifying the origins, purpose, content, limitations, and value of each source, and what together they reveal.				
Text Book(s): 1.Carr, E. H. (2018). What is History?. United Kingdom: Penguin Books Limited. 2.Tosh, J. (2021). The Pursuit of History: Aims, Methods and New Directions in the Study of History. United Kingdom: Routledge. 3.Arnold, J. (2000). History: A Very Short Introduction. United Kingdom: OUP Oxford.				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: ENG1913	Course Title: World Civilizations: Ancient Societies Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	HIS 1202						
Anti-requisites	NIL						
Course Description	World Civilizations: Ancient Societies explores the emergence and development of major ancient civilizations across Mesopotamia, Egypt, the Indus Valley, Greece, Rome, China, and India. The course examines political institutions, social structures, philosophical traditions, cultural achievements, and historical legacies while introducing comparative perspectives on the origins, growth, and influence of early societies in shaping human civilization.						
Course Outcomes	On successful completion of this course the students shall be able to: 16. Identify the major ancient civilizations, their key features, and significant historical developments. 17. Describe the political, social, cultural, and intellectual foundations of ancient societies across different regions. 18. Illustrate the similarities and differences among ancient civilizations using comparative historical perspectives 19. Apply historical concepts and evidence to interpret the development and legacy of ancient civilizations. 20. Demonstrate an understanding of the contributions of ancient societies through source-based analysis, discussions, and written assignments						
Course Content:							
Module 1	Origins of Civilizations- The Neo Lithic Revolutions and First Cities	Assignment	Comparative Study Origins	09 Sessions			
● Defining civilisation: the contested concept and its criteria — cities, writing, specialisation, surplus, and state ● The Neolithic Revolution: the transition from foraging to farming — its causes, pace, and social consequences ● Mesopotamia: Sumer, Akkad, and Babylon — the first cities and the invention of writing ● Ancient Egypt: the Nile, pharaonic authority, and the continuity of Egyptian civilisation ● Indus Valley Civilisation: Harappa, Mohenjo-daro, and the mysteries of a society without deciphered writing							
Module 2	Ancient Greece - Democracy, Philosophy and Polis	Assignment	Primary Source Analysis Greek	09 Sessions			
● The Greek polis: the city-state as the organising unit of Greek political and social life ● Athenian democracy: its development, its exclusions (slaves, women, metics), and its philosophical basis ● Sparta: the alternative model — military society, helots, and the deliberate rejection of Athenian values ● Greek philosophy: Socrates, Plato, Aristotle — the foundations of Western philosophical tradition ● Alexander's conquests and Hellenism: the spread of Greek culture across the Near East and its transformations							
Module 3	Roman World-Republic, Empire and Legacy	Assignment	Document Analysis Roman	09 Sessions			

- The Roman Republic: its constitution, its social conflicts (patricians vs. plebeians), and its transformation into empire
- Pax Romana: the Roman peace and the conditions of Roman imperial governance
- Roman law: the Twelve Tables to Justinian's Code — the foundation of Western legal tradition
- Slavery in the Roman world: its scale, its diversity, and its centrality to the Roman economy
- The decline of the Western Empire: debates about the causes — invasion, internal decay, economic crisis, or Christianity?

Module 4	Ancient China and East Asian Civilization	Assignment	Comparative Governance Essay	09 Sessions
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- Shang and Zhou dynasties: the mandate of heaven and the earliest Chinese political philosophy
- Confucianism, Taoism, and Legalism: the three philosophical-political traditions that defined Chinese civilisation
- The Qin unification: the first Chinese empire, the terracotta army, and the establishment of centralised bureaucracy
- Han dynasty: the Chinese imperial model, the Silk Road, and the expansion of Chinese civilisation
- Comparing Chinese and Roman empires: two universal empires at opposite ends of Eurasia — similarities and differences

Module 5	Ancient India in World Context- Vedic, Mauryan and Gupta Period	Assignment/ Quiz	Research Essay	09 Sessions
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- Vedic society: the Rig Veda, varna system, tribal society, and the transition to settled agricultural civilisation
- The Mahajanapadas: the rise of sixteen kingdoms and republics in the Gangetic Plain
- The Mauryan Empire: Chandragupta, Bindusara, and Ashoka — the first pan-Indian empire and its Buddhist character
- Arthashastra and Ashokan Edicts as primary sources: what they tell us about Mauryan governance
- The Gupta period: the 'golden age' of Indian civilisation — art, science, mathematics, and the limits of the golden age label

Targeted Application & Tools that can be used:

Microsoft Word, Google Docs, ChatGPT, Grammarly, Quillbot, ProWritingAid, LanguageTool, Hemingway App

Project Work/ Assignment:

- 11.** Compare the Indus Valley Civilisation with Mesopotamia in terms of evidence available, social organisation, and urban planning. Write a 700-word comparative essay arguing which of the two provided a better model for civilisation. Write a 600-word response to the available evidence allows us to understand better, and why.
- 12.** Read analysis of what the passage reveals about Greek values, Athenian democracy, and Thucydides as a historian.

Text Book(s):

Thapar, R. (2003). The Penguin History of Early India: From the Origins to AD 1300. India: Penguin Books.
Boardman, J., Griffin, J., & Murray, O. (Eds.). (1995). The Oxford history of the classical world. Oxford University Press.
McKay, J. P., Hill, B. D., Buckler, J. (2012). A History of World Societies. United Kingdom: Bedford/St. Martins.
Kuhrt, A. (2020). The Ancient Near East: C.3000–330 BC (2 Volumes). United Kingdom: Taylor & Francis.

Reference Book (s):

- Draper, A. S. (2003). A Historical Atlas of Egypt. United States: Rosen Publishing Group.
- Beard, M. (2016). SPQR: A History of Ancient Rome. United Kingdom: Profile Books.
- Lewis, M. E. (2010). The Early Chinese Empires: Qin and Han. United Kingdom: Harvard University Press.
- Possehl, G. L. (2002). The Indus Civilization: A Contemporary Perspective. India: Bloomsbury Academic.



Web Sources:

- <https://study.com/academy/lesson/overview-of-ancient-civilizations.html>
- <https://www.sciencedirect.com/topics/social-sciences/ancient-civilizations>
- <https://blog.tcea.org/ancient-civilizations/>
- <https://vajiramandravi.com/current-affairs/ancient-civilizations-of-the-world/>

Catalogue prepared by

Recommended by the Board of Studies on

Date of Approval by the Academic Council

Course Code:	Course Title: Media Psychology and Audience Behavior Type of Course: Program Core	L- T-P- C	3	1	0	4
Version No.	1.0					
Course Pre-requisites	Basic understanding of communication concepts. Interest in exploring the relationship between media and human behavior.					
Anti-requisites	-Nil-					
Course Description	This course examines the interaction between media and human psychology, focusing on how media shapes perception, attitudes, emotions, and behavior. It integrates theoretical foundations with practical applications, enabling students to critically evaluate media influence and design responsible, engaging media content in contemporary digital environments.					
Course Outcomes	By the end of this course, students will be able to: CO1: Explain key concepts, theories, and processes in media psychology. [Understand] CO2: Analyze the influence of media on individual and collective behavior, attitudes, and identity. [Analyze] CO3: Apply psychological principles to make effective and ethical media content. [Apply] CO4: Evaluate emerging media technologies and their psychological and societal implications. [Evaluate]					
Course Objective:	The objective of the course is SKILL DEVELOPMENT of student by using PARTICIPATIVE LEARNIN techniques.					
Course Content:						
Module 1	Foundations of Media Psychology	Lecture, Discussion	15 Sessions			Understand
Topics: Introduction: Definition, scope, and evolution, Human perception and media processing, Key theories: Cultivation Theory, Social Learning Theory, Media effects on cognition, emotion, and behavior.						
Module 2	Media, Audience, and Behavior	Lecture, Discussion, Case studies	15 Sessions			Analyze
Topics: Media literacy and critical consumption, Audience segmentation and behavioral patterns, Psychology of advertising and persuasion, Social media and its impact on identity, relationships, and well-being.						
Module 3	Media Design and Ethical Practices	Lecture, Discussion	15 Sessions			Apply
Topics: Designing Media Content for Diverse Audiences, Strategies for positive media engagement, Ethical issues in media production and dissemination, Case studies in media influence and responsibility.						
Module 4	Emerging Trends and Applied Media Psychology	Lecture, Discussion		15 Sessions		Evaluate

Topics: Media psychology in digital environments, Role of AI, VR, and immersive media, Media and mental health considerations, Applied media psychology in campaigns and real-world contexts.

Targeted Application and Tools used

Application: Analyze case studies, develop targeted social media campaigns, evaluate the impact of viral media.

Assignment

Assignment 1: Media Analysis Report

Select a media content (advertisement, social media campaign, or news piece)

Analyze it using media psychology theories

Evaluate its impact on audience perception and behavior

Assignment 2: Applied Media Project

Identify a local/social issue

Use media psychology principles to design a media campaign (video/poster/social media strategy)

Present how the content influences audience engagement and behavior

Experiential Learning Activities:

1. Group discussions analyzing real-world case studies.
2. Designing a mock advertising campaign.
3. Conducting surveys to understand media behavior patterns in their community.
4. Collaborative workshops on creating ethical media content.

Books:

1. Media Psychology by Yihunsalam Asrat , published by Global Vision Publishing House
2. Social Media Marketing, By Miller J Mcdonald (E-BOOK)
3. Social Media Marketing by Tracy L, Tuten & Michael R Solmon (e-book)

REFERENCE

1. MEDIA AUDIENCES <https://egyankosh.ac.in/bitstream/123456789/85966/1/Unit-2.pdf>
2. MEDIA AND PSYCHOLOGY* <https://egyankosh.ac.in/bitstream/123456789/79407/3/Unit-2.pdf>
3. WINNING STRATEGIES TO DRIVE CUSTOMER ENGAGEMENT by Audrey William
<https://www.nice.com/websites/winning-customer-engagement-strategies/files/ecosystem-ebook-nice-winning-strategies-to-drive-customer-engagement.pdf>
4. Media and Artificial Intelligence by Matthew Gentzkow
https://web.stanford.edu/~gentzkow/research/ai_and_media.pdf
5. Giles, D. C. (2010). Psychology of the Media. Palgrave Macmillan.
6. Perloff, R. M. (2013). The Dynamics of Persuasion: Communication and Attitudes in the 21st Century. Routledge.
7. Bryant, J., & Oliver, M. B. (2009). Media Effects: Advances in Theory and Research. Routledge.
8. Rutledge, P. B. (2013). Arguing for Media Psychology as a Distinct Field. In K. Dill (Ed.), Oxford Handbook of Media Psychology (pp. 43-58). New York: Oxford University Press.
9. Rizzo, A., John, B., Newman, B., Williams, J., Hartholt, A., Lethin, C., et al. (2013). Virtual Reality as a Tool for Delivering PTSD Exposure Therapy and Stress Resilience Training. Military Behavioral Health, 1(1), 52-58.
10. Arthur, Raney (2011). "The Role of Morality in Emotional Reactions to and Enjoyment of Media Entertainment". Journal of Media Psychology: Theories, Methods, and Applications. 23 (1). Hogrefe Publishing: 18-23. doi:10.1027/1864-1105/a000027.
11. "Affective Disposition Theories | Media Psychology Review". mprcenter.org. Retrieved 2015-12-09.
12. Shanton, Karen; Goldman, Alvin (2010). "Simulation theory" (PDF). Wiley Interdisciplinary Reviews: Cognitive Science. 1 (4): 527-538. doi:10.1002/wcs.33. PMID 26271500. Retrieved 2015-12-08.
13. "Play theory". Communication Theory. 23 September 2013. Retrieved 2015-12-09.
14. Klimmit, Christoph; Vorderer, Peter (2003). "Media Psychology "is not yet there": Introducing Theories on Media Entertainment to the Presence Debate". Presence: Teleoperators and Virtual Environments. 12 (4): 346-359. doi:10.1162/10547460322391596.

Video Lectures

1. The Psychology of Media Influence Analyzing Persuasive Strategies, Fuche Kanxae Lam Viec, <https://www.youtube.com/watch?v=GH8ZHJWg4ow>

2. How social media influences the mental & behavioral health of children age 13 to 17, Children's Wisconsin, <https://www.youtube.com/watch?v=Z1BpYDkGoAs>
3. What Is Media Psychology? History and Future of Media Psychology, Lawslay Wealthy Peg, <https://www.youtube.com/watch?v=TacxPi4AiEw>

E-Books

1. Psychology of Social Media by Ciarán Mc Mahon (Available on Google Books).
2. Media Psychology: A Student, Practitioner, and Researcher's Guide by David Giles (Available on Taylor & Francis).

Web Resources

1. American Psychological Association <https://www.apa.org/about/division/div46>
2. Media Psychological Research Center <https://mprcenter.org/>
3. Society for Media Psychological & Technology <https://www.apadivisions.org/division-46/index>

Topics relevant to “Entrepreneurial Skills”: Designing persuasive media campaigns. Audience behavior analysis for market segmentation. Creating user-centric media content. ‘Entrepreneurship Skills’ through Experiential Learning Techniques. This is attained through assessment component mentioned in course handout.

Topics relevant to “Entrepreneurship”: Ethical considerations in media content for startups. Leveraging social media for brand building. Innovations in media technology and their entrepreneurial potential.

Catalogue prepared by	Dr. Padmavathi S
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code	POL1201	Political Theory: Classical Traditions	L- T- P- C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	This course introduces the foundational traditions of political thought from ancient Greece, India, Rome, and the medieval world. It examines enduring questions of justice, authority, governance, law, and political obligation through the writings of Plato, Aristotle, Kautilya, Cicero, Augustine, Aquinas, and Machiavelli, shaping critical understanding of political ideas. Course Philosophy: From Plato to Machiavelli — The Origins of Political Thought						
Course Outcome	On successful completion of the course, the students shall be able to: 6. Recall the major thinkers, texts, and schools of thought that constitute the classical traditions of political theory. 7. Describe classical conceptions of justice, political authority, citizenship, and the ideal political community. 8. Explain the contributions of Greek, Indian, Roman, and medieval traditions to the development of political thought. 9. Discuss the significance of concepts such as dharma, natural law, virtue, legitimacy, and sovereignty in classical political theory. 10. Apply classical political ideas to explain contemporary issues related to governance, leadership, power, and justice.						
Course Content: Theory							
Module 1	The Origins of Political Thought	Greece & the Polis	Seminar Discussion	12 Classes			
Topics: Western political theory begins in ancient Greece, where the polis — the city-state — was the natural home of the political animal. This module explores the foundational Greek debate about justice and the ideal community. - Politics and the polis: what makes a community political? - Plato's Republic: justice, the philosopher-king, and the allegory of the cave - Plato's critique of democracy: the problem of the mob - Aristotle's Politics: the natural political animal, classification of constitutions - Aristotle on justice: distributive and corrective justice in the polis							
Module 2	Ancient Indian Political Thought	Kautilya & the Arthashastra	Text Analysis	12 Classes			

Topics: The Indian tradition of political thought produced one of the most sophisticated treatises on statecraft in world history. This module examines Kautilya's Arthashastra alongside Vedic and epic traditions. • The Vedic roots of political order: dharma, raja, and the cosmic order • The Mahabharata and Ramayana as political texts: rajadharma and the duties of the king • Kautilya's Arthashastra: the science of statecraft, realism, and saptanga theory • Comparison of Kautilya and Machiavelli: Indian and Western realism • Buddhist political thought: the Chakravartin ideal and the ethics of governance				
Module 3	Roman & Medieval Political Thought	Republic, Empire & Church	Comparative Essay	12 Classes
Topics: From Roman republican theory to medieval Christian political theology, this module traces how ideas of authority, law, and the common good were transformed across a millennium. • Cicero: the Roman Republic, natural law, and the common good • Roman Stoicism and the cosmopolitan ideal • Augustine: the City of God vs. the City of Man — the two realms • Aquinas: reason, natural law, and the synthesis of faith and politics • The medieval debate on papal and secular authority: Gelasian doctrine and its challenges				
Module 4	The Renaissance & Machiavelli	Power, Virtue & Realism	Case Analysis	12 Classes
Topics: Machiavelli marks a decisive break in the history of political thought — separating politics from morality and analysing power as it is rather than as it ought to be. • The Italian city-states and the context of Machiavellian thought • The Prince: power, virtù, fortuna, and the logic of political survival • Machiavelli's Discourses: republicanism, civic virtue, and political liberty • The concept of virtù in Machiavelli: not virtue but political excellence • Responses to Machiavelli: the anti-Machiavellian tradition and 'reason of state'				
Module 5	Classical Theories of Justice	Comparing Traditions	Comparative Seminar	12 Classes
Topics: Classical political thought across cultures grapples with the same fundamental question: what is justice? This module compares Greek, Indian, and Roman answers. • Plato and Aristotle on justice: order, harmony, and proportionality • Kautilya and dharmashastra on just rule and the limits of royal power • Cicero and Aquinas: natural law as the foundation of just governance • Classical theories of legitimate and illegitimate rule: tyrannicide debates • Legacy of classical thought: which ideas still shape contemporary politics?				
Course Content: Practical Sessions				
NIL (No separately credited practical component.)				
Targeted Application & Tools that can be used: Primary Texts: Project Gutenberg, Perseus Digital Library, Arthashastra online; Research: JSTOR, Political Theory journal, History of Political Thought; Reference: Stanford Encyclopedia of Philosophy, IEP; Discussion: Padlet, MS Teams, Perusall				

Project work/Assignment:

1. Module 1 – Socratic Dialogue Exercise: Write a Socratic dialogue in which Plato and Aristotle debate the best form of government. Each must speak in character using their actual philosophical positions.
2. Module 2 – Comparative Text Analysis: Compare Kautilya's theory of the state (saptanga) with Plato's ideal city. Write a comparative analysis identifying convergences and divergences.
3. Module 3 – Medieval Debate Essay: Write an essay on the medieval Church-State conflict. Explain the positions of Aquinas and one secular thinker, and evaluate whose argument was stronger.
4. Module 4 – Machiavelli Case Study: Apply Machiavelli's advice from The Prince to a contemporary political leader. Write a case study evaluating whether the advice was or should have been followed.
5. Module 5 – Justice Comparison Essay: Write an essay comparing classical theories of justice across at least two traditions. Argue which provides the most defensible account for a modern democratic state.

References

1. Harold Kincaid, Jeroen Van Bouwel. (2023). The Oxford Handbook of Philosophy of Political Science. United Kingdom: Oxford University Press.
2. Heywood, A., Chin, C. (2023). Political Theory: An Introduction. United Kingdom: Bloomsbury Publishing.
3. Sabine, G. H., Thorson, T. L. (2018). A History of Political Theory. India: Oxford & IBH Publishing Company Private, Limited.
4. Mukhopadhyay, A. K. (2019). An Introduction to Political Theory. India: SAGE Publications.
5. Bhargava, R. (2025). Political Theory: An Introduction. India: Pearson Education India.
6. Eckstein, H. (2021). Regarding Politics: Essays on Political Theory, Stability, and Change. United States: University of California Press.
7. Burnham, D., Lamb, P. (2019). The First Marx: A Philosophical Introduction. India: Bloomsbury Academic.
8. Ryan, A. (2020). On Politics: A History of Political Thought: From Herodotus to the Present. United States: WW Norton.
9. <https://www.coursera.org/learn/moral-politics>
10. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec26_hs78
11. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec20_hs28
12. <https://www.coursera.org/learn/plato>

Topics Relevant to “employability”: Philosophical reasoning, Cross-cultural comparison, Contextual analysis, Applied political realism, Normative analysis

Topics Relevant to “Human Values and Professional Ethics”: justice, ethical statecraft, political obligation, and responsible exercise of authority

Catalogue prepared by	Department of Political Science
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code	POL1202	Political Theory: Modern and Contemporary	L- T- P- C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	This course examines major developments in modern and contemporary political theory from the social contract tradition to contemporary debates on justice, democracy, identity, and global ethics. It explores liberal, Marxist, feminist, and postcolonial perspectives, enabling critical engagement with the ideas that shape modern political institutions and public life. Course Philosophy: From Hobbes to Rawls — The Making of Modern Political Philosophy						
Course Outcome	On successful completion of the course, the students shall be able to: 11. Identify the major thinkers, texts, and traditions that contributed to the development of modern and contemporary political theory. 12. Explain the central ideas of social contract theory, liberalism, Marxism, feminism, and postcolonial political thought. 13. Describe key political concepts such as liberty, rights, justice, equality, democracy, and sovereignty. 14. Apply the ideas of major political theorists to illustrate contemporary issues of governance, citizenship, and public policy. 15. Use political theories and concepts to address questions related to social justice, democratic participation, and global ethics.						
Course Content: Theory							
Module 1	Social Contract Theory	Hobbes, Locke & Rousseau	Theory Debate	12 Classes			
Topics: The social contract tradition transformed political thinking by grounding authority in consent rather than divine right. This module reads the three great contract theorists and their different visions. • The state of nature: Hobbes's war of all against all • Hobbes's Leviathan: sovereignty, security, and the authoritarian contract • Locke's Two Treatises: natural rights, property, and limited government • Rousseau's Social Contract: the general will, popular sovereignty, and the paradox of freedom • Legacy of social contract theory: why it still matters for democratic legitimacy							
Module 2	Liberal Political Theory	Rights, Liberty & the State	Case Analysis	12 Classes			

Topics: Liberalism is the dominant political philosophy of modern democracies — and its most contested. This module examines its classical foundations and contemporary developments. • Kant: the categorical imperative, autonomy, and the rights of persons • J. S. Mill: utilitarianism, harm principle, and the liberty of thought • Negative vs. positive liberty: Isaiah Berlin's famous distinction • Rawls's A Theory of Justice: the original position, veil of ignorance, and the two principles • Nozick's Anarchy, State, and Utopia: libertarianism and the minimal state				
Module 3	Marxism & Its Legacy	Class, Power & Critique	Ideological Analysis	12 Classes
Topics: Marxism is the most powerful critique of liberal capitalism — and the most contested. This module examines Marx's political theory and its twentieth-century legacy. • Marx's critique of capitalism: alienation, exploitation, and surplus value • Historical materialism: base, superstructure, and the motor of history • The Communist Manifesto: class struggle and the revolutionary programme • Gramsci: hegemony, civil society, and the war of position • Neo-Marxism: Frankfurt School, Althusser, and structural Marxism				
Module 4	Feminist & Postcolonial Political Theory		Critical Essay	12 Classes
Topics: Two of the most important challenges to mainstream political theory come from feminist and postcolonial perspectives. This module examines their core arguments and their implications. • The feminist critique of liberalism: Carol Pateman and the sexual contract • Gender and the public-private divide: what political theory excludes • Carole Gilligan and the ethics of care as a political philosophy • Postcolonial political theory: Fanon, Said, and the critique of Western universalism • Amartya Sen and Martha Nussbaum: the capabilities approach and global justice				
Module 5	Contemporary Debates	Justice, Democracy & Global Ethics	Policy Seminar	12 Classes
Topics: Contemporary political theory is alive with debates about distributive justice, deliberative democracy, global inequality, and the limits of national sovereignty. • Communitarianism vs. liberalism: MacIntyre, Sandel, and Walzer on the self and community • Deliberative democracy: Habermas, Benhabib, and the theory of democratic legitimacy • Cosmopolitanism and global justice: Pogge, Singer, and the duties of the wealthy • Recognition and identity: Fraser, Honneth, and the politics of respect • Environmental political theory: justice across generations and species				
Course Content: Practical Sessions				
NIL (No separately credited practical component.)				
Targeted Application & Tools that can be used: Primary Texts: Project Gutenberg, Stanford Encyclopedia of Philosophy; Research: JSTOR, Political Theory, Ethics, Philosophy & Public Affairs; News: The Hindu, Indian Express, Scroll.in; Video: TED Talks, Yale Open Courses, Philosophy Bites podcast				



Project work/Assignment:

6. Module 1 – Contract Theory Comparison: Write an essay comparing Hobbes and Locke on the purpose of the social contract. Whose account provides a better justification for democratic government?
7. Module 2 – Liberty Case Study: Apply Berlin's negative/positive liberty distinction to an Indian policy debate (e.g. reservations, sedition law, or internet regulation).
8. Module 3 – Marxist Analysis Exercise: Apply Marx's concept of ideology to one contemporary political phenomenon in India. Write an analysis explaining how ideology operates.
9. Module 4 – Feminist/Postcolonial Essay: Write a feminist or postcolonial critique of one canonical liberal political concept (e.g. 'the universal citizen', 'the public sphere').
10. Module 5 – Contemporary Justice Essay: Write an essay on one contemporary justice debate (global poverty, climate justice, or recognition). Take and defend a reasoned position.

References

1. Heywood, A., Chin, C. (2023). Political Theory: An Introduction. United Kingdom: Bloomsbury Publishing.
2. Wolff, J. (2023). An Introduction to Political Philosophy. United Kingdom: Oxford University Press.
3. Goodhart, M. E. (2018). Injustice: Political Theory for the Real World. United States: Oxford University Press.
4. Swift, A. (2019). Political Philosophy: A Beginners' Guide for Students and Politicians. United Kingdom: Polity Press.
5. Bhargava, R. (2025). Political Theory: An Introduction. India: Pearson Education India.
6. Day, J. P. (2019). Liberty and Justice. United Kingdom: Taylor & Francis.
7. Brown, G. W., McLean, I., McMillan, A. (2018). The Concise Oxford Dictionary of Politics and International Relations. United Kingdom: OUP Oxford.
8. Sabine, G. H., Thorson, T. L. (2018). A History of Political Theory. India: Oxford & IBH Publishing Company Private, Limited.
9. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec23_hs45
10. <https://www.coursera.org/learn/understanding-political-concepts>

Topics Relevant to “employability”: Comparative theory, Applied liberal theory, Ideological critique, Critical theory application, Normative reasoning

Topics Relevant to “Human Values and Professional Ethics”: liberty, equality, justice, gender inclusion, postcolonial responsibility, and global ethics

Catalogue prepared by	Department of Political Science
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: ECO1202	Course Title: Principles of Macro Economics Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	This course provides a comprehensive introduction to macroeconomics — the study of aggregate economic phenomena including output, employment, inflation, and the business cycle. It covers national income accounting, Keynesian and classical frameworks, fiscal and monetary policy, and open economy macroeconomics, with sustained attention to the Indian context.						
Course Outcomes	On successful completion of this course the students shall be able to: Identify key macroeconomic indicators such as GDP, inflation, unemployment, and balance of payments in real-world contexts. Describe classical and Keynesian perspectives on income determination, money, and economic fluctuations. Understand the functioning of monetary and fiscal policy tools used in managing national economic performance. Apply macroeconomic models and data to explain inflation, unemployment, and business cycle movements. Use open economy macroeconomic concepts to analyse exchange rate changes, trade balances, and policy responses in India..						
Course Content:							
Module 1	Measuring the Economy — National Income Accounting	Assignment	Data Exercise	12 Sessions			
Topics: - GDP: definition, measurement approaches (expenditure, income, output) - Nominal vs. real GDP: price indices and deflators - GDP and welfare: limitations, alternatives (HDI, GPI) - Unemployment: types, measurement, and the natural rate - Inflation: CPI, WPI, and the costs of price instability							
Module 2	Keynesian Framework — Aggregate Demand & Income Determination	Assignment	Problem Set	12 Sessions			
Topics: - Consumption function and the marginal propensity to consume - Investment, government spending, and net exports - The Keynesian cross and equilibrium national income - The multiplier: logic, measurement, and limits - The paradox of thrift and other Keynesian paradoxes							
Module 3	Money, Banking & Monetary Policy	Assignment	Case Analysis	12 Sessions			
Topics: - Functions and forms of money: from barter to digital currency - Commercial banking and the money multiplier - The Reserve Bank of India: objectives, tools, and mandate - Monetary policy instruments: repo rate, CRR, OMOs, and SLR - Inflation targeting in India: framework, record, and debates							
Module 4	Business Cycles, Unemployment & Inflation	Assignment	Seminar	12 Sessions			
Topics:							

- Business cycle phases: expansion, peak, contraction, trough - Theories of business cycles: demand-side, supply-side, and expectations - The Phillips curve: short-run trade-off and long-run neutrality - Stagflation and the breakdown of the simple Phillips curve - Structural vs. cyclical unemployment: policy implications				
Module 5	Open Economy Macroeconomics — India and the World	Assignment/ Quiz	Current Events Analysis	12 Sessions
Topics: - Balance of payments: current account, capital account, and reserves - Exchange rate determination: fixed, floating, and managed float - Purchasing power parity and interest rate parity - Capital flows, currency crises, and the impossible trinity - India's external sector: trade, remittances, FDI, and the current account deficit				
Targeted Application & Tools that can be used: Data - MOSPI, RBI Handbook, World Bank, IMF Modelling - MS Excel, FRED (St Louis Fed) News - Business Standard, Mint, The Economist Academic - NBER, EPW, RBI Working Papers				
Project Work/ Assignment: Data Dashboard Multiplier Problem Set RBI Policy Analysis Business Cycle Essay Current Account Case Study				
Text Book(s): 11. Mankiw, N. G. (2021). Macroeconomics. United States: Worth Publishers. 12. Blanchard, O. J., Amighini, A., Giavazzi, F. (2025). Macroeconomics -- Global Edition. United Kingdom: Pearson. 13. Teddy Christianto Leasiwal, Altje Delaya Tamole. (2025). Textbook of Introduction to Macroeconomics: Academia Publication. 14. Abel, A. B., Bernanke, B. S., Croushore, D. (2023). Macroeconomics, Global Edition. United Kingdom: Pearson Education.				
Reference Book (s): 10. Chowdappa V A. (2025). Economics For Everyone: Explained in Simple Terms: Notion Press. 11. Krugman, P. R., Obstfeld, M., Melitz, M. J. (2023). International Economics: Theory & Policy. Brazil: Pearson Education.				
Web Sources: 7. https://www.rbi.org.in/ 8. https://www.mospi.gov.in/				
Topics relevant to "SKILL DEVELOPMENT":				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: ECO1201	Course Title: Principles of Micro Economics Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	This course introduces the foundational principles of microeconomics by examining how individuals, households, and firms make decisions under scarcity. It explores market mechanisms, price formation, consumer behaviour, firm production decisions, and the role of government in correcting market failures. The course builds analytical thinking through models, diagrams, and real-world economic applications.						
Course Outcomes	On successful completion of this course the students shall be able to: 21. Identify fundamental economic concepts such as scarcity, opportunity cost, demand, and supply in real-world situations. 22. Summarize how market forces determine prices and explain the basic functioning of demand and supply interactions. 23. Describe consumer behaviour using basic economic principles such as utility, preferences, and budget constraints. 24. Apply consumer and producer theory to analyse decision-making using graphs and numerical interpretation. 25. Implement microeconomic concepts to evaluate market failures and assess suitable government intervention strategies.						
Course Content:							
Module 1	The Economic Way of Thinking — Foundations	Assignment	Quiz	12 Sessions			
Topics: • Scarcity, choice, and the production possibility frontier • Opportunity cost and comparative advantage • Economic models: assumptions, predictions, and limitations • Demand: law of demand, determinants, and shifts • Supply: law of supply, determinants, and shifts							
Module 2	Market Equilibrium & Elasticity	Assignment	Problem Set	12 Sessions			
Topics: • Market equilibrium: price as a signal and coordinator • Consumer and producer surplus: welfare analysis • Price elasticity of demand: measurement and determinants • Income and cross-price elasticities • Price elasticity of supply and its determinants							
Module 3	Consumer Theory — Preferences, Utility & Choice	Assignment	Problem Set	12 Sessions			
Topics: • Cardinal utility: marginal utility and the law of diminishing returns • Ordinal utility: indifference curves and their properties • Budget constraints: income, prices, and affordable bundles • Consumer equilibrium: optimising on the budget line • Income and substitution effects: normal, inferior, and Giffen goods							
Module 4	Producer Theory — Costs, Production & Market Structures	Assignment	Case Analysis	12 Sessions			

Topics: • Production functions: total, average, and marginal product • Short-run and long-run cost curves • Perfect competition: price-taking behaviour and long-run equilibrium • Monopoly: pricing, output, and welfare loss • Oligopoly and monopolistic competition: strategic interaction and product differentiation				
Module 5	Market Failures & Government Intervention	Assignment/ Quiz	Policy Essay	12 Sessions
Topics: • Externalities: positive and negative; Pigouvian taxes and subsidies • Public goods: non-excludability, non-rivalry, and the free rider problem • Information asymmetry: adverse selection and moral hazard • Market power and antitrust policy • Price controls: ceilings, floors, and their welfare consequences				
Targeted Application & Tools that can be used: Graphing- Desmos, GeoGebra Data- World Bank, MOSPI, RBI Simulation- MobLab, CORE Econ Academic- JSTOR, NBER, EPW				
Project Work/ Assignment: Concept Application Quiz Elasticity Problem Set Consumer Choice Diagram Market Structure Case Study Policy Essay				
Text Book(s): 15. Gans, J., King, S., Byford, M. C., Mankiw, N. G. (2023). Principles of Microeconomics 9e. Australia: Cengage Learning Australia. 16. Mankiw, N. G., Kneebone, R. D., McKenzie, K. J. (2023). Principles of Microeconomics. Canada: Cengage Canada. 17. Frank, R. H., Bernanke, B., Antonovics, K., Heffetz, O. (2022). Principles of Economics. United Kingdom: McGraw-Hill Education. 18. McConnell, C. R., Flynn, S. M., Brue, S. L. (2023). Microeconomics. United Kingdom: McGraw-Hill Education.				
Reference Book (s): 12. Varian, H. R. (2020). Intermediate Microeconomics: A Modern Approach. United Kingdom: W.W. Norton. 13. Krugman, P. R., Wells, R. (2020). Microeconomics. United States: Worth Publishers, Macmillan Learning.				
Web Sources: 9. https://www.coursera.org/learn/microeconomics 10. https://www.futurelearn.com/courses/an-introduction-to-the-principles-of-microeconomics 11. https://www.coursera.org/specializations/microeconomics-principles 12. https://ocw.mit.edu/courses/14-01sc-principles-of-microeconomics-fall-2011/				
Topics relevant to "SKILL DEVELOPMENT":				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: ENG2031	Course Title: Strategic Communication Type of Course: Theory	L-T-P-C	2	0	0	2
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	Strategic Communication advances design students from foundational communicators to confident professional practitioners. This course moves beyond general communication skills into the specialised, high-stakes communication contexts that define the design profession, i.e. defending work under critique, writing industry-standard documents, managing client relationships, crafting brand voice, and constructing persuasive visual narratives.					
Course Objective	By the end of this course, students will be able to: • Critically evaluate and refine their own communication practice against professional design industry standards. • Produce design-industry documents: project briefs, proposals, and portfolio-ready case studies. • Deliver and defend design work in critique and presentation formats, including responding to challenging questions. • Navigate client and multi-stakeholder communication with professional confidence, including managing conflicting feedback. • Develop a coherent brand voice and apply it across written and verbal communication contexts. • Construct and present a complete, narrative-driven pitch deck integrating visual storytelling with strategic communication.					
Course Outcomes	On successful completion of this course the students shall be able to: 1. Analyse the communication context — audience, purpose, and mode — and select appropriate strategies in spoken, written, and visual communication situations relevant to design practice. 2. Apply framing and intent-led communication strategies to articulate design ideas, decisions, and rationale clearly and purposefully to varied audiences. 3. Construct structured written communication about design work — including process descriptions, project rationales, and design narratives — appropriate to academic and early professional contexts. 4. Demonstrate narrative-driven oral presentation skills, including the deliberate selection and organisation of content, and the ability to respond to critique with clarity and conviction. 5. Employ foundational principles of persuasion to develop and deliver a coherent, audience-aware communication of a design concept or idea.					

Course Content: Perspectives on Communication				
Module 1	Audience Analysis and Strategic Empathy	CA1	Assessing audience mapping and empathy application	06 Sessions
• Communication as a Strategic Act: Understanding that every communication decision — what to say, how to say it, to whom, and when — is a choice with consequences. Distinguishing reactive communication from strategic communication. • Principles of Audience Analysis: Examining the knowledge, expectations, assumptions, and motivations of a communication recipient. Introduction to audience mapping as an analytical framework applicable in design practice. • Empathy as a Communication Strategy: Drawing on design thinking's user empathy framework and applying it to communication contexts. Identifying the gap between what the communicator intends and what the audience receives. • Communication Variables: Exploring how context, relationship, and purpose alter communication choices. Examining how the same design idea is received differently by a peer, a faculty member, a client, and a lay audience.				
Module 2	Framing and Communicating Design Ideas	CA1	Assessing framing technique and spoken communication clarity	06 Sessions
• The Concept of Framing: Examining how the positioning of an idea — before full explanation — shapes its reception. Theoretical grounding in rhetorical framing and its application in design communication contexts. • Framing Strategies: Identifying and practising distinct framing approaches: problem-led framing, value-led framing, question-led framing. Understanding when each is appropriate based on audience and context. • Leading with Intent: Structuring spoken communication to foreground purpose and significance before process or detail. The principle of communicating conclusions first and supporting context second. • Spoken Communication Nuances: Examining the non-content dimensions of spoken communication — pacing, pause, register, and real-time adjustment. Developing the ability to read audience response and adapt accordingly.				
Module 3	Writing About Design: Structure, Tone, and Register	CA2	Assessing written communication clarity and audience appropriateness	06 Sessions
• Writing as a Design Communication Tool: Examining the role of written language in design practice — from process documentation and project rationales to portfolio writing and professional correspondence. Understanding writing as a complement to visual communication, not a substitute for it. • Structural Principles in Design Writing: Introduction to structural frameworks applicable to design writing: problem–process–outcome, question–exploration–insight. Practising writing in layers — from single-sentence summaries to full project narratives. • Tone and Register: Developing the ability to identify and produce writing appropriate to different readers and contexts. Distinguishing between academic, professional, and portfolio				

registers. Understanding when to use technical language and when to write for a general audience. • Writing the Design Brief: Introduction to the design brief as a structured communication document. Examining its components — intent, constraints, audience, scope — and practising brief writing as a discipline in clear, purposeful articulation.				
Module 4	Narrative, Presentation, and the Art of Selection	CA2	Assessing narrative construction and presentation delivery	06 Sessions
• Narrative Theory in Presentation Contexts: Introduction to narrative as a structural and persuasive tool in oral communication. Examining how narrative creates coherence, sustains attention, and builds toward a meaningful conclusion. Application to design presentation contexts. • Structuring a Design Presentation: Moving beyond the chronological walk-through to a narrative-driven structure. Identifying the beginning (the problem or question), the middle (the process and decisions), and the end (the outcome and its significance). Understanding how each element serves the audience. • The Strategy of Selection: Developing the ability to determine what to include, what to omit, and what to hold for questions. Examining the communicative risks of over-inclusion and under-inclusion. Understanding selection as a demonstration of clarity and confidence in one's own thinking. • Defending Design Decisions: Building the ability to articulate the reasoning behind design choices under questioning. Distinguishing between constructive critique and subjective disagreement. Practising responses that demonstrate conviction without defensiveness				
Module 5	Persuasion and the Strategic Communication Arc	CA3	Assessing persuasive communication and integrated strategy application	06 Sessions
• Principles of Persuasive Communication: Introduction to classical and contemporary models of persuasion — ethos (credibility), pathos (emotional engagement), logos (logical argument). Examining how these operate in design communication and when each is appropriate. • Persuasion in Design Contexts: Understanding the difference between persuasion and manipulation in professional design communication. Examining how designers legitimately advocate for their ideas — to peers, faculty, and eventually clients — through the construction of a well-reasoned, evidence-informed case. • The Complete Strategic Communication Arc: Integrating the strategies from all five modules into a single, coherent communication act. Mapping how audience analysis informs framing, how framing shapes narrative structure, how selection serves the argument, and how persuasion closes the arc. • Visual Communication as Strategy: Examining the role of images, artefacts, and visual presentation in carrying communicative intent. Understanding when visual material supports the verbal argument and when it substitutes for it — and why that distinction matters				
Targeted Application & Tools that can be used: Microsoft PowerPoint / Google Slides (presentation structuring), Canva (visual communication and layout), Miro (audience mapping and communication planning), Padlet (peer sharing and feedback), Mentimeter (live audience response), Microsoft Word /				

Google Docs (structured writing and documentation), Otter.ai (speech-to-text for reflection and note-taking), Claude / ChatGPT / Gemini (AI-assisted drafting and feedback — used critically and disclosingly), Hemingway App (writing clarity and register analysis), Grammarly (written communication refinement)

Project Work / Assignment:

1. Who Are You Talking To?

A rapid-fire audience profiling exercise that reveals how differently the same idea lands with different people

2. The Stranger Test

Students take one of their own design projects and see if a complete stranger can understand it — without the student explaining anything.

3. The Same Thing, Three Frames

A fast, competitive exercise that shows how radically framing changes the way an idea is received.

4. The 60-Second Frame

Students prepare three 60-second verbal introductions of the same project — each framed for a completely different audience and intent

5. The Tone Transplant

Groups rewrite the same paragraph in three completely different tones — and discover how much tone changes meaning.

Text Book(s):

1. Markel, M., & Selber, S. A. (2021). *Technical Communication* (13th ed.). Bedford/St. Martin's.

Reference Book(s):

R1. Aristotle. *Rhetoric*. (Translated edition — selected chapters on ethos, pathos, logos as foundational reference for Module 5)

R2. Strunk, W., & White, E. B. (1999). *The Elements of Style* (4th ed.). Longman.

R3. Lupton, E. (2010). *Thinking with Type* (2nd ed.). Princeton Architectural Press.

R4. Cialdini, R. B. (2006). *Influence: The Psychology of Persuasion*. Harper Business.

R5. Orwell, G. (1946). *Politics and the English Language*. (Essay — canonical reference for plain, honest writing)

R6. Adler, R. B., Rodman, G., & DuPré, A. (2019). *Understanding Human Communication* (14th ed.). Oxford University Press.

Web Sources:

- owl.purdue.edu
- ted.com/talks



- aiga.org/resources
- eyemagazine.com
- dezeen.com
- economist.com/styleguide
- plainlanguage.gov
- interaction-design.org/literature
- nngroup.com/articles

Topics relevant to "SKILL DEVELOPMENT": Audience analysis and stakeholder mapping, strategic empathy in communication, framing and positioning of ideas, intent-led spoken communication, vocal pacing and real-time audience reading, structured writing for design contexts, tone and register in professional writing, design brief writing, narrative construction in presentations, content selection and editorial judgment, defending design decisions under critique, principles of persuasion — ethos, pathos, logos, visual communication as a strategic tool, integrating spoken and visual communication, constructing a coherent strategic communication arc, peer evaluation and structured feedback, reflective communication practice.

**Catalogue
prepared by**

Dr. Francis Banerjee

**Recommended
by the Board of
Studies on**

**Date of
Approval by
the Academic
Council**

Course Code:	Course Title: Introduction to Media Culture & Society Type of Course: Program Core		L- T-P- C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	Basic understanding of digital tools and internet navigation. Interest in media, communication, and storytelling.						
Anti-requisites	-Nil-						
Course Description	This course introduces students to the fundamental relationship between media, culture, and society. It explores how media shapes social values, cultural identities, and public opinion in both traditional and digital environments. The course also examines media power, representation, and the role of digital platforms in influencing communication and social interactions. Through basic concepts, examples, and case studies, students will develop critical awareness of media's role in everyday life.						
Course Outcomes	By the end of this course, students will be able to: CO1: Define key concepts related to media, culture, and society. [Remember] CO2: Explain how media influences cultural values, identities, and social behavior. [Understand] CO3: Examine media representations and identify bias, stereotypes, and narratives. [Analyze] CO4: Interpret the impact of digital media and globalization on communication and society. [Analyze]						
Course Content:	The objective of the course is SKILL DEVELOPMENT of student by using PARTICIPATIVE LEARNING techniques.						
Module 1	Basics of Media, Culture and Society	Lecture, Discussion, PPT	15 Sessions		Remember		
Topics: Meaning and relationship between media, culture, and society, Evolution of mass media and its role in shaping cultural values and social norms, Media as a tool of socialization and cultural change, Media representation of gender, caste, class, ethnicity, and religion.							
Module 2	Media Representation and Society	Lecture, Discussion, PPT, Case Studies	15 Sessions		Understand		
Topics: Representation of gender, caste, class, ethnicity, and religion, Stereotypes and bias in media, Media narratives and framing, Impact of representation on society, Media ownership and political economy of media institutions, Representation, bias, and stereotyping in media content. Role of media in democracy, governance, and social movements.							
Module 3	Media, Power and Public Opinion	Lecture, Discussion, PPT, Case studies	15 Sessions		Analyze		
Topics: Media ownership and control, Role of media in shaping public opinion, Agenda-setting and framing, Media in democracy and social change, Social media culture and participatory communication. Challenges of misinformation, fake news, and digital ethics.							
Module 4	Digital Media and Contemporary Society	Lecture, Discussion, PPT	15 Sessions		Analyze		



Topics: Rise of digital and social media, Participatory culture and user-generated content, Misinformation and fake news, Media globalization and cultural exchange, Emerging trends in media culture and digital society.

Targeted Application and Tools used:

Social media Websites, YouTube,

Assignment:

Assignment 1: Report or Presentation

Media Representation Analysis: Select a news article, TV program, advertisement, or social media campaign and analyze how media represents identities such as gender, caste, class, ethnicity, or religion. Examine bias, stereotyping, framing, and cultural narratives and discuss their impact on public perception and social norms.

Assignment 2: Report or Presentation

Digital Media and Society Case Study: Prepare a case study on the role of digital or social media platforms in shaping public discourse, cultural trends, or social movements. Include examples of participatory media, misinformation, or digital activism and evaluate their impact on society.

Experiential Learning Activities:

1. **Media Content Analysis:** Students analyze news articles, advertisements, or social media posts to identify representations of gender, caste, class, or ideology.
2. **Case Study Discussion:** Examine real-world examples of media influence on public opinion, social movements, or cultural change.
3. **Digital Media Observation Project:** Track and analyze trending topics or narratives on social media platforms and evaluate their societal impact.
4. **Group Presentation:** Students present on how globalization and digital media influence culture and communication in different societies.

Books:

1. Aggarwal, Bir Bala. 2002. Media and Society First Edition, Concept Publishing Company Pvt. Ltd.
2. Curran James, Gurevitch Michael, 1991, Mass Media and Society. London.
3. Dey, Sayan and Ratnamala, V Media Culture Society.
4. Giddens, Anthony. 1997. Sociology. Third Edition, New York: Polity Press.
5. Hodgkinson, Paul. 2016. Media, Culture and Society: An Introduction. SAGE
6. Keval.J Kumar, 1994, Mass Communication in India, 4th Edition, JAICO
7. Mohapatra, Subas. 2017. Society and Culture in India: A Reader. The Orient Blackswan
8. Nick, Stevenson, 1995. Understanding media cultures: social theory and mass communication, London: Sage.
9. Terhi Rantanen 2005. The media and globalization, New Delhi: Sage.
10. Williams, Raymond, 1983. Keywords: a vocabulary of culture and society, New York:

REFERENCE

1. Benshoff, Harry M. America on Film: Representing Race, Class, Gender and Sexuality at the movies. Wiley Blackwell, 2009.
2. Berger and Asa Arthur. Media and Society: A Critical Perspective. Rowman & Littlefield, 2012.
3. Daramola. I. Mass Media and society, Writing for the Media Society. Lagos: Rothan Press, 2005, 2003.
4. Dines, Gail, and Jean Humez. Gender Race, and class in Media: A critical Reader. 4th ed. New Delhi.
5. Edward Said. Covering Islam: How the Media and the Experts Determine How We See the Rest of the World. New York: Vintage, 1997.
6. Gorman, Lyn, and McLean David. Media and Society into the 21st century: A Historical. London: Sage, 2005.
7. Marshall, McLuhan. Roads and Paper Routes in Understanding Media: Extensions of "Man ". New York: McGraw-Hill Book Co., 1964.
8. McQuail, D. McQuail's Mass Communication Theory. 5th Ed. London: Sage, 2005.
9. Roger, Silverstone. The Sociology of Mediation and communication in Craig Calhoun Chris. Edited by Rojek and Bryan S Turner. London: Sage, 2005.

Video Lectures



1. [Classical Conception of Culture](#)
2. [Mass media | Society and Culture | MCAT | Khan Academy](#)
3. [Jayanta Vishnu Das Part I Theoretical Understanding of Media, Culture and Society](#)
4. [Jayanta Vishnu Das Part II Theoretical Understanding of Media, Culture and Society mp4](#)
5. [Introduction | Media, Digitalisation & Society](#)
6. [Culture and Society Defined](#)

E-Books

1. [Media, Culture and Society: An Introduction](#)
2. [SVCA1202.pdf](#)
3. [SCHOOL OF DISTANCE EDUCATION](#)
4. [5446 Mediculture.pdf](#)
5. [Unit-1.pdf](#)

Web Resources

1. [1586537545.pdf](#)

Topics relevant to “Entrepreneurial Skills”:

1. Critical analysis of media representations and narratives.
2. Media literacy and identification of bias and misinformation.
3. Understanding digital media culture and audience engagement.
4. Analytical skills for evaluating media influence on society.

Catalogue prepared by	Dr. Ashish Sharma
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: WMI1201	Course Title: Music Theory I: Notation, Scales and Harmony Type of Course: Mixed Course	2	1	2	4
Version No.	NIL				
Course Pre-requisites	NIL				
Anti-requisites	NIL				
Course Description	Notation, Scales and Harmony introduces the fundamental concepts and analytical tools that form the basis of Western music theory. The course explores music notation, scales, modes, intervals, chord construction, harmonic functions, voice leading, and harmonic analysis. Emphasis is placed on developing theoretical understanding, aural awareness, score-reading skills, and the ability to analyse and apply the structural principles that underpin tonal music.				
Course Outcome	On successful completion of this course the students shall be able to: 16. Recognize the symbols, notation systems, scales, intervals, chords, and harmonic conventions used in Western music theory. 17. Discuss the principles governing scale construction, interval classification, chord formation, and harmonic relationships. 18. Summarize the functions of voice leading, cadences, harmonic progressions, and Roman numeral analysis in tonal music. 19. Use theoretical concepts to read, write, and analyse musical notation, scales, intervals, and harmonic structures. 20. Demonstrate the application of tonal harmony and voice-leading principles through harmonic exercises and four-part writing tasks.				
Course Content:					
Module1	Notation Fundamentals — The Western Musical Alphabet	Western music notation is a precise visual language that encodes pitch, duration, dynamics, articulation, and expression. This module builds complete fluency in reading and writing this language from first principles.	Assignment	Notation Drill Workbook	
- Staff, clefs, and ledger lines: treble, bass, alto, and tenor clefs — reading pitches across all registers - Note values, rests, and rhythmic notation: whole through sixty-fourth notes, dotted values, and ties - Metre and time signatures: simple and compound metres — 2/4, 3/4, 4/4, 6/8, 9/8, 12/8 - Key signatures: the circle of fifths — all 15 major and minor key signatures and their relationship - Dynamic markings, articulation, and performance notation: the complete vocabulary of the score.					

Module2	Scales and Modes — The Raw Material of Melody	Scales are the pitch collections from which melodies and harmonies are built. This module develops complete mastery of all the scale types used in tonal and modal Western music.	Assignment	Scale Construction Exercise	
- Major scale construction: the whole-half step pattern and its application in all 12 keys - Natural, harmonic, and melodic minor scales: the three forms, their construction, and their uses - Church modes: Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian — patterns, character, and applications - Pentatonic and blues scales: the five-note collections and their relationship to Western and non-Western music - Chromatic and whole-tone scales: symmetrical pitch collections and their expressive uses					
Module3	Intervals — The Building Blocks of Harmony	An interval is the distance in pitch between two notes — the fundamental unit from which all harmonies are constructed. Mastery of interval identification by sight and by ear is an essential musicianship skill.	Assignment	Interval Identification Test	
- Interval identification: quality (major, minor, perfect, augmented, diminished) and size (unison through octave) - Enharmonic equivalents and their notation: when the same sound is written differently - Compound intervals: intervals larger than an octave and their relationship to simple intervals - Consonance and dissonance: the acoustical basis of interval quality and its role in tonal harmony - Aural interval training: identifying intervals from melodic and harmonic presentation					
Module4	Triads and Seventh Chords — The Vocabulary of Tonal Harmony	Triads and seventh chords are the harmonic units of tonal music — the vocabulary from which harmonic language is built. This module develops complete theoretical and aural mastery of chord construction and identification.	Assignment	Chord Construction Workbook	
- Triads: major, minor, diminished, and augmented triads — construction, notation, and identification in all positions - Seventh chords: major seventh, dominant seventh, minor seventh, half-diminished and fully-diminished — construction and quality - Chord inversions: first and second inversion for triads, three inversions for seventh chords — figured bass notation - Diatonic chords of the major and minor keys: building chords on each scale degree - Voice leading in four parts: smooth voice leading, avoiding parallel fifths and octaves					
Module5	Harmonic Progressions and Roman Numeral Analysis	Harmonic progressions are the logical sequences of chords that give tonal music its sense of direction, tension, and	Assignment	Harmonic Analysis and SATB Writing	

		resolution. This module develops the ability to analyse and write harmonic progressions.			
• Roman numeral analysis: the system for identifying chords by their scale-degree function • Primary tonal functions: tonic (I), subdominant (IV), and dominant (V) — the harmonic pillars • Common harmonic progressions: I-IV-V-I, I-vi-IV-V, ii-V-I — the patterns of tonal music • Cadences: perfect authentic, imperfect, half, plagal, and deceptive — their notation and function • Writing SATB chorales: applying voice-leading rules to produce four-part harmonisations of given melodies					
Targeted Application & Tools that can be used: MuseScore 4 (free), Sibelius, Finale, Musictheory.net, Teoria, EarMaster Pro, Digital keyboard in practice lab, Virtual Piano (online), Tonal Harmony (Kostka/Payne), Alfred's Music Theory textbooks					
Project Work/ Assignment:					
Notation Skills Test Scale Construction Assessment Interval Identification Test Harmonic Analysis and SATB Chorale Chord Construction Workbook					
Text Book(s): 1. Kostka, S., Kostka, S. M., Payne, D., Almén, B. (2017). <i>Tonal Harmony</i>. United Kingdom: McGraw-Hill Education. 2. Clendinning, J. P., Marvin, E. W. (2021). <i>The Musician's Guide to Theory and Analysis</i>. United Kingdom: W. W. Norton, Incorporated. 3. Benward, B., Saker, M. (2002). <i>Music in Theory and Practice</i>. United Kingdom: McGraw-Hill Higher Education. 4. Laitz, S. G. (2008). <i>The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening</i>. Student workbook. United Kingdom: Oxford University Press.					
Reference Book (s): 1. Gauldin, R. (2004). <i>Harmonic practice in tonal music</i>. United Kingdom: W.W. Norton. 2. Ottman, R. W., & Rogers, N. (2013). <i>Music for sight singing</i> (8th ed.). Pearson. 3. Rogers, M. R. (2004). <i>Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies</i>. United States: Southern Illinois University Press.					
Web Resources: 1. https://online.berklee.edu/courses/interest/music-theory-harmony-and-ear-training 2. https://bmusician.com/blog/online-music-theory-lessons-compose-music/ 3. https://www.coursera.org/learn/music-theory 4. https://www.musictheoryacademy.com/					
Catalogue prepared by					
Recommended by the Board of Studies on					
Date of Approval By the Academic Council					

Course Code: WMI1202	Course Title: Ear Training and Sight-Reading Type of Course: Practical		L-T-P-C	1	0	6	4
Version No.	NIL						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Ear Training and Sight-Reading develops the aural, vocal, and analytical skills essential for effective musicianship. The course focuses on solfège, melodic and harmonic dictation, chord recognition, rhythmic training, sight-singing, transcription, and music reading. Through systematic listening and performance-based exercises, it strengthens pitch perception, rhythmic accuracy, musical memory, and the ability to recognise, interpret, and reproduce musical structures with confidence and precision.						
Course Objective	NIL						
Course Outcomes	On successful completion of this course the students shall be able to: 1. Recall the principles of solfège, rhythmic notation, intervals, chords, and sight-reading conventions. 2. Interpret melodic, harmonic, and rhythmic patterns encountered in aural and notated musical contexts. 3. Classify intervals, chord qualities, harmonic functions, and rhythmic structures through listening and score-reading activities. 4. Employ aural skills to perform sight-singing, rhythmic reading, and dictation exercises with accuracy. 5. Execute transcription and ear-training tasks to reproduce and notate musical material from performance and recordings.						
Course Content	Ear Training and Sight-Reading						
Module 1	Movable-Do Solfège — Internalising Tonal Relationships	Assignment	Daily Solfège Practice				
• Movable-do solfège system: do, re, mi, fa, sol, la, ti — scale degree functions and syllable singing • Major key solfège: singing all scale degrees, intervals, and simple diatonic melodies • Minor key solfège: la-based and do-based minor — natural, harmonic, and melodic minor syllables • Chromatic solfège: raised and lowered syllables (di, ri, fi, si, li / ra, me, se, le, te) • Application to repertoire: singing familiar pieces on solfège to internalise pitch functions							
Module 2	Melodic Dictation — Writing What You Hear	Assignment	Weekly Dictation Tests				
• Dictation strategy: the three-step method — identify key/metre, hear the shape, fill in the details • Chunking melodies: segmenting longer melodies into manageable phrases for memory and notation • Error correction strategies: comparing what you wrote with what you hear — developing self-monitoring skills • Stepwise melodies, leaps, and skips: developing fluency with larger intervals in melodic context • Progressive dictation practice: from 4-bar simple diatonic to 8-bar with chromaticism							
Module 3	Harmonic Dictation and Chord Recognition	Assignment	Harmonic Dictation Workshop				
• Hearing harmonic function: identifying I, IV, V by their tension and resolution quality							

- Chord quality by ear: major, minor, diminished, and dominant seventh in isolation and in context - Bass line dictation: the first step in harmonic dictation — hearing the lowest voice - Harmonic rhythm: identifying how quickly chords change — the rhythm of the harmony - Two-voice and full harmonic dictation: progressing from bass-only to soprano-bass to full Roman numeral dictation				
Module 4	Rhythmic Training and Sight-Singing	Assignment	Sight-Singing Examination	
- Rhythmic syllables: Kodály rhythm syllables (ta, ti-ti, syn-co-pa) for internalising rhythmic patterns - Simple and compound metre sight-reading: 2/4, 3/4, 4/4 and 6/8, 9/8 rhythmic patterns - Sight-singing method: tonic orientation, phrase scanning, and the three seconds before beginning - Melodic sight-singing with rhythmic complexity: combining pitch accuracy with rhythmic independence - Two-voice sight-singing: developing independence between hands or parts				
Module 5	Transcription and Practical Musicianship Integration	Assignment	Transcription Project	
- Transcription process: identifying key, metre, phrase structure before attempting note-by-note transcription - Working with recordings: using slow-down software, looping, and isolation techniques - Transcribing rhythm: the most common source of error — strategies for accurate rhythmic transcription - From transcription to analysis: what your transcription reveals about the music's structure. - Practical musicianship integration: applying ear training skills to instrumental lessons and ensemble work.				
Targeted Application & Tools that can be used: EarMaster Pro, Tenuto, ToneSavvy, Ear Trainer, MuseScore 4, Sibelius First, Amazing Slow Downer, Transcribe! software, Audacity, SolfegeSchool, TonicTutor, Sight Reading Factory				
Project Work/ Assignment: - Solfège Sight-Singing Test - Weekly Dictation Test Series - Harmonic Dictation Test - Sight-Singing Examination - Transcription Project				
Textbook(s): - Benward, B., Kolosick, J. T. (2005). <i>Ear training: a technique for listening</i>. Boston: McGraw-Hill Higher Education. - Ottman, R. W., & Rogers, N. (2013). <i>Music for sight singing</i> (9th ed.). Pearson. - Karpinski, G. S. (2021). <i>Manual for Ear Training and Sight Singing</i>. United Kingdom: W. W. Norton, Incorporated. - Karpinski, G. S. (2000). <i>Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-level Musicians</i>. United Kingdom: Oxford University Press.				
Reference Book(s): - Berkowitz, S., Fontrier, G., Goldstein, P., Smaldone, E. (2024). <i>A New Approach to Sight Singing</i>. United Kingdom: W. W. Norton, Incorporated. - Rogers, M. R. (2004). <i>Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies</i>. United States: Southern Illinois University Press. - Laitz, S. G. (2023). <i>The complete musician: An integrated approach to tonal theory, analysis, and listening</i> (4th ed.). Oxford University Press.				



4. Phillips, J., Murphy, P., Marvin, E. W., Clendinning, J. P. (2026). *The Musician's Guide to Aural Skills: Ear-Training*. United States: W. W. Norton.

Web Resources:

1. <https://www.rcmusic.com/learning/digital-learning/rcm-online-ear-training-rcm-online-sight-reading/sight-reading>
2. <https://www.uremusic.com/blog/ear-training-sight-reading-skills>
3. <https://tonedear.com/>
4. <https://tonesavvy.com/>

Catalogue

prepared by

Recommended

by the Board of

Studies on

Date of Approval

by the Academic

Council



PRESIDENCY UNIVERSITY

Private University Estd. in Karnataka State by Act No. 41 of 2013
Itgalpura, Rajankunte, Yelahanka| Bengaluru – 560064



Course Code: BLA1208	Course Title: Interpreting Advertisement Type of Course: SEC	L- T-P- C	2	0	0	2
Version No.	1.0					
Course Pre-requisites	Nil					
Anti-requisites	Nil					
Course Description	The course discusses advertisements as texts that must be critically read and analyzed. The modules help to develop explicit skills for reading and interpreting advertisements. The learners are introduced to various advertisements and ask them to recognize the constructed messages. Case studies and debates will be conducted to develop skills in content writing for advertisements. This practice based course will help to create interest in advertising industry.					
Course Out Comes	On successful completion of the course the students shall be able to: 1]To review print and digital advertisements 2]To infer content in advertisements and respond accordingly 3]To create content for digital advertisements 4] To develop effective strategies to create advertisements					
Course Content:						
Module 1	Interpretation of Advertisement	Collection of Advertisement	Analytical Thinking	8 Classes		
Topics: Concepts, Understanding and Interpretation of Advertisement Activity: Read selected advertisements as texts Watch selected advertisements						
Module 2	Critical Analysis of Advertisement	Review Writing	Critical Analysis	8 Classes		
Topics: Textual and visual analysis of Advertisement, Review writing of Advertisements Activity: Write reviews of selected advertisements						
Module 3	Content Development for Advertisement	Case Study	Content Writing/ Group Discussion	12 Classes		
Topics: Stimulate effective linguistics for writing: content and style, Jingles, Kenning Poems Visual representation in Advertisement Activity: Write texts for advertisement Group discussion and case studies on visual communication						
List of Laboratory Tasks: Task N0 1: Reading and Watching Advertisements Level 1: Interpreting texts and visuals in flayers Task No. 2: Review writing of advertisement Level 1: Textual Content Level 2: Visual Content Taks No. 3: Jingles and Kenning Level 1: Reading and copying two popular jingles						

Level 2: Writing kenning poems Task No. 4: Group Discussion on Visual Techniques Level 1: GD on Camera techniques Level 2: GD on Editing techniques Task No. 5: Content development for advertisements Level 1: Textual Content Level 2: Visual Content	
Targeted Application & Tools that can be used: Writing content for advertisement, Creation of visual content, Video and Photo software	
Project work/Assignment:	
1. Review writing 2. Loud reading 3. Group assignment 4. Creation of textual content 5. Creation of visual content	
Text Book Robert W. Bly. <i>The Copy Writer's Handbook: A Step-by-Step Guide to Writing Copy that Sells</i> . Owl Books, 2005. https://biteable.com/blog/best-commercials/	
References https://blog.hubspot.com/marketing/best-advertisements https://www.toolbox.com/marketing/advertising/articles/digital-advertising-primer-martech-101/	
Topics relevant to development of “employability” – Content Writing Topics relevant to development of Gender Sensitization – Analyzing Advertisement	
Catalogue prepared by	Dr. Ajith K
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: ENG2505	Course Title: British Literature: Augustan to Modern Period Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.1						
Course Pre-requisites	British Literature (Medieval to Restoration)						
Anti-requisites	NIL						
Course Description	A survey of British literature from the Augustan Age to the Modern period, examining satire, Romanticism, Victorian realism and Modernism with emphasis on changing literary forms and socio-cultural developments.						
Course Outcomes	On successful completion of this course the students shall be able to: ● Describe the characteristics of Augustan, Romantic, Victorian and Modern literature. ● Analyse representative texts in relation to their historical contexts. ● Interpret major literary themes across poetry, fiction and drama. ● Apply critical approaches to evaluate literary texts.						
Course Content:							
Module 1	Augustan Literature	Assignment	Reel	15 Sessions			
● Satire, wit ● Enlightenment values Texts: Pope – The Rape of the Lock Swift – Gulliver's Travels							
Module 2	Romantic Literature	Assignment	Creative Blog	15 Sessions			
Back to Nature Texts: Wordsworth – Daffodils Coleridge - Kubla Khan Keats - To Autumn							
Module 3	Victorian Literature	Assignment	Presentation	15 Sessions			

Industrial Revolution Rise of Novels Victorian Poetry • Texts: ● Tennyson-Ulysses ● Browning - My Last Duchess ● Dickens - Hard Times				
Module 4	Modern Literature	Assignment	Play Performance	15 Sessions
Modernism and changing identities ● Eliot – Prufrock ● Yeats – The Second Coming ● Shaw – Pygmalion ● Joyce – Araby ● Woolf – Mrs Dalloway(Extended Reading) •				
Targeted Application & Tools that can be used: ChatGPT or Microsoft Copilot (AI-assisted learning), Google Docs/Slides, Padlets, YouTube/British Library Digital Collections				
Project Work/ Assignment: ● Reel ● Creative Blog ● Presentation ● Play Performance				
Text Book(s): • Pope, Alexander. <i>The Rape of the Lock</i>. Dover Publications, 1994. • Swift, Jonathan. <i>Gulliver's Travels</i>. Penguin Classics, 2003. • Wordsworth, William. <i>The Major Works</i>. Edited by Stephen Gill, Oxford University Press, 2008. • Coleridge, Samuel Taylor. <i>The Major Works</i>. Edited by H. J. Jackson, Oxford University Press, 2008. • Keats, John. <i>The Major Works</i>. Edited by Elizabeth Cook, Oxford University Press, 2008. • Tennyson, Alfred, Lord. <i>The Major Works</i>. Edited by Adam Roberts, Oxford University Press, 2009. • Browning, Robert. <i>The Major Works</i>. Edited by Adam Roberts, Oxford University Press, 2005.				

• Dickens, Charles. *Hard Times*. Penguin Classics, 2003.

Reference Book (s):

1. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
2. Daiches, David. *A Critical History of English Literature*. 2 vols., Secker & Warburg, 1960.
3. Ford, Boris (ed.). *The New Pelican Guide to English Literature*. Penguin, 1990.
4. Leavis, F. R. *The Great Tradition*. Chatto & Windus, 1948.
5. Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford University Press, 2004.
6. Waugh, Patricia. *Modernist Literature: A Guide for the Perplexed*. Continuum, 2011.
7. Watson, George. *The Cambridge Guide to Literature in English*. Cambridge University Press, 1994

Web Sources:

1. https://www.britannica.com/?utm_source=chatgpt.com
2. www.poetryfoundation.org
3. <https://www.bl.uk>
4. <https://globalshakespeares.mit.edu>
5. <https://www.oxfordreference.com>
6. <https://www.luminarium.org>

Topics relevant to “SKILL DEVELOPMENT”: Critical Thinking, Problem solving

Topics Relevant to “Human Values and Professional Ethics”: Gender identity and social mobility. Class conflict, women’s voices, social critique.

Catalogue prepared by	Dr. Pritha Sanyal
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: THE2001	Course Title: History of World Theatre: Classical to Modern Type of Course: Theory			L-T-P-C	4	0	0	4
Version No.	1.0							
Course Pre-requisites	NIL							
Anti-requisites	NIL							
Course Description	History of World Theatre: Classical to Modern traces the evolution of theatrical traditions from ancient Greek and Roman drama to medieval, Renaissance, modern, and contemporary performance movements. The course examines major playwrights, theatrical forms, performance conventions, and aesthetic theories while exploring the relationship between theatre, society, culture, and historical change across diverse global traditions.							
Course Outcomes	On successful completion of this course the students shall be able to: 1. Recall the major periods, movements, playwrights, and theatrical traditions in the history of world theatre. 2. Describe the distinctive features of classical, medieval, Renaissance, modern, and contemporary theatre traditions. 3. Explain the relationship between theatrical developments and their historical, social, and cultural contexts. 4. Apply historical knowledge to examine selected plays, performances, and theatrical movements. 5. Demonstrate an informed understanding of theatrical traditions through performance and historical studies.							
Course Content:								
Module 1	Ancient Theatre — Greece, Rome, and the Origins of Western Drama	Assignment	Primary Source Analysis	12 Sessions				
Western theatre was born in ancient Athens — a civic, religious, and artistic institution of extraordinary sophistication. This module examines the origins of drama in Greek ritual and its development through the golden age of Athenian tragedy and comedy. Key Topics • Greek theatre origins: the Festival of Dionysus, the dithyramb, and the emergence of drama • The great tragedians: Aeschylus, Sophocles, and Euripides — distinctive approaches and surviving plays • Aristotle's Poetics: the first work of dramatic theory and its enduring influence • Greek comedy: Aristophanes' Old Comedy and the political satire of the Athenian stage • Roman theatre: Plautus, Terence, Seneca, and the transformation of Greek models								
Module 2	Medieval and Asian Classical Theatre — Different Stages, Different Worlds	Assignment	Comparative Analysis	12 Sessions				
While medieval Europe developed its own distinctive theatrical forms from Christian ritual, the great classical theatres of Asia produced some of the world's most sophisticated performance traditions. This module examines both. Key Topics • Medieval European theatre: mystery plays, morality plays, and the cycle drama tradition • The medieval stage: pageant wagons, mansions, and the playing of sacred history • Japanese Noh theatre: Zeami's aesthetic philosophy, the mask, and the principle of 'no' (yogen)								

- Beijing Opera: stylised movement, painted faces, and the musical-dramatic synthesis - Sanskrit drama and the Natyashastra: the classical theory of Indian performance				
Module 3	Renaissance and Early Modern Theatre — Shakespeare and His World	Assignment	Elizabethan Theatre Research	12 Sessions
The Renaissance produced an extraordinary flowering of theatrical culture across Europe — and in England gave the world Shakespeare. This module examines the theatrical conditions that produced this great drama. Key Topics - The Elizabethan playhouse: the Globe, the bare stage, and the conditions of Shakespeare's theatre - Shakespeare's theatrical world: the company, the repertoire, and the politics of playing - The major tragedies: Hamlet, Othello, King Lear, and Macbeth as theatrical texts - Spanish Golden Age: Lope de Vega, Calderon, and the teatro de corral tradition - Italian Renaissance theatre: the Commedia dell'Arte and the development of professional acting				
Module 4	18th and 19th Century Theatre — Melodrama, Realism, and the Modern Stage	Assignment	Period Study Essay	12 Sessions
The eighteenth and nineteenth centuries transformed theatre — from the spectacular popular melodrama to the intellectual seriousness of Ibsen's social drama. This module traces the path to modern realism. Key Topics 18th-century theatre: the actor's age — Garrick, Siddons, and the cult of the great performer - Melodrama: the dominant popular form — spectacle, sensation, and moral clarity - The rise of realism: Ibsen's revolt against theatrical convention and the demand for truthful representation - Chekhov and naturalism: the drama of everyday life and the subtext of ordinary speech - The actor-manager system and the rise of the director: how control of the production shifted				
Module 5	Twentieth-Century Theatre — Revolutions, Movements, and Manifestos	Assignment	Movement Research Presentation	12 Sessions
The twentieth century saw an extraordinary number of theatrical revolutions — each with its own manifesto, its own aesthetic, and its own claim to have discovered what theatre truly is. This module surveys the major movements. Key Topics - Symbolism and expressionism: rejecting realism — the theatre of the inner life - Brecht and epic theatre: the Verfremdungseffekt and the political theatre of the twentieth century - The theatre of the absurd: Beckett, Ionesco, and the drama of meaninglessness - Physical theatre: Grotowski, Brook, and the return to the actor's body as the primary theatrical material - Post-dramatic theatre: Lehmann's analysis and the dissolution of dramatic structure in contemporary performance				
Targeted Application & Tools that can be used: Primary Sources- Project Gutenberg, Perseus Digital Library (for Greek texts), EEBO Video Archive- Digital Theatre Plus, NT Archive, Globe Theatre online Research- Theatre Research International, JSTOR, Theatre Survey Images- V&A Theatre Collection online, British Library digital collections				
Project Work/ Assignment:				
1. Primary Source Analysis				

2. Comparative Essay
3. Elizabethan Research Essay
4. Period Study Essay
5. Movement Research Presentation

Text Book(s):

1. Brockett, O. G., Brockett, O., Hildy, F. J. (2014). History of the Theatre. United Kingdom: Pearson.
2. Carlson, M. A. (2018). Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present. United States: Cornell University Press.
3. Banham, M. (Ed.). (2000). The Cambridge guide to theatre. Cambridge University Press.
4. Berthold, M. (1999). History of World Theater: From the Beginnings to the Baroque. United Kingdom: Bloomsbury Academic.

Reference Book (s):

1. Wickham, G. (1992). A History of the Theatre. United Kingdom: Phaidon Press.
2. Banham, M. (Ed.) (1995). The Cambridge Guide to Theatre. United Kingdom: Cambridge University Press.
3. Innes, C. (2002). A sourcebook on naturalist theatre. Routledge.
4. Fischer-Lichte, E. (2002). History of European Drama and Theatre. United Kingdom: Taylor & Francis.

Web Sources:

1. https://www.theatrefolk.com/dta_tags/theatre-history
2. <https://vinu.libguides.com/theahist/onlineresources>
3. <https://artforintrovert.com/course-theater>
4. <https://www.creativedrama.com/2020/08/27/more-resources-for-teaching-theatre-online/>

Topics relevant to "SKILL DEVELOPMENT":

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: THE2002	Course Title: Indian Theatre Traditions: Classical and Folk Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Indian Theatre Traditions: Classical and Folk explores the rich diversity of Indian theatrical heritage through classical Sanskrit drama, regional folk performance traditions, modern Indian theatre movements, and contemporary experimental practices. The course examines performance theories, dramatic texts, community-based theatre forms, and the enduring relationship between theatre, culture, identity, and social change across the Indian subcontinent.						
Course Outcomes	On successful completion of this course the students shall be able to: 6. Identify the major classical, folk, and modern theatre traditions of India. 7. Explain the principles, practices, and cultural foundations of Indian theatrical traditions. 8. Discuss the contributions of significant playwrights, theatre practitioners, and performance movements in India. 9. Apply concepts of Indian theatre to the study of dramatic texts and performance practices. 10. Demonstrate an understanding of the role of theatre in shaping cultural identity and social change in India.						
Course Content:							
Module 1	Sanskrit Classical Theatre — Natyashastra and the Classical Tradition	Assignment	Text Study Seminar	12 Sessions			
Indian classical theatre rests on one of the most comprehensive treatises on performance in world history — the Natyashastra of Bharata Muni. This module examines the classical tradition and its foundational theory. Key Topics - Natyashastra: the 36 chapters, the origin myth, and the claim to be the fifth Veda - Rasa theory: the nine rasas, bhava, and the theory of aesthetic experience in theatre - Sanskrit drama: Kalidasa's Abhijnanasakuntalam, Bhasa's plays, and the classical repertoire - Performance practice of Sanskrit theatre: the natyagrha, music, costume, and the natya conventions - The decline of Sanskrit theatre: why it disappeared and what it left behind							
Module 2	Folk Theatre Traditions — The Living Stage of India	Assignment	Regional Theatre Survey	12 Sessions			
India's folk theatre traditions are among the most diverse and vibrant in the world — each rooted in a specific regional culture, festival calendar, and community life. This module surveys the major forms. Key Topics - Yakshagana (Karnataka): the all-night mythological performance combining dance, music, and drama - Tamasha (Maharashtra): the earthy, bawdy, and politically sharp popular theatre of the Marathi heartland - Nautanki (Uttar Pradesh): the sung popular theatre of North India and its transformation by urbanisation							

- Theyyam (Kerala): the ritual possession performance that collapses distinctions between sacred and theatrical - Jatra (Bengal) and Bhavai (Gujarat): community theatre as social mirror and festive celebration				
Module 3	Theatre of Roots — Modern Indian Experiment with Folk Forms	Assignment	Performance Analysis	12 Sessions
The Theatre of Roots movement (1960s–1990s) was India's most distinctive contribution to world theatre — a synthesis of traditional performance forms with modern theatrical concerns. This module examines its key figures and works. Key Topics - Habib Tanvir: Naya Theatre, Chhattisgarhi folk performers, and the integration of untrained folk artists - Badal Sircar: Third Theatre, the open-air performance, and the theatre without money B. V. Karanth: the musician-director and the role of music in Indian theatre revival - Kavalam Narayana Panikkar: Sopanam and the Kerala folk-classical synthesis - The legacy of Theatre of Roots: what it achieved and why the movement eventually lost momentum				
Module 4	Modern Indian Drama — Tendulkar, Karnad, and the Twentieth Century	Assignment	Play Reading and Discussion	12 Sessions
Modern Indian drama in regional languages is one of the richest and most politically engaged theatrical traditions in the world. This module examines the major playwrights of post-independence India. Key Topics - Vijay Tendulkar: Ghashiram Kotwal, Saksharam Binder, and the confrontation with social violence - Girish Karnad: Tughlaq, Hayavadana, and the use of myth and history in modern drama - Mohan Rakesh: Aadhe Adhure and the urban domestic drama in Hindi - Mahesh Elkunchwar: Wada Chirebandi trilogy and the Marathi tradition - Rabindranath Tagore as dramatist: the plays in the context of his total theatrical vision				
Module 5	Indian Theatre Today — Urban, Political, and Experimental	Assignment	Contemporary Theatre Research	12 Sessions
Contemporary Indian theatre is a complex landscape of institutional theatre, grassroots political performance, experimental work, and the challenges of the digital age. This module examines where Indian theatre stands today. Key Topics - National School of Drama and institutional Indian theatre: training, repertoire, and cultural policy - Street theatre: Jana Natya Manch, Safdar Hashmi's murder, and the politics of the open-air performance - Feminist theatre in India: Stri Mukti Sanghatana and the use of theatre for gender justice - Dalit theatre: Darpan and the use of performance for caste assertion and dignity - Indian theatre and globalisation: international collaborations, English-language productions, and new audiences				
Targeted Application & Tools that can be used: NSD Resources- NSD India official website, Rangayan journal, NSD repertory recordings Folk Archive- Sangeet Natak Akademi folk documentation, IGNCA archive Texts- Vijay Tendulkar Collected Plays, Girish Karnad Collected Plays (OUP) Contemporary- Prithvi Theatre Mumbai, Ranga Shankara Bengaluru, Sanskriti Foundation				
Project Work/ Assignment:				

6. Natyashastra Analysis
7. Folk Theatre Survey
8. Theatre of Roots Essay
9. Play Analysis
10. Contemporary Research Presentation

Text Book(s):

5. Richmond, F. P., Swann, D. L., & Zarrilli, P. B. (Eds.). (1993). Indian theatre: Traditions of performance. University of Hawai'i Press.
6. Varadpande, M. L. (1987). History of Indian Theatre. India: Abhinav Publications.
7. Vatsyayan, K. (1996). Bharata, the Nāṭyaśāstra. India: Sahitya Akademi.
8. Bharata Muni. (1996). The Nāṭyaśāstra (A. Rangacharya, Trans.). Munshiram Manoharlal Publishers.

Reference Book (s):

5. Zarrilli, P. (2003). Kathakali Dance-Drama: Where Gods and Demons Come to Play. United Kingdom: Taylor & Francis.
6. Tendulkar, V. (2004). Collected Plays in Translation: Kamaka, Silence! The Court is in Session, Sakharan Binder, The Vultures, Encounter in Umbugland, Ghashiram Kotwal, A Friend's Story. India: OUP India.
7. Narayan, S. (2004). Indian Theatre and Dance Traditions. India: Harman Publishing House.

Web Sources:

1. https://www.scribd.com/document/205048602/Culture-Dance-Folk-Puppet#google_vignette
2. <https://libguides.utoledo.edu/c.php?g=284391&p=1893904>
3. <https://vajiramandravi.com/current-affairs/folk-theatre/>
4. <https://ignca.gov.in/traditional-theatre-festival/>

Topics relevant to "SKILL DEVELOPMENT":

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Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064



Course Code: CMU2001	Course Title: Fundamentals of Raga and Tala Type of Course: Integrated		L-T-P-C	1	0	6	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Khayal: Bada and Chhota Khayal provides comprehensive training in the principal vocal form of Hindustani classical music. The course develops skills in voice cultivation, riyaz, vilambit and drut performance, bandish interpretation, improvisation, and stylistic expression. Emphasis is placed on the aesthetics of Khayal singing, gharana traditions, and the integration of technical mastery with creative musical expression.						
Course Objective	This course is designed to develop a comprehensive understanding of Khayal singing through the study of Bada Khayal, Chhota Khayal, bandish, and the traditions of Hindustani classical vocal music. It enables students to cultivate skills in voice training, riyaz, improvisation, and stylistic expression while understanding the aesthetic principles and gharana traditions of Khayal. The course also develops the ability to perform Khayal compositions with confidence and analyse the distinctive characteristics of major Khayal performance styles.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.1 Recognise the fundamental concepts, forms, and terminology of Khayal singing. CO.2 Describe the structure and characteristics of Bada Khayal, Chhota Khayal, and bandish. CO.3 Interpret the role of riyaz, improvisation, and stylistic expression in Khayal performance. CO.4 Perform basic Khayal presentations using alap, taan, and bandish-based improvisation. CO.5 Differentiate the distinctive features of major Khayal gharanas and their performance styles.						
Course Content:							
Module 1	Voice Cultivation and Preparation	Riyaz Log and Voice Test	Technical foundation	21 sessions			
The Khayal singer's instrument is the voice — cultivated over years of disciplined practice. This module focuses on developing the physical and technical foundation required for classical vocal performance.							
Key Topics							
• Riyaz (daily practice): structure, discipline, and the role of the tanpura drone • Voice types and registers: sur, mandra saptak, and the cultivation of kharij notes • Swara shuddhi: precision in pitch — exercises for improving intonation • Breathing technique: diaphragmatic breath control for sustained and florid singing							

Warm-up exercises: gamak, meend, and alankara as daily technical preparation				
Module 2	Bada Khayal- Vilambit Laya and Deep	Bada Khayal Recital	Vilambit performance	21 sessions
Bada Khayal is sung in slow tempo (Vilambit Laya) and represents the most meditative and exploratory form of classical vocal improvisation. This module develops the specific skills this form demands. Key Topics - Structure of Bada Khayal: sthayee and antara, their ranges and functions - Lay: vilambit tempo in Ektal or Tintal and the art of slow-tempo improvisation - Bol-alap: using the words of the bandish as material for alap elaboration - Sargam: singing the note names as a form of elaboration - Bol-bant: dividing the words of the composition rhythmically across the tala cycle				
Module 3	Chhota Khayal – Madhya and Drut Laya	Chhota Khayal Recital	Drut performance	21 sessions
Chhota Khayal brings energy, agility, and rhythmic excitement to a performance. This module develops the technical skills needed for fast-tempo classical singing. Key Topics - Transition from Bada to Chhota Khayal: the convention and its aesthetic logic - Taan: the fast melodic run — types (sapaat, gamak, vakra, misra) - Layakari in Chhota Khayal: double-time and triple-time rhythmic play - Boltaan: integrating the words of the composition into fast rhythmic passages - Mukhra and tihai: cadential structures in Chhota Khayal performance				
Module 4	Bandish- Composition as Framework	Bandish Analysis	Compositional analysis	21 sessions
The bandish (fixed composition) is both the starting point and the anchor of a Khayal performance. This module studies the structure, poetry, and function of the bandish in the Khayal form. Key Topics - Anatomy of a bandish: sthayee (first section) and antara (second section) - Poetry of Khayal bandishes: braj bhasha, urdu, and the theme of shringar rasa - Bandish of different gharanas: how different schools treat the same composition - Role of the bandish in shaping the course of improvisation - Memorising and internalising the bandish: the basis of authentic performance				
Module 5	Raga- Tala Integration- From Theory to Practice	Gharana Comparison Essay	Stylistic discrimination	21 sessions
Khayal is not a single style but a family of styles organised into gharanas — musical lineages with distinctive approaches to voice production, improvisation, and repertoire. Key Topics - Meaning and significance of gharana in Hindustani music - Major Khayal gharanas: Gwalior, Kirana, Agra, Jaipur-Atrauli, Patiala - Gwalior gharana: the oldest and most foundational Khayal tradition - Kirana gharana (Ustad Abdul Karim Khan): emphasis on swara and sur - Comparative listening: the same raga as performed by different gharanas				

Targeted Application & Tools that can be used:

- **Practice**
 - **Platforms:** Tanpura Droid, iTablaPro, SwarShala
 - **Purpose:** Drone and tala accompaniment for riyaz
- **Recording**
 - **Platforms:** Audacity, Voice Memos, GarageBand
 - **Purpose:** Self-recording and performance review
- **Reference**
 - **Platforms:** Spotify Hindustani Classical, AIR archive, YouTube
 - **Purpose:** Gharana reference recordings
- **Recording**
 - **Platforms:** Bhatkhande notation system, student riyaz notebooks
 - **Purpose:** Bandish notation and memorisation

Project Work/ Assignment:

Assessments

- Module 1: **Riyaz Log and Voice Test**
 - **Skill Developed: Technical foundation**
 - Task & Deliverable: Submit a 4-week riyaz log documenting daily practice. Undergo an in-class voice test: demonstrate correct swara on all 7 shuddha notes, one komal, and one tivra swara without tanpura support.
- Module 2: **Bada Khayal Recital**
 - **Skill Developed: Vilambit performance**
 - Task & Deliverable: Perform a Bada Khayal of minimum 8 minutes in an assigned raga in Ektal or Tintal vilambit. Include alap, bol-alap, sargam, and bol-bant. Faculty panel assessment using rubric
- Module 3: **Chhota Khayal Recital**
 - **Skill Developed: Drut performance**
 - Task & Deliverable: Perform a Chhota Khayal of minimum 5 minutes in an assigned raga. Include at least 3 taans, one boltaan, and one tihai leading to sam. Faculty panel assessment.
- Module 4: **Bandish Analysis**
 - **Skill Developed: Compositional analysis**
 - Task & Deliverable: Select one bandish from the prescribed list. Write a 600-word analysis of its poetry, structure, sthayee-antara design, and the way it enables (or constrains) improvisation.
- Module 5: **Gharana Comparison Essay**
 - **Skill Developed: Stylistic discrimination**
 - Task & Deliverable: Compare performances of the same raga by vocalists from two different gharanas. Write an 800-word analytical essay identifying stylistic differences in ornamentation, tempo, and improvisation approach.

Textbooks

1. Wade, B. C. (2001). Music in India: The Classical Traditions. India: Manohar.
2. Neuman, D. M. (1990). The Life of Music in North India: The Organization of an Artistic Tradition. United Kingdom: University of Chicago Press.
3. Ruckert, G. (2004). Music in North India: Experiencing Music, Expressing Culture. United Kingdom: Oxford University Press.
4. Ranade, A. D. (2006). Music Contexts: A Concise Dictionary of Hindustani Music. India: Promilla & Company Publishers.

Reference Books

1. Misra, S. (1990). Some Immortals of Hindustani Music. India: Harman Publishing House.
2. Nadkarni, M. (2004). The Great Masters: Profiles in Hindustani Classical Vocal Music. India: Rupa & Company.
3. Raja, D. (2009). Khayāla Vocalism: Continuity Within Change. India: D.K. Printworld.
4. Raja, D. (2015). Hindustani Music: A Tradition in Transition. India: DK Printworld.

Web Resources	
1. https://indianmusicart.com/what-is-the-difference-between-bada-khayal-chhota-khayal-me-antar-kya-hai/#google_vignette 2. https://indiacurrents.com/khayal-in-hindustani-music/ 3. https://darbar.org/an-introduction-to-khayal-highly-ornamented-song/ 4. https://sangeetgalaxy.co.in/wp-content/uploads/2020/07/11674735195-Technique of preparing and rendering taan in Hindustani Classical Vocal Music.pdf	
Topics Relevant to “employability”: Riyaz Log and Voice Test, Bada Khayal Recital, Chhota Khayal Recital, Bandish Analysis, Starting Music Career	
Topics Relevant to “Human Values and Professional Ethics”: Critical Reasoning	
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Course Code: CMU2002	Course Title Thumri, Dadra and Light Classical Forms Type of Course: Integrated		L-T-P-C	1	0	6	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Thumri and Semi-Classical Vocal Forms explores the expressive traditions of Hindustani semi-classical music through the study of Thumri, Dadra, Chaiti, Kajri, and Hori. The course develops skills in bol-banao, emotional interpretation, stylistic performance, and aesthetic appreciation. Emphasis is placed on bhava, poetic expression, regional traditions, and the relationship between classical discipline and artistic freedom in performance.						
Course Objective	This course is designed to develop an understanding of the expressive traditions of Hindustani semi-classical vocal music through the study of Thumri, Dadra, Chaiti, Kajri, Hori, and related forms. It enables students to cultivate skills in bol-banao, emotional interpretation, stylistic performance, and aesthetic appreciation while understanding the historical, cultural, and regional contexts of semi-classical music. The course also develops the ability to perform and critically analyse semi-classical vocal forms, appreciating the balance between classical discipline and artistic expression.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.6 Recall the major forms, traditions, and terminology of Thumri, Dadra, and other light classical genres. CO.7 Summarise the historical, cultural, and aesthetic foundations of semi-classical vocal music. CO.8 Illustrate the role of bhava, bol-banao, and poetic interpretation in Thumri performance. CO.9 Present basic performances of Thumri, Dadra, and seasonal forms using appropriate stylistic techniques. CO.10 Compare the distinctive characteristics of different Thumri styles and semi-classical traditions.						
Course Content:							
Module 1	Thumri- History, Aesthetics , and Court Origins	Thumri History Essay	Historical knowledge		21 sessions		
Thumri emerged in the courts of Lucknow and Varanasi in the eighteenth and nineteenth centuries as a form that prioritised expressive beauty over strict raga grammar. This module traces its origins and aesthetic philosophy.							
Key Topics							
Thumri: definition, etymology, and the distinctive character of the form							

• Historical development: the Nawabi courts of Lucknow, Varanasi thumri tradition • Relation to dance: Thumri's origins in the accompaniment of Kathak • Shringar rasa as the primary emotional content of Thumri • Wajid Ali Shah and the Lucknow cultural renaissance of the 19th century				
Module 2	Bol-Banao- The Art of Word- Painting	Bol-Banao Practice Video	Expressive interpretation	21 sessions
The defining technique of Thumri is bol-banao — the art of repeated return to a single line of text, each time with a different emotional interpretation. This module develops this central skill. Key Topics • Bol-banao: definition and philosophy — same words, infinite meanings • Bandish in Thumri: the structure and typical content of Thumri compositions • Bhava: the range of emotional states evoked in Thumri through interpretive variation • Text as music: how the meaning of words shapes melodic choices • Practical workshop: returning to one mukhra with three different emotional interpretations				
Module 3	Thumri Styles- Purbi and Punjabi	Style Comparison Exercise	Stylistic discrimination	21 sessions
Thumri exists in two main stylistic streams. The Purbi (Eastern) style, associated with Varanasi and Lucknow, is lyrical and introspective. The Punjabi (Patiala) style is more vigorous and ornament-laden. This module develops competency in both. Key Topics • Purbi ang: slow tempo, emotional depth, and the Varanasi/Lucknow tradition • Punjabi ang: brisk tempo, heavier ornamentation, and Patiala style • Key ornaments in Thumri: murki, khatka, gamak, gitkiri, and mind • Ragas characteristic of Thumri: Khamaj, Bhairavi, Pilu, Kafi, Jogiya • Representative recordings: Siddheshwari Devi (Purbi) vs. Bade Ghulam Ali Khan (Punjabi)				
Module 4	Dadra and Seasonal Forms- Chaiti, Kajri, and Hori	Seasonal Form Recital	Genre versatility	21 sessions
Beyond Thumri, the light classical tradition includes seasonal and devotional forms with deep roots in folk music. This module introduces Dadra, Chaiti (spring), Kajri (monsoon), and Hori (Holi festival). Key Topics • Dadra: structure, tala (Dadra tala — 6 beats), and characteristic mood • Chaiti: the spring-song tradition of Varanasi and Uttar Pradesh • Kajri: the rain-song tradition and its melancholy beauty • Hori: the Holi festival song in the voice of Radha and Krishna • Relationship between folk music and classical semi-classical forms: a two-way traffic				
Module 5	Thumri in Performance – Preparation and Presentation	Full Thumri Recital	Integrated performance	21 sessions
Thumri requires not only vocal skill but interpretive wisdom, emotional maturity, and stage presence. This module prepares students for authentic Thumri performance.				

Key Topics - Selecting and constructing a Thumri performance: sequence, contrast, and flow - Accompanying styles: tabla in Dadra tala and Tintal, harmonium or sarangi role - Bhava and abhinaya: physical expression in concert performance - Stage presence: relationship with accompanying musicians and audience - Preparing a full Thumri recital: from Bada Khayal through Thumri to Bhajan
Targeted Application & Tools that can be used: Reference Recordings Platforms: Siddheshwari Devi, Girija Devi, Bade Ghulam Ali Khan on Spotify/YouTube Purpose: Master model listening for Thumri styles Practice Platforms: iTablaPro (Dadra tala), Tanpura Droid Purpose: Tala and drone accompaniment Video Archive Platforms: Doordarshan National Archive, Benares Gharana recordings Purpose: Live and archival Thumri performance Academic Platforms: Sangeet Natak Akademi publications, NCPA resources Purpose: Research on semi-classical forms
Project Work/ Assignment:
Assessments - Module 1: Thumri History Essay Skill Developed: Historical knowledge - Task & Deliverable: Write a 600-word essay on the historical development of Thumri as a court form. Address the influence of Kathak dance, the Lucknow court, and the shift from private to public performance. - Module 2: Bol-Banao Practice Video Skill Developed: Expressive interpretation - Task & Deliverable: Record a 3-minute video performing the same Thumri mukhra (opening line) three times with three distinctly different emotional interpretations. Submit with a 200-word written reflection. - Module 3: Style Comparison Exercise Skill Developed: Stylistic discrimination - Task & Deliverable: Perform the same Thumri bandish in both Purbi and Punjabi ang styles (2 minutes each). Submit as one recorded performance with a 300-word reflective note on the difference - Module 4: Seasonal Form Recital Skill Developed: Genre versatility - Task & Deliverable: Perform one Dadra and one Kajri or Chaiti (each 2–3 minutes). Assessed on correct tala, characteristic ornamentation, and appropriate rasa. - Module 5: Full Thumri Recital Skill Developed: Integrated performance - Task & Deliverable: Present a 12-minute Thumri recital before a faculty panel and peers: one Purbi or Punjabi Thumri (8 min) and one Dadra or Chaiti (4 min). Use tanpura drone and tabla accompaniment.
Textbooks - Manuel, P. (1989). Thumrī in Historical and Stylistic Perspectives. India: Motilal Banarasidass. - Qureshi, R. (2006). Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali. Pakistan: Oxford University Press. - du Perron, L. (2014). Hindi Poetry in a Musical Genre: Thumri Lyrics. United Kingdom: Taylor & Francis Group. - Morcom, A. (2013). Illicit Worlds of Indian Dance: Cultures of Exclusion. United Kingdom: Oxford University Press.
Reference Books

1. Walker, M. E. (2017). India's Kathak Dance in Historical Perspective. United Kingdom: Taylor & Francis Group.
2. Oldenburg, V. T. (2016). The Making of Colonial Lucknow, 1856-1877. United States: Princeton University Press.
3. Srivastava, A. N. (Ed.). (2008). Folk culture and oral traditions of India. Pragun Publications.
4. Devadhara, B. A., Deodhar, B. R. (1993). Pillars of Hindustani Music. India: Popular Prakashan.

Web Resources

1. <https://darbar.org/an-introduction-to-light-classical-thumri-dadra-and-other-styles/>
2. <https://artiumacademy.com/blogs/thumri-the-music-that-resonates-with-emotion/>
3. <https://www.ipassio.com/wiki/music-styles/semi-classical-music/thumri>
4. <https://blog.podiumpro.in/2021/12/13/thumri-khayal-and-dadra/>

Topics Relevant to “employability”: Thumri History Essay, Bol-Banao Practice Video, Style Comparison Exercise, Full Thumri Recital, Starting Music Career

Topics Relevant to “Human Values and Professional Ethics”: Critical Reasoning

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Itgalpur, Rajankunte, Yelahanka, Bengaluru – 560064

Course Code DAN2001	Bharatanatyam: Adavus and Margam		L- T- P- C	1	0	6	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Bharatanatyam: Adavus and Margam focuses on the technical vocabulary, performance structure, and aesthetic foundations of the Bharatanatyam tradition. Through the study of adavus, Alarippu, Jatiswaram, Varnam, Padam, Javali, and Tillana, the course examines how movement, rhythm, and expression are organised within the classical margam. It also engages with the historical evolution of Bharatanatyam and the debates surrounding its revival and contemporary practice.						
Course Out Come	On successful completion of this course the students shall be able to: 1. Enumerate the major components of the Bharatanatyam margam and adavu system. 2. Describe the structure and artistic significance of Alarippu, Jatiswaram, Varnam, Padam, Javali, and Tillana. 3. Interpret the relationship between nritya, nritya, and abhinaya in Bharatanatyam performance. 4. Demonstrate adavus and selected margam items with appropriate technique and rhythmic precision. 5. Practice the integration of movement, expression, and performance conventions in Bharatanatyam presentations.						
Course Content: Theory							
Module 1	Adavu System — Complete Vocabulary	Adavu Mastery Assessment		6 Classes			
Topics: - Tattu adavus: the 8 varieties — shuddham, nattu, kuditta mettu, mandi, sarika, pakka, and pakkamandai - Natta adavus: jumping and elevation — the 9 varieties in sequence - Visharu adavus, tirmana adavus, and tat tai tam adavus: extending the vocabulary - Kuditta mettu adavus and the mandi position variations - Executing all adavu types in three speeds with jati accompaniment							
Module 2	Alarippu, Jatiswaram, and Shollukattu	Margam Opening Items Workshop		6 Classes			

Topics:

- Alarippu: the 'blossoming' — opening dedication to the divine and activation of the body
- Structure of Alarippu: the systematic awakening of body parts from head to feet
- Jatiswaram: pure rhythm and movement — the integration of adavus with musical swaras
- Shollukattu: the spoken rhythmic composition — how the dancer's voice accompanies their body
- Performance qualities for these items: clarity, precision, joy, and the absence of self-consciousness.

Module 3	Varnam — The Heart of the Margam	Varnam Study and Practice		6 Classes
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Topics:

- Structure of the Varnam: pallavi, anupallavi, muktayiswaram, charanam, and chitta swara
- Ettugada swaras: the expressive sections interpolated within the Varnam
- Text and meaning in the Varnam: the devotional or romantic poetry at its core
- Nritya and nritya integration: the unique Varnam balance of technical and expressive dance
- Learning strategies for the Varnam: the longest item in the classical repertoire

Module 4	Padam, Javali, and Tillana — Abhinaya and Finale	Padam Abhinaya Practice		6 Classes
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Topics:

- Padam: the expressive poem — usually Shringara rasa in devotional address to the deity/beloved
- Sanchari bhava in Padam: the improvisatory expansion of a single line into multiple images
- Javali: the lighter, more playful romantic piece — contrast with the devotional Padam
- Tillana: the rhythmic finale — pure nritya in complex layakari patterns
- Completing the margam: understanding the arc from Alarippu to Tillana as a complete journey.

Module 5	History and Aesthetics of Bharatanatyam	Research Seminar		6 Classes
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Topics:

- Devadasi tradition: the original context of Sadir and its sacred-secular dimensions
- Colonial moral reform and the Anti-Nautch movement: how classical dance was stigmatised
- Rukmini Devi Arundale and Kalakshetra: the brahminisation and aestheticisation of Bharatanatyam
- T. Balasaraswati: the devadasi voice and a different vision of the tradition
- The politics of classical dance revival: whose body, whose tradition, whose art?

Targeted Application & Tools that can be used: Carnatic vocal and mridangam accompaniment, Natuvangam (conducted wooden stick), Kalakshetra repertoire recordings, Balasaraswati archive, Alarmel Valli recordings, Sangeet Natak Akademi publications, JSTOR, *Marg* Bharatanatyam issue, video recording (smartphone), and slow-motion playback.

Project work/Assignment:

Academic Journal – Assignment

Adavu System Practical, Alarippu and Jatiswaram Performance, Varnam Section Performance, Padam Abhinaya Performance, and History Research Essay.

Text Book(s):

1. Venkataraman, L. (2014). *Indian Classical Dance: Tradition in Transition*. India: Roli Books.
2. Vatsyayan, K. (2015). *Indian Classical Dance*. India: Publications Division, Ministry of Information and Broadcasting, Government of India.
3. Banes, S. (2011). *Writing Dancing in the Age of Postmodernism*. Germany: Wesleyan University Press.

Reference Book(s):

1. Vatsyayan, K. (2022). *Classical Indian Dance: In Literature and the Arts*. India: D.K. Printworld.
2. O'Shea, J. (2007). *At Home in the World: Bharata Natyam on the Global Stage*. United States: Wesleyan University Press.
3. Gaston, A. (1996). *Bharata Natyam: From Temple to Theatre*. India: Manohar.
4. Prahlad, P., Pasricha, A. (2004). *Bharatanatyam*. India: Wisdom Tree.

Web Sources:

1. <https://www.spardhaschoolofmusic.com/course/bharatanatyam>
2. <https://pranavamschoolofdance.com/bharatanatyam-adavus/>
3. <https://www.enatyam.com/online-bharatanatyam-classes>
4. <https://www.gandharvaschoolofmusic.com/courses/bharatanatyam/>

Topics Relevant to “employability”: Adavu mastery, Bharatanatyam margam performance, rhythmic precision, choreography, abhinaya, stage presentation, performance analysis, classical dance instruction, and historical research.

Topics Relevant to “Human Values and Professional Ethics”: Respect for Indian cultural heritage, discipline in artistic practice, perseverance, dedication to traditional learning, professional ethics in performance, cultural sensitivity, and preservation of classical dance traditions.

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Itgalpur, Rajankunte, Yelahanka, Bengaluru – 560064

Course Code DAN1202	Body Training: Nritya and Abhinaya Basics	L- T- P- C	1	0	6	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	The course offers an overview of three major Indian classical dance traditions, examining their historical development, distinctive movement vocabularies, aesthetic principles, and performance repertoires. The course explores characteristic forms, musical accompaniment, costume traditions, and expressive techniques, highlighting the unique cultural contexts and artistic identities that shape each dance style.					
Course Out Come	On successful completion of this course the students shall be able to: - Recognize the historical, cultural, and aesthetic foundations of Odissi, Kathak, and Manipuri dance traditions. - Outline the characteristic postures, movement vocabularies, and musical features of the chosen dance form. - Explain the structure and significance of the major repertoire items within the chosen tradition. - Perform foundational techniques and selected repertoire components of the chosen dance form. - Utilize comparative understanding to appreciate similarities and differences between Bharatanatyam and the chosen classical dance tradition.					
Course Content: Theory						
Module 1	History, Philosophy, and Aesthetic Foundations of the Chosen Form	Historical Study and Discussion				6 Classes
Topics: - ODISSI: Mahari devadasi tradition, Orissan temple sculpture (Konark, Lingaraj), and the Jagannath bhakti context — the three streams that shaped Odissi. - KATHAK: Mughal court influence, thumri connection, the two major gharanas (Lucknow and Jaipur) and their stylistic differences, and the tabla-dancer rhythmic dialogue. - MANIPURI: Vaishnava bhakti of Manipur, the Raas Leela tradition, the Sankirtana ensemble, and the celestial origin mythology of Manipuri dance.						

- The revival of each form in the twentieth century: key figures (Kelucharan Mohapatra for Odissi, Birju Maharaj for Kathak, Guru Bipin Singh for Manipuri), institutions, and the politics of Sangeet Natak Akademi recognition. - Aesthetic philosophy of the three forms: rasa, bhava, and the conception of the ideal body in each tradition — how each form understands beauty and the dancer's relationship to the divine.				
Module 2	Posture, Body Grammar, and Basic Positions	Posture Foundation Practice		6 Classes
Topics: - ODISSI: Tribhanga (three-body-bend) — the characteristic S-curve posture that distinguishes Odissi from all other forms; chowk (square stance); and the distinctive hip displacement that connects the form to Orissan temple sculpture. - KATHAK: The straight-spine posture as the foundation of the form; the characteristic arm positions; the preparation stance for spinning (chakkar); and the vertical axis that differentiates Kathak from the bent-spine southern forms. - MANIPURI: The oval-shaped pelvic undulation; the soft, slightly bent knees; the characteristic arm-float and gentle hand positions; and the cosmic geometry that gives Manipuri its feeling of celestial movement. - Entering a new body: the physical challenge of adopting a completely different postural system when trained in another form — how to retrain proprioception and muscle memory. - Body awareness exercises specific to each form: mirror work, partner feedback, video review, and the development of new muscular habits through repetitive careful practice.				
Module 3	Rhythm and Music of the Chosen Form	Rhythmic Training Session		6 Classes
Topics: - ODISSI: Pakhawaj (barrel drum) accompaniment; Odissi tala system (Ektali, Yatitali, and their structures); the distinctive rhythmic phrases specific to Odissi performance; and the vocal tradition of the Odissi ensemble. - KATHAK: The tabla-dancer dialogue as the defining relationship of Kathak performance; teen taal (16 beats) and other Hindustani talas in Kathak; the spoken bols that connect footwork to the tabla; and the thumri and ghazal musical traditions that shape the lyrical dimension. - MANIPURI: The pung (barrel drum) and kartal (cymbals) in the Raas Leela ensemble; the unique polyrhythmic Sankirtana tradition; the mridanga and the female dance's relationship to the male drum tradition; and the Vaishnava devotional music context. - Sollukattu and bols: the spoken rhythmic syllables of the chosen tradition and their critical pedagogical role in transmitting rhythm from teacher to student without notation. - Playing with rhythm: how each form uses acceleration, pause, and tihai or their equivalent differently — the rhythmic personality of each tradition.				
Module 4	Basic Repertoire: Learning the Foundational Compositions	Repertoire Practice and Review		6 Classes
Topics:				

• ODISSI: Mangalacharan (invocation to the deity — the opening of every Odissi recital); Batu (pure nritta in a standing position — the Odissi equivalent of an exercise in performance); Pallavi (the central lyrical exploration of a raga through pure movement); and the structure of an Odissi abhinaya item. • KATHAK: Thaata (the formal standing presentation); Aamad (the opening entry and first rhythmic statement); Tode and Tukde (short rhythmic compositions); a simple Tarana (rhythmic composition with Persian syllables); and an introductory Thumri. • MANIPURI: Pung Cholom (the male drum-dance that is the foundation of Manipuri performance training); basic Ras Leela sequences; fundamental female dance patterns (Cholom); and a short devotional piece from the Sankirtana tradition. • The structure of a complete practice session in the chosen tradition: warm-up specific to the form; foundational exercises; composition work; and the cool-down that cares for the body after training. • Memorisation strategies: how to learn movement sequences efficiently in a new form, retain them long-term, and deepen understanding beyond surface memorisation to genuine internalisation.				
Module 5	Comparative Study: Bharatanatyam and the Chosen Second Form	Comparative Performance Analysis		6 Classes
Topics: • Shared foundations: the Natyashastra as common theoretical inheritance; rasa-bhava theory as the shared aesthetic framework; the guru-shishya relationship as the common pedagogical model; and the devotional bhakti context as the shared spiritual source. • Different body vocabularies: comparing how Bharatanatyam and the chosen form use the spine (angular vs. curved), the hips (still vs. active), the hands (sharp vs. soft), and the gaze (focused vs. peripheral). • Different rhythmic approaches: comparing how Bharatanatyam and the chosen form construct their relationship with the percussionist and with tala; how sollukattu differs from bols; how feet speak differently in each tradition. • Different emotional aesthetics: comparing the dominant rasas and expressive strategies of Bharatanatyam and the chosen form; how the choice of literary source affects the emotional register of each. • Watching both forms as an educated spectator: developing the ability to be an informed, critical audience for multiple classical dance traditions simultaneously.				
Targeted Application & Tools that can be used: Sanjukta Panigrahi archive, Kelucharan Mohapatra recordings, Odissi Research Centre Bhubaneswar publications, Birju Maharaj recordings, Lucknow Kathak Kendra publications, Jaipur Gharana documentation, Kathak Kendra New Delhi resources, Manipuri Sangeet Natya Akademi recordings, Guru Bipin Singh documentation, Nrityagram Manipuri resources, Sangeet Natak Akademi publications, JSTOR, <i>Marg</i> journal, and <i>Asian Theatre Journal</i> .				
Project work/Assignment:				
Academic Journal – Assignment Historical Essay, Posture Practical Assessment, Rhythmic Recitation and Practice, Foundational Repertoire Performance, and Comparative Analysis Essay.				
Text Book(s): 4. Vatsyayan, K. (1974). <i>Indian Classical Dance</i>. Publications Division, Ministry of Information and Broadcasting. 5. Massey, R. (1999). <i>India's Kathak Dance: Past, Present, Future</i>. Abhinav Publications. 6. Kothari, S., & Pasricha, A. (1990). <i>Odissi: Indian Classical Dance Art</i>. Marg Publications. 7. Bandopadhyay, S. (2010). <i>Manipuri Dance: An Assessment on History and Presentation</i>. Shubhi Publications.				
Reference Book(s): 5. Kothari, S. (1990). <i>Odissi Indian Classical Dance Art</i>. Marg Publications.				

6. Pasricha, A. (2004). *Dances of India: Manipuri*. Wisdom Tree.
7. Kothari, S. (1989). *Kathak: Indian Classical Dance Art*. Abhinav Publications.
8. Khokar, M. (1984). *Traditions of Indian Classical Dance*. Clarion Books.

Web Sources:

5. <https://archive.org/details/dli.language.0607>
6. <https://www.natyasutraonline.com/>
7. <https://www.bharatvidya.in/course/Odissi-theory-and-performance-87753>
8. <https://learnataais.com/kathak.php>

Topics Relevant to “employability”: Odissi, Kathak, and Manipuri techniques, comparative classical dance studies, posture and body grammar, rhythmic training, repertoire performance, performance analysis, historical understanding of dance traditions, expressive communication, and interdisciplinary appreciation of Indian classical dance.

Topics Relevant to “Human Values and Professional Ethics”:

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: ENG1026	Course Title: Understanding Ethnography Type of Course: Theory		L-T-P-C	2	0	0	2
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	This course immerses students in the art and practice of ethnography, equipping them with foundational knowledge, analytical tools, and creative skills to conduct culturally sensitive research and produce compelling ethnographic narratives. Through four interconnected modules spanning 30 sessions, participants explore ethnography's historical roots and core principles, master diverse writing styles from documentary to digital forms, delve into cultural heritage and material worlds with Indian case studies, and apply ethnographic methods via fieldwork essentials like sampling, rapport-building, data triangulation, and case study analysis. Role-play assignments, representation remixes, heritage hunts, and presentations foster hands-on learning, emphasizing ethical dilemmas, positionality, and innovative representation to bridge theory and practice.						
Course Objective	The course aims to develop students' foundational knowledge of ethnography's history, principles, and ethics while honing diverse writing styles, from documentary to digital and experimental forms. Through hands-on assignments like role-plays, representation remixes, heritage hunts, and case study presentations, students will master fieldwork essentials—such as sampling, rapport-building, data triangulation, and material culture analysis—with emphasis on Indian heritage case studies. The course also fosters critical awareness of positionality, ethical dilemmas, and innovative representation, empowering learners to engage meaningfully with diverse cultural contexts.						
Course Outcomes	On successful completion of this course the students shall be able to: 11. Explain ethnography and differentiate it from allied writing forms. 12. Identify Writing styles and dimensions of cultural heritage and material culture. 13. Apply essential tools for ethical field research. 14. Critically analyze ethnographic texts and produce basic field notes.						
Course Content:	Understanding Ethnography						
Module 1	Foundations of Ethnography	Assignment	Role-Play	08 Sessions			
- Unpacking Ethnography- Definitions and History - Core Principles - Ethnography in Context- Ethical Dilemmas and Positionality.							
Module 2	Ethnographic Writing Styles	Assignment	Representation Remix	07 Sessions			
- Documentary vs. Experimental vs. Culture Writing - Narrative Techniques in Ethnography - Digital ethnography							
Module 3	Cultural Heritage and Material Worlds	Assignment	Heritage Hunt	07 Sessions			
- Tangible and Intangible Heritage - Material Culture - Heritage in India—case studies from local traditions and global comparisons.							
Module 4	Using an Ethnographic Approach	Assignment	Case Study/Presentation	08 Sessions			
- Essential Dimensions, Parameters, and Tools. - Fieldwork Essentials- Sampling, rapport-building, and data triangulation. - Analyzing Field Data- Case Study Presentation.							
Targeted Application & Tools that can be used: Microsoft Word, Google Docs, ChatGPT, Grammarly, Quillbot, ProWritingAid, LanguageTool, Ethnonotes, Canva, NVivo, etc.							
Project Work/ Assignment:							
11. Role-Play: Unpacking Ethnography 12. Everyday Ethnography 13. Representation Remix							

14. Heritage Hunt**15. Case Study Presentation****Text Book(s):**

1. Atkinson, P., and Hammersley, M., "Chapter 1: What is ethnography?" in *Ethnography: Principles in Practice*.
2. Clifford, J. (1983) "On Ethnographic Authority". *Representations* 1 (2): 118-146.
3. Clifford, J. & G.E. Marcus (eds., 1986) *Writing Culture: the poetics and politics of ethnography*. Berkeley: University of California Press. (Selected Chapters).
4. Fine, G.A. (1993) "Ten lies of ethnography". *J Contemp Ethnogr* 22:267-94.
5. Narayan, K. (1999) "Ethnography and Fiction: Where Is the Border?", *Anthropology and Humanism* 24(2): 134-147.
6. Plummer, K. (2001) "The Call of Life Stories in Ethnographic Research" in Paul Atkinson, Amanda Coffey et al (eds.) *Handbook of Ethnography*, Sage, Los Angeles.

Reference Book (s):

1. Comaroff J., and Comaroff J., "Ethnography on an awkward scale: Postcolonial anthropology and the violence of abstraction" *Ethnography*, June 2003, Vol. 4, No. 2 (June 2003), pp. 147-179.
2. Comaroff, Jean and John L. Comaroff (1988) 'On the Founding Fathers, Field work, and Functionalism: A Conversation with Isaac Schapera', *American Ethnologist* 15(3): 554
3. Das, V., Poole, D., (2004) "State and Its Margins: Comparative Ethnographies" in Veena Das and Deborah Poole (eds) *Anthropology in the Margins of the State*, OUP
4. Deegan, MJ., (2001) "The Chicago School of Ethnography", in Paul Atkinson, Amanda Coffey et al (eds.) *Handbook of Ethnography*, Sage, Los Angeles
5. Driessen H., and Jansen, W., "The Hard Work of Small Talk in Ethnographic Fieldwork," *Journal of Anthropological Research* 69, no. 2 (Summer 2013): 249-263.
6. Emerson, RM., Fretz RI., and Shaw LL., (1995) *Writing Ethnographic Fieldnotes*, University of Chicago Press.

Web Sources:

1. <https://researchmethodscommunity.sagepub.com/blog/books-about-ethnography>
2. <https://researcher.life/blog/article/what-is-ethnographic-research-methods-and-examples/>
3. <https://journals.sagepub.com/page/wcx/collection/classroom/ethnography-tools-and-methods>
4. <https://www.ethnographyatelier.org/post/recommended-resources-on-conducting-ethnographic-studies>
5. <https://guides.nyu.edu/anthropology/ethnographies>

Topics relevant to "SKILL DEVELOPMENT": Develop writing skills through ethnographic compositions, diverse writing types (narrative, experimental, technical), and team collaboration on role-plays, remixes, and case study presentations.

Catalogue prepared by

Dr. Shivani S

Recommended by the Board of Studies on

Date of Approval by the Academic Council



Course Code: ENG2023	Course Title: Postcolonial Literatures Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	ENG2023- Postcolonial Literatures						
Anti-requisites	NIL						
Course Description	This course is a friendly, accessible introduction to postcolonial literatures — stories, poems, and short texts written by people from regions that experienced colonial rule, including Africa, South Asia, the Caribbean, and beyond. No prior knowledge of history or theory is required. The course invites students to explore questions that feel immediate and personal: What does it feel like to be told your language, culture, or story does not matter? How do writers push back? Students will read short, engaging texts alongside film clips, podcasts, and visual media, making the material approachable even for those who do not consider themselves readers.						
Course Objective	This course aims to help students discover the power of literature from the margins. It introduces key ideas such as identity, belonging, resistance, and cultural pride through readable, relatable texts. Students will develop their ability to think critically about power and representation, connect global stories to their own lived experiences, and express their ideas through creative and analytical writing. The course is designed to be low-pressure, conversational, and engaging — building confidence in reading and discussion rather than demanding advanced literary knowledge.						
Course Outcomes	• Define the concepts of colonialism, postcolonialism, and key related terms such as identity, hybridity and resistance as they appear in literary texts. • Explain the historical and cultural contexts of the regions represented in the postcolonial texts studied in this course. • Explain the central themes and narrative situations in short postcolonial literary texts across different regions and genres. • Apply the ideas and experiences expressed by postcolonial writers and connect them to real-world cultural and social contexts. • Apply key concepts from the course to discuss examples of language, identity, displacement and resistance in the texts studied.						
Course Content:							
Module 1	What is Postcolonial Literature?	Assignment	My Story, My Place – Reflective Writing		09 Sessions		



• Understanding colonialism in simple terms — what happened and why it matters • Who tells the story? The idea of 'voice' in literature • Introduction to key terms: colony, empire, resistance, identity • Reading: Chinua Achebe's short essay 'An Image of Africa' (excerpts); Chimamanda Ngozi Adichie's TED Talk — 'The Danger of a Single Story' • Film clip: Introduction segment from 'Lagaan' (2001) or similar postcolonial film				
Module 2	Language, Power, and Identity	Assignment	Language Diary — A Personal Reflection	09 Sessions
• Why language is political — speaking the coloniser's tongue • Mother tongue, second language, and the feeling of 'in-between' • Reading: Ngugi wa Thiong'o — 'The Language of African Literature' (simplified excerpt) • Reading: Selected poems by Agha Shahid Ali and Derek Walcott (short, accessible poems) • Discussion: What languages do you speak at home vs. at college? How does that feel?				
Module 3	Home, Belonging, and Displacement	Assignment	Creative Piece — 'Where I Come From'	09 Sessions
• What does 'home' mean? Partition, migration, and exile in literature • Reading: Saadat Hasan Manto — 'Toba Tek Singh' (short story, simplified version available) • Reading: Jhumpa Lahiri — 'The Third and Final Continent' (excerpt) • Viewing: Short documentary clip on Partition memories or diaspora experiences • Creative Task: Write a short poem or paragraph about a place that feels like 'home' to you				
Module 4	Resistance, Pride, and Cultural Recovery	Assignment	Podcast/Oral Presentation — 'A Story Worth Telling'	09 Sessions
• How literature fights back — the pen as protest • Celebrating indigenous cultures, oral traditions, and folk literature • Reading: Selected poems by Langston Hughes (Harlem Renaissance) and Kamala Das • Reading: Excerpts from Chinua Achebe's <i>Things Fall Apart</i>, Arundhati Roy's <i>The God of Small Things</i> — the politics of small acts • Activity: Students share a folk story, song, or tradition from their own culture with the class				

Module 5	Postcolonial Stories Today — From Page to Screen	Assignment/ Quiz	Critical Response Journal + End-of-Semester Quiz	09 Sessions
- Postcolonial themes in contemporary cinema and popular culture - Global voices in the 21st century: Where is postcolonial literature now? - Viewing: Clips from films such as 'Black Panther', 'Lion', or 'Monsoon Wedding' — reading culture on screen - Reading: Short stories by contemporary writers — Leila Aboulela or Binyavanga Wainaina's 'How to Write About Africa' - Reflection and wrap-up: What has changed? What still needs to change?				
Targeted Application & Tools that can be used: TED Talks (ted.com), YouTube (film clips and author interviews), Spotify/Podcast platforms, Google Classroom, Padlet (for collaborative sharing), Canva (for creative visual assignments), Project Gutenberg (free texts)				
Project Work/ Assignment:				
1. My Story, My Place — Reflective Writing (Module 1) 2. Language Diary — A Personal Reflection (Module 2) 3. Creative Piece — 'Where I Come From' (Module 3) 4. Podcast / Oral Presentation — 'A Story Worth Telling' (Module 4) 5. Critical Response Journal + End-of-Semester Quiz (Module 5)				
Text Book(s): - Achebe, Chinua. Things Fall Apart. Heinemann, 1958. (Selected chapters) - Adichie, Chimamanda Ngozi. Purple Hibiscus. Algonquin Books, 2003. (Excerpts) - Rushdie, Salman. Midnight's Children. Vintage, 1981. (Selected excerpts) - Walcott, Derek. Selected Poems. Farrar, Straus and Giroux, 2007. (Selected poems)				

Reference Book (s):

1. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. The Post-Colonial Studies Reader. Routledge, 2006.
2. Bhabha, Homi K. The Location of Culture. Routledge, 1994. (Selected introductory sections)
3. Boehmer, Elleke. Stories of Women: Gender and Narrative in the Postcolonial Nation. Manchester UP, 2005.
4. Loomba, Ania. Colonialism/Postcolonialism. Routledge, 2005.

Web Sources:

1. <https://www.ted.com> (Adichie's 'The Danger of a Single Story')
2. <https://www.poetryfoundation.org>
3. <https://www.gutenberg.org>
4. <https://lithub.com> (short essays and author interviews)

Topics relevant to “SKILL DEVELOPMENT”: Critical reading, reflective writing, oral communication, intercultural awareness, empathy and perspective-taking, creative expression, collaborative discussion.

Catalogue prepared by	Dr. Yashavantha T.S.
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



Course Code:	Course Title: Foundations of Development Journalism Type of Course: Program Core			L-T- P- C	3	1	0	4
Version No.								
Course Pre-requisites	Nil							
Anti-requisites	-Nil-							
Course Description	This introductory course provides a basic understanding of development journalism and its role in society. It introduces students to key development issues such as poverty, health, education, and sustainability. The course focuses on simple reporting techniques, ethical awareness, and the use of media for social change. Students will gain foundational skills in identifying and communicating development-related stories.							
Course Objective	The objective of the course is to develop students' skills by using participative learning techniques.							
Course Outcomes	On successful completion of the course, the students shall be able to: CO1: Define development journalism and its key concepts. [Remember] CO2: Describe major social issues covered in development journalism. [Understand] CO3: Explain the models of development and their relevance . [Understand] CO4: Develop a basic news story on a development issue using simple media tools. [Apply]							
Course Content:								
Module 1	Basics of Development Journalism	Lecture Discussion	15 Sessions	Remember				
Topics: Meaning and scope of development journalism, Role of media in development, Historical Context and Evolution: Development journalism in the global context, Evolution in India: From Independence to contemporary issues; Key Principles of Development Journalism: Objectivity, fairness, and impact, Participatory and community-focused journalism, Importance of ethical reporting.								
Module 2	Understanding and Reporting Social Issues	Lecture, Discussion	15 Sessions	Understand				
Topics: Key development issues: poverty, education, health, gender equality and human rights, Introduction to marginalized communities: Dalits, tribal populations, and women; Basic reporting approaches on Social Issues, Investigative reporting and fact-checking, Ethics in covering sensitive issues.								
Module 3	Development Models and Theories	Lecture, Discussion	15 Sessions	Understand				
Topics: Models of Development - Western-Liberal, Welfare, Gandhian, Panchayat, Sustainable development; Theories of development: Modernization theory, Dependency theory, Participatory communication theory. Relevance in current society.								
Module 4	Media Tools in Development Journalism	Lecture, case studies, discussion, and experiential learning	15 Sessions	Apply				

Topics: Digital Transformation in Development Journalism: Introduction to digital media: Social media, blogs, and online news platforms in reporting development issues, The role of technology in amplifying voices from marginalized communities; Citizen Journalism and Participatory Reporting: Empowering communities to report on their development, Ethical and legal challenges in citizen journalism, Multimedia Storytelling for Development: Incorporating video, podcasts, and infographics to enhance storytelling.

Assignment

Assignment 1: Identify a local development issue (such as sanitation, education, healthcare, gender issues, or poverty) and prepare a news-style report.

Assignment 2: Create a multimedia story on a development-related topic, focusing on a community issue or development initiative.

Targeted Application and Tools used

Digital Platforms and Applications such as Mobile Applications and Social Media, Participatory Tools such as Community engagements, Focus Group Discussions

Case Studies:

1. The Role of Media in the Green Revolution in India
2. Coverage of India's Swachh Bharat Abhiyan (Clean India Mission) (How media has portrayed the sanitation campaign and its impact on rural areas.)
3. The Role of Social Media in the 2019 Kerala Floods (How social media platforms were used for relief efforts, raising awareness, and documenting the crisis.)

Project work

1. Surveying to identify communication needs in a rural community.
2. Designing a community radio program script and doing a podcast on a social issue.

Text Book

1. Media, Communication and Development, Linje Mnyozo, Sage Publications
2. Rural Journalism, Dr. S.K. Mittal, Global Vision Publishing House
3. Social Transformation in "Rural India", Ritesh Chatterjee,

References

1. Chauhan, S. S. (2019). *Development Communication in India: Prospect and Trends. International Journal of Research and Analytical Reviews*, 6(1), 810-815. McGraw Hill
2. Thussu, D. K. (2010). *Development Journalism: A Handbook for Journalists in Developing Countries*. Sage Publications
3. Viridi, R. K. K. (2005). *Development Journalism: The Indian Experience*. Sage Publications.
4. Schramm, W. (2003). *The Role of Media in Development*. Longman.
5. Paletz, D. L., & Dutton, W. H. (2004). *Journalism and Development in Africa*. Blackwell Publishing.
6. Suresh, K. M. (2010). *Development Communication and Journalism*. Kanishka Publishers.
7. S. R., Shantha & Nair, M. R. T. (2008). *Development Journalism in India*. Gyan Publishing House.
8. Tufte, T., Hemer, O., & Stare, P. (2015). *Communication for Development: Theory and Practice for Empowerment and Social Justice*. SAGE Publications.
9. Seitz, M. D. (2017). *Development Journalism and the Future of the News*. CreateSpace Independent Publishing Platform.

Web links

1. Communication for Development (C4D) – UNICEF-
<https://agora.unicef.org/course/info.php?id=11146>
2. The Communication Initiative Network-
<https://sdg-communicator.org/devcom/>



1. "Communication for Development: A Glimpse at UNDP's Practice" by United Nations Development Programme (2009)
2. "Development Journalism: A New Approach to Journalism" by S. S. K. Reddy
3. "Communication for Development: Theory and Practice for Empowerment and Social Justice" by Jan Servaes (2008)
4. "The Role of Journalism in Promoting Development" by Robert K. Merton
5. "The Development Journalism Model: A Review" by Wilbur Schramm
6. "The Role of Media in Development: A Case Study of India" by N. S. Ramaswamy
7. "Development Communication Sourcebook: Broadening the Boundaries of Communication" by Paolo Mefalopulos (2008)
8. "Communication for Development and Social Change: Three Development Paradigms" by Jan Servaes (2008)
9. "Participatory Communication for Social Change" by Jan Servaes and Shirley A. White (1996)



Topics relevant to “SKILL DEVELOPMENT”: Skill development in the context of development Journalism focuses on empowering individuals with communication, technical, and interpersonal skills to effectively participate in societal development, enhance employability, and contribute to community progress through informed decision-making and advocacy.

Catalogue prepared by	Dr. Prathibha.Vinod.
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: HIS 2001	Course Title: Medieval World History	L-T-P-C	3	0	0	3
Version No.	1.0					
Course Pre-requisites						
Anti-requisites	NIL					
Course Description	Medieval World History examines the major political, religious, economic, and cultural developments that shaped the medieval world from the fall of the Roman Empire to the eve of the modern era. The course explores the rise of Islamic civilization, medieval India, the Mongol Empire, and the civilizations of Africa and the Americas, while emphasizing comparative perspectives, cross-cultural interactions, and the diverse pathways of historical change across regions.					
Course Outcomes	On successful completion of this course the students shall be able to: 15. Identify major political, religious, and cultural developments that shaped the medieval world between 500 and 1500 CE. 16. Describe the rise and characteristics of key medieval civilizations, empires, and belief systems across different regions. 17. Illustrate patterns of interaction, exchange, and connectivity among medieval societies through trade, religion, and conquest. 18. Apply comparative historical perspectives to examine social, economic, and cultural transformations in the medieval world. 19. Demonstrate an understanding of medieval global history through source-based interpretation, discussions, and written analysis.					
Course Content:	Essentials of Writing Skills					
Module 1	Post Roman World -the Rise of New orders	Assignment	Primary Text Seminar	09 Sessions		
● The Byzantine Empire: the continuation and transformation of Roman traditions in the East ● The Germanic successor kingdoms: Franks, Visigoths, Ostrogoths — the new political map of Europe ● The rise of Christianity as a state religion: from persecution to orthodoxy ● The early medieval economy: the contraction of long-distance trade and the return to subsistence agriculture ● Feudalism: the contested concept and the actual social relations of medieval Europe						
Module 2	Rise of Islam and the Islamic World	Assignment	Islamic Civilization Analysis	09 Sessions		
● The rise of Islam: the context, the message, and the early community ● The Arab conquests: from Arabia to Spain — the speed, extent, and character of Islamic expansion ● The Abbasid Caliphate: Baghdad as a centre of world civilisation — translation movement, science, philosophy ● The Islamic world's intellectual contributions: algebra, astronomy, medicine, and the preservation of Greek knowledge ● Sufism: the spiritual dimension of Islam and its role in the spread of the faith across South and Southeast Asia						
Module 3	Medieval India- Sultanate, Trade and cultural Synthesis	Assignment	Comparative India Essay	09 Sessions		
● Rajput kingdoms: the fragmented political landscape of early medieval India						

● The Delhi Sultanate: Qutb-ud-din Aibak to the Tughluqs — five dynasties and their character ● The Vijayanagara Empire: the last great Hindu empire and its cultural achievements ● Medieval Indian trade: Indian Ocean networks, Arab and Chinese merchants, and the spice economy ● Bhakti and Sufi movements: devotional religion as a bridge across social and religious divides				
Module 4	The Mongol World and its consequences	Assignment	Impact Analysis	09 Sessions
● Chinggis Khan: the unification of the Mongols and the military machine of conquest ● The Mongol Empire at its peak: from China to Hungary — governance of a vast multiethnic empire ● Pax Mongolica: how Mongol rule paradoxically facilitated trade, movement, and cultural exchange ● The Black Death: the role of Mongol trade networks in transmitting plague from Central Asia to Europe and the Middle East ● The Mongol impact on China, Persia, and Russia: different experiences of conquest and assimilation				
Module 5	Medieval Africa and America	Assignment/ Quiz	Civilizations beyond Eurasia	09 Sessions
● Mali and Songhai Empires: the trans-Saharan gold-salt trade and the intellectual centre of Timbuktu ● Great Zimbabwe: the stone city and the evidence for sophisticated political organisation in southern Africa ● The Aztec Empire: Tenochtitlan, tribute networks, and the political organisation of Mesoamerica ● The Inca Empire: the administrative sophistication of an empire without writing ● The problem of sources: why African and American civilisations are harder to study and why that says more about European colonialism than about those civilisations				
Project Work/ Assignment:				
16. Write an 800-word essay on one intellectual or cultural achievement of the Abbasid Caliphate. Explain its historical significance, its connections to earlier Greek and Indian knowledge, and its legacy for the modern world. 17. Write a 700-word essay evaluating whether the Mongol Empire was ultimately a destructive or a constructive force in world history. Engage with both the devastation and the Pax Mongolica and argue for a specific conclusion.				
Text Book(s): Holmes, G. (Ed.). (2006). The Oxford illustrated history of medieval Europe. Oxford University Press. Abu-Lughod, J. L. (1991). Before European Hegemony: The World System A.D. 1250-1350. United Kingdom: Oxford University Press. Wiesner-Hanks, M. E. (2026). A Concise History of the World: Cambridge University Press. Brown, P. (2013). The Rise of Western Christendom: Triumph and Diversity, A.D. 200-1000. United Kingdom: Wiley.				
Reference Book (s): 1. Wickham, C. (2010). The Inheritance of Rome: Illuminating the Dark Ages 400-1000. United Kingdom: Penguin Publishing Group. 2. Kennedy, H. (2023). The Prophet and the Age of the Caliphates: The Islamic Near East from the Sixth to the Eleventh Century. United Kingdom: Routledge. 3. Chaudhuri, K. N. (1985). Trade and Civilisation in the Indian Ocean: An Economic History from the Rise of Islam to 1750. India: Cambridge University Press. 4. Eaton, R. M. (2008). A Social History of the Deccan, 1300-1761: Eight Indian Lives. United Kingdom: Cambridge University Press.				
Web Sources:				



1. https://www.worldhistory.org/?gad_source=1&gad_campaignid=20029168004&gbraid=0AAAAAoULJ03TjH8f6tRCeIQd0Zl6rNjwJ&gclid=Cj0KCQjwornRBhCrARIsAON5exF5TfhsEVrM1wI0ReK2ZwkxYlbfEqbXtNTk8BEIlgEmLRtr_9cefo8aAgInEALw_wcB
2. <https://subjectguides.york.ac.uk/medievalstudies/resources>
3. <https://myhistoryclasses.com/world-history/eras/the-medieval-world/>
4. <https://libguides.fau.edu/worldhistory/medieval-history>

Topics relevant to “SKILL DEVELOPMENT”:

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: His 2002	Course Title: Modern World History Type of Course: Theory		L-T-P-C	3	0	0	3
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	Modern World History examines the major political, economic, social, and intellectual transformations that shaped the modern world from the fifteenth to the mid-twentieth century. The course explores global exploration, revolutions, industrialization, imperialism, world wars, and the rise of modern ideologies, emphasizing interconnected historical processes, global exchanges, and their lasting impact on contemporary societies and international relations.						
Course Outcomes	On successful completion of this course the students shall be able to: 20. Outline the major events, movements, and historical developments that shaped the modern world from the fifteenth to the twentieth century. 21. Explain the causes and consequences of exploration, revolutions, industrialization, imperialism, and the World Wars. 22. Compare major political, economic, and social transformations across different regions of the modern world. 23. Apply historical concepts and evidence to examine global interactions, conflicts, and processes of change. 24. Use historical sources and analytical frameworks to investigate the origins of contemporary global issues.						
Course Content:							
Module 1	The Age of Exploration and Global Connection(1400-1700)	Assignment	Columbian Exchange Analysis	09 Sessions			
● Portuguese and Spanish exploration: the motivations, the technology, and the routes ● The Columbian Exchange: the transfer of plants, animals, diseases, and peoples between the Old and New Worlds ● The Atlantic slave trade: its scale, its social organisation, and its economic foundations ● The Mughal, Ottoman, and Safavid Empires: the persistence and power of non-European empires in the early modern world ● The Scientific Revolution: Copernicus, Galileo, Newton — the transformation of European knowledge about the natural world							
Module 2	Revolutions- Political and Industrial (1700-1850)	Assignment	Revolution Comparison Essay	09 Sessions			
● The Enlightenment: reason, progress, and the critique of tradition as foundations of modern political thought ● The American Revolution: its causes, its ideology, and its limits — freedom and slavery ● The French Revolution: the most radical rupture with the old order — its phases, its violence, and its global impact ● The Industrial Revolution: Britain's transformation from agricultural to industrial society — causes and social consequences ● Latin American independence movements: the spread of revolution from Europe to the Americas							
Module 3	The Age of Imperialism (1800-1914)	Assignment	Imperialism Case Study	09 Sessions			
● Theories of imperialism: Hobson, Lenin, and the debate about the relationship between capitalism and empire							

- The Scramble for Africa: the Berlin Conference, the partition, and the establishment of colonial rule
- The British Empire in India: from Company rule to Crown rule — the social and economic consequences of colonialism
- Social Darwinism and scientific racism: the ideological justifications for European imperial rule
- Anti-colonial resistance: from the Indian Revolt of 1857 to Ethiopian resistance at Adwa

Module 4	The First world War and its consequences	Assignment	Source Based Essay	09 Sessions
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- The causes of the First World War: alliances, nationalism, imperial rivalry, and the July Crisis of 1914
- The war on multiple fronts: Western Front, Eastern Front, Gallipoli, and Mesopotamia — the global character of the war
- The war's social impact: the mobilisation of women, workers, and colonial subjects
- The Paris Peace Settlement: the Treaty of Versailles, national self-determination, and the seeds of the next war
- The Russian Revolution of 1917: the collapse of the Tsarist order and the birth of Soviet Communism

Module 5	The Interwar Period and the Second world war (1919-1945)	Assignment/ Quiz	Research Essay	09 Sessions
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- The Great Depression: the global economic collapse of 1929 and its political consequences
- The rise of fascism: Mussolini's Italy, Hitler's Germany — ideology, mass politics, and the collapse of democratic norms
- The Holocaust: the systematic genocide of six million Jews and millions of others — its causes, mechanisms, and historical uniqueness
- The Second World War: causes, course, and the Allied victory — the war as a global war including the Pacific and Asian theatres
- The post-war settlement: the United Nations, the Cold War, and the beginning of decolonisation

Targeted Application & Tools that can be used:

Microsoft Word, Google Docs, ChatGPT, Grammarly, Quillbot, ProWritingAid, LanguageTool, Hemingway App

Project Work/ Assignment:

18. Write an 800-word comparative essay on the American and French Revolutions. Identify the shared ideological foundations, explain the significant differences in their outcomes, and argue which had the more lasting global impact.
19. Using two provided primary sources from the First World War period (one British, one Indian soldier), write a 700-word essay on how different groups experienced the war and what those experiences reveal about the relationship between coloniser and colonised.

Text Book(s):

Hobsbawm, E. J. (1996). The age of revolution : Europe, 1789-1848. United Kingdom: Knopf Doubleday Publishing Group.

Howard, M., & Louis, W. R. (Eds.). (2002). The Oxford history of the twentieth century. Oxford University Press.

Bayly, C. A. (2004). The Birth of the Modern World, 1780-1914: Global Connections and Comparisons. United Kingdom: Blackwell Pub..

Ferguson, N. (2018). Empire: How Britain Made the Modern World. United Kingdom: Penguin Publishing Group.

Reference Book (s):

Osterhammel, J. (2014). The Transformation of the World: A Global History of the Nineteenth Century. Germany: Princeton University Press.

Keegan, J. (2001). The First World War: An Illustrated History. United Kingdom: Hutchinson.

MacMillan, M. (2007). Paris 1919: Six Months That Changed the World. United Kingdom: Random House Publishing Group.



Dower, J. W. (2000). Embracing Defeat: Japan in the Aftermath of World War II. United Kingdom: Penguin Books.

Web Sources:

1. <https://www.coursera.org/learn/modern-world>
2. <https://layers-of-learning.com/unit-resources/history-resources/modern-history-resources-for-layers-of-learning/>
3. <https://study.com/academy/course/general-modern-world-history-lessons.html>
4. <https://open.umn.edu/opentextbooks/textbooks/modern-world-history-2021>

Topics relevant to "SKILL DEVELOPMENT":

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: ECO2002	Course Title: Indian Economy Type of Course: Theory	L-T-P-C	3	1	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course introduces economic principles applied to managerial decision-making in business environments. It focuses on demand analysis, consumer behaviour, production and cost decisions, pricing strategies, and market structures. The course enables analytical understanding of firm behaviour under varying market conditions and develops the ability to apply economic reasoning to real business problems.					
Course Outcomes	On successful completion of this course the students shall be able to: 1. Explain fundamental economic concepts such as demand, supply, elasticity, and cost in the context of managerial decision-making. 2. Understand consumer behaviour and firm production decisions using basic economic reasoning. 3. Summarize pricing strategies and market structures with reference to real business situations. 4. Implement demand and cost analysis tools to support basic managerial decision-making. 5. Apply economic concepts to solve simple business problems involving pricing, output, and resource allocation.					
Course Content:						
Module 1	Demand Analysis for Managerial Decision-Making	Assignment	Quiz	12 Sessions		
Topics: • Demand function and demand estimation in firms • Market demand vs firm demand • Elasticity and managerial pricing decisions • Income and cross-price elasticity in product strategy • Demand forecasting methods (trend analysis, survey methods, basic regression ideas) • Supply analysis for production planning and market response						
Module 2	Consumer Behaviour & Market Segmentation	Assignment	Consumer Preference Mapping Activity	12 Sessions		
Topics: • Utility concepts (brief managerial interpretation) • Consumer preferences and purchasing behaviour • Income and substitution effects (interpretation-based) • Behavioural influences on decision-making • Market segmentation and targeting strategies • Brand perception and consumer choice						
Module 3	Production, Cost & Managerial Optimization	Assignment	Cost & Break-even Practice Worksheet	12 Sessions		
Topics: • Production function and input-output relationships						

- Law of diminishing returns and managerial implications
- Cost concepts: fixed, variable, marginal, and opportunity cost
- Break-even analysis and profit planning
- Economies of scale and scope in business expansion
- Capacity planning and cost control strategies

Module 4	Pricing Strategies & Market Structures	Assignment	Case- Based Quiz on Pricing Decision	12 Sessions
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Topics:

- Pricing under perfect competition (managerial implications)
- Monopoly pricing strategies and profit decisions
- Price discrimination in real markets (airlines, telecom, digital platforms)
- Oligopoly behaviour and strategic pricing decisions
- Game theory basics in business strategy
- Product differentiation and branding strategies

Module 5	Business Decisions under Risk & Market Environment	Assignment/ Quiz	Analytical Mini Report	12 Sessions
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Topics:

- Risk and uncertainty in business decisions
- Decision-making under limited information
- Cost-benefit analysis in managerial choices
- Government regulation and its impact on firms
- Business cycles and firm-level impact
- Case studies on pricing, entry, and expansion decisions

Targeted Application & Tools that can be used:

Graphing & Visualization Desmos, GeoGebra
 Data Sources RBI Data Portal, World Bank Data, MOSPI
 Spreadsheets & Analysis Microsoft Excel, Google Sheets
 Business Simulation CORE Econ, MobLab (basic modules)

Project Work/ Assignment:

- 20.** Concept Quiz
- 21.** Class Activity
- 22.** Worksheet Exercise
- 23.** Case-Based Quiz
- 24.** Mini Analysis Report

Text Book(s):

- Ojha, D. (2025). Microeconomics: Core Elements and Principles. India: Educohack Press.
- Taylor, T. (2020). Principles of Microeconomics 5e Instructor Copy: Textbook Media Press.
- Varian, H. R. (2020). Intermediate Microeconomics: A Modern Approach. United Kingdom: W.W. Norton.
- V. C. Sinha, Ritika Sinha. (2022). Managerial Economics - SBPD Publications: SBPD Publications.

Reference Book (s):

- Pindyck, R. S., Rubinfeld, D. L. (2018). Microeconomics. United Kingdom: Pearson.
- Ahuja, H. L. (2022). Managerial Economics (Analysis of Managerial Decision Making), 9th Edition. India: S Chand & Company Limited.
- Nick Wilkinson. (2024). Managerial Economics: Solutions for Digital World. India: Book Enclave.
- Mankiw, N. G. (2022). Principles of Economics, 9th Edition. United States: Cengage

**Web Sources:**

1. https://www.tutorialspoint.com/managerial_economics/managerial_economics_useful_resources.htm
2. <https://www.coursera.org/specializations/managerial-economics-business-analysis>
3. <https://www.mygreatlearning.com/academy/learn-for-free/courses/introduction-to-managerial-economics>
4. <https://www.ebsco.com/research-starters/economics/managerial-economics>
5. https://onlinecourses.nptel.ac.in/e-learning/preview/noc20_mg20

Topics relevant to “SKILL DEVELOPMENT”:

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code POL2001	Indian Constitution	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course examines the Indian Constitution, its historical evolution, core principles, and democratic institutions. It emphasizes rights, duties, judicial activism, decentralization, and governance in the context of 75+ years of the Republic. Contemporary relevance is highlighted through critical engagement, civic debates, and legal reasoning. Digital tools, e-learning, and national initiatives like Azadi Ka Amrit Mahotsav are integrated for participative learning. Course Philosophy: The Constitution as a living document guiding democracy, rights, governance, and civic responsibility in India.					
Course Outcome	On successful completion of the course, the students shall be able to: 11. Explain the historical foundation and structure of the Indian Constitution and its applicability to modern civic life. 12. Interpret fundamental rights and directive principles in relation to citizen responsibilities 13. Analyze the roles and functioning of the three organs of government and their inter-relationships. 14. Analyze decentralization models in the Indian context and their Gandhian roots.					
Course Content: Theory						
Module 1	Understanding the Making of the Constitution		Participative Learning/Constitution Drafting Debate	15 Classes		
Topics: This module explores the Constituent Assembly and the philosophical foundations of the Indian constitutional framework. - Historical context and socio-political background of the Constituent Assembly - Constituent Assembly: composition, committees, and role in democratic transition - Meaning and importance of a Constitution in modern democratic societies - Salient features of the Indian Constitution as a living document - Interpretation of the Preamble: sovereignty, socialism, secularism, democracy, justice - Constitutional amendments and recent reforms						
Module 2	Fundamental Rights, Duties and Directive Principles		Case-Based Learning – Right to Privacy / CAA / Freedom of Expression	15 Classes		

Topics:

This module examines the balance between rights and responsibilities within the Indian constitutional framework. It highlights how Fundamental Rights, Directive Principles, and Fundamental Duties interact through judicial interpretation and evolving socio-legal contexts.

- Introduction to Fundamental Rights and Duties – Constitutional Morality
- Right to Equality, Freedom, Religion, Constitutional Remedies
- Recent developments: Digital Privacy, LGBTQ+ Rights, Sedition Debate
- Directive Principles of State Policy:
 - Sustainable Development
 - Environment
 - Public Health
- Role of Judiciary in interpreting Rights (with recent landmark judgments)

Module 3

Structure and Functioning of Government Organs

Group Activity – Mock Parliament

15 Classes

Topics:

This module explores the institutional framework of Indian governance, focusing on the separation of powers and the functioning of constitutional organs. It highlights how executive, legislative, and judicial branches interact within a democratic system.

- Executive: Role of the President, Prime Minister, and Cabinet
- Legislative Process
 - Structure of Parliament
 - Law-making
 - Committees
- Judiciary:
 - Structure
 - Functions
 - Judicial Review
 - PILs and Judicial Activism
- Landmark cases: Kesavananda Bharati, Maneka Gandhi, S.R. Bommai
- Role of Constitutional Bodies – Election Commission, CAG, UPSC

Module 4

Federalism and Decentralized Governance

Presentation – Local Self-Government and Grassroots Democracy

15 Classes

Topics:

This module focuses on India's federal structure and the evolving nature of decentralized governance. It examines Centre-State relations, institutional mechanisms, and grassroots democracy through Panchayati Raj and urban governance systems.

- Indian Federalism:
 - Centre-State Relations – Legislative, Administrative & Financial
- Recent trends:
 - GST Council, Inter-State Council, NITI Aayog
- Role of Local Self-Governance:
 - 73rd & 74th Amendments
- Panchayati Raj Institutions and Urban Local Bodies – Smart Governance

- Gandhian concept of decentralized democracy

Course Content: Practical Sessions

NIL (No separately credited practical component.)

Targeted Application & Tools that can be used: Constitutional Texts & Legal Repository: India Code, Legislative Department Portal; Case Law & Judicial Database: Indian Kanoon, SCC Online; Governance & Policy Platforms: Government of India Portal, NITI Aayog; Parliamentary Information System: Lok Sabha Portal, Rajya Sabha Portal

Project work/Assignment:

1. Module 1 – Constitution Drafting Simulation: Simulate a mini Constituent Assembly where groups draft a “class constitution” including preamble, rights, and guiding principles. Submit draft document with justification notes for key provisions.
2. Module 2 – Case-Based Constitutional Analysis: Analyse one landmark issue (e.g., Right to Privacy, Freedom of Expression, or Equality) and prepare a structured case brief highlighting facts, constitutional provisions, and outcomes.
3. Module 3 – Mock Parliamentary Debate: Conduct a simulated parliamentary session on a contemporary policy issue, including question hour, debate, and bill discussion. Submit agenda notes and reflection report.
4. Module 4 – Policy Mapping Exercise: Study a local governance issue and map its connection with Centre-State relations and Panchayati Raj institutions. Present findings through charts or structured report.

References

1. Basu, D. D. (2018). Introduction to the Constitution of India (23rd ed.). LexisNexis.
2. Singh, M. P. (2018). V.N. Shukla’s Constitution of India (13th ed.). Eastern Book Company.
3. Pylee, M. V. (2019). India’s Constitution. S. Chand Publishing.
4. Johari, J. C. (2013). The Constitution of India: A Politico-Legal Study. Sterling Publishers.
5. Bhagwan, V., & Bhushan, V. (2011). Indian Administration. S. Chand.
6. Maheswari, S. R. (2001). Indian Administration. Orient Black swan.
7. Avasthi, A., & Avasthi, A. P. (2017). Indian Administration. L.N. Agarwal Publishing.
8. Bakshi, P. M. (2018). The Constitution of India. Universal Law Publishing.
9. Constitutional Government and Democracy in India | For UG, PG & aspirants of State and Civil Service Exams | By Pearson: Pearson Education India.
10. Joshi, K. C. (2011). Constitutional Law of India. India: Central Law Publications.
11. Preview: Constitutional Government & Democracy in India | SWAYAM
12. nptel.ac.in/courses/129106003
13. nptel.ac.in/courses/129106411
14. nptel.ac.in/courses/129105608
15. nptel.ac.in/courses/129106002

Topics Relevant to “employability”: Constitutional reasoning and collaborative decision-making, Legal interpretation and applied reasoning, Argumentation and institutional understanding, Analytical understanding of governance structures

Topics Relevant to “Human Values and Professional Ethics”: constitutional morality, fundamental rights and duties, equality, accountability, and civic responsibility



Catalogue prepared by	Department of Political Science
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



Course Code POL2002	Governance and Public Policy	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course examines the institutions, processes, and actors involved in governance and public policymaking. It explores policy design, implementation, accountability, bureaucracy, civil society, and public service delivery, with particular attention to India. The course develops practical understanding of how governments address public problems and evaluate policy outcomes. Course Philosophy: How Governments Decide and Deliver					
Course Outcome	On successful completion of the course, the students shall be able to: 15. List the key institutions, actors, and principles involved in governance and public policy systems. 16. Outline the stages of the policy process and the factors that influence policy formulation, implementation, and evaluation. 17. Clarify the roles of bureaucracy, civil society, media, and citizens in promoting accountability and effective governance. 18. Demonstrate the use of governance frameworks and policy concepts in understanding public administration and service delivery challenges. 19. Prepare evidence-based responses to governance and public policy issues using appropriate policy analysis approaches.					
Course Content: Theory						
Module 1	Understanding Governance	Concepts, Models & Institutions	Governance Mapping	12 Classes		
Topics: Governance is more than government. This module examines the concepts, actors, and institutions that constitute modern governance systems. • Governance vs. government: the broader ecosystem of decision-making • Good governance: World Bank and UNDP frameworks — accountability, transparency, rule of law • New Public Management: market-based reforms and their Indian applications • e-Governance and digital public infrastructure: Aadhaar, JAM Trinity, PFMS • Principal-agent problems in governance: bureaucratic discretion and accountability						
Module 2	The Policy Process	Agenda-Setting to Evaluation	Policy Cycle Analysis	12 Classes		

Topics: Policy is not made in a straight line. This module examines the messy, political, and multi-actor process through which public problems become government action. • The policy cycle: problem identification, agenda-setting, formulation, adoption, implementation, evaluation • Agenda-setting: Kingdon's multiple streams model • Policy formulation: think tanks, expert committees, and consultation • Implementation gap: why policies fail between intention and delivery • Policy evaluation: logic models, outcome measurement, and learning				
Module 3	Bureaucracy & Civil Service	Structure, Culture & Reform	Case Study	12 Classes
Topics: The civil service translates political will into administrative action. This module examines the Indian Administrative Service, bureaucratic culture, and the debate about administrative reform. • Weber's ideal-type bureaucracy and its limits • Indian Administrative Service: history, structure, and the generalist debate • Bureaucratic culture in India: hierarchy, rule-following, and political pressure • Corruption: forms, causes, and anti-corruption mechanisms (Lokpal, RTI, social audit) • Administrative reform in India: recommendations from the Second Administrative Reforms Commission				
Module 4	Civil Society, Media & Democratic Accountability		Media Analysis	12 Classes
Topics: Governments are held accountable not only by elections but by civil society, the press, and social movements. This module examines these informal accountability mechanisms. • Civil society in India: NGOs, social movements, and the non-profit sector • The Right to Information Act 2005: legal framework, impact, and challenges • Role of the media: watchdog journalism, media capture, and declining press freedom • Social accountability: community monitoring, grievance redress, and citizen report cards • Social movements as governance actors: Anna Hazare, Narmada Bachao, and farmers' movements				
Module 5	Policy Analysis & Public Service Delivery in India		Policy Brief Workshop	12 Classes
Topics: The ultimate test of governance is delivery — whether public services reach citizens. This module develops policy analysis skills using Indian social programme data. • Social policy in India: MGNREGS, PDS, PMAY — design, implementation, and outcomes • Health governance: Ayushman Bharat, NRHM, and the challenges of universal health coverage • Education policy: RTE Act 2009, NEP 2020, and the learning outcomes crisis • Technology-enabled delivery: Direct Benefit Transfer, beneficiary identification, and exclusion errors • Writing a policy brief: structure, evidence, and persuasion for non-technical audiences				
Course Content: Practical Sessions				



NIL (No separately credited practical component.)

Targeted Application & Tools that can be used: Policy Data: PRS India, NITI Aayog, Budget documents; Transparency: RTI Online Portal, CAG reports, Lok Dhaba; News: The Hindu, Wire, Article 14; Research: EPW, IDFC Institute, CPR India publications

Project work/Assignment:

5. Module 1 – Governance Framework Analysis: Apply the 'good governance' framework to evaluate one Indian government institution (e.g. Election Commission, SEBI, or CBI).
6. Module 2 – Policy Cycle Case Study: Trace one major Indian policy (e.g. GST, Aadhaar, or MGNREGS) through the full policy cycle. Identify the critical decision points.
7. Module 3 – RTI-Based Research Exercise: File or simulate an RTI application on a local governance issue. Analyse the response (or non-response). Submit a report on the experience.
8. Module 4 – Media Accountability Analysis: Analyse coverage of one governance failure by three different Indian media outlets. Identify what was covered, what was missing, and why.
9. Module 5 – Policy Brief: Write a policy brief on one challenge in public service delivery in India. Structure: problem, evidence, options, and recommendation.

References

1. Franklin, A. L., Raadschelders, J. C. (2023). Introduction to Governance, Government and Public Administration. Germany: Springer Nature Switzerland.
2. Birkland, T. A. (2026). An Introduction to the Policy Process: Theories, Concepts, and Models of Public Policymaking. United Kingdom: Taylor & Francis.
3. Christopher M. Weible, Samuel Workman. (2022). Methods of the Policy Process. United Kingdom: Taylor & Francis.
4. Cairney, P. (2019). Understanding Public Policy: Theories and Issues. United Kingdom: Bloomsbury Publishing.
5. Dye, T. R. (2017). Understanding Public Policy. United Kingdom: Pearson.
6. Hill, M., Hupe, P. (2022). Implementing Public Policy: An Introduction to the Study of Operational Governance. India: SAGE.
7. Howlett, M., Ramesh, M., Perl, A. (2020). Studying Public Policy: Principles and Processes
8. Canada: Oxford University Press.
9. Gasik, S. (2022). Projects, Government, and Public Policy. United States: CRC Press.
10. <https://www.prsindia.org/>
11. <https://niti.gov.in/>
12. <https://www.coursera.org/learn/law-governance-and-public-policy>
13. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec24_hs38

Topics Relevant to “employability”: Institutional analysis, Policy process analysis, Applied transparency, Media and accountability, Policy communication

Topics Relevant to “Human Values and Professional Ethics”: transparency, accountability, equitable public service, participation, and responsible governance

Catalogue prepared by	Department of Political Science
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code:	Course Title: Political Communication and Media Dynamics Type of Course: Program Core		L-T-P- C	3	1	0	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	-Nil-						
Course Description	This course explores the key dimensions of political communication at both national and global levels. It introduces the theoretical foundations and practical aspects of political communication, while examining the dynamic relationship between media, political actors, and the public. The course also highlights how communication shapes political processes and public engagement.						
Course Objectives	To help students understand how political messages are created, conveyed, and interpreted across media, and to critically evaluate their impact on public opinion and democratic processes.						
Course Outcomes	On successful completion of the course the students shall be able to: CO1: Define the structure and functioning of political systems with reference to India and other democracies. [Remember] CO2: Explain the role of media and communication processes in the political sphere [Understand] CO3: Apply theories of political communication to interpret political language and media content. [Apply] CO4: Analyze political campaigns, strategies, and communication tools used to influence public opinion. [Analyze]						
Course Content:	The objective of the course is SKILL DEVELOPMENT of student by using PARTICIPATIVE LEARNING techniques.						
Module 1	Political Systems and Democratic Frameworks	Lecture, PPT, discussion	15 Sessions	Remember			
Topics: Evolution of the Indian political system, Key features of Indian democracy, Structure of parliamentary governance, Political parties and party systems in India, Coalition politics (NDA, UPA), Challenges to the parliamentary system, Comparative overview of global democracies.							
Module 2	Foundations of Political Communication	Lecture, PPT, discussion	15 sessions	Understand			
Topics: Meaning, scope, and significance of political communication , Role of mass media in politics, Communication flow between political actors and citizens, Political polarization and public opinion, Feedback mechanisms in political communication.							
Module 3	Theories, Language, and Media in Politics	Lecture, PPT, discussion	15 Sessions	Apply			
Topics: Key theories of political communication, Political discourse and language strategies, Media bias and framing, Role of satire, propaganda, and fake news, Influence of communication on voting behavior.							

Module 4	Political Campaigns and Strategic Communication	Lecture, PPT, discussion	15 sessions	Analyze
Topics: Political campaigns and communication strategies, Role of social media in political mobilization, Psephology: opinion polls and election analysis, Campaign messaging and manifesto development, Case analysis of political campaigns.				
Targeted Application and Tools used Collect samples of different kind of political reporting. Rewrite few stories based on any political news relayed in print or broadcast media within 250 words.				
Project work/Assignments: Assignment 1: Comparative parliamentary analysis report of 2 countries. Assignment 2: Select a recent political campaign (national, state, or local) and prepare a multimedia analysis report.				
Experiential Learning Activities: 1. Cover a political rally in your town and write a political journalist newspaper report. 2. Watch documentary “The Great Indian Election” and discuss various elements of political communication as presented in the documentary. (https://www.imdb.com/title/tt10847974/?ref_=nv_sr_srsrg_0) 3. In class competition for writing a political speech and the delivering it as if you are contesting local municipal election.				
Reference(s)Text Books 1. Indian Polity – by M Laxmikanth- McGraw Hille) 2. Prof, M.V. Subba Rao & Dr. M. Srinivasa Sastry, Lectures on Political Science- S. Gogia & Company				
Reference(s) Books 1. Niraja Gopal Jayal (2001). Democracy in India. 2. Niraja Gopal Jayal and Pratap Bhanu Mehta (2010). The oxford companion to Politics in India. 3. Dr. Vidya Dhar Mahajan (1988). Political Theory. 4. The Oxford Handbook of Political Communication. (2017). United Kingdom: Oxford University Press. 5. Neyazi, T. A. (2018). Political Communication and Mobilisation: The Hindi Media in India. India: Cambridge University Press. 6. Savigny, H. (2016). Political Communication: A Critical Introduction. UK: Palgrave Macmillan.				
E-Books: 1. An Introduction to Political Communication: https://bit.ly/3gw6sMT 2. Political Communication in Action https://www.rienner.com/uploads/59ca9e0ef0554.pdf				
Web Resources: 1. https://guides.zsr.wfu.edu/c.php?g=34331&p=7512707				
Catalogue prepared by	Dr. Padmavathi S & Dr. Ashish Sharma			
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: ECO2001	Course Title: Statistics for Economics Type of Course: Theory		L-T-P-C	3	0	2	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	This course introduces statistical methods used in economics for collecting, summarising, analysing, and interpreting data. It covers descriptive statistics, probability theory, statistical inference, hypothesis testing, regression analysis, and applications using Indian economic datasets. Practical sessions develop competence in statistical software and data interpretation skills required for empirical economic analysis and evidence-based decision-making.						
Course Outcomes	On successful completion of this course the students shall be able to: 1. Recognize the fundamental concepts of statistical methods, data types, and measures used in economic analysis. 2. Explain probability concepts, statistical distributions, and inferential techniques used in economic research. 3. Illustrate the use of descriptive statistics and data visualisation techniques to summarise economic datasets. 4. Perform hypothesis testing and regression analysis using statistical tools and economic data. 5. Utilize statistical methods to interpret patterns and relationships in Indian economic datasets.						
Course Content:							
Module 1	Descriptive Statistics — Summarising Economic Data	Assignment	Data Lab	15 Sessions			
Topics: • Types of data: cross-section, time series, and panel • Measures of central tendency: mean, median, and mode • Measures of dispersion: variance, standard deviation, and IQR • Index numbers: construction and interpretation (CPI, WPI, Sensex) • Data visualisation: frequency distributions, histograms, and scatter plots							
Module 2	Probability & Distributions	Assignment	Problem Set	15 Sessions			
Topics: • Basic probability: events, rules, and conditional probability • Bayes' theorem and its economic applications • Discrete distributions: Bernoulli, Binomial, and Poisson • Continuous distributions: Normal, t, chi-square, and F • The Central Limit Theorem and its importance for inference							
Module 3	Statistical Inference — Estimation & Hypothesis Testing	Assignment	Tutorial Problem Set	15 Sessions			
Topics: • Point estimation: properties of good estimators (BLUE) • Confidence intervals: construction and interpretation • Null and alternative hypotheses: the logic of testing • t-tests, z-tests, and chi-square tests: when and how • Type I and Type II errors, p-values, and statistical significance							



Module 4	Simple & Multiple Linear Regression	Assignment	Regression Lab	15 Sessions
Topics: - Simple linear regression: the OLS estimator and its properties - Interpreting regression coefficients and the R-squared - Multiple regression: adding and interpreting additional regressors - Dummy variables and interaction terms - Violations of OLS assumptions: heteroscedasticity and multicollinearity				
Module 5	Applied Statistics — Indian Economic Data	Assignment/ Quiz	Research Project	15 Sessions
Topics: - NSSO, PLFS, and CMIE datasets: structure and access - Time series concepts: trends, seasonality, and stationarity - Index construction: creating composite economic indicators - Correlation analysis: reading and misreading economic relationships - Presenting statistical findings: tables, graphs, and narrative				
Targeted Application & Tools that can be used: Statistical Software- SPSS, R, Stata Data- NSSO, PLFS, CMIE, MOSPI Visualisation- ggplot2 (R), Tableau Public, Excel Academic- NBER, EPW, RBI Research				
Project Work/ Assignment: 25. Data Visualisation Lab Report 26. Probability Problem Set 27.				
Text Book(s): 13. McClave, J. T., McClave, J., Benson, P. G., Sincich, T. (2021). Statistics for Business and Economics. Hong Kong: Pearson. 14. Anderson, D. R., Sweeney, D. J., Williams, T. A., Camm, J. D., Cochran, J. J., Fry, M. J., Ohlmann, J. W. (2019). Statistics for Business & Economics. United States: Cengage Learning. 15. Lind, D. A., Marchal, W. G., Wathen, S. A. (2018). Business Statistics for Business and Economics. United States: McGraw-Hill Higher Education. 16. Keller, G. (2022). Statistics for Management and Economics. United States: Cengage Learning.				
Reference Book (s): 8. Thrane, C. (2024). Statistical Analysis: The Basics. United Kingdom: Taylor & Francis. 9. James, G., Witten, D., Hastie, T., Tibshirani, R. (2022). An Introduction to Statistical Learning: With Applications in R. United States: Springer US.				
Web Sources: 7. https://mospi.gov.in/ 8. https://www.cmie.com/ 9. https://www.r-project.org/ 10.				
Topics relevant to “SKILL DEVELOPMENT”:				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: WMI2001	Course Title: Primary Instrument Study I (Grade Level) Type of Course: Practical		L-T-P-C	0	0	8	4
Version No.	NIL						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Primary Instrument Study – I (Grade Level) develops the fundamental technical, musical, and performance skills required for proficient instrumental practice at the intermediate level. The course focuses on posture, tone production, scales arpeggios, technical exercises, repertoire study, sight-reading, aural skills, and performance preparation. Through guided practice and graded repertoire, it strengthens instrumental technique, musical interpretation, stylistic awareness, performance confidence, and disciplined practice habits essential for continued artistic growth.						
Course Objective	NIL						
Course Outcomes	On successful completion of this course the students shall be able to: - Name the fundamental technical, musical, and performance principles associated with their primary instrument. - Explain the importance of posture, tone production, scales, arpeggios, and practice techniques in instrumental development. - Interpret stylistic, expressive, and performance markings encountered in graded instrumental repertoire. - Perform scales, technical exercises, sight-reading tasks, and prescribed repertoire at the designated grade level. - Implement effective practice and performance strategies to prepare for examinations, recitals, and public performances.						
Course Content:	Primary Instrument Study I (Grade Level)						
Module 1	Foundations of Technique — Posture, Hold, and Tone Production	Assignment	Weekly Lesson and Practice Log				
- Instrument-specific posture: alignment, balance, and the relationship between body and instrument - Instrument hold and contact points: bow hold (strings), embouchure (winds/brass), stick grip (percussion) — the foundational physical relationship - Tone production fundamentals: bow speed and pressure (strings), breath support and embouchure formation (winds/brass) - Practising slowly: the principle of deliberate technical practice — why slow practice is fast progress - Tension and relaxation: identifying habitual tension in the playing body and developing ease of movement							
Module 2	Scales, Arpeggios, and Technical Exercises	Assignment	Scales and Technical Assessment				
- Major scales and arpeggios: the required keys at Grade 4–5 level — two octaves, correct fingering patterns - Harmonic and melodic minor scales: the three forms and their instrumental application - Chromatic scale: full range on the instrument — an important technique exercise and musical tool - Technical exercises: Hanon (keyboard), Sevcik (strings), Taffanel-Gaubert (flute), Arban (brass) — daily exercise routines - Metronome use: developing steady tempo and practising gradual speed increases							

Module 3	Introductory Repertoire — Learning and Performing Pieces	Assignment	Mock Performance Examination	
- Repertoire selection at Grade 4–5 level: standard examination and concert repertoire for the instrument - Learning a new piece: analysis before playing — identifying structure, technical challenges, and musical character - Practice strategies: hands/parts separately, chunking, problem-solving, and assembly - Performance preparation: moving from practice room to performance — managing nerves and sustaining quality - Stylistic awareness: performing Baroque, Classical, and Romantic pieces with appropriate style differences				
Module 4	Musicianship Through the Instrument — Phrasing and Interpretation	Assignment	Recording and Self- Review	
- Phrasing: shaping a musical line — the relationship between harmony, melody, and dynamic shape - Dynamics: producing a genuine dynamic range from pp to ff — not just louder or softer but different in character - Articulation: staccato, legato, accent, and tenuto — their physical production and musical meaning - Listening to great performances: developing musical taste by studying recordings of master musicians - Self-recording and critical listening: using recordings to identify technical and musical issues objectively				
Module 5	Grade Level Examination Preparation	Assignment	End-of-Year Recital Performance	
- ABRSM or Trinity examination requirements at Grade 4–5: three pieces, scales, sight-reading, and aural tests - Performance anxiety management: practical strategies for playing well under examination conditions - Sight-reading skills: developing fluency in reading unfamiliar music at this level - Aural test preparation: the interval, chord, and echo-singing components of the practical examination - End-of-year recital: preparing and presenting a short public performance				
Targeted Application & Tools that can be used: Metronome apps (Pro Metronome), tuner apps (GStrings, TuneUp), Voice Memo, GarageBand Audacity, ABRSM syllabus documents, Trinity Grade examination handbooks, IMSLP (free scores), Henle Verlag, Peters Edition				
Project Work/ Assignment: - Technique Foundation Review - Scales and Technical Test - Mock Performance Examination - Recorded Self-Review - End-of-Year Recital				
Textbook(s): - Fischer, S. (1997). <i>Basics: 300 Exercises and Practice Routines for the Violin</i>. Germany: Edition Peters. - Hallam, S. (1998). <i>Instrumental Teaching: A Practical Guide to Better Teaching and Learning</i>. United Kingdom: Heinemann Educational. - McPherson, G. E., & Welch, G. F. (Eds.). (2018). <i>Music learning and teaching in infancy, childhood, and adolescence: An Oxford handbook of music education</i> (Vol. 1). Oxford University Press. - Williamon, A. (Ed.). (2004). <i>Musical excellence: Strategies and techniques to enhance performance</i>. Oxford University Press.				

**Reference Book(s):**

1. Galamian, I. (2017). *Principles of Violin Playing and Teaching*. United States: Echo Point Books and Media.
2. Woody, R. H. (2021). *Psychology for Musicians: Understanding and Acquiring the Skills*. United States: Oxford University Press.
3. Parncutt, R., & McPherson, G. E. (Eds.). (2002). *The science and psychology of music performance: Creative strategies for teaching and learning*. Oxford University Press.
4. Barry, N. H., & Hallam, S. (Eds.). (2012). *The Oxford handbook of music education* (Vols. 1–2). Oxford University Press.

Web Resources:

1. <https://www.ism.org/advice/online-learning-resources/>
2. https://thesoundartist.com/blogs/news/western-music-lessons-beginners-guide?srsId=AfmBOor3y0XnqVAy8t4Mh7fIVV9icSL8A8o6T_VKof7QQzV0kztEkM3Q
3. <https://www.savethemusic.org/music-education-resources/general-music/>
<https://www.tutorsvalleymusic.com/western-music-courses/>

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: WM12002	Course Title: Primary Instrument Study II (Intermediate) Type of Course: Practical		L-T-P-C	0	0	8	4
Version No.	1.0						
Course Pre-requisites	WM12001- Primary Instrument Study (Grade Level)						
Anti-requisites	NIL						
Course Description	Primary Instrument Study – II (Intermediate) develops intermediate-level instrumental proficiency through advanced technical training, extended scales and studies, repertoire exploration, chamber music participation, and performance practice. The course emphasizes refined tone, stylistic awareness, interpretative understanding, ensemble collaboration, and confident performance while preparing for intermediate-grade examinations, recitals, and continued artistic growth.						
Course Objective							
Course Outcomes	On successful completion of this course the students shall be able to: 11. Recognize the technical, stylistic, and performance requirements of intermediate-level instrumental study. 12. Describe the principles underlying advanced tone production, technical studies, repertoire interpretation, and ensemble performance. 13. Differentiate stylistic characteristics and interpretative approaches associated with intermediate-level repertoire and performance practices. 14. Execute intermediate scales, arpeggios, studies, chamber music, and repertoire with increasing technical control and musical expression. 15. Practice collaborative and independent performance skills in preparation for examinations, recitals, and ensemble presentations.						
Course Content:	Primary Instrument Study II (Intermediate Level)						
Module 1	Technical Consolidation and Extension at Intermediate Level	Assignment	Technical Progress Assessment	24 Sessions			
- Extended range: playing in the upper register with consistent tone quality and intonation (strings: third and fourth positions; winds: full register; brass: high range development) - Advanced bow techniques (strings): spiccato, ricochet, sul ponticello, sul tasto — expanding the tonal palette - Advanced wind and brass articulation: double and triple tonguing, flutter tongue, slurred-tongued combinations - Vibrato development and control: width, speed, and the relationship between vibrato and musical expression - Shifting and position work (strings): first through fifth positions — fluid, intonation-safe movement							
Module 2	Intermediate Scales and Technical Studies	Assignment	Technical Study Recital	24 Sessions			
- Three-octave scales and arpeggios: extending the range — requiring position work and register changes - Dominant and diminished seventh arpeggios: adding harmonic complexity to the technical workout							



- Major etude composers by instrument: Kreutzer and Rode (violin), Czerny (piano), Ferling (oboe), Klosé (clarinet), Bordogni/Marco (trombone) - Technical studies as music: practising etudes with full musical expression, not just technical accuracy - Speed and accuracy balance: the challenge of maintaining quality at faster tempos				
Module 3	Intermediate Repertoire- Analysis and Interpretation	Assignment	Interpretive Comparison Exercise	24 Sessions
- Repertoire survey at intermediate level: the standard works for each instrument — concertos, sonatas, and concert pieces - Score study before playing: analysing form, harmony, phrase structure, and identifying technical challenges - Stylistic periods: distinguishing Baroque ornamentation and style from Classical phrasing and Romantic expression - Listening to multiple recordings: how different performers interpret the same passage — developing personal interpretive choices - Working with a piano accompanist: the ensemble skills required for sonata and concerto work				
Module 4	Chamber Music Introduction- Playing with Others	Assignment	Chamber Reading Session	24 Sessions
- Listening and blending: how to adjust your sound in response to other players - Intonation in ensemble: the challenge of tuning intervals and chords with other instruments - Leading and following: the democratic communication of tempo, phrase shape, and dynamics in chamber music - Basic chamber repertoire at intermediate level: duo and trio arrangements suitable for this stage - The rehearsal process in chamber music: how small ensembles work without a conductor				
Module 5	Performance Development and Grade Level Examination	Assignment/ Quiz	Intermediate Recital Performance	24 Sessions
- Programme building for recital and examination: selecting contrasting pieces that show range - Concert nerves at the intermediate stage: developing coping strategies beyond the beginner's anxiety - Memorisation strategies: whether and when to memorise, and how to memorise securely - The warm-up routine before performance: physical, mental, and musical preparation on performance day - Feedback integration: using examination and post-concert feedback constructively for continued development				
Targeted Application & Tools that can be used: Metronome and tuner apps, SmartMusic (practice app), GarageBand, Adobe Audition, voice recorder, IMSLP, Henle Urtext, Universal Edition digital scores, Spotify (classical playlists), Apple Music, YouTube classical channel				
Project Work/ Assignment:				
28. Technical Progress Assessment 29. Technical Study Recital 30. Interpretive Comparison 31. Chamber Reading Session 32. Intermediate Recital				

Text Book(s):

17. Berman, B. (2017). Notes from the Pianist's Bench. United Kingdom: Yale University Press.
18. Hallam, S. (1998). Instrumental Teaching: A Practical Guide to Better Teaching and Learning. United Kingdom: Heinemann Educational.
19. Williamon, A. (Ed.). (2004). Musical excellence: Strategies and techniques to enhance performance. Oxford University Press.
20. McPherson, G. E., & Welch, G. F. (Eds.). (2018). Music learning and teaching in infancy, childhood, and adolescence: An Oxford handbook of music education (Vol. 1). Oxford University Press.

Reference Book (s):

10. Neigauz, G. G. (1993). The Art of Piano Playing. United Kingdom: Kahn & Averill.
11. Stowell, R. (Ed.). (1992). The Cambridge companion to the violin. Cambridge University Press.
12. Galamian, I. (2021). Principles_Of_Violin_Playing_And_Teaching_. United States: HASSELL STREET Press.
13. Parncutt, R., & McPherson, G. E. (Eds.). (2002). The science and psychology of music performance: Creative strategies for teaching and learning. Oxford University Press.

Web Sources:

1. <https://www.ism.org/advice/online-learning-resources/>
2. <https://guides.lib.uwo.ca/music-instruments>
3. <https://music.calendar.utoronto.ca/section/Bachelor-of-Music>

Topics relevant to "SKILL DEVELOPMENT": Writing skills, compositions, types of writing, technical writing, team collaboration.

Catalogue prepared by

Recommended by the Board of Studies on

Date of Approval by the Academic Council

Semester IV

Course Code:	Course Title: Advertising, Public Relations and Strategic Communication Type of Course: Program Core			L-T- P- C	3	0	2	4
Version No.	1.0							
Course Pre-requisites	Nil							
Anti-requisites	-Nil-							
Course Description	This course introduces the fundamentals of advertising and public relations as key elements of strategic communication. It covers core concepts, planning and strategy, media and audience analysis, and PR tools in both traditional and digital contexts. The course also focuses on stakeholder communication and developing effective strategies for organizational engagement.							
Course Objective	The objective of the course is to develop students' skills by using participative learning techniques.							
Course Outcomes	On successful completion of the course, the students shall be able to: CO1: Explain the concepts, evolution, and role of advertising and public relations in marketing and communication. [Understand] CO2: Analyze advertising and PR strategies using relevant theories, models, and case studies. [Analyze] CO3: Evaluate public relations practices, tools, and regulatory frameworks in contemporary communication environments. [Evaluate] CO4: Develop strategic communication plans for organizations by applying stakeholder engagement and communication management principles. [Create]							
Course Content:								
Module 1	Fundamentals of Advertising and Public Relations	Lecture, Discussion, PPT	15 Sessions	Understand				
Topics: Introduction to advertising: concepts, nature, scope, and definitions, Evolution and growth of advertising and public relations, Marketing mix and its relevance to advertising, Types of advertising: commercial, institutional, and social, The 5M's of advertising: mission, money, message, media, measurement, Key pioneers in PR: Ivy Lee and Edward Bernays, Distinction between advertising and public relations, Role of advertising and PR in branding and marketing, Overview of industry structure, key players, and ethical practices.								
Module 2	Advertising and PR Strategy Development	Interactive Lectures, Project-Based Learning, Q&A, PPT	15 Sessions	Analyze				
Topics: Advertising planning and campaign development, Identifying and segmenting target audiences, Basics of media planning: traditional and digital platforms, Key advertising theories: AIDA, DAGMAR, Hierarchy of Effects, Maslow's Hierarchy of Needs, Models of PR communication: Grunig's symmetrical and asymmetrical approaches, Analysis of selected advertising and PR campaign case studies.								
Module 3	Public Relations Practices, Tools, and Governance	Lecture, Discussion, PPT	15 Sessions	Evaluate				

Topics: Public relations process: RACE model, Core PR tools: press releases, press conferences, and media relations, Internal and external communication practices, PR in the digital environment: tools, platforms, and ethical considerations, Structure and functioning of advertising and PR agencies, Role of professional and regulatory bodies: PRSI, IPRA, ASCI, AAAL.

Module 4	Strategic Communication and Stakeholder Management	Lecture, Discussion, Case Studies	15 Sessions	Create
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Topics: Introduction to strategic communication and its importance in organizations, Internal communication: channels, tools, and employee engagement strategies, Role of communication in organizational effectiveness, Stakeholder identification and analysis, Managing relationships with external stakeholders: customers, investors, media, Corporate communication and social responsibility initiatives

Targeted Application and Tools used

Digital Platforms and Applications, such as Mobile Applications and Social Media, Participatory Tools such as Community engagements, Focus Group Discussions

Case Studies:

1. Nike's "Just Do It" Campaign
2. Coca-Cola's "Share a Coke" Campaign

Project work/Assignment:

Assignment 1: Write a short comparative essay explaining what advertising and public relations are, highlighting their differences, and how they complement each other in communication management. Include one example of an advertisement and one PR initiative for the same product or cause, and discuss how each approach serves the overall communication goal.

Assignment 2: Create a simple advertising plan for a hypothetical product or social cause.

Text Book

1. George E Belch, Michael, Keyoor Purani. Advertising and Promotion. McGraw-Hill
2. Jefkins, Frank, and Daniel Yadin. *Advertising*. Pearson.
3. Kumar, S. Ramesh, and Anup Krishnamurthy. *Advertising and Branding Basics*. Sage.
4. Advertising and Branding Basics
5. Aron Levin, Influencer Marketing for Brands, APress

Seminal Articles:

1. "Positioning: The Battle for Your Mind" by Al Ries and Jack Trout (1981)
2. "Building Strong Brands" by David A. Aaker (1996)
3. "How Has the Digital Environment Affected Advertising Creativity?" by Petra Goor, Gayle Kerr, and Hyun Seung Jin (2022)
4. "Branding Strategy for Startups: Building a Strong Foundation" by Rajeev
5. "The New Age of Branding: A Digital Transformation" by Harish Narayanan
6. "Does Traditional Advertising Theory Apply to the Digital World?" by Francis J. Mulhern (2015)
7. "The Art of Branding: How to Stand Out in a Crowded Marketplace" by Debbie Williams
8. "The Power of Personal Branding" by Pradeep Chopra
9. "How to Build a Brand That Will Stand the Test of Time" by Seth Godin
10. "The Power of Storytelling in Branding" by Bernadette Jiwa
11. "The Future of Digital Advertising: Trends to Watch" by Neil Patel

Web links

1. <https://blog.hubspot.com/>
2. <https://brandingstrategyinsider.com/>
3. Neil Patel Blog
4. The Moz Blog
5. <https://contentmarketinginstitute.com/>
6. <https://adage.com/>

7. <https://www.smartpassiveincome.com/>
8. <https://www.socialmediaexaminer.com/>
9. <https://www.marketingprofs.com/>
10. Kissmetrics Blog

E- Books

1. <https://www.jonloomer.com/blog/facebook-ads/>
2. <https://www.adroll.com/resources/guides/programmatic-advertising>
3. <https://www.smartpassiveincome.com>
4. Contagious eBook
5. The Art of Digital Branding eBook
6. The 22 Immutable Laws of Branding eBook

Recommended Readings

1. "The Future of Advertising and How to Adapt" by Harvard Business Review
2. "Digital Marketing Transformation in Emerging Markets" by McKinsey
3. "How Brands Build Trust Online" by MIT Sloan Management Review
4. "AI in Advertising: The New Frontier" by Forbes
5. "Global Digital Advertising Trends" by eMarketer

Topics relevant to "SKILL DEVELOPMENT": Skill development in digital advertisement and branding includes topics like social media marketing, SEO, content creation, digital analytics, programmatic advertising, influencer marketing, branding strategy, email campaigns, AI in advertising, and ethical considerations. Learning tools like Google Ads, Canva, and analytics platforms is essential to build and manage effective digital campaigns.

Catalogue prepared by	Dr. Prathibha Vinod & Dr. Garima Ganghariya
Recommended by the Board of Studies on	.
Date of Approval by the Academic Council	.

Course Code BLA1209	Reading the City: Bengaluru's Cultural Traditions		L- T- P- C	2	0	0	2
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	This course explores Bengaluru’s rich cultural heritage through its historical evolution, artistic expressions, linguistic diversity, and community spaces. Tracing the city’s journey from colonial times to its modern IT identity, the course examines how these shifts shape traditions like language, food, festivals, and arts. Using lectures, discussions, and multimedia, students will uncover Bengaluru’s narratives and practices, celebrating its cultural resilience amidst urban change.						
Course Out Comes	On successful completion of the course the students shall be able to: CO1: Explain the influence of Bengaluru’s colonial and IT-driven urban evolution on its cultural traditions CO2: Illustrate how literature, cinema, and art serve as narratives of Bengaluru’s cultural traditions CO3: Summarize the role of linguistic diversity and migration in enriching Bengaluru’s cultural traditions CO4: Utilize knowledge of Bengaluru’s public spaces to interpret the continuity and adaptation of its cultural traditions						
Course Content:							
Module 1	Colonial to IT – Cultural Evolution	Neighbourhood Cultural Mapping	Highlighting Bengaluru’s Cultural evolution	8 Classes			
Topics: - Colonial Bengaluru: British influence on culture - Bangalore vs. Bengaluru: Garden city traditions - Rise of the Middle Class: Food and festival shifts - Changing Neighbourhoods: Cultural identities - Language in transition							
Resources: - Janaki Nair – <i>The Promise of the Metropolis: Bangalore’s Twentieth Century</i> - Narendar Pani – <i>Redefining Urban Spaces: Bangalore's Transformation</i> - Harini Nagendra – <i>Nature in the City: Bengaluru in the Past, Present, and Future</i> <i>Namma Ooru: Bangalore</i> (BBC Documentary, 1997) <i>Bangalore Days</i> (Film, 2014)							
Module 2	Literature, Cinema, Art – Cultural Narratives	Digital Collage	Illustration of Narrative medium	7 Classes			
Topics: - Bangalore in Literature: Traditional voices - Bangalore in Cinema: Cultural roots							

- Street Art and Traditional Motifs
- Music in cinema and culture

Readings:

- Aditi De – *Multiple City: Writings on Bangalore*
- Anita Nair – *The Lilac House*
- Shashi Deshpande – *That Long Silence*

Films:

- *Aa Dinagalu (2007)* – Clips on community ties and power shifts.
- *U Turn (2016)* – Street scenes reflecting modern Bengaluru.
- *Pallavi Anu Pallavi (1983)*

Module 3	Language & Diversity – Traditions Enriched	Multilingual Tradition Snapshot	Contribution of Linguistic diversity	7 Classes
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- Multilingual Bengaluru: Cultural blend
- Migration Waves: Food traditions
- Festivals from diverse roots
- IT Boom: Modern cultural expressions
- Street names and oral traditions

Resources:

- Vikhar Ahmed Sayeed – *Bangalore: A Tale of Two Cities*
- Rasheed Kappan – *Bangalore's Street Names and Their Forgotten History*
- Nissim Mannathukkaren – *The City and the IT Worker*

Films & Documentaries:

- *French Biryani (2020)* – Clips on multilingual humour and festivals.
- *Cities of Sleep (2016)* – Scenes on food and modern urban life.

Module 4	Public Spaces – Cultural Continuity	Tradition Sketch	Observations of a public space	8 Classes
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Topics:

- Garden City: Green traditions
- Public Spaces: Street culture
- Urbanization: Adapting traditions
- Arts in public spaces
- Citizen movements: Cultural preservation

Readings:

- Harini Nagendra – *Nature in the City*
- Rohini Nilekani – *Uncommon Ground*
- *Mandala: A Film About Bangalore's Lakes (2019)* – Clips on community rituals and lake conservation.
- *Bangalore: The Garden City of India (1959)* – Vintage scenes of greenery, markets, and cultural events.

Targeted Application & Tools that can be used:

Applications: Quizziz, Netflix, YouTube

Project work/Assignment:



Academic Project

References

R1. *Bangalore: The Garden City of India*. Films Division of India, 1959.

R2. Deshpande, Shashi. *That Long Silence*. Penguin Books India, 1989.

R3. *Pallavi Anu Pallavi*. Directed by Mani Ratnam, performances by Anil Kapoor and Lakshmi, Janus Films, 1983.

R4. Nair, Janaki. *The Promise of the Metropolis: Bangalore's Twentieth Century*. Oxford University Press, 2005.

R5. *Aa Dinagalu*. Directed by K. M. Chaitanya, performances by Chetan Kumar and Sharath Lohitashwa, Manthana Productions, 2007.

R6. Pani, Narendar. *Redefining Urban Spaces: Bangalore's Transformation*. Sage Publications, 2009.

R7. Nilekani, Rohini. *Uncommon Ground: Dialogues Between Business and Social Leaders*. Penguin India, 2011.

R8. Nair, Anita. *The Lilac House*. HarperCollins India, 2012.

R9. De, Aditi. *Multiple City: Writings on Bangalore*. Penguin Books India, 2013.

R10. Sayeed, Vikhar Ahmed. "Bangalore: A Tale of Two Cities." *Frontline*, vol. 30, no. 3, 2013. www.frontline.thehindu.com. Accessed 3 Apr. 2025.

R11. *Bangalore Days*. Directed by Anjali Menon, performances by Dulquer Salmaan, Nivin Pauly, and Nazriya Nazim, Anwar Rasheed Entertainment, 2014.

Topics Relevant to "Employability":

Topics Relevant to "Human Values and Professional Ethics":

**Catalogue
prepared by**

Dr. Tychicus P David

**Recommended
by the Board
of Studies on**

**Date of
Approval by
the Academic
Council**



Course Code: PSY3002	Course Title: Psychological Testing & Measurement		L-T-P-C	3	0	2	4
	Type of Course: Theory and Practice						
Version No.	1.0						
Course Pre-requisites	Students enrolling in this course should have a basic understanding of psychological concepts and an interest in human behaviour and cognition.						
Anti-requisites	Nil						
Course Description	This course introduces students to the principles, methods, and applications of psychological testing and measurement. It covers the construction, standardization, and interpretation of psychological tests used in educational, clinical, and organizational settings. Students will explore psychometric theories, statistical foundations, and ethical considerations in testing. Through hands-on activities, case studies, and analysis of real-world tools, learners will gain practical skills in test evaluation, administration, and reporting. The course emphasizes critical thinking, cultural sensitivity, and scientific rigor in psychological assessment, preparing students for advanced studies and professional roles in psychology and allied fields.						
Course Objective	1. Understand the theoretical foundations and historical evolution of psychological testing. 2. Learn the processes involved in test construction, standardization, and validation. 3. Apply statistical and psychometric principles to evaluate psychological tests. 4. Explore the use of psychological assessments in various applied settings.						
Course Outcomes	On successful completion of this course, the students shall be able to: CO1: Define key concepts in psychological testing and measurement. CO2: Explain the principles of reliability, validity, and standardization. CO3: Administer and interpret basic psychological tests ethically and accurately. CO4: Evaluate the strengths and limitations of different psychological assessments.						
Course Content:	Psychological Testing & Measurement						
Module 1	Introduction to Psychological Testing	Assignment	12 Sessions				
Definition and Scope of Psychological Testing, Historical Development of Psychological Measurement Characteristics of a Good Psychological Test, Types of Psychological Tests (Ability, Personality, Achievement, etc.), Ethical Issues in Testing and Assessment, Applications of Psychological Testing in India							

Module 2	Test Construction and Standardization	Assignment	10 Sessions
Steps in Test Construction, Item Writing and Item Analysis, Reliability: Types and Methods, Validity: Content, Construct, Criterion-related, Norms and Standard Scores, Standardization Procedures and Field Testing			
Module 3	Psychometric Theories and Statistical Foundations	Assignment	11 Sessions
Classical Test Theory (CTT), Item Response Theory (IRT), Measurement Scales: Nominal, Ordinal, Interval, Ratio, Correlation and Regression in Testing, Factor Analysis and Test Dimensionality, Interpretation of Test Scores and Profiles			
Module 4	Applications of Psychological Testing	Assignment	12 Sessions
Intelligence Testing (e.g., WAIS, Binet), Personality Assessment (e.g., MMPI, 16PF), Aptitude and Vocational Tests, Educational Testing and Achievement Tests, Clinical and Neuropsychological Assessments, Psychological Testing in Organizational Settings			

Targeted Application & Tools that can be used:

SPSS / JASP / Jamovi – for statistical analysis of test data

Google Forms / SurveyMonkey – for administering self-designed tests

Project Work/ Assignment:

Design a short psychological scale (e.g., stress, motivation). Include item writing, scoring method, and mock standardization. Present findings.

Text Book(s):

1. Kaplan, R. M., & Saccuzzo, D. P. (2017). *Psychological testing: Principles, applications, and issues* (9th ed.). Cengage Learning.

Reference Book (s):

2. Singh, A. K. (2019). *Tests, measurements and research methods in behavioural sciences* (6th ed.). Bharti Bhawan.
3. Chadha, N. K. (2009). *Applied psychometry*. SAGE Publications India.
4. Anastasi, A., & Urbina, S. (1997). *Psychological testing* (7th ed.). Prentice Hall.
5. American Psychological Association. (2022). *Publication manual of the American Psychological Association* (7th ed.).

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 test construction and standardization, clinical psychology.

**Catalogue
prepared by**

Ms. Meera Ruxana

**Recommended by the
Board of
Studies on**

**Date of Approval by the
Academic
Council**



Course Code: ENG3004	Course Title: Text and Textualities		L- T- P- C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	This course introduces students to the fundamental questions of textuality: What is a text? Who creates meaning—the author or the reader? How does context shape interpretation? It explores the evolution of texts from traditional literature to digital culture, emphasizing how meaning is constructed, deconstructed, and reinterpreted over time. Students will engage with a range of materials—literary works, advertisements, legal documents, memes, and AI-generated texts—to analyze the fluidity of textual meaning in diverse contexts						
Course Outcomes	On successful completion of the course the students shall be able to: 1. Identify different types of texts and differentiate between "text" and "work." 2. Describe how meaning is shaped by both authors and readers. 3. Recognize intertextual references and classify types of adaptations. 4. Explain how historical and cultural contexts influence textual meaning 5. Apply digital media concepts to interpret evolving forms of texts.						
Course Content							
Module 1	What is a Text? Beyond Books						12 Classes
Key Topics: • Defining a text – From literature to billboards to emojis • Text vs. Work – Do stories exist beyond their pages? • Genres of text – Literary, digital, performative, visual • Case Studies – A Shakespeare sonnet, a Marvel movie, an internet meme Readings & Sources: • Roland Barthes – <i>From Work to Text</i> • Case Studies: Sonnet 18 (Shakespeare), an Instagram ad, a viral meme							
Module 2	Who Creates Meaning? The Reader vs. the Author						12 Classes
• Death of the Author? (Roland Barthes) – Can a text mean something the author didn't intend? • Reader-Response Theory • Is meaning fixed or fluid? • Interpretive Communities – Why some groups read texts differently Readings & Sources: • Stanley Fish – <i>Is There a Text in This Class?</i> • Roland Barthes – <i>The Death of the Author</i> • Example Texts: <i>Hills Like White Elephants</i> (Hemingway)							

Module 3	Reading Between the Lines – Intertextuality and Adaptation			10 Classes
Key Topics: • Intertextuality – How texts “talk” to each other • Adaptations and Remixes • Fanfiction and Retellings • Parody and Satire Readings & Sources: • Julia Kristeva – <i>Intertextuality: Word, Dialogue & Novel</i> • Examples: <i>Pride and Prejudice</i> vs. <i>Bridget Jones's Diary</i>				
Module 4	Context Matters – Why Time and Place Change Meaning			14 Classes
Key Topics: • The role of history in shaping meaning • Influence of Culture and Politics on Texts • Influence of Texts on Culture and Politics • Colonial texts vs. Postcolonial Responses • Censorship, banned books, and controversy Readings & Sources: • Raymond Williams – <i>Marxism and Literature</i> • Edward Said – <i>Orientalism</i> • Examples: Banned books (e.g., 1984, To Kill a Mockingbird), political speeches.				
Module 5	The Future of Texts – Digital, AI, and Beyond			12 Classes
Key Topics: • Digital Texts & Hypertext – How online reading is changing interpretation • Fake News & Deepfakes – When texts lie • Future of books & authorship Readings & Sources: • Lev Manovich – <i>The Language of New Media</i> • Examples: AI-written poetry, Wikipedia edits, deepfake videos				
Targeted Application & Tools that can be used:				
References Barthes, Roland. <i>Image-Music-Text</i>. Translated by Stephen Heath, Fontana Press, 1977. Barthes, Roland. "From Work to Text." In <i>Image-Music-Text</i>, translated by Stephen Heath, Fontana Press, 1977. Barthes, Roland. "The Death of the Author." In <i>Image-Music-Text</i>, translated by Stephen Heath, Fontana Press, 1977.				



Bhabha, Homi K. The Location of Culture. Routledge, 1994.

Bolter, Jay David. Writing Space: Computers, Hypertext, and the Remediation of Print. Routledge, 2001.

Fish, Stanley. Is There a Text in This Class? The Authority of Interpretive Communities. Harvard University Press, 1980.

Genette, Gérard. Palimpsests: Literature in the Second Degree. University of Nebraska Press, 1997.

Genette, Gérard. Paratexts: Thresholds of Interpretation. Cambridge University Press, 1997.

Hemingway, Ernest. Hills Like White Elephants. In Men Without Women, Scribner, 1927.

Hutcheon, Linda. A Theory of Adaptation. Routledge, 2006.

Iser, Wolfgang. The Act of Reading: A Theory of Aesthetic Response. Johns Hopkins University Press, 1978.

Kristeva, Julia. "Word, Dialogue, and Novel." In The Kristeva Reader, edited by Toril Moi, Columbia University Press, 1986.

Manovich, Lev. The Language of New Media. MIT Press, 2001.

McCloud, Scott. Understanding Comics: The Invisible Art. Harper Perennial, 1993.

Orwell, George. 1984. Secker & Warburg, 1949.

Said, Edward. Orientalism. Pantheon, 1978.

Shakespeare, William. Sonnet 18. In Shakespeare's Sonnets, Thomas Thorpe, 1609.

Williams, Raymond. Marxism and Literature. Oxford University Press, 1977.

Topics Relevant to "employability":

Topics Relevant to "Human Values and Professional Ethics":

**Catalogue
prepared by**

Dr. P B Sharon

**Recommended
by the Board of
Studies on**

**Date of Approval
by the Academic
Council**

Course Code	Street Theatre and Community Theatre	L- T- P- C	2	0	4	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	Street Theatre and Community Theatre explores performance beyond conventional theatre spaces, examining theatre as a tool for public engagement, social dialogue, education, and community empowerment. The course investigates street theatre traditions, participatory performance practices, applied theatre, and community-based creative processes while emphasizing the relationship between theatre, civic participation, social change, and collective expression. Course Philosophy: Theatre for the People — Performance Beyond the Building					
Course Out Come	On successful completion of the course the students shall be able to: 1. Name the major traditions, concepts, and practices of street theatre, community theatre, and applied theatre. 2. Explain the role of theatre in public engagement, community participation, and social change. 3. Describe the principles and methods of participatory, community-based, and public-space performance practices. 4. Implement theatre techniques for devising and presenting performances in community and public settings. 5. Perform collaborative theatre projects that engage communities and address social concerns.					
Course Content: Theory						
Module 1	Street Theatre — History, Politics, and the Outdoor Stage	Assignment	Street Theatre Documentary Analysis	4 Classes		
Topics: • Ancient street performance: jugglers, storytellers, and the origins of popular performance • Political street theatre: from the agitprop of the 1920s to Latin America and India • Indian street theatre: IPTA, Jana Natya Manch, Safdar Hashmi, and the political tradition • Characteristics of outdoor performance: voice projection, physical scale, instant attention-getting, and crowd management • Site-specific performance: how the location becomes part of the theatrical meaning.						
Module 2	Community Theatre — Participation, Process, and Product	Assignment	Community Theatre Field Visit	4 Classes		

Topics: - Defining community theatre: who are the participants, what do they make, and for whom? - Theatre of the Oppressed: Augusto Boal's Forum Theatre, Image Theatre, and Legislative Theatre - Participatory theatre techniques: the continuum from observation to full participation - Community theatre in India: Bayalu Seeme in Karnataka, Nalamdana in Tamil Nadu, and other models - Facilitation skills: how to work with non-professional participants safely and effectively.				
Module 3	Applied Theatre — Using Theatre for Change	Assignment	Applied Theatre Workshop	4 Classes
Topics: - Defining applied theatre: the field, its methods, and its ethical challenges - Theatre in health education: health communication, drama-in-health programmes, and community behaviour change - Prison theatre: Shakespeare Behind Bars and other rehabilitation programmes - Theatre for development (TfD): using theatre to address poverty, gender, and environmental issues in developing countries - Ethical dimensions of applied theatre: the power dynamics between practitioner and community.				
Module 4	Creating for Public Space — Practical Skills and Devising	Assignment	Public Space Performance Exercise	4 Classes
Topics: - Devising for outdoor space: starting from location, community, or social issue - Physical performance for outdoor contexts: scale, visibility, and the use of the whole body - Voice and projection without amplification: the outdoor actor's vocal demands - Creating without a stage: how spatial constraints become creative opportunities - Health and safety in public performance: permissions, crowd management, and duty of care.				
Module 5	The Street and Community Theatre Project	Assignment	Public Performance	4 Classes
Topics: - Project planning: identifying the target context, devising the piece, and managing logistics - Community consultation: working with a community to develop material that serves their interests - Rehearsal for outdoor conditions: adapting indoor rehearsal work to the specific performance environment - Post-performance reflection: what the public performance reveals about the work - Documentation and evaluation: capturing the project for learning and future development.				

Course Content: Practical Sessions		
Module 1	Street Theatre — History, Politics, and the Outdoor Stage	8 Classes
1. Ancient street performance 2. Political street theatre 3. Indian street theatre 4. Characteristics of outdoor performance 5. Site-specific performance		
Module 2	Community Theatre — Participation, Process, and Product	8 Classes
1. Defining community theatre 2. Theatre of the Oppressed 3. Participatory theatre techniques 4. Community theatre in India 5. Facilitation skills		
Module 3	Applied Theatre — Using Theatre for Change	8 Classes
1. Defining applied theatre 2. Theatre in health education 3. Prison theatre 4. Theatre for development (TfD) 5. Ethical dimensions of applied theatre		
Module 4	Creating for Public Space — Practical Skills and Devising	8 Classes
1. Devising for outdoor space 2. Physical performance for outdoor contexts 3. Voice and projection without amplification 4. Creating without a stage 5. Health and safety in public performance		
Module 5	The Street and Community Theatre Project	8 Classes
1. Project planning 2. Community consultation 3. Rehearsal for outdoor conditions 4. Post-performance reflection		
Targeted Application & Tools that can be used: Centre for Theatre of the Oppressed (CTO) resources, Games for Actors and Non-Actors (book), Applied Theatre Research journal, Tim Prentki and Jan Selman resources, Jana Natya Manch archive, Safdar Hashmi Memorial Trust Video recording, Padlet, Google Sites.		
Project work/Assignment:		

1. **Street Theatre History Essay**
2. **Forum Theatre Workshop Report**
3. **Applied Theatre Case Study**
4. **Public Space Performance**
5. **Community Theatre Project**

References

1. Boal, A. (1992). Games for Actors and Non-actors. United Kingdom: Routledge.
2. Prentki, T., & Preston, S. (Eds.). (2021). The applied theatre reader. Routledge.
3. Prentki, T., Selman, J. (2003). Popular Theatre in Political Culture: Britain and Canada in Focus. United Kingdom: Intellect.
4. Thompson, J. (2012). Applied Theatre: Bewilderment and Beyond. Germany: Peter Lang.
5. Boal, A. (2019). Theatre of the Oppressed. United Kingdom: Pluto Press.
6. Nicholson, H. (2014). Applied Drama: The Gift of Theatre. United Kingdom: Bloomsbury Publishing.
7. Thompson, J. (2011). Performance Affects: Applied Theatre and the End of Effect. United Kingdom: Palgrave Macmillan.

Websources

1. <https://sites.google.com/sandi.net/vapavirtualresources/theatre/theatre-resources>
2. <https://guides.cmcc.edu/c.php?g=1078816&p=7861223>
3. <https://www.theatrefolk.com/free-resources>
4. <https://theaterish.com/blogs/news/virtual-theatre-education-resources-the-epic-crowdsourced-list>

Topics Relevant to “employability”:

Topics Relevant to “Human Values and Professional Ethics”:

Catalogue prepared by	PSOLAS
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



PRESIDENCY UNIVERSITY

Private University Estd. in Karnataka State by Act No. 41 of 2013

Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064



Course Code: THE2004	Course Title: Modern and Contemporary Drama Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Modern and Contemporary Drama examines the major movements, playwrights, and theatrical innovations that transformed drama from the late nineteenth century to the present. The course explores realism, avant-garde theatre, absurdism, political and feminist drama, documentary theatre, and contemporary experimental forms, highlighting how dramatic writing responds to changing social realities, philosophical questions, and artistic challenges.						
Course Outcomes	On successful completion of this course the students shall be able to: 1. Identify the major movements, playwrights, and dramatic forms in modern and contemporary theatre. 2. Describe the characteristics of realism, avant-garde theatre, absurdism, political drama, and contemporary performance forms. 3. Explain the social, political, and philosophical concerns reflected in modern and contemporary dramatic texts. 4. Apply dramatic concepts and critical approaches to the study of selected plays and performances. 5. Use appropriate theatrical terminology and concepts in discussions of modern and contemporary drama.						
Course Content:	Modern and Contemporary Drama						
Module 1	The Realist Revolution- Ibsen, Chekhov, and Strindberg	Assignment	Comparative Close Reading	12 Sessions			
• Ibsen's social drama: A Doll's House, Hedda Gabler — the well-made play subverted • Chekhov's dramatic method: The Cherry Orchard, Three Sisters — subtext, inaction, and indirect communication • Strindberg's expressionism: Miss Julie and The Ghost Sonata — psychological extremism and subjective reality • The problem plays: how modern drama put social issues on stage for the first time • What realism means and what it conceals: the conventions that pass as transparency							
Module 2	Theatre of Revolt- Brecht, Artaud, and Avant-Garde	Assignment	Manifesto Analysis	12 Sessions			
• Brecht's epic theatre: Verfremdungseffekt, gestus, and the theatre as a forum for political debate • Mother Courage and Her Children: the mechanics of Brechtian drama in practice • Artaud's Theatre of Cruelty: the assault on text, the primacy of physical spectacle, and the impossible ideal • Surrealism and the theatre: Cocteau, Jarry, and the theatre of dreams • The legacy of the avant-garde: what actually changed in mainstream theatre							
Module 3	Theatre of the Absurd- Beckett, Ionesco, and Pinter	Assignment	Beckett Close Reading	12 Sessions			
• Waiting for Godot: structure (or its absence), language, and the question of what the play is about • Endgame and Happy Days: Beckett's increasingly austere dramatic vision • Ionesco's The Bald Soprano and The Chairs: language as assault on meaning • Harold Pinter: the menace, the pause, and the politics of silence • Martin Esslin and the category of the Absurd: is it a useful critical concept or a trap?							

Module 4	Political and Feminist Drama-Theatre as a Weapon and a Mirror	Assignment	Political Play Analysis	12 Sessions
- Edward Bond: Saved and the violence debate — what theatre can show and what it must show - Caryl Churchill: Top Girls and Cloud Nine — feminist form and the challenge to naturalism - Tony Kushner: Angels in America — AIDS, politics, and the American epic drama - Wole Soyinka: Death and the King's Horseman — African drama and the colonial encounter - August Wilson: the Pittsburgh Cycle and the theatrical exploration of African American history				
Module 5	Contemporary Drama-New Voices and New Forms	Assignment/	Dramaturgical Analysis	12 Sessions
- In-er-face theatre: Sarah Kane, Mark Ravenhill, and the assault on theatrical comfort - Verbatim theatre: The Laramie Project, London Road — documentary drama and the ethics of representing real events - Devised and collaborative theatre: when the playwright is a group - Suzan-Lori Parks: The America Play and the historical reimagining as dramatic form - Indian contemporary playwriting: emerging voices in English and regional languages				
Targeted Application & Tools that can be used: Play Texts- Royal Court Theatre scripts, Samuel French, Faber Plays, Research- Modern Drama journal, Theatre Topics, JSTOR, Video- Digital Theatre Plus, National Theatre at Home, filmed productions, News- The Stage, American Theatre magazine, Theatre Record.				
Project Work/ Assignment: - Comparative Close Reading - Manifesto Analysis - Beckett Close Reading - Political Play Analysis - Dramaturgical Analysis				
Text Book(s): - Esslin, M. (2014). The Theatre of the Absurd. United Kingdom: Bloomsbury Academic. - Innes, C. (2002). A sourcebook on naturalist theatre. Routledge. - Szondi, P. (2024). Theory of Modern Drama: A Critical Edition. United Kingdom: Polity Press. - Bottoms, S., & Rebellato, D. (Eds.). (2012). The Cambridge companion to contemporary theatre. Cambridge University Press.				
Reference Book (s): - Brecht, B. (2015). Brecht on Theatre. India: Bloomsbury. - Artaud, A. (2024). The Theatre and Its Double. United Kingdom: Bloomsbury Publishing. - Lehmann, H. (2006). Postdramatic Theatre. United Kingdom: Routledge. - Rabey, D. I. (2016). English Drama Since 1940. United Kingdom: Taylor & Francis Group.				
Web Sources: https://asianamericanstudies.duke.edu/books/modern-and-contemporary-world-drama-critical-and-primary-sources https://www.scribd.com/document/452555701/50-Modern-and-Contemporary-Dramatists				
Topics relevant to "SKILL DEVELOPMENT":				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: THE2004	Course Title: Stage Craft: Set, Lighting and Sound Type of Course: Theory			L-T-P-C	2	0	4	4
Version No.	1.0							
Course Pre-requisites	NIL							
Anti-requisites	NIL							
Course Description	Stage Craft: Set, Lighting and Sound Design introduces the creative and technical foundations of theatrical production design. The course explores how scenery, lighting, and sound shape dramatic meaning, atmosphere, and audience experience. Through design processes, collaborative production practices, and project-based work, it examines the transformation of dramatic texts into immersive performance environments.							
Course Outcomes	On successful completion of this course the students shall be able to: 1. Name the fundamental concepts, terminology, and components of set, lighting, and sound design. 2. Describe the functions of scenic, lighting, and sound elements in theatrical production. 3. Explain the collaborative processes involved in theatre design and production. 4. Apply basic design principles to develop set, lighting, and sound solutions for performance contexts. 5. Execute production design tasks using appropriate technical and presentation methods.							
Course Content:	Stage Craft: Set, Lighting and Sound Design							
Module 1	Set Design-Space, Environment, and Visual Storytelling	Assignment	Ground Plan Exercise	12 Sessions				
The designer's vocabulary: ground plan, elevation, section, and scale model Stage configuration and its design implications: the different demands of different staging forms Scenic research: developing the visual world from text, period, and directorial concept Materials and construction: basic scenic construction techniques and materials The design process: from concept meetings through model box to technical rehearsal								
Module 2	Lighting Design-Illuminating the Stage	Assignment	Lighting Lab Practical	12 Sessions				
Qualities of stage light: intensity, colour, direction, movement, and hardness/softness Basic lantern types: profile, fresnel, PC, floodlight, LED, and their uses Lighting the actor's face: the importance of key light, fill, and backlight Colour theory for stage lighting: colour mixing and the psychological effects of colour Reading and writing a lighting plot: the notation system and the production process								
Module 3	Sound Design- The Sonic World of the Play	Assignment	Sound Design Workshop	12 Sessions				
The purposes of theatrical sound: reinforcement, atmosphere, effects, music, and abstraction Signal chain: microphone, mixing desk, amplifier, and speaker — the basics of theatrical sound Soundscape design: building a complete sonic environment for a scene Music in theatre: source music vs. underscoring vs. abstract sound design Digital audio workstations: basic use of ProTools or QLab for theatrical sound playback								
Module 4	Design Collaboration - Director,	Assignment	Production Meeting Simulation	12 Sessions				

	Designer, and the Production Team			
• The production meeting: how designers communicate and collaborate across departments • Reading a play as a designer: what to look for and what questions to ask • Concept development: moving from initial ideas to a coherent production concept • Budget constraints and creative problem-solving: making the most of limited resources • Technical rehearsal: the process of integrating all design elements with the performers				
Module 5	Integrated Design Project-From Text to Complete Environment	Assignment	Design Project Presentation	12 Sessions
• Production analysis for designers: extracting design requirements from the dramatic text • Developing the visual concept: research boards, sketches, and the progression toward a final design • Scale model construction: building the set design in miniature • Integration of all design elements: how set, light, and sound work together • Presentation skills for designers: how to communicate a design concept to a production team				
Targeted Application & Tools that can be used: Design Software- SketchUp (set design), Vectorworks (ground plans), Adobe Photoshop (research boards), Lighting- ETC EOS family (if available), GrandMA, Capture (lighting visualiser), Sound- QLab, ProTools, Audacity, Reference- ABTT (Association of British Theatre Technicians), OISTAT resources				
Project Work/ Assignment: 1. Ground Plan Exercise 2. Lighting Lab Practical 3. Sound Design Workshop 4. Production Meeting Simulation 5. Design Project Presentation				
Text Book(s): 1. Pilbrow, R., Chiang, D., Read, J. B., Bryan, R. (2008). Stage Lighting Design: The Art, the Craft, the Life. United Kingdom: Nick Hern. 2. Gillette, J. M. (2012). Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup. United Kingdom: McGraw-Hill Education. 3. Wolf, R. C., Block, D. (2013). Scene Design and Stage Lighting. United States: Cengage Learning. 4. Howard, P., Drábek, P. (2019). What is Scenography?. United Kingdom: Routledge.				
Reference Book (s): 1. Aronson, A. (2018). The History and Theory of Environmental Scenography: Second Edition. United Kingdom: Bloomsbury Publishing. 2. McKinney, J., Butterworth, P. (2009). The Cambridge Introduction to Scenography: Cambridge University Press.				
Web Sources: 1. https://www.theatrefolk.com/blog/lighting-sound-ambiance 2. https://alg.manifoldapp.org/read/costumes-lighting-sound/section/70496d95-5809-4b01-88c9-de715610118e				
Topics relevant to “SKILL DEVELOPMENT”:				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: CMU2003	Course Title: Dhrupad and Dhamar Type of Course: Integrated		L-T-P-C	1	0	6	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Dhrupad and Dhamar introduce students to the oldest surviving tradition of Hindustani classical music, emphasising its philosophical foundations, vocal techniques, and performance practices. The course explores Nada Yoga, Dhrupad alap, bani traditions, Dhamar compositions, and pakhawaj accompaniment. Emphasis is placed on meditative listening, disciplined voice cultivation, spiritual aesthetics, and the historical evolution of the Dhrupad tradition.						
Course Objective	This course is designed to develop an understanding of the philosophical, historical, and aesthetic foundations of the Dhrupad and Dhamar traditions in Hindustani classical music. It enables students to cultivate disciplined vocal techniques through the study of Nada Yoga, alap, bani traditions, Dhamar compositions, and pakhawaj accompaniment. The course also develops practical performance skills, voice cultivation, and an appreciation of the meditative and classical values that define the Dhrupad tradition.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.1 List the major concepts, forms, and terminology associated with Dhrupad and Dhamar traditions. CO.2 Describe the philosophical foundations, historical development, and aesthetic principles of Dhrupad music. CO.3 Interpret the significance of Nada Yoga, voice cultivation, and alap in Dhrupad performance practice. CO.4 Practice basic Dhrupad vocal techniques, including resonance, gamak, and raga elaboration. CO.5 Employ Dhamar compositions and pakhawaj-oriented rhythmic frameworks in guided performance settings.						
Course Content:							
Module 1	Origins and Philosophy of Dhrupad	Historical Essay	Music history	21 sessions			
Dhrupad is not simply an old form of music — it is a complete aesthetic and spiritual philosophy of sound. This module traces its origins in Vedic chant, temple music, and the courts of the Mughal emperors. Key Topics • Vedic origins: Samaveda chant and its relationship to Dhrupad structure • Development in medieval temples: the transition from devotional to classical • Raja Man Singh Tomar of Gwalior: the legendary patron of Dhrupad • Akbar's court and the golden age: Tansen and the systematisation of Dhrupad • Dhrupad as Brahnavidya: the philosophical approach to nada (sound)							
Module 2	Nada Yoga and Voice in Dhrupad	Nada Practice Recording	Voice cultivation	21 sessions			

Dhrupad singers cultivate a resonant, full-bodied sound quite unlike the lighter timbre cultivated in Khayal. This module explores the physical and philosophical basis of Dhrupad voice production.

Key Topics

- Nada Yoga: the yogic theory of sound and resonance in the body
- Mandra saptak (lower octave) cultivation: exercises for chest resonance
- Udatta, anudatta, svarita: the three accents of Vedic chant and their Dhrupad equivalents
- Gamak: the forceful, oscillating ornament that is the signature of Dhrupad
- Breath and prana: the Dhrupad singer's unique approach to breathing

Module 3	Alap in Dhrupad- The Unfolding of the Cosmos	Alap Performance	Raga elaboration	21 sessions
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Dhrupad alap is the most extended and meditative form of raga elaboration in Indian classical music — sometimes lasting an hour before the composition begins. This module develops the art of Dhrupad alap.

Key Topics

- Three sections of Dhrupad alap: alap (free), jor (pulse), and jhala (fast)
- The philosophy of alap: each note introduced as a guest, not a visitor
- Sequencing the alap: building the raga from sa upward through all three octaves
- Nirosththam (no words): the purely melodic quality of Dhrupad alap
- Listening exercise: full-length Dhrupad alap by the Dagar Brothers or Gundecha Brothers

Module 4	The Four Banis and Dhrupad Compositions	Bani Analysis Paper	Stylistic analysis	21 sessions
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Dhrupad is performed in four main stylistic streams (Banis), each associated with a legendary musician and a distinctive approach to ornamentation and composition.

Key Topics

- Gauhar Bani: the restrained, devotional style associated with Gwalior
- Khandar Bani: angular, vigorous, and dramatic
- Dagari Bani: the lineage of the Dagar family — meditative and structurally complex
- Nauhar Bani: the rare fourth tradition
- Structure of Dhrupad composition: sthayee, antara, sanchari, and abhog

Module 5	DHamar, Pakhawaj, and the Performance	Dhamar Performance	Compositional performance	21 sessions
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Dhamar is the second great form of the Dhrupad tradition — a devotional form in 14-beat Dhamar tala, closely associated with the Holi festival and the bhakti tradition. This module also examines the role of the pakhawaj.

Key Topics

- Dhamar: structure, characteristic features, and its relationship to Dhrupad
- Dhamar tala (14 beats): structure, theka, and variations
- The pakhawaj: the barrel drum of Dhrupad — history, construction, and tabla comparison
- How pakhawaj accompaniment differs from tabla accompaniment in mood and technique
- Declining patronage and revival: the Dhrupad Mela and the SPIC MACAY contribution

Targeted Application & Tools that can be used:

- **Reference**
 - **Platforms:** Gundecha Brothers recordings, Dagar Brothers archive, SPIC MACAY

○ Purpose: Authentic Dhrupad reference recordings • Practice ○ Platforms: Pakhawaj theka recordings, Tanpura Droid, mandra saptak exercises ○ Purpose: Daily Dhrupad riyaz • Academic ○ Platforms: Journal of the Indian Musicological Society, Sangeet Natak Akademi publications ○ Purpose: Dhrupad musicological scholarship • Archives ○ Platforms: NCPA Mumbai, ITC SRA archive, Doordarshan archive ○ Purpose: Historical recordings and documentation
Project Work/ Assignment:
Assessments • Module 1: Historical Essay ○ Skill Developed: Music history • Task & Deliverable: Write a 700-word essay on the development of Dhrupad from Vedic chant to the Mughal court. Address at least two historical turning points and their musical significance. • Module 2: Nada Practice Recording ○ Skill Developed: Voice cultivation • Task & Deliverable: Submit a 3-minute recording of mandra saptak riyaz (lower octave exercises) demonstrating gamak, sustained notes, and correct breath technique. • Module 3: Alap Performance ○ Skill Developed: Raga elaboration ○ Task & Deliverable: Perform a Dhrupad alap of 8–10 minutes in an assigned raga. Include alap and jor sections. Assessed on nada quality, raga grammar, and structured unfolding. • Module 4: Bani Analysis Paper ○ Skill Developed: Stylistic analysis • Task & Deliverable: Listen to recordings of the same raga performed in two different Banis. Write a 600-word comparison identifying ornamental, structural, and expressive differences. • Module 5: Dhamar Performance ○ Skill Developed: Compositional performance ○ Task & Deliverable: Perform one Dhamar composition in Dhamar tala (14 beats) demonstrating correct text, sthayee-antara structure, and tala alignment. 6-minute performance with tabla accompaniment.
Textbooks 5. Sanyal, R., Widdess, R. (2023). Dhrupad: Tradition and Performance in Indian Music. United Kingdom: Taylor & Francis. 6. Rowell, L. (2015). Music and Musical Thought in Early India. United Kingdom: University of Chicago Press. 7. Bor, J., Delvoye, F. N., Harvey, J., & Te Nijenhuis, E. (Eds.). (2010). Hindustani music: Thirteenth to twentieth centuries. Manohar Publishers. 8. Bakhle, J. (2006). Two Men And Music. India: Permanent Black.
Reference Books 1. Neuman, D. M. (1990). The Life of Music in North India: The Organization of an Artistic Tradition. United Kingdom: University of Chicago Press. 2. van der Meer, W. (2012). Hindustani Music in the 20th Century. Netherlands: Springer Netherlands. 3. Bagchee, S. (1998). Nād: Understanding Rāga Music. India: Eeshwar. 4. Sanyal, R., Widdess, R. (2023). Dhrupad: Tradition and Performance in Indian Music. United Kingdom: Taylor & Francis.
Web Resources 1. https://www.scribd.com/document/338097692/New-Microsoft-Office-Word-Document 2. http://www.dhrupadhamar.com/dhrupad/

3. https://www.nios.ac.in/media/documents/Hindustani_Music_242/hindustanimusictheorybook1/HMB1Ch4.pdf 4. https://www.musicbanaras.com/2020/06/an-introduction-to-dhrupad-dhamar-and.html	
Topics Relevant to “employability”: Historical Essay, Nada Practice Recording, Alap Performance, Dhamar Performance, Starting Music Career Topics Relevant to “Human Values and Professional Ethics”: Critical Reasoning	
Catalogue prepared by	PSOLAS
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	Academic Council Meeting held on

Course Code: CMU2004	Course Title: Musicology: Indian Classical Tradition Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Musicology: Indian Classical Tradition examines the historical, theoretical, and cultural foundations of Indian classical music through the study of musicological texts, analytical methods, and contemporary scholarly debates. The course explores the evolution of musical thought, systems of classification, ethnomusicological perspectives, and research practices. Emphasis is placed on critical inquiry, historical interpretation, and the relationship between musical practice, theory, and cultural context.						
Course Objective	This course is designed to enhance students' understanding of the historical, theoretical, and cultural foundations of Indian classical music through the study of musicological texts, analytical methods, and ethnomusicological perspectives. It develops the ability to critically interpret musicological traditions, analyse musical practices, and apply research methods to the study of raga, tala, and performance. The course also fosters independent inquiry and scholarly writing through text-based, analytical, and field-based assessments.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.6 Recall the major musicological texts, scholars, and concepts of Indian classical music. CO.7 Outline the contributions of key musicologists and systems of musical classification. CO.8 Interpret the historical, cultural, and ethnomusicological perspectives on Indian classical music. CO.9 Apply basic musicological methods to examine raga, tala, and performance practices. CO.10 Conduct elementary musicological investigations using analytical and research techniques.						
Course Content:	Learning <i>The Science of Music — Theory, Historiography, and Method</i>						
Module 1	Ancient and Medieval Musicological Texts	Text Seminar /Text Commentary	Primary source analysis	10 Sessions			
The study of Indian classical music has been accompanied since antiquity by an equally rich tradition of theoretical writing. This module reads the foundational texts of Indian musicology. Key Topics - Natyashastra (Bharata, c. 200 BCE–200 CE): music, dance, drama, and rasa theory - Brihaddeshi (Matanga, c. 8th century): the earliest text to use the term raga - Sangitaratnakara (Sharngadeva, 1210–1247 CE): the most comprehensive medieval musicological treatise - Sangitaparjiata (Ahobala, 17th century): music theory in the Mughal period							

From murchhana to thaata: the evolution of scale theory over two millennia				
Module 2	Modern Systematisations — Bhatkhande and Paluskar	Reform Comparison Essay (Comparative Analysis)	Historical analysis	10 Sessions
The early twentieth century saw two great reformers transform Indian classical music education: V. N. Bhatkhande and V. D. Paluskar. This module examines their projects, their achievements, and their limitations. Key Topics V. N. Bhatkhande (1860–1936): thaata system, notation, and the standardisation of Hindustani music V. D. Paluskar (1872–1931): music education, nationalism, and the spread of classical music - Gandharva Mahavidyalaya: the institutionalisation of music education - Critique of the thaata system: what it simplifies and what it distorts - Preservation vs. standardisation: the trade-off at the heart of music education				
Module 3	Methods in Musicological Analysis	Recording Analysis Report (Analysis Workshop)	Musicological method	10 Sessions
Musicological analysis of Indian classical music requires specialised methods for examining melody, rhythm, improvisation, and performance practice. This module develops these analytical skills. Key Topics - Transcription: methods for notating Indian classical music in Bhatkhande and Western systems - Spectral analysis: using software (Sonic Visualiser, Praat) to analyse pitch and timbre - Raga grammar analysis: identifying aroha-avaroha, vadi-samvadi, pakad, and nyasa in recordings - Tala analysis: charting rhythmic structure and layakari in performance - Comparative analysis: examining how different performers realise the same composition				
Module 4	Ethnomusicology and Indian Classical Music	Ethnomusicological Field Note (Ethnographic Research Exercise)	Ethnographic observation	10 Sessions
Ethnomusicology examines music in its social and cultural context. This module applies ethnomusicological perspectives to Indian classical music — the guru-shishya relationship, the concert hall, the patron, and the community. Key Topics - Neuman's The Life of Music: the social world of North Indian classical musicians - Patronage systems: court, salon, and the modern concert economy - Guru-shishya parampara as pedagogy and social institution - Gender in Indian classical music: women performers, courtesan musicians, and the devadasi tradition - Globalisation and Indian classical music: the diaspora, the world music market, and fusion				
Module 5	Current Debates in Indian Classical Musicology	Research Essay	Independent scholarship	10 Sessions

Indian classical musicology is a live field of scholarly debate. This module engages with current controversies and questions about authenticity, documentation, and the future of the tradition.

Key Topics

- Authenticity debates: what makes a performance authentically classical?
- Oral vs. written transmission: the politics of notation in Indian music
- Digital archiving: preservation challenges and the IGNCA/ITC SRA projects
- Post-colonial musicology: de-centring Western approaches to Indian music
- Writing musicological research: structure, argument, and the use of sources

Targeted Application & Tools that can be used:

- **Audio Analysis**
 - **Platforms:** Sonic Visualiser, Praat, Audacity
 - **Purpose:** Spectrographic and pitch analysis of recordings
- **Primary Texts**
 - **Platforms:** IGNCA Digital Archive, *Sangitaratnakara* translations, SOAS
 - **Purpose:** Access to Sanskrit musicological texts in translation
- **Research**
 - **Platforms:** *Journal of the Indian Musicological Society*, *Ethnomusicology*, *Asian Music*
 - **Purpose:** Peer-reviewed musicological research and scholarship
- **Archives**
 - **Platforms:** ITC SRA Archive, AIR Archive, NCPA Digital Library
 - **Purpose:** Access to performance recordings for analysis

Project Work/ Assignment:

Assessments

- **Module 1: Text Commentary**
 - **Skill Developed: Primary source analysis**
 - Task & Deliverable: Write a 600-word commentary on a provided passage from the *Sangitaratnakara*. Explain the musical concept being discussed and assess its relationship to current practice.
- **Module 2: Reform Comparison Essay**
 - **Skill Developed: Historical analysis**
 - Task & Deliverable: Write a 1000-word comparative essay on the musicological projects of Bhatkhande and Paluskar. Evaluate each thinker's contribution and their legacy for music education in India.
- **Module 3: Recording Analysis Report**
 - **Skill Developed: Musicological method**
 - Task & Deliverable: Select a 5-minute excerpt from a prescribed recording. Produce:
 - (a) a full notation in Bhatkhande system,
 - (b) a raga grammar analysis, and
 - (c) a tala analysis.
 Submit as a structured 800-word report.
- **Module 4: Ethnomusicological Field Note**
 - **Skill Developed: Ethnographic observation**
 - Task & Deliverable: Attend a classical music event (concert, baithak, or master class). Write a 600-word ethnomusicological field note describing the social context, audience behaviour, and performance conventions.
- **Module 5: Research Essay**
 - **Skill Developed: Independent scholarship**
 - Task & Deliverable: Write a 1500-word musicological research essay on a topic of your choice from the course. Must engage with at least three primary or secondary musicological sources.

Textbooks

- Widdess, R. (1995). *The rāgas of early Indian music : modes, melodies and musical notations from the Gupta period to c.1250*. United Kingdom: Clarendon Press.

6. Neuman, D. M. (1990). The Life of Music in North India: The Organization of an Artistic Tradition. United Kingdom: University of Chicago Press.
7. Nettl, B. (2015). The Study of Ethnomusicology: Thirty-Three Discussions. United States: University of Illinois Press.
8. Bakhle, J. (2006). Two Men And Music. India: Permanent Black.

Reference Books

- Bor, J., Delvoye, F. N., Harvey, J., & Te Nijenhuis, E. (Eds.). (2010). Hindustani music: Thirteenth to twentieth centuries. Manohar Publishers.
- Rowell, L. (2015). Music and Musical Thought in Early India. United Kingdom: University of Chicago Press.
- Clayton, M. (2023). Time in Indian Music: Rhythm, Metre, and Form in North Indian Rag Performance. United Kingdom: Oxford University Press.
- Qureshi, R. B. (2016). Master Musicians of India: Hereditary Sarangi Players Speak. United Kingdom: Taylor & Francis.

Web Resources

- <https://www.makingmusic.org.uk/resource/introduction-indian-classical-music>
- <https://kalyanikalamandir.com/the-fundamental-concepts-of-indian-classical-music/>
- <https://bmusician.com/blog/classical-music-in-india-forms-and-spread/>
- https://www.researchgate.net/publication/404808846_HINDUSTANI_CLASSICAL_MUSIC_AND_ITS_PRINCIPLES

Topics Relevant to “employability”: Critical Reasoning, Musicological method, Ethnographic observation and Starting Music Career

Topics Relevant to “Human Values and Professional Ethics”: Critical reasoning

Catalogue prepared by

Recommended by the Board of Studies on

BoS No: held on

Date of Approval by the Academic Council

Academic Council Meeting held on

Course Code: CMU3001	Course Title: Raga Analysis and Identification Type of Course: Integrated		L-T-P-C	2	0	4	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Raga Analysis and Identification develops advanced skills in the analytical study, recognition, and documentation of Hindustani ragas. The course explores complex raga structures, systematic listening techniques, comparative analysis of related ragas, and the interpretation of master performances. Emphasis is placed on cultivating a refined musical ear, critical listening, melodic memory, and scholarly approaches to preserving and understanding raga knowledge.						
Course Objective	This course is designed to develop advanced analytical skills in the study, recognition, and documentation of Hindustani ragas. It enables students to understand raga structure, classification, and distinguishing characteristics through systematic listening and comparative analysis. The course also develops the ability to apply analytical and documentation methods to identify ragas, interpret performances, and record musical observations with accuracy.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.11 Recall the key concepts, terminology, and grammatical elements of Hindustani ragas. CO.12 Explain the principles of raga classification, structure, and identification. CO.13 Discuss the distinguishing characteristics of related and complex ragas. CO.14 Apply systematic listening techniques to identify ragas in recorded performances. CO.15 Use analytical and documentation methods to record raga characteristics and performance observations.						
Course Content:	Learning: <i>Hearing the Invisible — The Deep Grammar of Melodic Identity</i>						
Module 1	Advanced Raga Grammar — Complex Cases and Rare Ragas	Raga Grammar Profiles	Theoretical mastery	12 Sessions			
Beyond the common ragas lies a vast world of complex, rare, and historically important ragas. This module extends raga knowledge to the intermediate-advanced level.							
Key Topics - Janya ragas: derived ragas and their relationship to their parent (janaka) ragas - Vakra ragas: ragas with zigzag movements — identification and performance challenges - Misra ragas: compound ragas combining features of two or more parent ragas - Bhashanga ragas: ragas that use a 'foreign' note from outside their thaat - Sandhi Prakash ragas: ragas of the junctions between day and night (dawn and dusk ragas)							
Module 2	Raga Identification Techniques — Systematic Aural Analysis	Blind Identification Tests	Aural discrimination	12 Sessions			

Identifying a raga from a recording without prior knowledge requires a systematic analytical method. This module develops the skills and methods for expert raga identification.

Key Topics

- Listening strategy: starting from sa, identifying the note set, then seeking characteristic phrases
- The 'elimination method': ruling out ragas systematically based on absent notes
- Role of gamak and ornament: how ornamental style helps identify gharana and raga
- Identifying closely related ragas: Bhairavi vs. Asavari, Darbari vs. Bageshri, Bihag vs. Kedar
- Developing 'raga-ear': the long-term cultivation of melodic memory and discrimination

Module 3	Raga Analysis in Master Performances	Performance Analysis Report	Musicological analysis	12 Sessions
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Studying how great musicians handle a raga reveals dimensions of musical thinking that textbooks cannot capture. This module analyses recorded master performances in depth.

Key Topics

- Raga vistar strategies: how Pandit Bhimsen Joshi approaches Raag Puriya Dhanashri
- Improvisation and raga grammar: how much can a musician deviate and still be in the raga?
- Comparing renditions: the same raga by musicians from different gharanas
- Innovations in raga treatment: when masters create new melodic possibilities within a raga
- Annotating a performance: building a time-coded raga analysis log

Module 4	Closely Related Ragas — Distinguishing Between Similar Melodies	Discrimination Workshop	Fine-grained aural analysis	12 Sessions
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Some of the most interesting challenges in raga identification involve distinguishing between ragas that share similar note sets but have distinct characters. This module systematically addresses the most common confusion pairs.

Key Topics

- Yaman vs. Yaman Kalyan: the critical note that separates them
- Bhairavi vs. Asavari: superficially similar but emotionally distinct
- Darbari Kanada vs. Adana vs. Nayaki Kanada: the Kanada family
- Bihag vs. Kedar vs. Kirwani: overlapping note sets and their differentiation
- Constructing discrimination exercises: building your own comparison tests

Module 5	Raga Documentation and the Future of Raga Knowledge	Raga Documentation Project	Independent documentation	12 Sessions
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Raga knowledge is vast and partially undocumented. This module examines the documentation of ragas through notation, recording, and digital means, and develops students' skills in producing original raga documentation.

Key Topics

- Published raga documentation: Bhatkhande's texts, Raga Mala paintings, and modern databases
- Digitisation projects: Raga Research Centre, Encyclopaedia of Indian Classical Music
- Student raga documentation: methods, standards, and ethics

- Endangered ragas: rare ragas at risk of being lost and efforts to preserve them
- Building a personal raga dictionary: a lifelong project for the classical musician

Targeted Application & Tools that can be used:

- **Listening**
 - **Platforms:** ITC SRA, Spotify, AIR archive — curated advanced raga list
 - **Purpose:** Advanced raga identification practice
- **Analysis**
 - **Platforms:** Sonic Visualiser (spectrogram), Audacity (slow-down)
 - **Purpose:** Detailed aural analysis of recordings
- **Database**
 - **Platforms:** Raga Research Centre Chennai, IGNCA raga databasetabla recordings
 - **Purpose:** Raga reference and verification
- **Self-Recording**
 - **Platforms:** Voice recorder, GarageBand, Audacity
 - **Purpose:** Self-practice and documentation

Project Work/ Assignment:

Assessments

- Module 1: **Raga Grammar Profiles**
 - **Skill Developed: Theoretical mastery**
 - Task & Deliverable: Produce complete written raga grammar profiles (aroha-avaroha, vadi-samvadi, pakad, nyasa, characteristic phrases) for 10 ragas from the prescribed advanced list.
- Module 2: **Blind Identification Tests**
 - **Skill Developed: Performance Analysis Report**
 - Task & Deliverable: Three progressive identification tests across the module: (a) identify 5 common ragas from 1-minute clips; (b) identify 5 uncommon ragas; (c) identify 5 closely related raga pairs with written justification.
- Module 3: **Performance Analysis Report**
 - **Skill Developed: Musicological analysis**
 - Task & Deliverable: Select a 10-minute recording from the prescribed list. Write a 1000-word analytical report identifying raga grammar use, ornaments, alap strategies, and moments of notable creative choice.
- Module 4: **Discrimination Workshop**
 - **Skill Developed: Fine-grained aural analysis**
 - Task & Deliverable: Receive 5 audio clips from the 'confusion pair' list. For each pair, write a 200-word analysis explaining which raga is being performed and why, citing specific melodic evidence.
- Module 5: **Raga Documentation Project**
 - **Skill Developed: Independent documentation**
 - Task & Deliverable: Independently document one rare or uncommon raga not widely covered in standard textbooks. Submit: notation, grammar profile, one self-recorded demonstration alap, and a 500-word historical note.

Textbooks

9. Jairazbhoy, N. A. (1995). The Rāgs of North Indian Music: Their Structure and Evolution. India: Popular Prakashan.
10. Daniélou, A. (2010). The Rāga-s of Northern Indian Music. India: Munshiram Manoharlal.
11. Widdess, R. (1995). The rāgas of early Indian music : modes, melodies and musical notations from the Gupta period to c.1250. United Kingdom: Clarendon Press.
12. Bagchee, S. (1998). Nād: Understanding Rāga Music. India: Eeshwar.

Reference Books

- van der Meer, W. (2012). Hindustani Music in the 20th Century. India: Springer Netherlands.
- Ruckert, G. (2004). Music in North India: Experiencing Music, Expressing Culture. United Kingdom: Oxford University Press.
- Clayton, M. (2023). Time in Indian Music: Rhythm, Metre, and Form in North Indian Rag Performance. United Kingdom: Oxford University Press.

- Bor, J., Delvoye, F. N., Harvey, J., & te Nijenhuis, E. (Eds.). (2010). Hindustani music: Thirteenth to twentieth centuries. Manohar Publishers.

Web Resources

- https://www.researchgate.net/publication/314666747_Raga_Identification
- <https://ieeexplore.ieee.org/document/11020741>
- https://link.springer.com/chapter/10.1007/978-3-031-90482-0_23
- https://medium.com/@shriya_32059/carnatic-raga-recognition-28ba52ec9563

Topics Relevant to “employability”: Critical Reasoning, Theoretical mastery, Aural discrimination, Musicological analysis and Starting Music Career

Topics Relevant to “Human Values and Professional Ethics”: Critical reasoning

Catalogue prepared by	PSOLAS
Recommended by the Board of Studies on	BoS No: held on
Date of Approval by the Academic Council	Academic Council Meeting held on

Course Code: DAN2003	Course Title: Advanced Classical Dance Recital (Solo) Type of Course: Practical		L-T-P-C	0	0	8	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	Advanced Classical Dance Recital (Solo) focuses on the artistic, technical, and professional preparation required for a full-length solo classical dance performance. The course examines repertoire selection, recital structure, collaboration with accompanying musicians, stagecraft, and performance psychology. Through intensive rehearsal and public presentation, attention is given to transforming technical proficiency into a cohesive and compelling concert experience.						
Course Outcomes	On successful completion of this course the students shall be able to: - Identify the essential elements of solo recital planning, repertoire selection, and stage presentation. - Explain the principles of programme design, stagecraft, and performance psychology in classical dance. - Discuss the role of accompanists, rehearsal strategies, and ensemble coordination in recital performance. - Demonstrate advanced repertoire with appropriate technical, rhythmic, and expressive proficiency. - Perform a structured solo classical dance recital integrating artistic, technical, and stagecraft competencies.						
Module 1	Programme Design and Repertoire Development	Faculty Repertoire Review		12 Sessions			
A recital does not begin on stage — it begins months earlier with the thoughtful selection and preparation of repertoire. This module develops the skills and understanding needed to design a compelling, well-structured solo programme. Key Topics - The complete Bharatanatyam margam: Alarippu — Jatiswaram — Shollukattu — Varnam — Padam — Javali — Tillana - Programme design principles: contrast, emotional arc, rhythmic variety, and the journey of the recital - Selecting a Varnam: matching the composition to the dancer's strengths and the occasion - Choosing the abhinaya items: selecting Padams and Javalis that show expressive range - Finalising the programme: time management, sequencing, and the logic of the recital's structure							
Module 2	Advanced Repertoire Preparation	Weekly Rehearsal Reviews		12 Sessions			
The physical and artistic preparation for a solo recital requires intensive, systematic rehearsal over an extended period. This module structures that preparation. Key Topics - Full run-through practice: learning to sustain quality across 45 minutes of performance - Stamina training: building physical capacity for full-length classical performance - Artistic refinement: moving from technically correct to artistically compelling - Working on specific weaknesses: targeted practice on the sections most likely to deteriorate - Marking vs. full performance in rehearsal: knowing when to push and when to preserve energy							

Module 3	Working with Accompanists	Accompanied Rehearsal Sessions		12 Sessions
A classical dance recital is an ensemble performance — the quality of the performance depends on the quality of the relationship between dancer and musicians. This module develops ensemble skills for the concert setting. Key Topics - The concert music ensemble: vocalist, mridangam/tabla, violin/veena, harmonium, and natuvangam - Rehearsal protocol: how to direct, respond to, and communicate with accompanying musicians - Establishing tempo: finding the right speeds for each item with the musicians - Synchronisation of dance and music: the moments where precision is non-negotiable - Managing music-dance discrepancies in live performance: solutions and prevention				
Module 4	Stage Craft- Costume, Lighting, and Spatial Intelligence	Dress Rehearsal	Product Reel/Video	12 Sessions
A classical dance recital involves a complete staging environment — costume, jewellery, lighting, and the use of stage space. This module develops spatial and stagecraft intelligence. Key Topics - Classical dance costume and jewellery: their relationship to the aesthetic of the form - Entering and exiting the stage: the convention, the practicalities, and the stage presence challenge - Stage space and floor patterns: how to use the concert stage without wasting its depth or width - Lighting for classical dance: what light does to a costume, a face, and a floor pattern - The technical rehearsal: working with the stage and light before the performance				
Module 5	Performance Psychological and the Public Recital	Final Recital Performance		12 Sessions
The last dimension of concert preparation is internal — the mental and emotional readiness that separates a good rehearsal from a great performance. This module prepares students for the experience of formal public solo performance. Key Topics - The physiology of stage fright: what performance anxiety is and why it happens - Pre-performance rituals: the practices that experienced performers use to arrive mentally ready - The quality of attention in performance: how intention and awareness create stage presence - Recovering from mistakes: the art of continuing as if nothing happened - Post-recital reflection: using the performance experience to identify the next stage of development				
Targeted Application & Tools that can be used: - Studio with mirror, recording equipment for rehearsal review - Live accompaniment ensemble (essential), recording backup - Costume consultation with practising performers - Mindfulness apps, performance psychology readings, self-recording				
Project Work/ Assignment: 1. Programme Design Submission				

2. Mid-Course Rehearsal Review
3. Accompanied Rehearsal Assessment
4. Dress Rehearsal
5. Public Solo Recital

Text Book(s):

13. Vatsyayan, K. (2022). Classical Indian Dance: In Literature and the Arts. India: D.K. Printworld.
14. Banes, S. (2011). Writing Dancing in the Age of Postmodernism. Germany: Wesleyan University Press.
15. Rink, John (Ed.). (2002). Musical Performance: A Guide to Understanding. Cambridge: Cambridge University Press.
16. Schechner, R. (2020). Performance Studies: An Introduction. United Kingdom: Routledge, Taylor & Francis Group.

Reference Book (s):

1. Thobani, S. (2019). Indian Classical Dance and the Making of Postcolonial National Identities: Dancing on Empire's Stage. United Kingdom: Routledge, Taylor & Francis Group.
2. Vatsyayan, K. (2007). Indian Classical Dance. India: Publications Division, Ministry of Information and Broadcasting, Government of India.
3. Narayan, S. (2005). Indian Classical Dance. India: Shubhi Publications.
4. Banerji, P. (1983). Indian Ballet Dancing. India: Abhinav.

Web Sources:

3. <https://www.spardhaschoolofmusic.com/course/bharatanatyam>
4. <https://www.natyasutraonline.com/>
5. <https://www.ipassio.com/online-bharatanatyam-classes/veena-chikkanahalli-seshadri/bharatanatyam-dance-for-beginners>
6. <https://archive.org/details/dni.ncaa.ICCR-1761-VHS>

Topics relevant to "SKILL DEVELOPMENT":

Catalogue
prepared by

Recommended
by the Board of
Studies on

Date of Approval
by the Academic
Council

Course Code: DAN2004	Course Title: Natya Shastra and Indian Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	Natya Shastra and Indian Dance Aesthetics examines the foundational principles of Indian performance theory through the study of the Natya Shastra and related aesthetic traditions. The course explores concepts such as rasa, bhava, abhinaya gesture, movement, and dramaturgy, highlighting their continuing influence on classical dance practices. Attention is given to the philosophical, artistic, and cultural ideas that shape the interpretation and experience of Indian dance.						
Course Outcomes	On successful completion of this course the students shall be able to: 11. State the fundamental concepts, texts, and terminology associated with the Natya Shastra and Indian dance aesthetics. 12. Explain the principles of rasa, bhava, and abhinaya in Indian performance traditions. 13. Summarize the contributions of Bharata Muni and Abhinavagupta to Indian aesthetic thought. 14. Apply concepts of rasa and abhinaya to the interpretation of dance performances. 15. Demonstrate the use of aesthetic principles in analysing and appreciating classical dance practices.						
Module 1	Natyashastra- Structure, Context, and Authorship	Text Study Seminar		10 Sessions			
The Natyashastra (c. 200 BCE–200 CE) is one of the most comprehensive treatises on the performing arts in world history — covering theatre, dance, music, poetry, costume, and stage architecture in 36 chapters. This module introduces the text and its world. Key Topics • Attribution to Bharata Muni: tradition, legend, and scholarly debate about authorship and date • Structure of the Natyashastra: the 36 chapters and their organisation • Origin myth: the descent of natya from Brahma as the fifth Veda for the people • The Natyashastra and Sanskrit literary theory: the relationship with poetics (kavya) • Major commentaries: Abhinavabharati (Abhinavagupta) and later regional commentaries							
Module 2	Rasa Theory- The aesthetic Heart of Indian Performance	Rasa Analysis Workshop		12 Sessions			
The rasa sutra — 'vibhava-anubhava-vyabhichhari-sanyogad rasa nishpattih' — is perhaps the most influential sentence in Indian aesthetics. This module unpacks its components and applies them to dance. Key Topics • The eight rasas (Bharata) and the addition of Shanta rasa (later): the complete navarasa • Sthayi bhavas: the eight permanent emotions that become rasas • Vibhava, anubhava, and vyabhichari bhava: the theatrical conditions for rasa production • Rasa as camatkara (wonder): the distinctly aesthetic quality of the rasa experience • Rasa in dance: how a dancer produces rasa differently from an actor in a play							

Module 3	The Four Abhinayas- The Complete Grammar of Expression	Abhinaya Analysis		12 Sessions
The Natyashastra's theory of abhinaya (expressive communication) is comprehensive — covering the body, the voice, the costume, and the inner state of the performer. This module studies all four types systematically. Key Topics • Angika abhinaya: expression through body movement — anga, pratyanga, and upanga • Vachika abhinaya: expression through voice, speech, and the musical dimensions of performance • Aharya abhinaya: expression through costume, make-up, props, and the visual staging of character • Satvika abhinaya: expression through involuntary physical manifestations of deep inner states • Integration of the four abhinayas in classical dance performance: the complete expressive system				
Module 4	Abhinavagupta's Rasa Theory- Universalization and Transcendence	Philosophy Seminar		12 Sessions
Abhinavagupta's Abhinavabharati (10th-11th century) is the most philosophically sophisticated commentary on the Natyashastra. His theory of sadharanikarana transformed Indian aesthetic theory permanently. Key Topics • Sadharanikarana: the universalisation of emotion — how personal feeling becomes aesthetic experience • The difference between laukika (worldly) emotion and alaukika (aesthetic) emotion • Rasa as ananda (bliss): the philosophical connection to Kashmiri Shaivism • Critique of competing theories: Lollata, Sankuka, and Bhatta Nayaka • Implications for performance: what Abhinavagupta's theory asks of both performer and audience				
Module 5	Natyashastra in Contemporary Practice	Applied Analysis Project		12 Sessions
The Natyashastra is not merely a historical document — it remains the active theoretical reference for classical dancers, choreographers, and critics. This module examines how it is used (and contested) in contemporary practice. Key Topics • How classical dancers cite the Natyashastra in their practice and teaching • Contemporary choreographers and the Natyashastra: selective use, creative departure, and critique • Post-colonial reading of the Natyashastra: feminist, Dalit, and cross-cultural perspectives • The Natyashastra outside India: how the text has been received in Asian and Western performance studies • Writing dance criticism using Natyashastra categories: challenges and possibilities				
Targeted Application & Tools that can be used: • Natyashastra (M. M. Ghosh translation), Abhinavabharati (selections in English)				

- Journal of Indian Philosophy, Asian Theatre Journal, JSTOR - Kalakshetra, Balasaraswati archive, Sanjukta Panigrahi archive - Stanford Encyclopedia of Philosophy India entries, IGNCA aesthetics resources	
Project Work/ Assignment:	
6. Text Overview Essay 7. Rasa Analysis Worksheet 8. Abhinaya Demonstration and Essay 9. Philosophy Comparison Essay 10. Applied Analysis Project	
Text Book(s): 17. Bharata Muni. (2000). The Nāṭyaśāstra (Trans. Manomohan Ghosh). Kolkata: Manisha Granthalaya 18. Vatsyayan, K. (1996). Bharata, the Nāṭyaśāstra. India: Sahitya Akademi. 19. Gerow, E. (1977). Indian Poetics. Germany: Harrassowitz. 20. Pollock, Sheldon. (2018). A Rasa Reader: Classical Indian Aesthetics. New York: Columbia University Press.	
Reference Book (s): 9. Vatsyayan, K. (1977). Classical Indian Dance in Literature and the Arts. India: Sangeet Natak Akademi. 10. De, S. K. (1988). History of Sanskrit Poetics. India: Firma KLM. 11. Vatsyayan, K. (2022). Classical Indian Dance in Literature and the Arts. India: DK Printworld. 12. Coomaraswamy, A. K., Duggirala, G. (2019). The Mirror Of Gesture: Being The Abhinaya Darpaṇa Of Nandikeśvara Translated Into English By Ananda Coomaraswamy And Gopala Krishnayya Duggirala With Introduction And Illustrations (First Edition). India: Lector House Llp.	
Web Sources: 7. https://www.natyasutraonline.com/ 8. https://narthaki.com/info/prism/prism29.html 9. https://natya-shastra.in/ 10. https://archive.org/details/dli.pb.natyashastra.2	
Topics relevant to “SKILL DEVELOPMENT”:	
Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DAN3001	Course Title: Folk and Tribal Dance Traditions of India Type of Course: Theory & Practical		L-T-P-C	3	0	2	4
Version No.							
Course Pre-requisites							
Anti-requisites							
Course Description	Folk and Tribal Dance Traditions of India examines the vibrant dance practices of India's diverse communities, exploring their social, ritual, cultural, and regional significance. The course surveys major folk and tribal dance forms across the country, investigates their relationship with classical traditions, and considers contemporary issues of preservation, representation, tourism, and cultural change. Attention is also given to ethnographic approaches and the ethical study of living performance traditions. Course Philosophy: Roots and Routes — India's Dance Diversity Beyond the Classical						
Course Outcomes	On successful completion of this course the students shall be able to: 16. Recognize the major folk and tribal dance traditions, communities, and cultural regions of India. 17. Describe the social, ritual, and cultural significance of folk and tribal dance practices. 18. Explain the relationship between folk, tribal, and classical dance traditions in India. 19. Apply basic ethnographic and documentation methods in the study of folk and tribal dance traditions. 20. Demonstrate an understanding of issues related to preservation, representation, and cultural change in folk dance communities.						
Module 1	Folk Dance and Classical Dance — Dialogue, Distinction, and Mutual Influence	Comparative Analysis					12 Sessions
The relationship between classical and folk dance in India is not one of hierarchy but of two-way influence over centuries. This module establishes the conceptual framework for the course. Key Topics - Defining folk dance: community ownership, oral transmission, seasonal and ritual contexts - Classical and folk: the ideological dimension of the distinction — who made it and why - How folk elements enter classical dance: the Chhau influence on contemporary Odissi, folk idioms in Bharatanatyam - How classical reaches folk communities: the impact of films, television, and classical training on folk dance India's folk dance heritage: the Sangeet Natak Akademi's documentation and its limitations							
Module 2	North and East Indian Folk Traditions	Regional Dance Survey					12 Sessions
North and East India host some of India's most energetic and visually spectacular folk dance traditions. This module surveys the major forms and their social contexts. Key Topics							

- Bhangra and Giddha (Punjab): harvest celebration, community solidarity, and Punjabi identity - Garba and Dandiya (Gujarat): the Navratri festival, the rotating circle, and devotion in motion - Chhau (Jharkhand/West Bengal/Odisha): three regional varieties of martial-acrobatic dance - Manipuri folk dances: Lai Haraoba and the Meitei cosmological tradition before the classical era - Bihu (Assam): the spring festival dance and the politics of Assamese cultural identity				
Module 3	South and Central Indian Folk and Tribal Traditions	Documentary Analysis and Practice		12 Sessions
South and Central India preserve some of India's most ancient and ritually embedded dance traditions, many with direct connections to the origins of classical forms. Key Topics - Theyyam (Kerala): the spectacular ritual possession dance of Northern Kerala — art, religion, and caste politics - Karagattam (Tamil Nadu): the pot-balancing dance and its festival context - Yakshagana (Karnataka): the all-night theatrical performance combining dance, music, and drama - Gond, Santali, and Kondh tribal dances: the dance traditions of Central Indian tribal communities - Lambada/Lambani (Telangana/Karnataka): the nomadic community's dance and its commercialisation				
Module 4	Folk Dance in the Modern World — Preservation, Tourism, and Change	Field Study or Documentary Review		12 Sessions
Indian folk dance traditions face existential challenges in the twenty-first century. This module examines the forces of change and the different strategies communities and institutions use to respond. Key Topics - Tourism and folk dance: the commodification of cultural heritage and its consequences - Republic Day parade: how folk dances become representations of national unity and regional identity - Film industry and folk: how Bollywood has popularised, transformed, and sometimes distorted folk dances - Government preservation: SNA documentation projects, state academies, and cultural policy - Community-led preservation: how folk communities themselves are navigating the future of their traditions				
Module 5	Research Methods for Folk Dance Study	Field Research Project		12 Sessions
Studying folk and tribal dance requires research methods appropriate to living, community-based traditions. This module develops ethnographic, documentation, and oral history skills for dance research. Key Topics Ethnographic method in dance research: participant observation, interview, and thick description				

• Documentation of dance: video recording, notation, and the ethics of visual documentation • Oral history in folk dance research: working with practitioners and community elders • Decolonising folk dance research: whose knowledge, whose archive, whose benefit • Ethics of research with tribal and marginalised communities: consent, representation, and reciprocity	
Targeted Application & Tools that can be used: • Sangeet Natak Akademi folk archive, IGNC, Aman Trust India • Video recorder, audio recorder (with consent), field notes template • Ethnomusicology, Journal of the Indian Anthropological Society, JSTOR • 4. Doordarshan folk documentaries, SPIC MACAY regional documentaries	
Project Work/ Assignment: 11. Comparative Essay 12. North/East India Folk Survey 13. Theyyam or Tribal Dance Analysis 14. Folk Dance Transformation Case Study 15. Ethnographic Research Project	
Text Book(s): 1. Jain, Jyotindra. (2007). India's Popular Culture: Iconic Spaces and Fluid Images. New Delhi: Marg Publications. 2. Hobsbawm, Eric, & Ranger, Terence. (Eds.). (2012). The Invention of Tradition. Cambridge: Cambridge University Press. 3. Morcom, A. (2013). Illicit Worlds of Indian Dance: Cultures of Exclusion. United Kingdom: Oxford University Press. 4. Kaeppler, Adrienne L., & Dunin, Elsie Ivancich. (Eds.). (2007). Dance Structures: Perspectives on the Analysis of Human Movement. Budapest: Akadémiai Kiadó.	
Reference Book (s): 5. Hanna, J. L. (1987). To Dance is Human: A Theory of Nonverbal Communication. United Kingdom: University of Chicago Press. 6. Foster, Susan Leigh. (Ed.). (2011). Worlding Dance. London: Palgrave Macmillan 7. Khokar, A. (2003). Folk Dance: Tribal, Ritual & Martial Forms. India: Rupa & Company. 8. Dhillon, I. S. (1998). Folk Dances of Punjab. India: National Book Shop.	
Web Sources: 11. https://archive.org/details/dni.ncaa.CCRT-62-UMHB 12. https://www.sangeetnatak.gov.in/sections/folk-and-tribal 13. https://htoindia.com/blog/indian-folk-and-tribal-dances/ 14. https://www.thegrandindianroute.com/tribal-and-folk-dances-of-india/	
Topics relevant to “SKILL DEVELOPMENT”:	
Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



Course Code: ENG2024	Course Title: Indian Literature in English		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	ENG1017 – Introduction to Literary Studies						
Anti-requisites	NIL						
Course Description	This course offers a comprehensive introduction to Indian Literature in English through the study of poetry, fiction, drama, essays, and autobiographical narratives from the colonial period to contemporary times. It examines the emergence and evolution of Indian English literature in relation to nationalism, colonialism, cultural identity, and linguistic politics. The course explores major themes such as partition, memory, gender, caste, diaspora, marginality, and resistance through the works of significant Indian writers and critics. Students will engage with literary representations of social realities and analyze how literature reflects and challenges historical and cultural structures in India. The syllabus also foregrounds women's voices, subaltern perspectives, and questions of identity and belonging in postcolonial contexts. Through comparative analysis and interdisciplinary approaches, the course encourages critical thinking, interpretation, and contextual reading practices. In addition to literary analysis, students will develop academic writing, research, presentation, and collaborative skills through projects, discussions, and multimodal assignments. The course further integrates digital and AI-assisted learning tools to support creative engagement and contemporary approaches to literary studies.						
Course Objective	This course aims to introduce students to the evolution and diversity of Indian Writing in English through poetry, fiction, drama, essays, and life writing. It seeks to develop critical understanding of themes such as nationalism, partition, gender, caste, diaspora, identity, and cultural memory in Indian literary texts. The course encourages students to analyze literary works within their historical, social, and postcolonial contexts while engaging with multiple perspectives and marginalized voices. It also aims to strengthen academic writing, research, communication, and collaborative learning skills through analytical and creative assignments. Further, the course promotes the use of digital and AI-assisted tools for literary interpretation, presentation, and multimodal learning.						
Course Outcomes	On successful completion of this course the students shall be able to: 21. Understand the evolution of Indian Writings in English and its major themes across ages. 22. Apply literary concepts and contextual knowledge to interpret poetry, fiction, drama, and essays from Indian literary traditions. 23. Examine literary and cultural representations of identity, language, voice, and belonging by analyzing themes of gender, migration, nation, power, and cross-cultural experiences. 24. Analyze the relationship between literature and socio-political contexts through themes represented in Indian Literature in English. 25. Evaluate diverse literary perspectives and cultural narratives through comparative and critical engagement with Indian literary texts.						
Course Content:	Indian Literature in English						
Module 1	Context and Origin	Assignment	Mapping the Nation	12 Sessions			
Key Topics: - English education policy, Bengal Renaissance, and literary nationalism - Rise of Indian Writing in English, and colonial encounter - Language, Colonialism, and the Question of Indian English							

Primary Readings:

Poetry

- Henry Derozio – “The Harp of India”
- Toru Dutt – “Jogadya Uma”
- Sarojini Naidu – “The Bangle Sellers”

Essay

- Raja Rao — *Foreword to Kanthapura* (1938)

Extended Reading:

- Meenakshi Mukherjee — “The Anxiety of Indianness” from *The Perishable Empire*

Module 2

Nation, Freedom and Partition

Assignment

Case study
related to
partition

12 Sessions

Key Topics:

- Nation, Humanity, and Spiritual Consciousness
- Partition, Trauma, and Collective Memory
- Everyday India: Society, Morality, and Middle-Class Life

Primary Readings:

- Rabindranath Tagore – Gitanjali (Poetry) (Selected poems: 1, 11, 35)
- Khushwant Singh — *Train to Pakistan*
- Amrita Pritam - *To Waris Shah (Ajj Aakhaan Waris Shah Nu)*
- R. K. Narayan - *Adaptations from Malgudi Days (Episode 31 – Roman Image, Episode 43 – A Hero)*

Extended Reading:

- Urvashi Butalia - *The Other Side of Silence (The Beginnings)*

Module 3

Gender and Voice

Assignment

Comparative
study of
women voices
from the West

12 Sessions

Key Topics:

- Women as writers in Indian English literature
- Gender, Voice, and Female Subjectivity
- Marriage, Domesticity, and Patriarchal Structures
- Feminist Utopias and Reimagining Society

Primary Readings:

- Kamala Das – “An Introduction”
- Eunice De Souza – Poems (“Advice to Women”, “Marriages are Made”)
- Rokeya Sakhawat Hossain – Sultana’s Dream (Sci-Fi Short Story)

Extended Reading:

- Shashi Deshpande – *The Dark Holds No Terrors*

Module 4

Diaspora & Displacement

Assignment

Mapping
Diaspora

12 Sessions

Topics

- Diaspora, Migration, and Cultural Identity
- Postcolonial Selfhood and the Search for Home
- Globalization, Mobility, and Marginal Lives

Primary Readings:

- Salman Rushdie – *Imaginary Homelands*
- Bharati Mukherjee – short story “The Middleman.”

Extended Reading:

- V.S. Naipaul – *A House for Mr Biswas*

Module 5

Contemporary & Critical Perspectives

Assignment/ Quiz

Group presentation based on texts

12 Sessions

Key Topics:

- Identity, Caste, and Resistance in Contemporary Indian Writing.
- Memory, Culture, and Marginal Histories
- Performance, Gender, and Social Expectations

Primary Readings:

- Meena Kandasamy – “Mascara” “Becoming A Brahmin”
- Khasi Folktales: The Story of U Thlen
- Mahesh Dattani – *Dance Like a Man*

Extended Reading:

- G.N. Devy – “Cultural Amnesia” from *After Amnesia*

Targeted Application & Tools that can be used:

Microsoft Word, Google Docs, ChatGPT, Grammarly, LanguageTool, ProWritingAid, Hemingway Editor, Zotero, Audacity.

Project Work/ Assignment:

- 16. Podcast series
- 17. Visual art/graphic narrative/poster exhibition
- 18. Dramatic adaptation/performance
- 19. research-based multimodal project

Text Book(s):

- Kamala Das. *Summer in Calcutta*. New Delhi: Everest Press, 1965.
- Derozio, Henry Louis Vivian. “The Harp of India.” *The Fakeer of Jungheera and Other Poems*. Samuel Smith and Co., 1828.
- Mahesh Dattani. *Dance Like a Man*. New Delhi: Penguin Books India, 2006.
- Eunice de Souza. *Women in Dutch Painting*. New Delhi: Penguin Books India, 2002.
- Toru Dutt. *Ancient Ballads and Legends of Hindustan*. London: Kegan Paul, 1882.
- Rokeya Sakhawat Hossain. *Sultana's Dream and Padmarag*. New Delhi: Penguin Books India, 2005.
- Meena Kandasamy. *Ms. Militancy*. New Delhi: Navayana Publishing, 2010.
- Bharati Mukherjee. *The Middleman and Other Stories*. New York: Grove Press, 1988.
- R. K. Narayan. *Malgudi Days*. New Delhi: Indian Thought Publications, 1982. - <https://www.youtube.com/playlist?list=PLLV9m6UjApHfANDGSBh42nZ4E3KTfdFFe>
- Sarojini Naidu. *The Golden Threshold*. London: William Heinemann, 1905.
- Amrita Pritam. *Selected Poems*. New Delhi: UBS Publishers, 1982.
- Raja Rao. *Kanthapura*. New Delhi: Oxford University Press, 1989.
- Salman Rushdie. *Imaginary Homelands*. London: Granta Books, 1991.
- Khushwant Singh. *Train to Pakistan*. New Delhi: Ravi Dayal Publishers, 1988.
- Rabindranath Tagore. *Gitanjali*. London: Macmillan, 1913.
- Bareh, Hamlet. *Folk Tales of Meghalaya*. Sterling Publishers, 1991.
- Sumathi Ramaswamy - Maps and Mother Goddesses

Reference Book (s):

- Urvashi Butalia. *The Other Side of Silence*. New Delhi: Viking Penguin India, 1998.



- V. S. Naipaul. *A House for Mr Biswas*. London: André Deutsch, 1961.
- Meenakshi Mukherjee. *The Perishable Empire: Essays on Indian Writing in English*.
- G. N. Devy. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Hyderabad: Orient Blackswan, 1992.
- Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.
- Homi K. Bhabha. *The Location of Culture*. London: Routledge, 1994.
- Elleke Boehmer. *Colonial and Postcolonial Literature*. Oxford: Oxford University Press, 2005.
- Leela Gandhi. *Postcolonial Theory: A Critical Introduction*. New Delhi: Oxford University Press, 1998.
- Ania Loomba. *Colonialism/Postcolonialism*. London: Routledge, 2005.
- M. K. Naik. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.
- Edward Said. *Orientalism*. New York: Vintage Books, 1979.
- Gayatri Chakravorty Spivak. "Can the Subaltern Speak?" In *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg. Urbana: University of Illinois Press, 1988.
- Susie Tharu and K. Lalita, eds. *Women Writing in India: 600 B.C. to the Present*. New Delhi: Oxford University Press, 1991.
- Gauri Viswanathan. *Masks of Conquest: Literary Study and British Rule in India*. New York: Columbia University Press, 1989.
- Ramanujan, A. K., translator. *Folktales from India: A Selection of Oral Tales from Twenty-two Languages*. Pantheon Books, 1991.
- Chattopadhyay, Bankim Chandra. *Anandamath: The Abbey of Bliss*. Translated by Julius J. Lipner, Oxford University Press, 2005.
- Manto, Saadat Hasan. "Toba Tek Singh." *Kingdom's End and Other Stories*, translated by Khalid Hasan, Verso, 1987, pp. 8–15.
- Chughtai, Ismat. "Lihaf (The Quilt)." *The Quilt and Other Stories*, translated by M. Asaduddin, Penguin Books, 2004, pp. 1–11.
- Pritam, Amrita. *Pinjar: The Skeleton and Other Stories*. Translated by Khushwant Singh, Tara Press, 2005.
- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1992.
- Menon, Ritu, and Kamla Bhasin. *Borders & Boundaries: Women in India's Partition*. Kali for Women, 1998.

Topics relevant to "SKILL DEVELOPMENT": Academic writing and critical analysis, Analytical and argumentative essay writing, Structuring essays and research papers, Academic formatting (MLA/APA style), Podcast scripting, subtitling, and multimedia narration

Catalogue prepared by

Dr. Charitra H G

Recommended by the Board of Studies on

Date of Approval by the Academic Council

Course Code: EVS7601	Course Title: Creating Sustainable Environments Type of Course: Mandatory Course		L-T-P-C	1	0	0	0
Version No.	1.0						
Course Pre-requisites	Nil						
Anti-requisites	NIL						
Course Description	A project-based course designed to engage students in experiential environmental learning through SDG-oriented activities, community outreach, and sustainability initiatives. The course emphasizes practical awareness, responsible behavior, and innovative problem-solving to address environmental challenges while fostering teamwork, leadership, and ecological responsibility among undergraduate students.						
Course Objective	To create environmental awareness among first-year students • To encourage sustainable lifestyle practices • To promote teamwork, leadership, and community engagement • To align student activities with SDG & environmental responsibility						
Course Outcomes	This course will enable students to • Demonstrate active participation in sustainability-related activities through collaborative and field-based initiatives. • Develop leadership and teamwork skills by engaging in group-oriented environmental projects and outreach programs. • Adopt eco-friendly habits and practice socially responsible behaviors in everyday life. • Apply experiential learning approaches to actively engage in environmental sustainability practices and initiatives.						
Course Content:							
Module 1 (Day-Wise Activity Plan)	Day 1 – Environmental Awareness & Orientation	Theme: “Understanding Our Planet”	SDGs: SDG 13, 4	01 Session			
Activities: • Inauguration & orientation session • Expert talk on climate change and sustainability • Documentary screening on environmental issues • SDG awareness Outcome: Students gain awareness about environmental challenges and SDGs							
Module 2 (Day-Wise Activity Plan)	Day 2 – Tree Plantation & Green Campus Drive	Theme: “Plant Today, Protect Tomorrow”	SDGs: SDG 13, 15	1 session			
Activities: • Tree plantation inside campus • Plant adoption activity by students • Campus gardening and watering activity Outcome: Increased green cover and student responsibility towards nature							

Module 3 (Day-Wise Activity Plan)	Day 3 – Plastic-Free Campus Campaign	Theme: “Say No to Plastic”	SDGs: SDG 11,12	1 session
Activities: • Awareness rally with placards and slogans • Cloth bag awareness drive • Waste segregation awareness session • Poster-making competition Outcome: Awareness on reducing plastic usage and proper waste management.				
Module 4 (Day-Wise Activity Plan)	Day 4 – Cleanliness & Community Outreach	Theme: “Clean Environment, Healthy Society”	SDGs: SDG 3, 11	1 session
Activities: • Campus cleanliness drive • Community cleaning activity nearby • Awareness interaction with local people Outcome: Student participation in social responsibility and public hygiene awareness.				
Module 5 (Day-Wise Activity Plan)	Day 5 – Water & Energy Conservation Day	Theme: “Save Resources for Future”	SDGs: SDG 6, 7	1 session
Activities: • Awareness session on water conservation • Energy-saving pledge campaign • Quiz competition on sustainability • Innovative ideas sharing session Outcome: Students learn practical conservation methods.				
Module 6 (Day-Wise Activity Plan)	Day 6 – Eco Innovation & Sustainable Creativity	Theme: “Best Out of Waste”	SDGs: SDG 9, SDG 12	1 session
Activities: • Best out of waste competition • Sustainable product ideas presentation • Eco-friendly art and craft exhibition Outcome: Encourages creativity and green innovation thinking.				
Module 7 (Day-Wise Activity Plan)	Day 7 – Environmental	Theme: “Together for Sustainability”	SDGs: SDG 13,17	1 session

	Fest & Valedictory			
Activities: • Street play/skit on climate action • Green pledge by students • Prize distribution and certificate distribution • Reflection and feedback session Outcome: Strong environmental commitment and student engagement.				
Targeted Application & Tools that can be used:				
Project Work/ Assignment: Field-Based Sustainability Report				
Text Book(s): 21. Bharucha, E. (2019). <i>Textbook of Environmental Studies for Undergraduate Courses</i> (2nd ed.). Universities Press.				
Reference Book (s): Carson, R. (2002). <i>Silent Spring</i>. Houghton Mifflin. Cunningham, W. P., & Cunningham, M. A. (2020). <i>Environmental Science: A Global Concern</i> (15th ed.). McGraw Hill. Miller, G. T., & Spoolman, S. (2018). <i>Living in the Environment</i> (19th ed.). Cengage Learning. Web Sources: United Nations Sustainable Development Goals: https://sdgs.un.org/goals Ministry of Environment, Forest and Climate Change (India): https://moef.gov.in National Geographic Environment Resources: https://www.nationalgeographic.com/environment				
Topics relevant to “SKILL DEVELOPMENT”: Environmental awareness and sustainability literacy, Leadership and teamwork in community engagement, Communication skills through campaigns and outreach, Critical thinking in environmental problem-solving				
Catalogue prepared by	Meera Ruxana			
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: ECO3001	Course Title: FISCAL POLICY AND PUBLIC FINANCE Type of Course: Theory		L-T-P-C	3	0	2	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	This course provides a rigorous analysis of the public sector's role in the economy. It covers the theory of public goods and externalities, the economics of taxation, government expenditure, public debt, fiscal federalism, and macroeconomic stabilisation through fiscal policy. Tutorial sessions analyse India's Union Budget and state finance using primary documents.						
Course Outcomes	On successful completion of this course the students shall be able to: 1. Discuss the economic rationale for government intervention through the concepts of public goods, externalities, and market failure. 2. Understand the principles, structure, and incidence of taxation and their implications for efficiency and equity. 3. Summarize the major components of government expenditure, fiscal deficits, public debt, and fiscal federal arrangements in India. 4. Employ fiscal indicators, budget documents, and public finance data to examine trends in taxation, expenditure, and government finances. 5. Illustrate the application of public finance concepts in assessing fiscal policy decisions and contemporary economic challenges.						
Course Content:	FISCAL POLICY AND PUBLIC FINANCE						
Module 1	Public Sector Economics—Why Government? Why Taxes?	Assignment	Budget Reading Workshop	15 Sessions			
• Market failures as the rationale for public intervention • Public goods: definition, examples, and provision • Externalities: Pigouvian remedies and the Coase theorem • Club goods and the theory of local public goods • Social welfare functions: efficiency, equity, and the role of values							
Module 2	Taxation — Principles, Structures & Incidence	Assignment	Tax Analysis Tutorial	15 Sessions			
• Principles of taxation: equity (horizontal, vertical), efficiency, and simplicity • Tax incidence: who bears the economic burden of a tax? • Direct taxes: income tax, corporate tax, and their incentive effects • Indirect taxes: GST — design, coverage, and implementation in India • Optimal income tax theory: Mirrlees and its Indian policy implications							
Module 3	Government Expenditure, Deficits & Debt	Assignment	Budget Analysis Exercise	15 Sessions			
• Composition of Union Budget: revenue and capital accounts • Fiscal deficit, revenue deficit, and primary deficit: meaning and measurement • Public debt: sustainability analysis and the debt-GDP ratio • FRBM Act and fiscal rules: rationale and effectiveness in India • State finances and the 15th Finance Commission							
Module 4	Fiscal Federalism—India's Multi-Level Fiscal System	Assignment	State Budget Case Study	15 Sessions			
• Fiscal federalism: theory of assignment and decentralisation • Constitutional provisions: Union List, State List, and Concurrent List • Finance Commission: vertical and horizontal devolution							

• GST Council and cooperative federalism • Fiscal capacity and expenditure needs across Indian states				
Module 5	Fiscal Policy & Macroeconomic Stabilisation	Assignment/ Quiz	Policy Seminar	15 Sessions
• Keynesian fiscal multiplier: theory and empirical estimates • Automatic stabilisers: how the fiscal system smooths cycles automatically • Discretionary fiscal policy: timing, lags, and political economy • Ricardian equivalence: does government debt crowd out private investment? • Fiscal policy in India: COVID-19 response and the case for development spending				
Targeted Application & Tools that can be used: Union Budget portal, PRS India, RBI Annual Report, CAG reports, Finance Commission, MS Excel, Datawrapper, NIPFP, EPW, NBER				
Project Work/ Assignment: 1. Public Good Case Study 2. Tax Incidence Analysis 3. Union Budget Analysis 4. State Finance Report 5. Fiscal Policy Essay				
Text Book(s): 22. Rao, M. G. (2022). Studies in Indian Public Finance. United Kingdom: Oxford University Press. 23. Bhatia, H. L. (2018). Public Finance, 29th Edition. India: Vikas Publishing House. 24. Hyman, D. N. (2020). Public Finance: A Contemporary Application of Theory to Policy. United States: Cengage Learning. 25. Greene, J. E. (2020). Public Finance: An International Perspective (Revised Edition). Singapore: World Scientific Publishing Company.				
Reference Book (s): 9. K. R. Shanmugam. 2025. India's Public Finance and Policy Challenges in the 2020s. Singapore: Springer Nature Singapore. 10. K R Shanmugam, Pinaki Chakraborty. (2024). Fiscal Policy and Public Financial Management. United Kingdom: OUP Oxford.				
Web Sources: 15. https://www.indiabudget.gov.in/ 16. https://www.prsindia.org/ 17. https://www.nipfp.org.in/ 18. https://www.edx.org/learn/financial-management/the-international-monetary-fund-public-financial-management 19. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec24_mg26 20. https://www.udemy.com/course/certification-in-public-finance/?srsltid=AfmBOoq3_pNOnS6qwQocPb-0iqsjEM-6Ff93kyOzndJfxFbzqBThXpMt&couponCode=KEEPLARNING 21. https://ocw.mit.edu/courses/14-41-public-finance-and-public-policy-fall-2024/resources/lecture-videos/				
Topics relevant to "SKILL DEVELOPMENT":				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				



Course Code:	Course Title: Foundations of Crime and Investigative Journalism Type of Course: Program Core		L-T- P- C	3	1	0	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	This course introduces the principles and practices of crime and investigative journalism, with a focus on analysis, investigation, and interpretation of news. It equips students with practical skills in field reporting, source development, and adherence to legal and ethical standards. The course also fosters critical thinking through the examination and analysis of investigative reports.						
Course Objectives	The objective of the course is to SKILL DEVELOPMENT of students by using PARTICIPATIVE LEARNING techniques						
Course Outcomes	On successful completion of this course the students shall be able to: CO1: Explain the structure and functioning of law enforcement agencies [Understand] CO2: Apply legal principles and ethical guidelines while reporting crime-related issues. [Apply] CO3: Analyze investigative journalism practices through case studies and real-world examples. [Analyse] CO4: Evaluate investigative techniques, journalistic responsibilities, and ethical challenges in contemporary media. [Analyse]						
Course content:							
Module 1	Law Enforcement and Crime Reporting Basics	Lecture Discussion	PP	15 sessions	Underst and		
Topics: Structure and functioning of law enforcement agencies in India, Roles of police, CID, ATS, and paramilitary forces, Law and order situations: protests, elections, public gatherings, Role and responsibilities of crime reporters, Challenges in covering crime and sensitive issues.							
Module 2	Legal and Ethical Framework in Crime Journalism	Lecture Discussion	PP	15 sessions	Apply		
Topics: Overview of IPC/BNS and CrPC, Types of offences: cognizable and non-cognizable, Basics of police investigation methods, Ethical guidelines in crime reporting (rape, suicide, minors), Media trials and Press Council guidelines.							
Module 3	Investigative Journalism: Concepts and Case Studies	Lecture Discussion	PP	15 sessions	Analyze		
Topics: Evolution of investigative journalism (India and global), Role of whistleblowers and undercover reporting, Landmark investigative cases (Bofors, Tehelka, Watergate, Wikileaks), Sting operations and political/corporate investigations, Role of investigative networks (GIJN, ICIJ).							
Module 4	Investigative Techniques, Rights, and Contemporary Issues	Lecture Discussion	PP	15 sessions	Evaluate		
Topics: RTI and its use in journalism, Techniques of investigation and data collection, Source protection and confidentiality, Legal safeguards for journalists, Freedom of press and ethical challenges in digital media.							
Targeted Applications & Tools that can be used: After the course, Students were able to write news reports, investigative reports.							
Project work/Assignment:							
Assignment 1: Conduct a small interview with any of law enforcement agencies member. Assignment 2: Write atleast 20 sections of IPC to BNS.							

Reference(s): Text Book(s)

1. Investigative Reporting A Study in technique (1999): David Spark: Taylor & Francis.
2. Journalism through RTI; Information Investigation Impact-Shyamlal Yadav.
3. Investigative Journalism. (2021). United Kingdom: Taylor & Francis.
4. Crime, Media and Criminal Justice: Images, Realities and Policies (5th Edition), Surette, Ray, Cengage Publishing (2015).
5. Spark, D. (2012). Investigative Reporting: A Study in Technique. United Kingdom: Taylor & Francis.

Reference Book(s):

1. J.S. and V. Callanan (2011). "The Influence of Media on Penal Attitudes." Criminal Justice Review 36: 435-455.,
2. Stray, J. (2019). Making artificial intelligence work for investigative journalism.
3. Digital Journalism, 7(8), 1076-1097, Shapira, R. (2018).
4. Law as Source: How the Legal System Facilitates Investigative Journalism. Yale L. & Pol'y Rev., 37, 153,
5. Boling, K. S. (2019). True crime podcasting: Journalism, justice or entertainment? Radio Journal: International Studies in Broadcast & Audio Media, 17(2), 161-178, Åker, P., & Rogatchevski, A. (2020).

Case studies on Indian Crime Reporting,

The Hindu's Bofors Expose,
Tehelka's Defence Deals Expose,
Indian Express's Cement Scam Expose,
Indian Express's Human Trafficking Expose,
Open Magazine's Nira Radia Tapes, Rosenbeger.

Video Lectures

1. Crime Reporting – I: <https://youtu.be/KgcKhi6n6y4>
2. Crime Reporting: <https://youtu.be/6z31-7Qw4bw>
3. Investigative Journalism – I: <https://youtu.be/YqiejZ7GPel>
4. Reporting of crime: https://youtu.be/s_aY871sW8Q

E-Books

1. Investigative journalism: <https://bit.ly/3gwIBMW>
2. Crime Reporting Handbook: <https://bit.ly/3gDtVeY>

Web Resources

1. 45 best Crime blogs and Websites: <https://bit.ly/3JfFzsQ>
2. https://www.journaliststoolbox.org/2022/02/08/investigative_backgrounding/

Catalogue
prepared by

Dr. Padmavathi S. & Dr. Ashish Sharma

Recommended
by the Board of
Studies on

Date of
Approval by the
Academic
Council



PRESIDENCY UNIVERSITY

Private University Estd. in Karnataka State by Act No. 41 of 2013

Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064



Course Code: ECO2003	Course Title: Game Theory and Strategic Decision Making Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	This course introduces the principles of game theory and strategic decision-making through the study of interaction, competition, cooperation, and incentives. It examines strategic behaviour in simultaneous and sequential settings and applies game-theoretic reasoning to business, economics, public policy, bargaining, and real-world decision environments.						
Course Outcomes	On successful completion of this course the students shall be able to: 1. Explain the fundamental concepts of game theory including strategies, payoffs, and strategic interaction. 2. Describe Nash equilibrium and strategic outcomes in simultaneous and repeated games. 3. Understand strategic behaviour in sequential games and coordination settings using game-theoretic concepts. 4. Implement game-theoretic models to represent and solve strategic decision-making situations. 5. Apply strategic reasoning to analyse auctions, bargaining situations, and real-world decision scenarios.						
Course Content:							
Module 1	Introduction to Strategic Thinking	Assignment	In Class Game Experiments	12 Sessions			
Topics: • What is game theory? Rational actors, strategies, and payoffs • The Prisoner's Dilemma: cooperation and defection • Dominant strategies and iterated elimination • Coordination games and focal points • Applications: arms races, advertising, and pricing wars							
Module 2	Nash Equilibrium — The Core Concept	Assignment	Problem Set	12 Sessions			
Topics: • Nash equilibrium: definition, logic, and existence • Multiple equilibria: coordination and selection problems • Mixed strategy Nash equilibrium: when to randomise • Nash equilibrium in n-player games • Limitations of Nash equilibrium as a predictive tool							
Module 3	Sequential Games — Timing & Commitment	Assignment	Tutorial Case Studies	12 Sessions			
Topics: • Extensive form games: trees, information sets, and strategies • Backward induction and subgame perfect equilibrium • First-mover and second-mover advantages • Credible threats and commitment devices • Stackelberg competition: the economics of leadership							
Module 4	Repeated Games & Cooperation	Assignment	Seminar	12 Sessions			

Topics: • Finitely repeated games: backward induction and the unravelling problem • Infinitely repeated games: the Folk Theorem • The grim trigger strategy and sustaining cooperation • Reputation effects in markets • Collusion, cartels, and the economics of price-fixing				
Module 5	Applications — Auctions, Bargaining & Mechanism Design	Assignment/ Quiz	Auction Simulation	12 Sessions
Topics: • Auction types: English, Dutch, first-price sealed-bid, Vickrey • Revenue equivalence theorem and optimal auction design • Nash bargaining solution and alternating offers (Rubinstein) • Mechanism design: incentive compatibility and revelation principle • Applications: spectrum auctions, procurement, matching markets				
Targeted Application & Tools that can be used: Game Solving Gambit, online Nash solvers Simulation Veconlab, MobLab Academic JSTOR, Google Scholar Visualisation GeoGebra, MS PowerPoint				
Project Work/ Assignment: 20. Game Representation & Equilibrium Analysis 21. Sequential Game Case Study 22. Cooperation Essay 23. Auction Simulation Report 24. End-Term Examination				
Text Book(s): 26. Lexa N. Palmer. (2024). Strategic Decisions: The Mathematics of Game Theory: Book Lovers HQ. 27. Saglam, I. (2025). Mastering Game Theory: A Comprehensive Introduction to Strategic Decision Making. Germany: Springer Nature Switzerland. 28. Nova Martian. (2025). Game Theory: A Concise Guide: Walzone Press. 29. Rutherford, A. (2022). Practice Game Theory : Get a Competitive Edge in Strategic Decision-making Avoid Getting Outplayed, and Maximize Your Gains. United States: Independently published.				
Reference Book (s): 1. Abraham Neyman, Tatsuhiro Ichiishi, Yair Tauman. (2014). Game Theory and Applications. United Kingdom: Academic Press. 2. Srinivasan, P. (2025). Strategic Applications of Game Theory. India: Educohack Press. 3. Aumann, R. J. (2020). Lectures on Game Theory. United Kingdom: Routledge, Taylor & Francis Group. 4. McCain, R. A. (2023). Game Theory: A Nontechnical Introduction To The Analysis Of Strategy (Fourth Edition). Singapore: World Scientific Publishing Company.				
Web Sources: 1. http://www.gambit-project.org/ 2. https://ncase.me/trust/ 3. https://www.coursera.org/learn/strategy-and-game-theory-for-management 4. https://www.coursera.org/learn/illinois-tech-business-economics-and-game-theory-for-decision-making 5. https://gametheorysociety.org/resources/				



Topics relevant to “SKILL DEVELOPMENT”:	
Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



Course Code: ENG1913	Course Title: History of Indian National Movement		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	History of the Indian National Movement examines the emergence, growth, and transformation of anti-colonial nationalism in India from the Revolt of 1857 to Independence and Partition in 1947. The course explores diverse political ideologies, mass movements, revolutionary traditions, social reform initiatives, and the contributions of key leaders and marginalized groups. It critically analyses the complex relationships between nationalism, social justice, communal politics, and the making of modern India.						
Course Objective							
Course Outcomes	On successful completion of this course the students shall be able to: 26. Identify major events, leaders, and movements of the Indian national movement. 27. Explain the ideas and strategies of different nationalist traditions and leaders. 28. Differentiate the roles of various social groups in the freedom struggle. 29. Examine historical sources and interpretations related to nationalism and Partition. 30. Apply historical perspectives to discuss the making of modern India.						
Course Content:							
Module 1	The 1857 Revolt and the birth of Indian Nationalism	Assignment		09 Sessions			
● The 1857 Revolt: causes, spread, social composition of the rebels, and its suppression ● Nationalist vs. colonial interpretations of 1857: V. D. Savarkar's 'First War' vs. British 'Sepoy Mutiny' ● The birth of the Indian National Congress (1885): its founders, its early character, and the debate about its origins ● The early Congress: Gokhale's moderate constitutionalism and the demand for self-government within the Empire ● Bal Gangadhar Tilak: the turn toward mass politics and the use of religion in nationalist mobilisation							
Module 2	The Gandhian Era- Mass Nationalism and civil Disobedience	Assignment		09 Sessions			
● Gandhi's South African experience: the development of satyagraha and its theoretical basis ● Non-Cooperation Movement (1920-22): the first mass civil disobedience — its achievements and its sudden suspension ● Civil Disobedience Movement (1930-31): the Salt March as symbolic politics of extraordinary effectiveness ● Gandhi and the masses: how peasants, workers, and women participated in Gandhian campaigns ● The political economy of Gandhism: swadeshi, village revival, and the critique of industrial capitalism							
Module 3	Socialist and Revolutionary Nationalism- Alternatives to Gandhi	Assignment	Comparative ideology Essay	09 Sessions			
● The Congress Left: Jawaharlal Nehru, Subhash Chandra Bose, and the internal divisions within Congress ● The Indian National Army and Bose: the external strategy — using Japanese assistance to liberate India							

● Bhagat Singh and revolutionary nationalism: the rejection of non-violence and the embrace of Marxist politics ● The Communist Party of India: the tensions between the anti-colonial struggle and the communist international ● The Quit India Movement (1942): the most radical mass uprising — Congress's final major campaign				
Module 4	Social Dimensions- Women, Dalits and the Nation	Assignment	Social History Research	09 Sessions
● Women in the national movement: from the home to the street — the politics of women's participation ● The Women's Indian Association and the All India Women's Conference: formal women's political organisation ● The Ambedkar-Gandhi conflict: the most consequential debate within the freedom movement over caste ● Ambedkar's political strategy: the demand for separate electorates and the Poona Pact of 1932 ● Dalit politics and the Congress: the relationship between caste liberation and national liberation				
Module 5	Partition and Independence -The End and the beginning	Assignment/ Quiz	Partition - Oral History	09 Sessions
● The path to Partition: the 1946 Cabinet Mission Plan, its rejection, and the acceleration toward division. ● Mountbatten's role: the acceleration of the transfer of power and its consequences for Partition violence. ● The violence of Partition: the demographic scale, the geographic concentration, and the social dynamics of communal killing. ● The historiography of Partition: Ayesha Jalal, Yasmin Khan, Urvashi Butalia — different accounts of the same catastrophe. ● Partition literature: Manto, Ismat Chughtai, and the literary witness to historical trauma.				
1.				
Targeted Application & Tools that can be used:				
Project Work/ Assignment:				
25. Write an 800-word comparative essay on Bhagat Singh's revolutionary nationalism and Gandhi's non-violent nationalism. Compare their diagnoses of the colonial problem, their proposed solutions, and their legacies. 26. Write a 700-word essay on Ambedkar's role in the national movement. Examine his relationship with the Congress, the significance of the Poona Pact of 1932, and whether his critique of Gandhi's nationalism was justified.				
Text Book(s):				
1. Chandra, B., Mukherjee, M., Mukherjee, A., Panikkar, K. N., Mahajan, S. (2016). India's Struggle for Independence. India: Penguin Random House India Private Limited. 2. Metcalf, B. D., Metcalf, T. R. (2012). A Concise History of Modern India. United Kingdom: Cambridge University Press. 3. Brown, J. M. (1994). Modern India: the origins of an Asian democracy. Greece: Oxford University Press. 4. Bose, S., Jalal, A. (2023). Modern South Asia: History, Culture, Political Economy. United Kingdom: Routledge, Taylor & Francis Group.				
Reference Book (s):				
1. Jalal, A. (1994). The Sole Spokesman: Jinnah, the Muslim League and the Demand for Pakistan. India: Cambridge University Press. 2. Butalia, U. (2000). The Other Side of Silence: Voices from the Partition of India. United States: Duke University Press. 3. Pandey, G. (2001). Remembering Partition: Violence, Nationalism and History in India. United States: Cambridge University Press. 4. Ambedkar, B. (2016). Annihilation of Caste: The Annotated Critical Edition. United Kingdom: Verso Books.				

**Web Sources:**

1. <https://testbook.com/ias-preparation/list-of-national-movements-in-india>
2. <https://www.jrfadda.com/exams/ugc-net-notes/indian-national-movement-phases>
3. <https://www.nationalarchives.gov.uk/education/resources/indian-independence/>
4. <https://www.britannica.com/topic/Indian-Independence-Movement>

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: HIS2004	Course Title: History of Revolutions Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	NA						
Anti-requisites	NIL						
Course Description	History of Revolutions examines the causes, dynamics, and consequences of major revolutions from the eighteenth century to the contemporary world. The course explores competing theories of revolutionary change and analyses political, social, anti-colonial, communist, and democratic revolutions across different historical contexts. Through comparative study, it investigates how revolutions reshape states, societies, ideologies, and global political orders while assessing their enduring legacies and contested outcomes.						
Course Outcomes	On successful completion of this course the students shall be able to: 31. Identify major revolutions, leaders, events, and ideologies in world history. 32. Describe key theories and causes of revolutionary change. 33. Explain the processes and outcomes of major political, social, and anti-colonial revolutions. 34. Apply theoretical frameworks to understand different revolutionary movements. 35. Use historical evidence to explain the social and political consequences of revolutions.						
Course Content:							
Module 1	What is a Revolution? — Definitions, Theories, and the Problem of Causation	Assignment	Theory Application Exercise	09 Sessions			
Revolution is one of the most used and least defined concepts in history. This module examines what a revolution is, the major social scientific theories of why revolutions happen, and the methodological challenges of studying them comparatively. Key Topics - Defining revolution: political revolution, social revolution, and the continuum from reform to revolution - Tocqueville's paradox: why revolutions happen when conditions are improving, not when they are at their worst - Skocpol's structural theory: revolutions arise from the intersection of state crisis, elite conflict, and peasant uprising - Trotsky's theory of permanent revolution: the dynamics of revolutionary waves and the permanence of revolutionary change - The problem of causes: how historians distinguish precipitating causes from underlying conditions							
Module 2	The Atlantic Revolutions — American, French, and Haitian	Assignment	Revolutionary Document Analysis	09 Sessions			
The three Atlantic Revolutions of the late eighteenth century were interconnected — sharing personnel, ideas, and consequences — but produced very different social and political outcomes. This module examines all three as a connected revolutionary wave. Key Topics The American Revolution: a conservative revolution — property, liberty, and the limits of colonial liberation							

- The French Revolution: phases, factions, and the terror — why a revolution about liberty produced the guillotine
- The Haitian Revolution: the most radical of the three — enslaved people overthrowing their masters and founding a republic
- The Age of Atlantic Revolution: how ideas, people, and models of revolution moved across the Atlantic
- The limits of the Atlantic revolutions: who was included and who was excluded from the new political orders

Module 3	The Russian and Chinese Revolutions — Communist Transformations	Assignment	Comparative Communist Revolution Essay	09 Sessions
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The Russian Revolution of 1917 and the Chinese Revolution of 1949 were the two largest communist revolutions in history — each transforming the world's largest countries and inspiring and frightening the rest of the world.

Key Topics

- The Russian Revolution: February and October 1917 — two revolutions or one?
- Bolshevik seizure of power: Lenin's theory of the vanguard party and the question of democratic legitimacy
- Stalin's revolution from above: collectivisation, industrialisation, and the terror — transformation through violence
- The Chinese Revolution: Mao's peasant-based revolutionary strategy as a departure from orthodox Marxism
- The Cultural Revolution: Mao's assault on his own party and the catastrophic consequences

Module 4	Decolonial Revolutions — Cuba, Iran, and Vietnam	Assignment	Revolution Case Study	09 Sessions
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The Cold War era produced a wave of revolutions in the developing world — combining anti-colonial nationalism with socialist and religious movements to transform countries across Asia, Africa, Latin America, and the Middle East.

Key Topics

- The Cuban Revolution: Castro, Guevara, and the guerrilla model of revolutionary war
- The Iranian Revolution: Khomeini and the first successful Islamic revolution — its causes and its Islamist outcome
- Vietnamese Revolution: the long struggle against France and the United States — Ho Chi Minh and the Viet Minh
- Anti-colonial revolution in Africa: Algeria's FLN, the Mau Mau in Kenya, and the post-colonial state
- The limits of Third World revolution: why so many anti-colonial revolutions produced new forms of oppression

Module 5	The Revolutions of 1989 and Beyond — Liberal, Colour, and Digital Revolutions	Assignment/ Quiz	Contemporary Revolution Research	09 Sessions
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The late twentieth and early twenty-first centuries produced a new wave of revolutions — the anti-communist revolutions of 1989, the post-Soviet 'colour revolutions', and the Arab Spring. This module examines this contemporary revolutionary wave and its outcomes.

Key Topics

- 1989 in Eastern Europe: the collapse of communist regimes — why revolution was peaceful in Poland and violent in Romania
- The Soviet collapse (1991): revolution from above — Gorbachev's reforms and the unintended end of the USSR
- The Colour Revolutions: Georgia (2003), Ukraine (2004), Kyrgyzstan (2005) — people power and Western support
- The Arab Spring: Tunisia, Egypt, Libya, Syria — why some revolutions succeeded and others collapsed into civil war
- Digital revolution: how social media facilitated revolutionary mobilisation — and why it rarely produced stable democratic outcomes

Targeted Application & Tools that can be used:

Primary Sources: Internet History Sourcebooks, Avalon Project, Marxists Internet Archive

Academic: JSTOR, Comparative Studies in Society and History, Revolutionary and Radical History

Video: YouTube (documentary archives), Al Jazeera documentaries on Arab Spring

News: BBC Archive, Guardian historical archive

Project Work/ Assignment:

- 27.** Write a 700-word essay applying Skocpol's structural theory of revolution to one of the revolutions you will study in the course. Identify the three elements of her theory and evaluate how well they explain the chosen revolution.
- 28.** Read the Declaration of Independence (American) and the Declaration of the Rights of Man and Citizen (French). Write a 700-word comparative analysis of their political principles, their social assumptions, and the people they excluded.
- 29.** Write an 800-word comparative essay on the Russian and Chinese Revolutions. Identify three significant similarities and two significant differences in causes, methods, and outcomes.
- 30.** Write a 700-word case study of one decolonial revolution (Cuba, Iran, or Vietnam). Examine its causes, its social composition, its ideology, and evaluate whether it achieved its stated aims.
- 31.** Write a 900-word research essay on the Arab Spring, focusing on one country (Tunisia, Egypt, or Syria). Analyse the causes of the uprising, the reasons for its outcome, and the lessons it offers about the conditions for successful revolution.

Text Book(s):

1. Skocpol, T. (2015). States and Social Revolutions: A Comparative Analysis of France, Russia, and China. United Kingdom: Cambridge University Press.
2. Goldstone, J. A. (2023). Revolutions: A Very Short Introduction. United States: Oxford University Press.
3. Lawson, G. (2019). Anatomies of Revolution. India: Cambridge University Press.
4. Hobsbawm, E. (2010). Age Of Revolution: 1789-1848. United Kingdom: Orion.

Reference Book (s):

1. Arendt, H. (2006). On Revolution (Penguin Classics). United Kingdom: Penguin Publishing Group.
2. Brinton, C. (2021). The Anatomy of Revolution. United States: Martino Fine Books.
3. Broten, N. (2017). The Black Jacobins. United Kingdom: Macat International Limited.
4. Figes, O. (2014). A People's Tragedy: The Russian Revolution, 1891-1924. United Kingdom: Bodley Head.

Web Sources:

1. <https://education.nationalgeographic.org/resource/history-101-revolutions/>
2. <https://study.com/academy/lesson/age-of-revolution-timeline.html>
3. <https://ageofrevolutions.com/2018/06/11/revolutions-a-thematic-approach-to-the-world-civilizations-survey/>
4. <https://www.britannica.com/event/French-Revolution>

Topics relevant to "SKILL DEVELOPMENT": Revolutionary Theory, Contemporary history research



PRESIDENCY UNIVERSITY

Private University Estd. in Karnataka State by Act No. 41 of 2013
Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064



Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: HIS3001	Course Title: History of Colonialism and Imperialism Type of Course: Theory	L-T-P-C	3	1	0	4
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NIL					
Course Description	This course examines the historical development of colonialism and imperialism as global systems of political domination, economic exploitation, cultural transformation, and resistance. It explores the theories of imperial expansion, the experiences of colonial societies in Asia and Africa, the ideological foundations of empire, anti-colonial movements, and the enduring legacies of colonialism in the contemporary world, enabling a critical understanding of power, identity, inequality, and post-colonial realities.					
Course Outcomes	On successful completion of this course the students shall be able to: 36. Identify major theories, concepts, and historical developments related to colonialism, imperialism, and decolonisation. 37. Describe the political, economic, and cultural mechanisms through which colonial powers established and maintained imperial rule in Asia and Africa. 38. Discuss the ideologies of colonialism, including Orientalism, Social Darwinism, and the civilising mission, and their influence on colonial societies. 39. Demonstrate the application of historical concepts and evidence to explain the causes, consequences, and enduring legacies of colonialism and imperialism in different regional contexts. 40. Apply historical concepts and evidence to analyse the enduring legacies of colonialism, including neo-colonialism, inequality, and post-colonial challenges in the contemporary world.					
Course Content:	History of Colonialism and Imperialism					
Module 1	Theories of Colonialism — Economic and Political Explanations	Assignment	Theory Comparison Seminar	09 Sessions		
Why did European states build colonial empires? The answers range from economic necessity to cultural mission to strategic competition — and the debate about which explanation is primary has significant implications for how we assess colonialism's legacy. Key Topics - Hobson's Imperialism: surplus capital and the economic drive to colonial markets - Lenin's Imperialism, the Highest Stage of Capitalism: colonialism as the final phase of monopoly capitalism - Dependency theory: Frank, Cardoso — how colonialism created underdevelopment in the periphery - World-system theory: Wallerstein — the colonial origins of the core-periphery structure - Edward Said's Orientalism: the cultural and epistemological dimensions of colonial knowledge production						
Module 2	Colonial Rule in India — Mechanisms, Consequences, and Resistance	Assignment	Colonial India Case Study	09 Sessions		
The British colonisation of India is the most extensively studied colonial encounter in history — providing a rich case study in the mechanics of colonial rule and its social and economic consequences.						

Key Topics

- The Company's conquest: from trading company to territorial empire — the mechanisms of subjugation
- Economic consequences: de-industrialisation, land revenue, and the transformation of the Indian economy
- Administrative colonialism: the ICS, the police, and the machinery of colonial governance
- Cultural imperialism: Macaulay's Minute on Education and the production of 'Indian in blood but English in taste'
- Anti-colonial resistance in India: the 1857 Revolt, the Swadeshi movement, and the Congress — the varieties of resistance

Module 3	Colonial Rule in Africa — the Scramble and its Consequences	Assignment	Comparative Africa Essay	09 Sessions
The partition of Africa among European powers in the 1880s-90s transformed the continent — establishing colonial boundaries that cut across ethnic and cultural communities and creating the conditions for the political instability of post-colonial Africa. Key Topics • The Scramble for Africa: the Berlin Conference of 1884-85 and the logic of partition • The varieties of African colonialism: British indirect rule vs. French assimilation — different models and their consequences • Colonial violence: the Belgian Congo, the German genocide of the Herero and Nama (1904-08), and the uses of terror • Colonial economies: the extraction model — mines, cash crops, and the underdevelopment of African economies • African anti-colonial movements: the Mau Mau in Kenya, the ANC in South Africa, and the diversity of resistance				
Module 4	Colonial Ideology and Cultural Imperialism	Assignment	Ideological Analysis	09 Sessions
Colonial rule required ideological justification — the claim that European domination was natural, necessary, and beneficial. This module examines the ideology of colonialism and the cultural forms through which it was expressed and contested. Key Topics • Social Darwinism and scientific racism: the biological justification for European domination • The 'civilising mission': the cultural argument for colonialism and its relationship to Christianity and modernity • Orientalism: Said's analysis of how European scholarship produced knowledge about 'the East' that served colonial power • Fanon's psychology of colonialism: The Wretched of the Earth — the psychological consequences of colonial subjugation • Colonial education: how schools were used to produce subjects for colonial economies and administration •				
Module 5	Decolonisation, Post-Colonialism, and Legacies	Assignment/ Quiz	Post-Colonial Legacy Essay	09 Sessions

The formal end of colonial empires did not end colonialism's consequences. This module examines the process of decolonisation, the post-colonial condition, and the ongoing debates about colonial legacy, reparations, and neo-colonialism.

Key Topics

- The process of decolonisation: the different paths to independence — negotiated, armed, and incomplete
- Neo-colonialism: Nkrumah's concept — political independence without economic independence
- Post-colonial states: why so many post-colonial states experienced political instability, corruption, and authoritarianism
- Colonial legacies and contemporary inequality: the statistical evidence for the long-run effects of colonial institutions
- The reparations debate: should former colonial powers pay reparations — the arguments and their historical basis

Targeted Application & Tools that can be used:

Primary Sources: Avalon Project, National Archives UK (India Office), Fanon texts online

Academic: Journal of Imperial and Commonwealth History, Past and Present, JSTOR

Data: Maddison Project, World Bank colonial institutions data

Postcolonial: Postcolonial Studies (journal), JSTOR Said and Spivak

Project Work/ Assignment:

- 32.** Prepare a comparative review of two theories of imperialism (e.g., Hobson and Lenin or Wallerstein and Said). Develop a concept map and submit a 1000-word analytical report explaining their interpretations of colonial expansion.
- 33.** Examine primary sources such as Macaulay's Minute, land revenue records, or speeches of nationalist leaders. Prepare a 1200-word case study report on the social, economic, or educational impact of British colonial rule in India.
- 34.** Compare British, French, or Belgian colonial practices in Africa by analysing administrative systems, economic policies, and resistance movements. Submit a 1500-word comparative essay and class presentation.
- 35.** Analyse selected colonial texts, advertisements, photographs, or educational materials to identify themes of Orientalism, scientific racism, and the civilising mission. Submit an annotated portfolio with an 800-word reflective commentary.
- 36.** Investigate a present-day issue linked to colonialism (reparations, neo-colonialism, language policy, border conflicts, or economic inequality). Prepare a research report (1500–2000 words) and multimedia presentation demonstrating the continuing impact of colonial legacies.

Text Book(s):

5. Naphen, H. F. O. C. (2025). Colonial Imperialism. United States: Creative Media Partners, LLC.
6. Burbank, J., Cooper, F. (2021). Empires in World History: Power and the Politics of Difference. United Kingdom: Princeton University Press.
7. Young, R. J. C., Young, R. (2016). Postcolonialism: An Historical Introduction. United Kingdom: Wiley.
8. W Said, E. (2016). Orientalism: Western Conceptions of the Orient. India: Penguin Books Limited.
9. Fanon, F. (2021). The Wretched of the Earth. United States: Grove Press.

Reference Book (s):

5. Nkrumah, K. (2022). Neo-Colonialism: The Last Stage of Imperialism. Australia: Lulu Press, Incorporated.
6. Blue, G., Bunton, M., Croizier, R. C., Ralph, C. (2016). Colonialism and the Modern World. United Kingdom: Taylor & Francis.
7. Bush, B. (2016). Imperialism and Postcolonialism. United Kingdom: Taylor & Francis Group.

Web Sources:



- <https://www.nationalarchives.gov.uk/>
- <https://www.jstor.org/>
- <https://avalon.law.yale.edu/>
- <https://www.marxists.org/>

Topics relevant to “SKILL DEVELOPMENT”: Colonial history scholarship, understanding of Colonial history primary documents

Catalogue prepared by

Recommended by the Board of Studies on

Date of Approval by the Academic Council

Course Code: ECO2004	Course Title: Indian Economy Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	This course examines the evolution, structure, and contemporary challenges of the Indian economy from the colonial period to the present. It explores agriculture, industry, economic reforms, poverty, inequality, labour markets, and development policies while analysing India's growth trajectory and its changing role in the global economy.						
Course Outcomes	On successful completion of this course the students shall be able to: 6. Discuss the historical evolution of the Indian economy and the influence of planning and policy interventions on development. 7. Outline the structure and role of agriculture, industry, and services in India's economic transformation. 8. Classify major economic sectors, policy initiatives, and developmental challenges within the context of the Indian economy. 9. Use economic indicators and datasets to identify sectoral and developmental trends in the Indian economy. 10. Demonstrate the application of economic reasoning in addressing issues related to employment, inequality, and sustainable development.						
Course Content:							
Module 1	Colonial Economy & Post-Independence Planning	Assignment	Historical Document Analysis	12 Sessions			
Topics: - Colonial economic policy: drain theory, deindustrialisation, and land settlement - The Indian National Congress and debates about economic strategy - Nehruvian socialism: the mixed economy, planning, and the public sector - Five-Year Plans: goals, achievements, and failures - The Licence Raj: rationale, consequences, and critiques							
Module 2	Agriculture — The Foundation and Its Fault Lines	Assignment	Data Analysis	12 Sessions			
Topics: - Structure of Indian agriculture: land holdings, crops, and regions - Green Revolution: technological change, productivity, and distributional consequences - Agrarian distress: indebtedness, farm suicides, and land market reform - Agricultural pricing policy: MSP, procurement, and the food economy - Climate change and agriculture: water stress, yield variability, and adaptation							
Module 3	Industry & Services — The Growth Engine	Assignment	Sector Analysis	12 Sessions			
Topics: - Industrial policy: from import substitution to Make in India - The IT and services revolution: drivers, geography, and limits - Small and medium enterprises: employment, productivity, and policy - Infrastructure deficit: power, roads, and logistics - The future of Indian manufacturing: opportunities and constraints							
Module 4	Liberalisation, Poverty &	Assignment	Debate	12 Sessions			

	Inequality — The 1991 Turn and After			
Topics: - The 1991 crisis: fiscal and balance of payments dimensions - Reform package: trade liberalisation, deregulation, and privatisation - GDP growth since 1991: pace, volatility, and sectoral composition - Poverty trends: measurement debates, multidimensional poverty, and welfare programmes - Inequality: the Gini coefficient, income vs. wealth, and regional divergence				
Module 5	Contemporary Challenges — Labour, Finance & Climate	Assignment/ Quiz	Policy Seminar	12 Sessions
Topics: - Labour market transformation: formal-informal divide, gig economy, PLFS data - Demonetisation and GST: intended and unintended consequences - Non-performing assets, banking reform, and financial stability - Climate change as a development risk: energy transition and just transition - Vision 2047: aspirations, constraints, and policy choices				
Targeted Application & Tools that can be used: Data NSSO, PLFS, CMIE, RBI, MOSPI News EPW, The Hindu Business Line, Mint Policy PRS India, NITI Aayog reports. Mapping Datawrapper, district-level maps				
Project Work/ Assignment: 37. Historical Essay 38. Agricultural Data Analysis 39. Sector Profile 40. Poverty & Inequality Essay 41. Policy Brief				
Text Book(s): 30. Puri, V., Misra, S. (2022). Indian Economy: Its Development Experience. India: Himalaya Publishing House. 31. Anju Agarwal, , Dr. Mayank Jain. (2021). Indian Economy-SBPD Publications: SBPD Publications. 32. Dr. V. C. Sinha. (2021). Indian Economy Performance and Policies- SBPD Publications: SBPD Publications. 33. Datt Gaurav & Mahajan Ashwani. (2018). Indian Economy, 72nd Edition. India: S. Chand Limited.				
Reference Book (s): Debashis Mazumdar, Rajib Bhattacharyya. (2026). Changing Dimensions in Economic Development: Theories and Empirics. United Kingdom: Emerald Publishing Limited. Bhagwati, J., Panagariya, A. (2014). Why Growth Matters: How Economic Growth in India Reduced Poverty and the Lessons for Other Developing Countries. United States: PublicAffairs. SINGH, R. (2020). Objective Indian Economy And Social Development. India: McGraw Hill Education (India) Private Limited. Uma Kapila. (2020). Indian Economy: Performance and Policies. India: Academic Foundation				
Web Sources: https://www.mospi.gov.in/ https://www.coursera.org/learn/indian-economy-in-a-digital-world				



<https://rbi.org.in/Scripts/AnnualPublications.aspx?head=Handbook%20of%20Statistics%20on%20Indian%20Economy>

https://www.tutorialspoint.com/indian_economy/index.htm

https://onlinecourses.nptel.ac.in/e-learning/preview/noc23_hs01

Topics relevant to “SKILL DEVELOPMENT”:

**Catalogue
prepared by**

**Recommended by
the Board of
Studies on**

**Date of Approval by
the Academic
Council**



Course Code:	Course Title: Multimedia Storytelling for Digital Platforms		L- T-P- C	3	0	2	4
	Type of Course: DSE						
Version No.	1.0						
Course Pre-requisites	-Nil-						
Anti-requisites	-Nil-						
Course Description	This course introduces students to the principles and practices of multimedia storytelling in the digital age. It focuses on integrating text, visuals, audio, and video to create engaging and interactive narratives across platforms. Through a combination of theoretical understanding and hands-on practice, students learn to design, produce, and present multimedia stories tailored to diverse audiences and digital environments.						
Course Outcomes	On successful completion of the course the students shall be able to: C01: Explain the concepts and components of multimedia storytelling. [Understand] C02: Apply storytelling techniques using multimedia tools and design principles. [Apply] C03: Analyze multimedia stories based on structure, audience engagement, and effectiveness. [Analyze] C04: Create engaging digital stories using text, visuals, audio, and video. [Create]						
Course Objectives	To describe multimedia storytelling concepts and their application across diverse media landscapes, adapt storytelling techniques and equip to create engaging multimedia content utilising appropriate tools and platforms.						
Course Content:							
Module 1	Basics of Multimedia Storytelling	Lecture PPT Discussion	15 Sessions		Understand		
Topics: Introduction to multimedia storytelling and its components, Linear vs non-linear storytelling Role of text, visuals, and sound, Audience engagement and interaction, Basics of visual storytelling and data visualization.							
Module 2	Multimedia Tools and Production Techniques	Lecture PPT Discussion	15 Sessions		Apply		
Topics: Basics of editing and post-production workflows, Introduction to sound design and Foley, Graphic design principles (color, typography, layout), Scriptwriting for digital stories, Copyright and ethical use of media.							
Module 3	Analysis and Emerging Trends in Multimedia Storytelling	Lecture Group Discussion	15 Sessions		Analyze		
Topics: Evaluating multimedia stories, Audience engagement and feedback analysis, Use of immersive technologies (AR/VR basics), Trends in digital storytelling, Case studies of multimedia projects.							

Module 4	Digital and Interactive Storytelling	Lecture Group Discussion PPT	15 Sessions	Create
Topics: Digital storytelling formats and platforms, Remediation and transmedia storytelling, Short-form content (Reels, TikTok, microblogs), Mobile-based storytelling tools, Storyboarding and content creation.				
Targeted Applications and Tools used: Canva (Free Application), Piktochart, Storyboarder				
Assignment: Mention the Type of Project /Assignment proposed for this course				
Assignment 1: Select a multimedia story from a reputable platform (e.g., The New York Times, National Geographic, BBC). Analyze the story's structure, use of text, visuals, and audio, and its effectiveness in engaging the audience. Submit the 1,000-word report <i>plus</i> a 3-slide visual summary (created in Canva/Piktochart) highlighting the story's key components (text, visual, sound) Assignment 2: Develop a storyboard for an interactive story and execute and create the final interactive story (e.g., a 60-second video reel using Storyboarder, Canva/CapCut, VN, Piktochart).				
Text Book - Duy Linh Tu - Feature and Narrative Storytelling for Multimedia Journalists-Focal Press - Seth Gitner - Multimedia Storytelling for Digital Communicators in a Multiplatform World				
References - Bolter, J. D., & Grusin, R. (1999). <i>Remediation: Understanding New Media</i>. MIT Press. - Murray, J. H. (1997). <i>Hamlet on the Holodeck: The Future of Narrative in Cyberspace</i>. MIT Press. - Jenkins, H. (2006). <i>Convergence Culture: Where Old and New Media Collide</i>. NYU Press. - Manovich, L. (2001). <i>The Language of New Media</i>. MIT Press. - Ryan, M. L. (2001). <i>Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media</i>. Johns Hopkins University Press. - Pavlik, J. V., & McIntosh, S. (2020). <i>Converging Media: A New Introduction to Mass Communication</i>. Oxford University Press. - Couldry, N. (2003). <i>Media Rituals: A Critical Approach</i>. Routledge. - Jenkins, H., Ford, S., & Green, J. (2013). <i>Spreadable Media: Creating Value and Meaning in a Networked Culture</i>. NYU Press. - Dena, C. (2009). <i>Transmedia Practice: Theorising the Practice of Expressing a Fictional World across Distinct Media and Environments</i> (Doctoral dissertation, University of Sydney). - McAdams, D. P. (2008). <i>The Stories We Live By: Personal Myths and the Making of the Self</i>. Guilford Press.				
Seminar / Articles - Jenkins, H. (2003). <i>Transmedia Storytelling: Moving Characters from Books to Films to Video Games Can Make Them Stronger</i>. MIT Technology Review. - Murray, J. H. (2015). <i>The Future of Storytelling: Immersion, Interactivity, and Agency in Digital Media</i>. <i>Journal of Narrative Theory</i>, 45(1). - Bolin, G. (2012). <i>Cultural Technologies: The Shaping of Culture in Media and Society</i>. <i>European Journal of Communication</i>, 27(1). - Manovich, L. (2013). <i>Software Takes Command: Extending the Language of New Media</i>. <i>International Journal of Communication</i>, 7. - Ryan, M. L. (2015). <i>Story/Worlds/Media: Tuning the Instruments of a Media-Conscious Narratology</i>. <i>Narrative</i>, 23(1). - Jenkins, H., Ford, S., & Green, J. (2012). <i>If It Doesn't Spread, It's Dead: Creating Value in a Networked Culture</i>. <i>Journal of Participatory Culture</i>. - Gaudenzi, S. (2013). <i>The Interactive Documentary: Definition, History, and Challenges</i>. <i>Studies in Documentary Film</i>, 7(2). - Pavlik, J. V. (2013). <i>Innovation and the Future of Journalism</i>. <i>Digital Journalism</i>, 1(2).				

9. Meikle, G. (2016). *Social Media: Communication, Sharing, and Visibility. Media, Culture & Society*, 38(3).
10. Dovey, J., & Rose, M. (2013). *This Great Mapping of Ourselves: New Documentary Forms Online. Studies in Documentary Film*, 7(1).

Topics relevant to the development of 'Multimedia Storytelling,

Encouraging students to understand the concept of multimedia and to analyse their relevance within society to tell journalistic stories.

Video Lectures

1. "Top 5 Reporting Hacks to REVOLUTIONIZE Your Citizen Journalism" by Yusuf Omar <https://youtu.be/2kRKdocjFFQ?si=B6HgsqoTzrWoN585>
2. "The Power of Digital Storytelling: Analysis of Traditional and Digital Storytelling Techniques" Taylor Johnson <https://youtu.be/EZ9GlcQySsU?si=uJvL2euGyyQ4xx0D>
3. "The Power of Storytelling in Today's Media Landscape" By Henry Jenkins https://youtu.be/eNoh-HFtBFc?si=xAwAx_F5-04qKACl
4. "Storytelling with Data" By Cole Nussbaumer Knaflie <https://www.youtube.com/live/Hfx1X9WSGYQ?si=VcFbADLrVwNNpkVp>
5. "Interactive Narratives and the Future of Storytelling" By Janet H. Murray <https://www.youtube.com/watch?v=6LEiH3DynY4>
6. "The Role of Multimedia in Modern Journalism" By Sherig <https://www.youtube.com/watch?v=jjrfAHhHm0o>
7. "Creating Engaging Stories with Video and Animation" By Larry Jordan
8. <https://www.youtube.com/watch?v=NqPKrGHxp9M>
9. "The Art of Visual Storytelling" By Pixar Animation Studio Creatives <https://www.ple8w.youtube.com/watch?v=exa>
10. "How to Make Stories Go Viral: Lessons from Multimedia Campaigns" By Jonah Berger <https://www.youtube.com/watch?v=-5HlhFlmymk>
11. "Building Narratives for AR/VR Experiences" By Nonny de la Peña <https://www.youtube.com/watch?v=VtQeM6NfP0s>

E-Books

1. "Multimedia Storytelling: For Digital Communicators in a Multiplatform World" by Seth Gitner <https://archive.org/details/multimediastoryt0000gitn>
2. "Videojournalism: Multimedia Storytelling" by Kenneth Kobre <https://archive.org/details/videojournalismm0000kobr>
3. "Digital Storytelling: A Creator's Guide to Interactive Entertainment" by Carolyn Handler Miller <https://archive.org/details/digitalstorytell0000mill>
4. "Resonate: Present Visual Stories that Transform Audiences" by Nancy Duarte <https://www.duarte.com/resources/guides-tools/resonate-ebook/>
5. "Multimedia Storytelling for Digital Communicators in a Multiplatform World" by Seth Gitner (2nd Edition) <https://www.taylorfrancis.com/books/mono/10.4324/b22902/multimedia-storytelling-digital-communicators-multiplatform-world-seth-gitner>

Web Resources

1. 18 Free Digital Storytelling Tools for Teachers and Students <https://elearningindustry.com/18-free-digital-storytelling-tools-for-teachers-and-students>



2. How to Incorporate Multimedia into Your Storytelling https://www.storytelling.comnetwork.org/explore/172/how-to-incorporate-multimedia-into-your-storytelling 3. How to Get Started with Multimedia Storytelling https://shorthand.com/the-craft/tips-tools-guides-for-multimedia-storytellers/ 4. 19 Sites and Apps for Digital Storytelling https://www.teachingexpertise.com/technology/sites-and-apps-for-digital-storytelling/ 5. Multimedia Storytelling Online Short Course UAL https://www.arts.ac.uk/subjects/communication-and-graphic-design/short-courses/storytelling/multimedia-storytelling-online-short-course-lcc 6. Best Digital Storytelling Courses Online with Certificates [2024] https://www.coursera.org/courses?query=digital+storytelling 7. 9 Free Digital Storytelling Tools for Teachers and Students https://graphy.com/blog/free-digital-storytelling-tools/ 8. Powerful Tools for Teaching and Learning: Digital Storytelling https://www.coursera.org/learn/digital-storytelling 9. Online Multimedia Freebies for Digitally Minded Journalists https://ijnet.org/en/resource/online-multimedia-freebies-digitally-minded-journalists 10. 10 Digital Storytelling Examples (And Techniques to Try) https://www.vew.design/blog/digital-storytelling-examples/	
Catalogue prepared by	Mr. Sherin P Shaji & Dr. Prathibha Vinod
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



ENG2026	Narratives of the American Experience	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	Students should possess proficiency in close reading, literary analysis, and academic writing. Familiarity with various literary genres and historical contexts will enable deeper engagement with the course material. Prior experience in critical thinking and textual interpretation is essential for meaningful participation in discussions and assignments.					
Anti-requisites	NIL					
Course Description	This course traces the evolution of American literature from its colonial origins to contemporary times , exploring how diverse voices and forms have shaped national identity. Focusing on key movements such as Romanticism, Realism, Modernism, and Postmodernism . Students will study landmark texts by writers like Whitman, Douglass, Hurston, and Morrison . The course also focuses on themes of freedom, identity, race, memory, and resistance that recur across genres and historical moments .					
Course Outcomes	On successful completion of the course, the students shall be able to: Identify major literary periods, movements, and authors in American literature from the 17th century to the present. Interpret key texts by applying relevant literary terms, historical context, and critical perspectives. Analyse how American literature reflects and interrogates themes such as identity, race, gender, freedom, and memory. Evaluate the cultural and artistic significance of diverse American literary works across time. Construct original arguments or creative responses that engage critically with the themes and forms of American literature.					
Course Content						
Module 1	Foundations of American Literature (17th–18th Century)	Assignment	Digital storytelling of Native American myths	12 Classes		
Key Focus: Colonial and Puritan writings, Religious, political, and philosophical discourses, Native American Traditions Texts: ☐ Anne Bradstreet – <i>Selected Poems</i> ☐ Jonathan Edwards – <i>Sinners in the Hands of an Angry God</i> ☐ Benjamin Franklin – <i>The Autobiography</i> ☐ Excerpts from Native American creation stories Themes: Beginnings, Beliefs, and Becoming						
Module 2	Romanticism and the American Renaissance (19th Century)	Assignment	Group Discussion: “Is Transcendentalism relevant today?”	12 Classes		
Key Focus: Transcendentalism and Romanticism, The rise of the American novel Texts: • Ralph Waldo Emerson – <i>Self-Reliance</i>						

- Henry David Thoreau – <i>Walden</i> - Nathaniel Hawthorne – <i>The Scarlet Letter</i> - Walt Whitman – <i>Leaves of Grass</i> (selections) Themes: Nature, Individualism, and the Transcendental Mind				
Module 3	Realism, Naturalism, and Regionalism (Late 19th – Early 20th Century)	Assignment	Blog-style 19th-century review of <i>Huckleberry Finn</i>.	12 Classes
Key Focus: Industrialisation, war, and everyday life, Literary realism Texts: - Mark Twain – <i>The Adventures of Huckleberry Finn</i> O. Henry – “The Gift of the Magi” - Kate Chopin – <i>The Story of an Hour</i> - Susan Keating Glaspell-<i>Trifles</i> Themes: Society, Struggle, Survival				
Module 4	African American Literature	Assignment	Collage/Graphic display of African American Pop Culture	12 Classes
Key Focus: Literature of resistance, identity, freedom, cultural affirmation; from slave narratives to Harlem Renaissance and contemporary Black voices, Black feminism Texts: - Frederick Douglass – <i>Narrative of the Life of Frederick Douglass</i> - Langston Hughes – Selected Poems - Maya Angelou – <i>Still I Rise</i> - Toni Morrison – <i>The Bluest Eye</i>				
Module 5	Contemporary American Voices (1950s–Present)	Assignment	Mock social media campaign on hybridity/identity.	12 Classes
Key Focus: Modernist experimentation, postmodernism, multiculturalism. Texts: F. Scott Fitzgerald – <i>The Great Gatsby</i> - Ernest Hemingway – <i>A Farewell to Arms</i> - Tennessee Williams – <i>A Streetcar Named Desire</i>				
Targeted Application & Tools that can be used:				
References - Bradstreet, Anne. <i>Selected Poems</i>. Dover Publications, 1997. - Chopin, Kate. <i>The Awakening</i>. Penguin Classics, 1986. - Crane, Stephen. <i>The Open Boat and Other Stories</i>. Dover Publications, 1992. - DeLillo, Don. <i>White Noise</i>. Penguin Books, 1985. - Douglass, Frederick. <i>Narrative of the Life of Frederick Douglass, an American Slave</i>. Bedford Books, 1996. - Du Bois, W. E. B. <i>The Souls of Black Folk</i>. Dover Publications, 1994. - Edwards, Jonathan. <i>Sinners in the Hands of an Angry God</i>. Penguin Classics, 2003. - Eliot, T. S. <i>The Waste Land</i>. Modern Library, 1961. - Emerson, Ralph Waldo. <i>Self-Reliance and Other Essays</i>. Dover Publications, 1993. - Fitzgerald, F. Scott. <i>The Great Gatsby</i>. Scribner, 2004. - Franklin, Benjamin. <i>The Autobiography of Benjamin Franklin</i>. Penguin Classics, 1986. - Hawthorne, Nathaniel. <i>The Scarlet Letter</i>. Penguin Classics, 1981. - Hurston, Zora Neale. <i>Their Eyes Were Watching God</i>. Harper Perennial Modern Classics, 2006. - Kingston, Maxine Hong. <i>The Woman Warrior: Memoirs of a Girlhood Among Ghosts</i>. Vintage Books, 1976.				

- 15) Morrison, Toni. *Beloved*. Vintage International, 2004.
- 16) Rankine, Claudia. *Citizen: An American Lyric*. Graywolf Press, 2014.
- 17) Thoreau, Henry David. *Walden; or, Life in the Woods*. Dover Publications, 1997.
- 18) Twain, Mark. *The Adventures of Huckleberry Finn*. Penguin Classics, 2003.
- 19) Whitman, Walt. *Leaves of Grass*. Penguin Classics, 1986.

Suggested Texts:

- 1) Bercovitch, Sacvan, editor. *The Cambridge History of American Literature*. 8 vols., Cambridge University Press, 1994.
- 2) Cargill, Oscar, and Richard Chase, editors. *A History of American Literature*. Technology Press of MIT and Wiley, 1957.
- 3) Erdoes, Richard, and Alfonso Ortiz. *American Indian Myths and Legends*. Pantheon Books, 1984.
- 4) Finnegan, Ruth. *Oral Traditions and the Verbal Arts: A Guide to Research Practices*. 3rd ed., Routledge, 2012.
- 5) Lord, Albert B. *The Singer of Tales*. 2nd ed., Harvard University Press, 2000.
- 6) Ong, Walter J. *Orality and Literacy: The Technologizing of the Word*. 2nd ed., Routledge, 2002.

Topics Relevant to “employability”:

Topics Relevant to “Human Values and Professional Ethics”:

Catalogue prepared by	Dr. Pritha Sanyal
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code POL2003	Indian Political Thought	L- T- P- C	3	1	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course explores the evolution of Indian political thought from ancient traditions to contemporary debates. It examines ideas of statecraft, justice, nationalism, democracy, caste, social reform, and constitutionalism through the writings of Kautilya, Gandhi, Ambedkar, Nehru, Lohia, and other influential thinkers who shaped India's political imagination. Course Philosophy: From Ram Rajya to Ambedkar — Ideas That Shaped India					
Course Outcome	On successful completion of the course, the students shall be able to: 6. Recognize the major thinkers, texts, and traditions that have influenced the development of Indian political thought. 7. Discuss the political ideas of key Indian thinkers concerning statecraft, nationalism, democracy, social justice, and governance. 8. Classify between different perspectives on caste, religion, freedom, and nation-building within Indian political thought. 9. Illustrate the relevance of Indian political ideas in understanding contemporary political and social issues. 10. Employ concepts from Indian political thought to address questions of citizenship, equality, constitutionalism, and public life.					
Course Content: Theory						
Module 1	Classical & Medieval Indian Political Thought		Text Seminar	12 Classes		
Topics: India's tradition of political thinking is ancient, diverse, and irreducible to a single school. This module introduces its foundational texts and themes. - Dharmashastra tradition: Manusmriti, varnashrama, and the legitimation of social hierarchy - Arthashastra and statecraft: Kautilya's realism revisited - Buddhist political ethics: dhamma, sangha, and the ideal polity - Bhakti political thought: Kabir, Basavanna, and the radical challenge to caste - Medieval synthesis: Akbar's Din-i-Ilahi and composite Indian political culture						
Module 2	Colonialism & the National Movement	Ideas of Swaraj	Primary Source Analysis	12 Classes		

Topics: Colonialism provoked a rich outpouring of political thought about India's identity, freedom, and future. This module reads the nationalist thinkers in their colonial context. • Ram Mohan Roy: reform, rationalism, and the politics of tradition • Bal Gangadhar Tilak: Swaraj is my birthright — militant nationalism and the Gita • Bipin Chandra Pal and Aurobindo Ghosh: cultural nationalism and spiritual politics • Rabindranath Tagore: nationalism as disease — a dissenting voice • Gokhale and the moderate tradition: constitutional methods and social reform				
Module 3	Gandhi	Swaraj, Non-Violence & Constructive Programme	Gandhi Text Workshop	12 Classes
Topics: Gandhi is the most original and most contested figure in Indian political thought. This module reads his political philosophy as a coherent — if demanding — system. • Hind Swaraj (1909): Gandhi's critique of modern civilisation • Satyagraha: truth-force, non-violence, and the politics of suffering • The constructive programme: village India, swadeshi, and economic swaraj • Gandhi on caste: his evolving and contradictory positions • Gandhi's legacy: what is living and what is dead in Gandhian thought?				
Module 4	Ambedkar	Caste, Democracy & the Annihilation of Caste	Ambedkar-Gandhi Debate	12 Classes
Topics: B. R. Ambedkar represents the most radical critique of Indian society — and the most important political thought produced by the Indian independence movement. This module reads Ambedkar seriously and extensively. • Annihilation of Caste (1936): the most powerful critique of Hinduism as a political system • Ambedkar vs. Gandhi: the most consequential debate in Indian political history • Who Were the Shudras? and The Untouchables: historical and sociological foundations • States and Minorities: Ambedkar's vision of constitutional safeguards • Buddhism and political transformation: Ambedkar's conversion and its meaning				
Module 5	Nehru, Lohia & Post-Independence Indian Thought		Ideology Analysis	12 Classes
Topics: After independence, Indian political thought fractured into competing visions — Nehruvian socialism, socialist alternatives, Hindu nationalism, and regional movements. This module surveys this plurality. • Nehru's Discovery of India: civilisational nationalism and democratic socialism • Ram Manohar Lohia: caste, class, and the critique of Nehruvianism • M. S. Golwalkar and Hindu Rashtra: the RSS tradition and its political philosophy • Jayaprakash Narayan: Total Revolution and the limits of parliamentary democracy • Contemporary Indian political thought: Hindutva, Dalit politics, and new social movements				
Course Content: Practical Sessions				
NIL (No separately credited practical component.)				



Targeted Application & Tools that can be used: Primary Texts: Ambedkar.org, BAWS online, Collected Works of Gandhi (CWMG); Research: EPW, Contributions to Indian Sociology, Indian Political Science Review; Archives: National Archives India, NMML Digital Library; Media: Frontline, The Wire, Caravan magazine

Project work/Assignment:

1. Module 1 – Classical Thought Reflection: Read selected excerpts from the Arthashastra, Buddhist texts, or Bhakti literature. Prepare a reflection discussing their views on political authority, ethics, and social order.
2. Module 2 – Nationalist Thinkers Comparative Analysis: Compare the political ideas of any two nationalist thinkers such as Tilak, Tagore, Gokhale, or Aurobindo. Submit an analytical essay highlighting similarities and differences.
3. Module 3 – Gandhi and Swaraj Presentation: Prepare an individual or group presentation explaining Gandhi's concepts of Swaraj, Satyagraha, and constructive programme, and discuss their relevance in contemporary India.
4. Module 4 – Ambedkar–Gandhi Debate Report: Participate in a structured classroom debate on the Gandhi–Ambedkar disagreement regarding caste and social reform. Submit a reflective report summarizing key arguments and personal insights.
5. Module 5 – Contemporary Indian Thought Case Study: Select a contemporary issue such as caste discrimination, secularism, citizenship, social justice, or affirmative action. Analyse it using the ideas of Nehru, Lohia, Ambedkar, or other Indian thinkers and submit a case study.

References

1. Roy, H. (2024). Political Thought in Indic Civilization. India: Manohar Publishers and Distributors.
2. Chakrabarty, B., K. Pandey, R. (2023). Modern Indian Political Thought: Text and Context. India: Taylor & Francis.
3. Himanshu Roy, Mahendra Prasad Singh. (2017). Indian Political Thought: Themes and Thinkers. India: Pearson.
4. Siddhant Pachauri, Nishav Sharma, Nikhil Sharma. (2023). Indian Political Thought. India: Ag Publishing House.
5. Anshuman Behera, Narendar Pani. (2017). Reasoning Indian Politics: Philosopher Politicians to Politicians Seeking Philosophy. United Kingdom: Taylor & Francis.
6. <https://www.gandhiashramsabarmati.org/>
7. <https://www.epw.in/>
8. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec22_hs14
9. <https://www.drambedkar.co.in/>

Topics Relevant to “employability”: Textual interpretation, Comparative understanding, Conceptual application, Critical engagement, Applied political analysis

Topics Relevant to “Human Values and Professional Ethics”: non-violence, social justice, caste equality, democracy, secularism, and constitutionalism

Catalogue prepared by	Department of Political Science
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code POL2004	Comparative Politics	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course introduces the comparative study of political systems, institutions, regimes, and political processes across countries. It examines democracies, authoritarian regimes, political parties, political culture, and democratic transitions, enabling systematic understanding of similarities and differences in governance, representation, accountability, and political development around the world. Course Philosophy: Governments, Regimes, and Political Systems Across the World					
Course Outcome	On successful completion of the course, the students shall be able to: 11. Recall the principal concepts, approaches, and institutions used in comparative political analysis. 12. Explain the characteristics of democratic, authoritarian, and hybrid political systems. 13. Classify different forms of political institutions, party systems, electoral systems, and governance arrangements across countries. 14. Demonstrate the application of comparative frameworks to study political regimes, democratic transitions, and governance outcomes. 15. Utilize comparative political concepts to interpret contemporary political developments in diverse national contexts.					
Course Content: Theory						
Module 1	Comparing Politics	Methods, Concepts & Units of Analysis	Comparative Exercise	12 Classes		
Topics: Comparative politics is a method as much as a subject. This module establishes the conceptual and methodological foundations for comparing political systems. • The comparative method: most similar and most different systems designs • Key concepts: state, regime, government, and political system • Measuring democracy: Freedom House, Polity IV, V-Dem, and their limitations • The varieties of democracy debate: electoral, liberal, participatory, deliberative, egalitarian • Comparative institutions: presidentialist vs. parliamentarism — consequences and trade-offs						
Module 2	Democracies	Varieties, Institutions & Performance	Country Case Studies	12 Classes		

Topics: Democracies are not all alike. This module examines the institutional variations within democracy and their consequences for governance and representation. - Westminster vs. consensual democracy: Lijphart's majoritarian-consensus typology - Presidential vs. parliamentary systems: India, USA, Germany compared - Electoral systems: FPTP, PR, mixed — consequences for party systems and representation - Coalition politics: formation, stability, and governance — India, Israel, and Germany - Federalism in comparative perspective: USA, Germany, India, and Switzerland				
Module 3	Authoritarianism & Hybrid Regimes		Regime Analysis	12 Classes
Topics: Much of the world is governed by non-democratic or semi-democratic regimes. This module examines the varieties of authoritarianism and the grey zone of hybrid regimes. - Types of authoritarianism: military, one-party, personalist, and theocratic - Totalitarianism vs. authoritarianism: conceptual and empirical distinctions - Hybrid regimes: competitive authoritarianism — Levitsky and Way - Electoral authoritarianism: Russia, Hungary, and Turkey - The durability of authoritarianism: why autocracies survive				
Module 4	Democratisation & Democratic Backsliding		Backsliding Case Study	12 Classes
Topics: Democratisation is not a one-way street. This module examines the conditions under which democracy emerges, consolidates, and declines. - Waves of democratisation: Huntington's three waves - Conditions for democratic transition: elite pacts, civil society, and international factors - Democratic consolidation: Linz and Stepan's five arenas - Democratic backsliding: definition, causes, and mechanisms (Levitsky and Ziblatt) - Case studies: Brazil, Turkey, Hungary, India — is democratic backsliding happening?				
Module 5	Political Parties, Civil Society & Political Culture		Party System Analysis	12 Classes
Topics: Parties and civil society are the connective tissue of democratic politics. This module examines their comparative anatomy and their relationship to political culture. - Party families: social democrats, Christian democrats, conservatives, nationalists - Party systems: two-party, multi-party, and dominant-party systems compared - Party organisation: from mass parties to cartel parties (Katz and Mair) - Civil society and social capital: Putnam's comparative analysis - Political culture: Almond and Verba's civic culture revisited				
Course Content: Practical Sessions				
NIL (No separately credited practical component.)				
Targeted Application & Tools that can be used: Democracy Data: V-Dem, Freedom House, Polity Project, EIU; Electoral Data: Lok Dhaba, Election Commission, ParlGov; Research: Comparative Political Studies, Journal of Democracy, JSTOR; News: The Economist, Foreign Policy, BBC Country Profiles				

Project work/Assignment:

6. Module 1 – Comparative Systems Exercise: Select two countries and compare their political systems using concepts such as state, regime, government, and political institutions. Submit a comparative report with key similarities and differences.
7. Module 2 – Democracy Case Study: Examine the democratic institutions of a selected country and evaluate how its electoral system, party system, and constitutional structure influence governance.
8. Module 3 – Regime Classification Project: Using V-Dem, Freedom House, or Polity data, classify a country's regime type and justify the classification through a short analytical report.
9. Module 4 – Democratic Backsliding Analysis: Investigate a recent case of democratic erosion or transition in a selected country and prepare a presentation explaining the factors involved.
10. Module 5 – Comparative Politics Research Brief: Prepare a policy-oriented research brief comparing how two countries address a common political challenge such as representation, corruption, federalism, or political participation.

References

1. Clark, W. R., Golder, M., Golder, S. N. (2024). Foundations of Comparative Politics. United States: SAGE Publications.
2. McCormick, J., Hague, R., Harrop, M. (2025). Comparative Government and Politics. India: Bloomsbury Academic.
3. Landman, T., Carvalho, E. (2017). Issues and Methods in Comparative Politics: An Introduction. United Kingdom: Routledge.
4. Daniele Caramani. (2017). Comparative Politics. United Kingdom: Oxford University Press.
5. Orvis, S. W., Drogus, C. A. (2020). Introducing Comparative Politics: The Essentials. United States: SAGE Publications, Incorporated.
6. Samuels, D. (2020). Comparative Politics. United States: Pearson.
7. Riak, J. D. C. (2023). Introduction To Comparative Politics: Africa World Books Pty Limited.
8. <https://www.vdem.net/>
9. <https://freedomhouse.org/>
10. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec25_hs96
11. <https://www.coursera.org/learn/comparative-political-systems>
12. <https://ourworldindata.org/>
13. <https://www.electoralintegrityproject.com/>

Topics Relevant to “employability”: Comparative reasoning, Institutional analysis, Political classification, Applied political inquiry, Comparative application

Topics Relevant to “Human Values and Professional Ethics”: democratic accountability, representation, participation, pluralism, and respect for institutional diversity

Catalogue prepared by	Department of Political Science
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code POL3001	Political Ideologies	L- T- P- C	3	1	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course examines the major political ideologies that have shaped modern political thought and practice. It explores competing visions of freedom, equality, authority, justice, and social order through the study of liberalism, conservatism, socialism, nationalism, feminism, and contemporary ideological movements, enabling informed engagement with political debates. Course Philosophy: The Maps and Blueprints of the Political World					
Course Outcome	On successful completion of the course, the students shall be able to: 16. Recognize the key concepts, principles, and historical development of major political ideologies. 17. Discuss the foundational ideas and objectives of liberalism, conservatism, socialism, nationalism, and other ideological traditions. 18. Describe the relationship between ideology, political power, and social change in different historical and contemporary contexts. 19. Apply ideological frameworks to explain contemporary political issues, movements, and policy debates. 20. Use political concepts and ideological perspectives to examine competing viewpoints on governance, rights, equality, and justice.					
Course Content: Theory						
Module 1	What is Ideology?	Concepts, Functions & Critique	Ideology Identification Exercise	12 Classes		
Topics: The concept of ideology is itself contested. This module establishes a working definition, examines the relationship between ideology and power, and introduces the major analytical frameworks. - Defining ideology: from Destutt de Tracy to contemporary political science - Mannheim's sociology of knowledge: ideologies and utopias - Gramsci's hegemony: ideology as common sense - Althusser's ISAs: ideology as the lived relation to one's conditions of existence - Post-ideological claims: 'the end of ideology' and 'the end of history' — Fukuyama revisited						
Module 2	Liberalism & Conservatism	The Dominant Pair	Policy Debate	12 Classes		

Topics: Liberalism and conservatism have been the dominant ideologies of Western democracies for two centuries — but neither is a single, unified thing. This module examines their internal diversity. - Classical liberalism: negative freedom, property rights, and limited government - Social liberalism: positive freedom, welfare state, and Keynesian intervention - Neoliberalism: Hayek, Friedman, and the market as the organising principle of society - Burkean conservatism: tradition, gradual change, and the organic community - Neoconservatism and new right conservatism: Thatcherism and Reaganism				
Module 3	Socialism, Marxism & Anarchism	The Radical Left	Manifesto Analysis	12 Classes
Topics: Socialism in its many forms offers the most systematic critique of capitalism as both an economic system and a form of political power. This module examines its varieties and their contemporary relevance. - Utopian socialism: Owen, Fourier, and Saint-Simon — the dream before Marx - Marxism: scientific socialism, dialectical materialism, and the revolutionary programme - Social democracy: Bernstein's revisionism and the reformist tradition 20th-century socialisms: Soviet Communism, Fabianism, and democratic socialism - Anarchism: Bakunin, Kropotkin, and the rejection of all authority including the state				
Module 4	Nationalism, Fascism & Populism		Case Study	12 Classes
Topics: Three of the most dangerous ideologies of the modern period — nationalism, fascism, and populism — have returned with force in the twenty-first century. This module examines them analytically. - Nationalism: civic vs. ethnic nationalism — Renan, Gellner, Anderson, and Smith - Fascism: Mussolini, Hitler, and the ideology of national rebirth through violence - Neo-fascism and the far right: contemporary European and American cases - Populism: Mudde and Kaltwasser's definition — people vs. elite, us vs. them - Hindutva as political ideology: Savarkar, Golwalkar, and the RSS-BJP tradition				
Module 5	Feminism, Ecologism & 21st-Century Ideologies		Contemporary Ideology Seminar	12 Classes
Topics: The twenty-first century has brought new ideological challenges — the feminist transformation of politics, the rise of green politics, and the emergence of new digital-native ideological forms. - Liberal, socialist, radical, and intersectional feminism as ideological traditions - Green politics: deep ecology, social ecology, and eco-socialism - Animal rights and species justice: extending the circle of political concern - Techno-utopianism and the ideology of Silicon Valley: libertarianism meets tech - Anti-caste ideology: Ambedkarite thought as an Indian counter-ideology to Brahminism				
Course Content: Practical Sessions				
NIL (No separately credited practical component.)				
Targeted Application & Tools that can be used: Primary Texts: Marxists Internet Archive, Project Gutenberg; Research: Political Ideologies journal, JSTOR, Political Studies; Media: Policy Exchange,				



Jacobin, Monthly Review; Indian Context: Frontline, Ambedkar.org, The Wire

Project work/Assignment:

11. Module 1 – Ideology Identification Exercise: Analyse speeches, party manifestos, newspaper editorials, or social media posts and identify the ideological assumptions embedded within them. Submit a 700-word analytical report.
12. Module 2 – Liberalism vs. Conservatism Policy Debate: Participate in a structured debate on a contemporary policy issue (e.g., welfare, censorship, taxation, or affirmative action) from liberal and conservative perspectives. Submit a debate brief and reflection note.
13. Module 3 – Political Manifesto Analysis: Examine a selected socialist, Marxist, or anarchist text and identify its critique of existing political and economic systems. Prepare a 1000-word interpretative essay.
14. Module 4 – Nationalism and Populism Case Study: Investigate a contemporary nationalist or populist movement in India or abroad. Analyse its core ideas, leadership style, mobilisation strategies, and political impact in a case study report.
15. Module 5 – Contemporary Ideology Research Project: Select a modern ideological movement (e.g., feminism, environmentalism, Ambedkarism, digital libertarianism, or eco-socialism) and evaluate its relevance to a current political challenge. Present findings through a research report and seminar presentation.

References

1. Heywood, A. (2022). Political Ideologies: An Introduction. India: Bloomsbury Academic.
2. Rick Wilford, Vincent Geoghegan. (2019). Political Ideologies. Canada: W. Ross MacDonald School Resource Services Library.
3. Vincent, A. (2024). Modern Political Ideologies. United Kingdom: Wiley Blackwell.
4. Mehta, P. B. (2017). The Burden of Democracy. India: Penguin Random House India Private Limited.
5. Kamal Nayan Choubey, Mithilesh Kumar Jha. (2023). Indian Politics and Political Processes: Ideas, Institutions and Practices. India: Taylor & Francis.
6. David Laycock, Juliette Faure, Mathew Humphrey. (2026). The Routledge Handbook of Ideology Analysis. United Kingdom: Taylor & Francis.
7. Guru, G., Sarukkai, S. (2019). Experience, Caste, and the Everyday Social. India: OUP India.
8. David Marsh, Gerry Stoker, Vivien Lowndes. (2018). Theory and Methods in Political Science. United Kingdom: Macmillan Education UK.
9. <https://www.marxists.org/>
10. <https://plato.stanford.edu/entries/liberalism/>
11. https://onlinecourses.nptel.ac.in/e-learning/preview/noc22_hs27
12. <https://alison.com/course/principles-of-political-ideology>

Topics Relevant to “employability”: Conceptual literacy, Argumentation and interpretation, Textual analysis, Ideological application, Applied ideological analysis

Topics Relevant to “Human Values and Professional Ethics”: freedom, equality, pluralism, social justice, democratic tolerance, and environmental responsibility

Catalogue prepared by	Department of Political Science
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



Course Code PSY2001	Course Title: Social Psychology		L-T-P-C	3	0	2	4
	Type of Course: Theory and Practice						
Version No.	1.0						
Course Pre-requisites	PSY1001						
Anti-requisites	Nil						
Course Description	This course focuses on the theories, research, and findings in social psychology, on areas of social cognition, attitudes, conformity, obedience, group processes, prejudice, and aggression. Students will gain insight into the social influences that shape behavior and the psychological mechanisms underlying social interactions.						
Course Outcome	CO1: Organise key concepts, terminologies, foundational theories, and research methods in social psychology, including social perception, cognition, attitudes, group behaviour, stereotypes, prejudice, aggression, and social influence. CO2: Develop the fundamental principles and theoretical perspectives of social behaviour, including causes of social behaviour, research methods, and advances such as social neuroscience and social diversity. CO3: Infer how social perception, cognition, attitudes, group dynamics, and social influence shape individual behaviour in various social contexts. CO4: Analyse social psychological concepts of interpersonal communication, persuasion, conformity, group interaction, and behavioural responses in everyday social contexts.						
Course Content: Theory (45 Hours)							
Module 1	The Science of Social Psychology	Discussion	Applications of social psychology	09 Sessions			
Social Psychology - the <u>scientific focus</u> on the behavior of individuals, the <u>causes</u> of social behavior and thought; Social Psychology – <u>Advances</u> at the Boundaries, <u>Social Neuroscience</u>, <u>Social diversity</u> <u>Research methods</u> in social psychology: Systematic Observation, Correlation, The Experimental Method, <u>Ethics</u> in research: Deception, Informed consent, debriefing							
Module 2	Social Perception & Social cognition	Role play	Non-Verbal – Communication	09 Sessions			
2A: <u>Social Perception</u>: Meaning, Non-Verbal - Communication-Recognizing deception, Attribution - Definition and Theories (Jones and Davis theory of correspondent inferences and Kelly's theory of Causal attribution), Sources of error in attribution and applications of attribution theory							

2 B: Social Cognition: Meaning of social cognition, Heuristics: Representativeness, Availability, Anchoring and Adjustment, Status Quo Heuristic. The Impact of Schemas on Social Cognition, Automatic and Controlled Processing; Sources of Error in Social Cognition: Counterfactual Thinking and Magical Thinking; Affect and Cognition: Social Neuroscience

AI: Algorithmic bias

Module 3	Attitudes & Group behavior	Activity	Create a survey to assess attitudes of your classmates	09 Sessions
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3A: Attitude Formation: Classical Conditioning, Instrumental Conditioning, Observational Learning, Strength of Attitudes-Attitude Extremity, Attitude Certainty; Attitude change: Persuasion: Communicators, Messages, medium and Audiences, The Cognitive Processes Underlying Persuasion, Resisting Persuasion Attempts
Cognitive Dissonance: Dissonance and Attitude Change, Alternative Strategies for Resolving Dissonance When Dissonance Is a Tool for Beneficial Changes in Behavior
3B: Groups - Definition. Behaviour in the presence of others-social facilitation and social loafing; Prosocial Behavior, Social dynamics & Team Building

Module 4	Stereotypes, Prejudice & Aggression	Discussion	Evolution of prejudice & discrimination in the modern times	9 sessions
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Stereotypes-Nature and origin- Beliefs about social groups-Gender stereotyping

Prejudice- Definition-origins of Prejudice- Discrimination - Prejudice in action. Techniques for countering effects of prejudice. Prejudice in Indian context

Aggression- Nature and definition. Causes - Social, personal and situational causes. Prevention of aggression. Bullying and cyber bullying

Module 5	Social Influence	Debate	Stanley Milgram's Experiment	9 Sessions
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Social Influence- Definition. Conformity-how groups and norms influence our behaviour. Compliance- Underlying principles and tactics to induce compliance. Obedience- Destructive obedience and why it occurs. Resisting the effects of destructive obedience

Course Content: Practical Sessions (30 Hours)

Module 1	Self concept Scale/ Group Problem Solving	6 Sessions
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Conduction, Analysis, Discussion, Manual Writing

Module 2	Dimensions of Rigidity Scale by N. K. Chadha	6 Sessions
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Conduction, Analysis, Discussion, Manual Writing

Module 3	Sodhi's Attitude Scale/Team Building	6 Sessions
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Conduction, Analysis, Discussion, Manual Writing

Targeted Application & Tools that can be used: Collaborative Mapping Tool like Padlet for visualizing schemas, heuristics, and group behavior dynamics. Students can create interactive boards to map out social cognition processes. SPSS for analyzing survey data on attitudes, prejudice, or conformity.	
Project work/Assignment: Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064	
1. Attitudes, Persuasion and Social Influence Audit-"Why Do People Believe What They Believe?" 2. Breaking Stereotypes: A Social Psychology Case Study"	
References R1: Social Psychology (14th edition) by Nyla R Bransconme, Robert A Baron, Donn R. Byrne– Adapted by Preeti Kapur, Pearson Publications. R2: Social Psychology(11 th edition), David Myers, Mc Graw- Hill International Edition R3: Social Psychology (12th edition) by Shelly E. Taylor, Letitia Anne Peplau and David O Sears, Pearson Publications.	
Online Resources 1. Social Psychology Network (SPN): https://www.socialpsychology.org/ 2. American Psychological Association (APA) – Personality & Social Psychology Resources: https://www.apa.org/	
Topics Relevant to “employability”: Verbal and non-verbal communication, impression formation, and relationship-building skills essential in workplaces. Topics Relevant to “Human Values and Professional Ethics”: Respect for Diversity and Inclusion, Ethical Social Influence and Responsible Communication, Recognizing ethical boundaries in persuasion, compliance, obedience, advertising, and media messaging, Conflict Resolution, Empathy, and Prosocial Behavior	
Catalogue prepared by	Ms Meera Ruxana
Recommended by the Board of Studies on	22.5.26
Date of Approval by the Academic Council	

Course Code: SLY3002	Course Title: Sociology of Education Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	SLY3001- Sociology of Education						
Anti-requisites	NIL						
Course Description	This course examines how education functions as a social institution shaping inequality identity and opportunity It explores sociological theories Indian educational disparities curriculum politics policy frameworks and higher education structures Emphasis is placed on critical analysis of schooling systems cultural reproduction and contemporary educational reforms in India and globally today.						
Course Outcomes	On successful completion of this course the students shall be able to: 41. Explain the major sociological theories of education including functionalist, conflict, and cultural reproduction perspectives. 42. Describe how Bourdieu's concepts of cultural capital, habitus, and field relate to educational inequality. 43. Explain major sociological theories of education and their relevance to schooling. 44. Illustrate how curriculum and knowledge systems reflect social and political power relations. 45. Apply sociological understanding to interpret higher education structures and access patterns in India.						
Course Content:	Sociology of Education						
Module 1	Sociological Theories of Education	Assignment	Theory Application Exercise	15 Sessions			
- Sociological theories of education and socialisation - Hidden curriculum and social reproduction - Cultural capital, language, and educational inequality - Gender, class, and education							
Module 2	Caste, Class, and Educational Inequality in India	Assignment	ASER Data Analysis	15 Sessions			
- Structure and inequalities in Indian education - Caste, class, and educational access - Schooling, affirmative action, and social mobility - First-generation learners and educational opportunities							
Module 3	Curriculum, Knowledge, and the Politics of What Gets Taught	Assignment	Curriculum Analysis	15 Sessions			
- Sociology of curriculum and knowledge - Textbooks, ideology, and identity formation - Language, power, and educational politics - Inclusive curriculum and curriculum reform							
Module 4	RTE Act 2009 and NEP 2020 — Policy and Social Outcomes	Assignment	Policy Evaluation	15 Sessions			
- Right to Education (RTE) and educational access - NEP 2020 and educational reforms - Digitalisation, learning, and the digital divide - Teacher quality and educational outcomes							
Module 5	Higher Education in India	Assignment/ Quiz	Higher Education Research	15 Sessions			
- Structure and expansion of higher education in India - Reservations, equity, and inclusion - Coaching culture and educational competition - Brain drain and the global knowledge economy							
Targeted Application & Tools that can be used:							

ASER Reports • UDISE+ • Ministry of Education Statistics • NITI Aayog Reports • RTE Act 2009 • NEP 2020 • PRS India • <i>Sociological Bulletin</i> • <i>Compare</i> • NCERT Digital Textbooks • Eklavya Resources	
Project Work/ Assignment:	
42. Sociological Theory Application Essay 43. ASER Data Analysis Report 44. NCERT Curriculum Analysis 45. Education Policy Evaluation 46. Higher Education Research Essay 47. Educational Inequality Case Study	
Text Book(s):	
34. Ballantine, J. H., Stuber, J. M., Everitt, J. G. (2022). The Sociology of Education: A Systematic Analysis. United Kingdom: Routledge, Taylor & Francis Group. 35. Ballantine, J. H., Korgen, K. O. (2022). Our Social World: Introduction to Sociology. United States: SAGE Publications. 36. Barbara Schneider, Mark Berends, Stephen Lamb. (2023). The Sage Handbook of Sociology of Education. United Kingdom: SAGE Publications. 37. Boronski, T., Hassan, N. (2020). Sociology of Education. India: SAGE Publications.	
Reference Book (s):	
22. Jeanne H. Ballantine, Jenny M. Stuber, Joan Z. Spade. (2017). Schools and Society: A Sociological Approach to Education. United States: SAGE Publications. 23. Lareau, A. (2021). Listening to People: A Practical Guide to Interviewing, Participant Observation, Data Analysis, and Writing It All Up. United Kingdom: University of Chicago Press. 24. Abhishek Kumar. (2024). Sociology of Education in India: Academic Guru Publishing House.	
Web Sources:	
1. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec23_ed09 2. https://www.legislative.gov.in/ 3. https://udiseplus.gov.in/#/en/home 4. https://www.worldbank.org/ext/en/topic/education	
Topics relevant to “SKILL DEVELOPMENT”: Sociological analysis, educational policy analysis, data interpretation, curriculum analysis, research writing, critical thinking, presentation skills, and collaborative learning.	
Catalogue prepared by	Dr. Ahmed Shabin KK
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: WM12003	Course Title: Primary Instrument Study III (Advanced) Type of Course: Practical		L-T-P-C	0	0	8	4
Version No.	1.0						
Course Pre-requisites	WM12002- Primary Instrument Study II (Intermediate)						
Anti-requisites	NIL						
Course Description	Primary Instrument Study – III (Advanced) develops advanced-level instrumental artistry through technical mastery, major repertoire study, historical performance practice, memorisation strategies, and professional recital preparation. The course emphasizes refined musical interpretation, stylistic authenticity, confident stage presence, collaborative performance skills, and professional standards, culminating in a public recital that demonstrates artistic maturity and performance excellence.						
Course Objective							
Course Outcomes	On successful completion of this course the students shall be able to: 46. Identify advanced technical, stylistic, and performance-practice conventions associated with professional instrumental performance. 47. Explain the historical, analytical, and interpretative foundations of major instrumental repertoire and performance traditions. 48. Distinguish performance approaches across Baroque, Classical, Romantic, and contemporary musical styles. 49. Demonstrate advanced technical control, memorisation strategies, and expressive interpretation in the performance of major repertoire. 50. Present a professionally prepared recital that reflects artistic maturity, collaborative competence, and effective stage presence.						
Course Content:	Primary Instrument Study III (Advanced)						
Module 1	Advanced Technical Mastery- Complete Command	Assignment	Advanced Technical Jury	12 Sessions			
- Complete range command: secure, expressive playing at the extremes of the instrument's range - Advanced articulation combinations: mixed bow strokes (strings), altissimo and extended range (winds), multi-phonics introduction - Intonation refinement: Just intonation vs. equal temperament — adjusting intonation for musical context - Advanced pedalling and touch (piano) / advanced vibrato control (strings/winds) - Sight-reading at the advanced level: reading orchestral parts, chamber music, and contemporary notation							
Module 2	Advanced Repertoire-Major Works	Assignment	Repertoire Research Presentation	12 Sessions			
- Survey of major works for the instrument at advanced level: concertos, solo sonatas, and recital pieces - Historical and stylistic research: understanding the compositional context of major works - Score analysis: harmonic, formal, and stylistic analysis as preparation for performance - Multiple edition comparison: comparing editions and manuscripts — editorial decisions and performance practice - Comparing interpretations: using recordings as analytical data, not as templates to copy							

Module 3	Performance Practice- Historical and Stylistic Interpretation	Assignment	Performance Practice Seminar	12 Sessions
- Baroque performance practice: ornaments (trills, mordents, turns), notes inégales, and historically informed playing - Classical style: articulation, dynamics, and the relationship between Haydnesque wit and Mozartean elegance - Romantic expression: the tempo flexibility of rubato, the personal sound ideal, and large-scale phrasing 20th-century and contemporary performance: extended techniques, prepared instruments, and new notation - Historically informed performance (HIP): Nikolaus Harnoncourt, Roger Norrington, and the early music movement				
Module 4	Memorisation and Stage Presence	Assignment	Memorised Performance	12 Sessions
- Memorisation methods: aural, visual, kinaesthetic, and analytical — the four memory systems - Building memory security: testing memory through visualisation, playing from the middle, and performance simulation - Stage presence: the non-verbal communication of confidence, engagement, and musical authority - Pre-performance routine: physical warm-up, mental preparation, and the fifteen minutes before going on stage - Recovery strategies: what to do when something goes wrong in performance — continuing with composure				
Module 5	Final Recital Preparation and	Assignment/ Quiz	Report Submission	12 Sessions
- Programme planning for the advanced recital: contrast, balance, and the narrative of a recital programme - Accompanist or ensemble preparation: working with a collaborative pianist or chamber group at the advanced level - Technical and dress rehearsal for recital: working in the venue, with sound, and under performance conditions - Post-recital evaluation: using the recital experience for continued artistic development - Professional pathways: orchestral audition, chamber music, solo career, and music education — understanding the profession				
Targeted Application & Tools that can be used: IMSLP (Petrucci Library), Henle Urtext, Bärenreiter, Grove Music Online, RILM, Early Music journal, Professional recording studio (semester recital), personal recording for review IDAGIO, Spotify Classical, Naxos Music Library				
Project Work/ Assignment: 48. Advanced Technical Jury 49. Repertoire Research Presentation 50. Performance Practice Seminar 51. Memorised Performance 52. Advanced Recital				
Text Book(s): 38. Stowell, R. (Ed.). (1992). The Cambridge companion to the violin. Cambridge University Press.				



39. Williamon, A. (Ed.). (2004). Musical excellence: Strategies and techniques to enhance performance. Oxford University Press.
40. Klickstein, G. (2009). The Musician's Way: A Guide to Practice, Performance, and Wellness. United Kingdom: Oxford University Press, USA.
41. Rink, J. (Ed.). (2002). Musical performance: A guide to understanding. Cambridge University Press.

Reference Book (s):

11. Taruskin, R. (1995). Text and Act: Essays on Music and Performance. United Kingdom: Oxford University Press.
12. Neïgauz, G. G. (1993). The Art of Piano Playing. United Kingdom: Kahn & Averill.
13. Parncutt, R., & McPherson, G. E. (Eds.). (2002). The science and psychology of music performance: Creative strategies for teaching and learning. Oxford University Press.
14. Cook, N. (2013). Beyond the Score: Music as Performance. United Kingdom: OUP USA.

Web Sources:

25. <https://www.coursera.org/learn/edinburgh-music-theory>
26. <https://www.quora.com/What-is-the-best-site-to-learn-Western-music-theory-from-zero-level-to-advanced-levels>
27. <https://www.scribd.com/document/505732317/Musical-Instruments-History-Technology-and-Performance-of-Instruments-of-Western-Music>
28. <https://milnepublishing.geneseo.edu/music-and-the-child/chapter/chapter-2/>

Topics relevant to “SKILL DEVELOPMENT”: Writing skills, compositions, types of writing, technical writing, team collaboration.

Catalogue prepared by

Recommended by the Board of Studies on

Date of Approval by the Academic Council

Course Code: WM12004	Course Title: Secondary Instrument: Piano/Guitar Fundamentals		L-T-P-C	1	0	6	4
Version No.	1.0						
Course Pre-requisites	Nil						
Anti-requisites	NIL						
Course Description	Secondary Instrument: Piano / Guitar Fundamentals introduces foundational skills in piano or guitar as a complementary instrument for developing broader musical understanding. The course emphasizes basic technique, scales, chords, sight-reading, accompaniment, and practical application of music theory, fostering harmonic awareness, keyboard or fretboard fluency, and versatile musicianship for performance, composition, and ensemble contexts.						
Course Objective							
Course Outcomes	On successful completion of this course the students shall be able to: 51. Recall the fundamental techniques, notation systems, and basic performance conventions of piano or guitar. 52. Describe the relationship between scales, chords, harmonic progressions, and practical music-making on the secondary instrument. 53. Interpret simple musical notation, tablature, lead sheets, and chord symbols for performance and accompaniment. 54. Perform basic scales, chord patterns, repertoire, and accompaniment exercises on piano or guitar with appropriate technique. 55. Use the secondary instrument to demonstrate and reinforce foundational concepts of music theory, harmony, and musicianship.						
Course Content:	Secondary Instrument: Piano/Guitar Fundamentals						
Module 1	Getting Started- Posture, Position, and First Sounds	Assignment	Technique Foundation Practical	09 Sessions			
- Piano: bench height, hand position, the relaxed arm, and the art of using the weight of the arm rather than finger pressure - Guitar: sitting position, left-hand finger placement, right-hand plucking/strumming technique, and the problem of nail care - Reading multiple staves (piano): the challenge of tracking treble and bass clefs simultaneously - Reading tablature (guitar): the simplified notation system used in guitar performance - First pieces: simple melodies and chord accompaniments in C, G, and D major							
Module 2	Scales and Harmony on the Secondary Instrument	Assignment	Harmony at the Keyboard/Guitar	09 Sessions			
- Major and minor scales on piano: two octaves, hands together — reinforcing the theoretical knowledge from Music Theory I - Barre chords on guitar: the full-fretboard mastery that open chords alone cannot provide - Triads and seventh chords on piano: playing the diatonic chord vocabulary at the keyboard - Open chord shapes on guitar: the standard CAGED system positions - Chord inversions on piano: connecting harmony theory to keyboard practice — first and second inversion sounds							

Module 3	Simple Repertoire and Sight-Reading	Assignment	Secondary Instrument Mini-Recital	09 Sessions
- Piano repertoire at Grade 2–3: simple pieces from the standard educational repertoire — minuets, folk songs, popular melodies - Guitar repertoire at Grade 2–3: chord-based accompaniment pieces, simple fingerstyle, and ensemble playing - Sight-reading on the secondary instrument: developing fluency in reading unfamiliar music at this level - Music theory in practice: using the secondary instrument to demonstrate concepts from Music Theory I - Developing independence between hands (piano): the central physical challenge of keyboard playing				
Module 4	Accompaniment and Chord Playing- Practical Musical Skills	Assignment	Accompaniment Exercise	09 Sessions
- Simple chord accompaniment patterns on piano: Alberti bass, blocked chords, and arpeggiated patterns - Strumming patterns on guitar: quarter note, eighth note, and syncopated strumming for different musical styles - Lead sheet reading: combining chord symbols with a notated melody line - Singing while playing: the additional skill of adding voice to instrumental accompaniment - Practical applications: accompanying a song, a student playing a melody, or sight-reading at the secondary instrument				
Module 5	Applied Music Theory- Using the Secondary Instrument for Theory	Assignment/ Quiz	Theory Demonstration Assessment	09 Sessions
- Harmonising melodies on piano: adding basic chord accompaniment to given melodies - Transposing at the keyboard: playing a melody or scale in any key — connecting theory to practical skill - Playing through chord progressions from music theory: ii-V-I, circle of fifths sequences, blues form - Exploring modulation: hearing key changes by playing through them at the keyboard or guitar - Using the secondary instrument for composition: sketching melodic ideas and harmonic progressions				
Targeted Application & Tools that can be used: Digital piano in practice room, Virtual Piano (online), JustinGuitar (free), Yousician, Guitar Pro (tab notation), MuseScore, Teoria — connecting written theory to keyboard, IMSLP, MuseScore community scores, Ultimate Guitar (tabs)				
Project Work/ Assignment: - Technique Foundation Assessment - Scales and Harmony Practical - Secondary Instrument Mini-Recital - Accompaniment Exercise - Theory Demonstration				
Text Book(s): Faber, N., & Faber, R. (2013). Adult piano adventures all-in-one course book 1: Lesson, theory, technique, and popular repertoire. Faber Piano Adventures.				



2. Shearer, A., Kikta, T. (2016). Classic Guitar Technique, Vol 1: Book & Online Audio. United States: Alfred Music.
3. Palmer, W. A., Manus, M., Lethco, A. V. (1996). Alfred's Basic Adult Piano Course Lesson Book, Bk 1. United States: Alfred Publishing Company, Incorporated.
4. Surmani, A., Surmani, K. F., Manus, M. (2007). Alfred's Essentials of Music Theory: Complete Book Alto Clef (Viola) Edition, Comb Bound Book and 2 CDs. United States: Alfred Publishing Company, Incorporated.

Reference Book (s):

1. Green, L. (2017). How Popular Musicians Learn: A Way Ahead for Music Education. United Kingdom: Taylor & Francis.
2. Cook, N. (2008). Music, Imagination, and Culture. United Kingdom: Oxford University Press.
3. Tagliarino, F. (2006). Guitar fretboard workbook. Hal Leonard Corporation.
4. Palmer, W. A., Manus, M., Lethco, A. V. (2014). Scales, Chords, Arpeggios and Cadences: Complete Book. United States: Alfred Publishing.

Web Sources:

1. <https://online.berklee.edu/courses/guitar-fundamentals>
2. <https://www.soundguitarlessons.com/best-beginner-guitar-course>
3. <https://midnightmusic.com/2021/08/6-music-theory-websites-for-primary-secondary-music-classrooms/>
4. <https://bmusician.com/blog/guitar-vs-piano-which-to-learn-first/>

Topics relevant to "SKILL DEVELOPMENT": Writing skills, compositions, types of writing, technical writing, team collaboration.

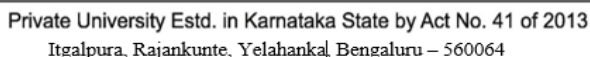
Catalogue prepared by	PSOLAS
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Semester V

Course Code: ECO3004	Course Title: AGRICULTURAL ECONOMICS Type of Course: Theory		L-T-P-C	3	0	2	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	This course applies economic analysis to the agricultural sector — the foundation of India's food security, rural employment, and ecology. It covers the economics of farm production, agricultural markets, price policy, rural credit, and the political economy of agrarian reform. Practical sessions develop skills in working with Indian agricultural data and field research methods.						
Course Outcomes	On successful completion of this course the students shall be able to: 1. Outline the fundamental concepts of farm production, agricultural markets, rural credit, and agricultural policy in the Indian context. 2. Discuss the structure and functioning of agricultural markets, food security systems, and agricultural price policies. 3. Summarize the role of rural credit institutions, insurance mechanisms, and financial inclusion initiatives in agricultural development. 4. Utilize agricultural production and market data to examine farm decisions and price trends. 5. Implement field-based and data-driven approaches to study agrarian challenges and climate adaptation practices.						
Course Content:	AGRICULTURAL ECONOMICS						
Module 1	Module 1 Farm Production Economics — Decisions Under Constraint	Assignment	Farm Data Lab	15 Sessions			
• Production functions in agriculture: land, labour, and capital • Factor markets in agriculture: tenancy, sharecropping, and the land market • Risk and uncertainty in farming: yield variability and price risk • Farm household models: consumption and production decisions • Crop diversification and portfolio theory in agriculture							
Module 2	Agricultural Markets — Structure, Integration & Prices	Assignment	Market Price Analysis	15 Sessions			
• Agricultural market structure: mandis, APMC, and e-NAM • Market integration: spatial price analysis and the law of one price • Middlemen and marketing margins: exploitation or efficiency? • Commodity futures markets: price discovery and hedging • Agricultural exports and India's place in global food markets							
Module 3	Agricultural Price Policy & Food Security	Assignment	Policy Analysis	15 Sessions			
• Minimum Support Price (MSP): theory, politics, and practice • Public Distribution System (PDS): coverage, leakage, and reform • Buffer stocks and food price management: costs and efficiency • Food subsidies and their fiscal and welfare implications • National Food Security Act 2013: rights, implementation, and gaps							
Module 4	Rural Credit, Insurance & Financial Inclusion	Assignment	Case Study	15 Sessions			



• Rural credit market: moneylenders, cooperatives, and commercial banks • Microfinance: evidence on impact and limitations • Kisan Credit Card and priority sector lending • Pradhan Mantri Fasal Bima Yojana: design, coverage, and problems • Digital finance in rural India: opportunities and exclusion risks				
Module 5	Agrarian Distress & Climate Adaptation	Assignment/ Quiz	Field Research Exercise	15 Sessions
• Farm income crisis: cost-price squeeze, debt, and farm suicides • Structural causes of agrarian distress: land fragmentation, market failures, policy gaps • Climate change and Indian agriculture: temperature, rainfall, and yield projections • Adaptation strategies: drought-resistant crops, water management, insurance • Agricultural reform debates: farm laws, contract farming, and cooperative models				
Targeted Application & Tools that can be used: AGMARKNET, NSSO, CACP, Agriculture Census, QGIS, Datawrapper, R, MS Excel, CACP Price Policy Reports, NITI Aayog				
Project Work/ Assignment:				
1. Farm Production Case Analysis 2. Agricultural Market Data Exercise 3. Agricultural Policy Review 4. Rural Finance and Insurance Study 5. Agrarian Distress Field Investigation				
Text Book(s):				
1. Dr. Capt. Abasaheb Dhondiba Jadhav. (2025). Agricultural Economics: Policies, Markets, and Rural Development: Academic Guru Publishing House. 2. Acharya, S., Agarwal, N. L. (2022). Agricultural Marketing in India. India: Oxford & IBH Publishing Company Private, Limited. 3. Amarjit Singh, A. N. Sadhu, Jasbir Singh, Sadhu A. N., A. Singh. (2019). Fundamentals of Agricultural Economics. India: Jaya Publishing House. 4. Srivastava, A. B., Sharma, G., Khatib, A. M. G. A., Abotaleb, M., Supriya. (2023). Farm Management, Production and Resource Economics. India: New India Publishing Agency - Nipa. 5. Mruthyunjaya. (2024). Agricultural Sector in India: Accelerating Growth and Enhancing Competitiveness. United Kingdom: Routledge Falmer. 6. Reddy, S. S. (2019). Agricultural Economics. India: CBS Publishers & Distributors.				
Reference Book (s):				
1. Gershon Feder, Prabhu Pingali. (2017). Agriculture and Rural Development in a Globalizing World: Challenges and Opportunities. United Kingdom: Taylor & Francis Group. 2. Pramod Joshi, Ramesh Chand, Shyam Khadka. (2022). Indian Agriculture Towards 2030: Pathways for Enhancing Farmers' Income, Nutritional Security and Sustainable Food and Farm Systems. Singapore: Springer Nature Singapore. 3. Keijiro Otsuka, Shenggen Fan. (2021). Agricultural Development: New Perspectives in a Changing World. United States: International Food Policy Research Institute.				
Web Sources:				
1. https://agmarknet.gov.in/ 2. https://www.nabard.org/ 3. https://www.coursera.org/learn/agriculture-economics-nature 4. https://onlinecourses.swayam2.ac.in/e-learning/preview/nou25_hs64 5. https://www.edx.org/learn/agribusiness				
Topics relevant to "SKILL DEVELOPMENT":				
Catalogue prepared by				
Recommended by the Board of Studies on				



Date of Approval by the Academic Council						
Course Code: PSY2004	Course Title: Principles of Forensic Psychology Type of Course: Theory and Practice	L-T-P-C	3	0	2	4
Version No.	1.0					
Course Pre-requisites	Students enrolling in this course should have a basic understanding of psychological concepts and an interest in human behaviour and cognition.					
Anti-requisites	Nil					
Course Description	This undergraduate course in Forensic Psychology introduces students to the intersection of psychology and the legal system. Drawing from foundational texts by Bartol, Blackburn, Gavin, and others, the course explores psychological principles applied to criminal behavior, legal processes, and correctional settings. Students will examine topics such as criminal profiling, psychological assessment, courtroom dynamics, and rehabilitation. Through theoretical grounding and practical case studies, learners will develop critical thinking, ethical reasoning, and analytical skills essential for careers in psychology, law enforcement, and social justice. The course emphasizes interdisciplinary learning, integrating insights from criminology, law, and behavioral science. Assignments and interactive tools will foster experiential understanding and prepare students for advanced study or professional roles in forensic settings.					
Course Objective	Understand the foundational concepts and scope of forensic psychology. Analyze psychological theories related to criminal behavior and legal decision-making. Apply psychological assessment techniques in forensic contexts. Evaluate ethical and professional responsibilities of forensic psychologists.					
Course Outcomes	On successful completion of this course, the students shall be able to: C01: Identify key terms and historical developments in forensic psychology. C02: Explain psychological theories underlying criminal behavior. C03: Use psychological tools to assess legal competencies and risk. C04: Critically assess ethical dilemmas in forensic psychological practice.					
Course Content:	Principles of Forensic Psychology					
Module 1	Foundations of Forensic Psychology	Assignment	10 Sessions			
Definition and Scope of Forensic Psychology Historical Development and Key Milestones Roles of Forensic Psychologists in Legal Settings Ethical and Legal Considerations Differences Between Forensic Psychology and Forensic Psychiatry Overview of Criminal Justice System and Legal Terminology						



Module 2	Psychological Assessment in Legal Contexts	Assignment	10 Sessions
Psychological Testing and Evaluation Techniques Competency to Stand Trial Risk Assessment and Dangerousness Insanity Defense and Mental State at the Time of Offense Child Custody Evaluations Malingering and Deception Detection			
Module 3	Criminal Behavior and Profiling	Assignment	10 Sessions
Theories of Criminal Behavior Psychological Profiling and Crime Scene Analysis Serial Offenders and Psychopathy Juvenile Delinquency and Developmental Factors Substance Abuse and Crime Gender and Crime: Psychological Perspectives			
Module 4	Forensic Psychology in Court	Assignment	10 Sessions
Expert Witness Testimony Jury Decision-Making and Psychology Eyewitness Testimony and Memory Reliability Interviewing and Interrogation Techniques Victimology and Trauma Psychological Impact of Legal Proceedings			
Module 5	Applications and Emerging Areas	Assignment	10 Sessions
Correctional Psychology and Rehabilitation Cyberpsychology and Online Criminal Behavior Mental Health in Prisons Forensic Psychology in Civil Cases Cross-Cultural Issues in Forensic Psychology Future Trends and Research in Forensic Psychology			
Targeted Application & Tools that can be used: Psychological Test Batteries (e.g., MMPI, Rorschach) BEOS Profiling & Polygraph Simulations			



Virtual Courtroom Roleplay

Case Study Databases

Mind Mapping & Concept Mapping Tools

Project Work/ Assignment:

Case Analysis Report: Analyze a real or fictional criminal case using psychological profiling and assessment tools.

Legal proceeding Observation Reflection: Attend or view a legal proceeding and reflect on psychological dynamics observed (e.g., jury behavior, expert testimony).

Text Book(s):

Bartol, C. R. & Bartol, A. M. (2004) – Introduction to Forensic Psychology. New Delhi: Sage.

Reference Book (s):

O'Donohue, W. & Levensky, E.R. (2004) – Handbook of Forensic Psychology: Resources for Mental Health and Legal Professionals. Elsevier Academic Press, London.

Nagle, Y.K., Srivastava, K., & Gupta, A. (2014) – Handbook of Forensic Psychology. Author House, USA.

Harari, L. (1981) – Forensic Psychology. London: Batsford Academic.

Blackburn, R. (1993) – The Psychology of Criminal Conduct: Theory, Research and Practice. Chichester: Wiley & Sons.

Gavin, Helen (2014) – Criminological & Forensic Psychology. Sage Publications.

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 organizations dealing with law and crime.

**Catalogue
prepared by**

Ms. Meera Ruxana

**Recommended by the
Board of
Studies on**

Date of Approval by the Academic Council						
Course Code	Costume, Mask and Make-Up for Theatre	L- T- P- C	2	0	4	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	Costume, Mask and Makeup for Theatre explores the visual and transformative dimensions of theatrical performance through costume design, stage makeup, and mask traditions from India and around the world. The course examines historical, aesthetic, and practical approaches to character creation, emphasizing how visual design communicates identity, emotion, culture, and dramatic meaning in performance. Course Philosophy: Dressing the Character — The Visual Transformation of the Performer					
Course Outcome	On successful completion of the course the students shall be able to: 1. List the major traditions, concepts, and practices of theatrical costume, mask, and make-up. 2. Describe the aesthetic and functional roles of costume, mask, and make-up in character creation and performance. 3. Summarize the historical and cultural significance of costume and mask traditions in world theatre. 4. Apply costume, mask, and make-up techniques to support character development and theatrical presentation. 5. Execute integrated design processes for creating visual identities in theatrical productions.					
Course Content: Theory						
Module 1	History and Theory of Theatrical Costume — Dressing the Body for Performance	Assignment	Costume History Research	4 Classes		
Topics: • Greek and Roman theatrical costume: the mask, the onkos, and the exaggeration of the stage figure • Medieval and Renaissance costume: the symbolic dress of mystery plays and the Elizabethan stage • Historical realism vs. theatrical abstraction: the two poles of costume design • Indian classical dance costumes: iconographic significance and the connection to temple						

sculpture Contemporary costume design: from naturalism to conceptual abstraction — the full range of current practice				
Module 2	Stage Make-up — The Sculpted Face	Assignment	Make-up Practice Sessions	4 Classes
Topics: - The purposes of stage make-up: the effects of stage lighting on the unaltered face - Straight make-up: enhancing the actor's own features for stage visibility - Character make-up: aging, period, and character type transformation - Corrective make-up: the techniques for altering perceived facial structure - Kathakali make-up: the most systematically codified theatrical make-up tradition in the world				
Module 3	The Mask in World Theatre — History, Theory, and Making	Assignment	Mask-Making Workshop	4 Classes
Topics: - The mask in Greek theatre: the function of the tragic mask — amplification, simplification, and the chorus - Commedia dell'Arte masks: the stock characters and the half-mask tradition - Japanese Noh masks: the carved wooden face and the performance that gives it life - Lecoq's neutral mask and expressive mask: the pedagogical function of masking in contemporary training - Mask-making techniques: using plaster, papier-mache, thermoplastic, and foam latex				
Module 4	Costume Design Process — From Text to Garment	Assignment	Costume Design Exercise	4 Classes
Topics: - Character analysis for costume: identifying the dramatic, social, and psychological information in the text - Period research: using historical sources accurately and selectively - Costume rendering: sketching costume designs with fabric and colour specifications - Pattern and construction basics: understanding garment construction even without making every costume yourself - Budget management for costume: how to achieve the design within financial constraints				
Module 5	Complete Character Creation — Integrating	Assignment	Character Creation Project	4 Classes

	Costume, Make-up, and Mask			
Topics: • Integrated design: how costume, make-up, and mask work together toward a unified character vision • Working with the director and actor: the collaborative dimension of character creation • Time management on a production: the costume and make-up schedule during technical rehearsals • Quick-change techniques: theatrical solutions for rapid character transformation • Documentation and portfolio: recording costume and make-up work for professional development				
Course Content: Practical Sessions				
Module 1	History and Theory of Theatrical Costume — Dressing the Body for Performance			8 Classes
1. Contemporary costume design: from naturalism to conceptual abstraction — the full range of current practice 2. Indian classical dance costumes: iconographic significance and the connection to temple sculpture				
Module 2	Stage Make-up — The Sculpted Face			8 Classes
3. Straight make-up: enhancing the actor's own features for stage visibility 4. Character make-up: aging, period, and character type transformation				
Module 3	The Mask in World Theatre — History, Theory, and Making			8 Classes
5. Japanese Noh masks: the carved wooden face and the performance that gives it life 6. Lecoq's neutral mask and expressive mask: the pedagogical function of masking in contemporary training				
Module 4	Costume Design Process — From Text to Garment			8 Classes
7. Period research: using historical sources accurately and selectively 8. Costume rendering: sketching costume designs with fabric and colour specifications				



Module 5	Complete Character Creation — Integrating Costume, Make-up, and Mask	8 Classes
9. Working with the director and actor: the collaborative dimension of character creation 10. Time management on a production: the costume and make-up schedule during technical rehearsals		
Targeted Application & Tools that can be used: Kryolan, Mehron, Ben Nye product guides, stage make-up tutorials Fashion Era, V&A Costume Collection, historical costume databases Mask-making supply catalogues, Lecoq mask workshop materials Adobe Illustrator (rendering), Canva (research boards), costume design portfolios		
Project work/Assignment:		
Costume History Essay Make-up Practical Mask-Making and Performance Costume Design Package Complete Character Creation		
References 1. The Costume Designer's Handbook: A Complete Guide for Amateur and Professional Costume Designers, Second Edition. (2024): Waveland Press. 2. Corson, R., Jaen, R., Glavan, J., Norcross, B. G. (2026). Stage Makeup. United Kingdom: Routledge, Chapman & Hall, Incorporated. 3. Durbin, H. P. (2023). The Costume Designer's Toolkit: The Process of Creating Effective Design. United Kingdom: Routledge, Taylor & Francis Group. 4. Laver, J., De La Haye, A., Tucker, A. (2002). Costume and Fashion: A Concise History. United States: Thames & Hudson.		
Topics Relevant to “employability”: Topics Relevant to “Human Values and Professional Ethics”:		
Catalogue prepared by		
Recommended by the Board of Studies on		
Date of Approval by the Academic Council		

Course Code: THE2501	Course Title: Direction and Rehearsal Techniques Type of Course: Theory		L-T-P-C	2	0	4	4
Version No.	1.0						
Course pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Direction and Rehearsal Techniques examine the art and practice of theatrical direction, from script interpretation and production planning to actor collaboration and stage composition. The course explores directorial vision, rehearsal methodologies, communication strategies, and performance development, emphasizing the director's role in shaping dramatic meaning and guiding the creative process from concept to presentation.						
Course Outcomes	On successful completion of this course the students shall be able to: 6. State the roles, functions, and responsibilities of a theatre director. 7. Discuss the principles of script analysis, rehearsal planning, and actor-director collaboration. 8. Clarify the significance of staging, visual composition, and rehearsal methodologies in theatre production. 9. Implement directing techniques to interpret dramatic texts and guide rehearsal processes. 10. Perform basic directing and staging tasks in the preparation of theatrical performances.						
Course Content:	Direction and Rehearsal Techniques						
Module 1	The Director in Theatre- History, Role, and Vision	Assignment	Director Study Research	09 Sessions			
• The pre-directorial theatre: actor-manager, playwright-as-director, and the system before direction • Georg II, Duke of Saxe-Meiningen: the first modern director and the principle of unified production • The director's function: interpreter, author, collaborator, and auteur — four different models • Great directors of the 20th century: Stanislavski, Brecht, Brook, and Mnouchkine • The director in Indian theatre: the emergence of direction as a distinct role							
Module 2	Script Analysis-Reading for Production	Assignment	Script Breakdown Exercise	09 Sessions			
• Structural analysis: identifying the play's action, crisis, climax, and resolution • Beats and units: dividing the script into manageable units for rehearsal and staging analysis • Given circumstances: what the play tells us and what it leaves open for directorial decision • The spine of the play: identifying the central action or intention that gives the production its coherence • Developing a directorial concept: from close reading to a unified production vision							
Module 3	Working with Actors- Communication and Rehearsal	Assignment	Directing Exercise	09 Sessions			
• The director's vocabulary: how to talk to actors — actions not adjectives • Giving notes: the art of specific, actionable, positive direction • Improvisation as a rehearsal tool: using improvisation to discover and deepen performance • Rehearsal structures: from table work through stumble-through to run-through to technical rehearsal • Managing the rehearsal room: time, focus, atmosphere, and the culture of creative work							



Module 4	Staging Visual Composition-The Director's Eye	Blocking Workshop	Product Reel/Video	09 Sessions
- Stage geography: the classical nine-area system and its contemporary applications - Composition principles: line, mass, balance, and focus — the visual grammar of the stage picture - Blocking notation: how to write down staging decisions and why it matters - Movement logic: ensuring that actors move for reasons that illuminate the dramatic action - Visual storytelling: using staging to convey relationships, power, and subtext without words				
Module 5	The Director's Project-From Concept to Performance	Assignment	Supervised Directing Project	09 Sessions
- Project planning: selecting a scene, casting, scheduling, and setting goals - First rehearsal: establishing the working relationship and the creative atmosphere - Problem-solving in rehearsal: what to do when the plan doesn't work - Dress rehearsal and performance: the transition from rehearsal to live event - Directorial debrief: reflecting on the project to identify the next stage of development				
Targeted Application & Tools that can be used: Script Analysis- Final Draft (script software), Word, Google Docs, Staging- Stage Write (blocking notation app), ground plan templates, Reference- Peter Brook archive, Ivo van Hove interviews, NSD productions, Communication- Video recording for rehearsal review, scheduling tools.				
Project Work/ Assignment:				
- Director Study Research - Script Breakdown Exercise - Directing Exercise - Product Reel/Video - Supervised Directing Project				
Text Book(s): - Mitchell, K. (2008). The Director's Craft: A Handbook for the Theatre. United Kingdom: Taylor & Francis. - Bogart, A. (2003). A Director Prepares: Seven Essays on Art and Theatre. United Kingdom: Taylor & Francis. - Brook, P. (2008). The Empty Space. United Kingdom: Penguin. - Dean, A., & Carra, L. (2009). Fundamentals of play directing (5th ed.). Waveland Press				
Reference Book (s): - Stanislavski, C. (2013). Creating A Role. United Kingdom: Bloomsbury Publishing. - Benedetti, J. (2012). The Art of the Actor: The Essential History of Acting from Classical Times to the Present Day. United States: Taylor & Francis.				
Web Sources: https://www.theatrefolk.com/dta_tags/rehearsal https://burtsdrama.com/rehearsal-techniques-and-strategies/ https://theatrecluture.org/newsletters/5-keys-for-directing-rehearsal-methods/ https://subjectresources.com/blog/blog-post-title-one-94sp5				
Topics relevant to "SKILL DEVELOPMENT":				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				



Course Code:	Theatre and Social Change	L- T- P- C	3	10	4
Version No.	1.0				
Course Pre-requisites	NIL				
Anti-requisites	NIL				
Course Description	Theatre and Social Change examines the relationship between performance, politics, and social transformation across historical and contemporary contexts. The course explores political theatre, activist performance, applied theatre, community engagement, and theories of cultural intervention, investigating how theatrical practices can challenge power structures, foster dialogue, and contribute to movements for social justice and collective change. Course Philosophy: Can Theatre Change the World? — Performance, Politics, and Transformation				
Course Out Come	On successful completion of the course the students shall be able to: 6. Identify the major movements, theories, and practices linking theatre with social and political change. 7. Discuss the role of performance in addressing issues of power, justice, community, and social transformation. 8. Interpret the contributions of political, activist, and applied theatre traditions in diverse social contexts. 9. Apply theatre-based approaches to examine social issues and community engagement practices. 10. Implement principles of socially engaged theatre in the design of performance-based change initiatives.				
Course Content: Theory					
Module 1	The Political Stage — History of Theatre and Social Transformation	Assignment	Political Theatre Timeline	12 Classes	
Topics: • Ancient political theatre: Aristophanes and the satirical tradition • Agitprop and the Workers' Theatre Movement (1920s–30s): theatre as revolutionary weapon • Brecht's political theatre: the theory and practice of theatre for social change • Theatre in the anti-colonial and liberation movements: Africa, Latin America, and Asia • Contemporary activist performance: from ACT UP to Black Lives Matter to #MeToo					
Module 2	Theories of Theatrical Change — Can Performance Transform Society?	Assignment	Theory Seminar	12 Classes	

Topics: - Brecht's theory of critical engagement: how epic theatre disrupts passive consumption - Boal's Forum Theatre: direct change through participation — but does it transfer outside the session? - Diana Taylor's repertoire vs. archive: performance as embodied cultural knowledge - Jill Dolan's utopian performativity: theatre as rehearsal for a better world - Sceptical positions: David Savran and the limits of liberal theatrical politics				
Module 3	Case Studies — Theatre Against Oppression	Assignment	Case Study Research	12 Classes
Topics: - The Living Newspaper: theatre as journalism in the New Deal USA - Theatre Against Apartheid: the Market Theatre, Athol Fugard, and the cultural boycott - Feminist theatre movements: the Women's Theatre Group and the transformation of representation - Theatre and the AIDS crisis: ACT UP and The Normal Heart — performance and public health - Indian activist theatre: IPTA, street theatre, and the Naxalite cultural movement				
Module 4	Contemporary Political Performance — New Forms and New Questions	Assignment	Contemporary Performance Analysis	12 Classes
Topics: - Immersive and participatory political theatre: Punchdrunk, dreamthinkspeak, and the spectator as agent - Digital performance and social media activism: hashtag as performance, the selfie as political gesture - Climate theatre: the emerging canon of environmental drama - Protest as performance: Black Lives Matter, climate strikes, and the theatricality of political demonstration - Decolonising theatre: the challenge of making theatre that doesn't reproduce colonial power structures				
Module 5	Designing for Change — Theatre as Social Practice	Assignment	Social Change Theatre Project Design	12 Classes
Topics: - Needs assessment: how to identify whether theatre is the right tool for a given social problem - Selecting theatrical methodologies for social change: matching method to context and objective - Ethics of representation: who speaks, who is spoken about, and who benefits - Evaluation frameworks: how to measure whether a theatre project has achieved social change - Funding and support for political and social theatre in India: available grants and institutional support				
Targeted Application & Tools that can be used: Theatre of the Oppressed network, Jana Natya Manch archive, Theatre Topics, TDR, Journal of Applied Theatre and Performance, Howlround Theatre				



Commons, American Theatre, Guardian theatre, Safdar Hashmi Memorial Trust, IPTA documentation, Praja publication

Project work/Assignment:

Political Theatre Timeline
Theory Essay
Case Study Report
Contemporary Political Performance Essay
Social Change Theatre Project Design

References

1. Dolan, J. (2010). Utopia in Performance: Finding Hope at the Theater. Ukraine: University of Michigan Press.
2. Kershaw, B. (2015). The Politics of Performance: Radical Theatre As Cultural Intervention. United Kingdom: Routledge.
3. Thompson, J. (2011). Performance Affects: Applied Theatre and the End of Effect. United Kingdom: Palgrave Macmillan.
4. Taylor, D. (2003). The archive and the repertoire : performing cultural memory in the Americas. United Kingdom: Duke University Press.

Topics Relevant to “employability”:

Topics Relevant to “Human Values and Professional Ethics”:

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



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Course Code: CMU2501	Course Title: History of Indian Music Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	History of Indian Music traces the evolution of Indian musical traditions from the Vedic period to the contemporary global era. The course examines major historical developments, cultural influences, patronage systems, reform movements, and technological transformations that have shaped Indian classical music. Emphasis is placed on understanding music within its social, religious, political, and cultural contexts while critically engaging with historical sources and debates.						
Course Objective	This course is designed to develop a comprehensive understanding of the historical evolution of Indian music from the Vedic period to the contemporary era. It enables students to examine the cultural, religious, political, and technological forces that have shaped Indian musical traditions through the use of historical sources, archival materials, and scholarly research. The course also develops critical analysis, historical interpretation, and communication skills through research-based, analytical, and presentation-oriented learning activities.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.1 Name the major periods, personalities, and developments in the history of Indian music. CO.2 Explain the influence of religious, cultural, and political movements on the evolution of Indian music. CO.3 Examine the role of patronage, reform movements, and technological innovations in shaping musical traditions. CO.4 Utilise historical sources to interpret key developments in Indian musical heritage. CO.5 Prepare informed presentations on historical trends and contemporary issues in Indian music.						
Course Content:	Learning <i>From the Vedas to the Contemporary Stage</i>						
Module 1	Ancient Period — Vedic, Epic, and Classical Traditions	Ancient Music Timeline	Chronological literacy	10 Sessions			
Indian music's recorded history extends over three thousand years. This module covers the Vedic, Upanishadic, and early classical periods, establishing the musical foundations that all subsequent traditions build upon.							
Key Topics Samaveda: the oldest musical document in Indian civilisation							

- Gandharva: the divine music of the heavens and its earthly counterparts
- Jati and murchhana: pre-raga modal systems of ancient Indian music
- Gupta period (300–600 CE): the golden age of classical arts
- Abhinavagupta (10th–11th century) and the philosophical deepening of music theory
- From murchhana to thaata: the evolution of scale theory over two millennia

Module 2	Medieval Period — Bhakti, Sufism, and the Synthesis	Bhakti-Sufi Music Essay	Cultural-historical analysis	10 Sessions
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The medieval period in India saw two great spiritual movements — the Bhakti and Sufi traditions — that profoundly shaped Indian music, absorbing, transforming, and transmitting the classical heritage to wider audiences.

Key Topics

- Bhakti movement and music: Mirabai, Kabir, Surdas, and Tulsidas as musician-poets
- Sufi music: Amir Khusrau and the invention of the khayal, sitar, and tabla
- Prabandha system and its decline: the transition from ancient to medieval forms
- Development of regional styles: North-South divergence and its musical causes
- Sultanate courts: the beginning of Muslim patronage of Indian classical music

Module 3	Mughal Period — The Golden Age of Patronage	Patronage Case Study	Historical research	7 Sessions
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The Mughal period (1526–1858) is widely regarded as the golden age of North Indian classical music, producing the forms, instruments, and institutions that define the Hindustani tradition today.

Key Topics

- Akbar's court: Tansen and the legendary musicians of the Mughal darbar
- The nine gems (navratnas): court musicians as cultural capital
- Development of Khayal as the dominant vocal form
- Evolution of the sitar, sarod, and sarangi in the Mughal musical ecology
- Wajid Ali Shah and the Lucknow courts: the final flowering of Mughal musical patronage

Module 4	Colonial Period and Reform — The 19th and 20th Centuries	Primary Source Analysis	Document analysis	7 Sessions
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The colonial encounter profoundly disrupted Indian musical institutions while also producing a nationalist response that systematised, documented, and democratised the classical tradition.

Key Topics

- Colonial attitudes to Indian music: from curiosity to condescension
- The devadasi system: its musical richness and its social vulnerability
- Paluskar and Bhatkhande: the reform movement and music education
- Gramophone and radio: the technological transformation of Indian music dissemination
- All India Radio: the standardisation and popularisation of classical music

Module 5	Post-Independence — Institutions, Festivals, and Global Reach	Research Presentation	Independent scholarship	6 Sessions
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Since 1947, Indian classical music has been shaped by government institutions, international tours, fusion experiments, and the Indian diaspora. This module surveys this contemporary landscape.

Key Topics

- Sangeet Natak Akademi: state patronage and its implications for classical music
- SPIC MACAY and Sawai Gandharva Bhimsen Mahotsav: grassroots and festival culture
- Ravi Shankar and Ali Akbar Khan: global ambassadors of Indian classical music
- World music fusion: collaboration, appropriation, and cross-cultural exchange
- Digital age: streaming, social media, and the transformation of classical music audiences

Targeted Application & Tools that can be used:

- **Archival**
 - **Platforms:** IGNC digital library, Sangeet Natak Akademi publications, British Library Asia collections
 - **Purpose:** Primary historical sources
- **Recordings**
 - **Platforms:** Gramophone era recordings (HMV archive), AIR archive, Doordarshan
 - **Purpose:** Historical performance documentation
- **Research**
 - **Platforms:** *Journal of the Indian Musicological Society*, *Ethnomusicology*, *Asian Music*
 - **Purpose:** Peer-reviewed musicological research and scholarship
- **Multimedia**
 - **Platforms:** SPIC MACAY documentary archive, Google Arts & Culture India
 - **Purpose:** Visual and documentary history

Project Work/ Assignment:

Assessments

- **Module 1: Ancient Music Timeline**
 - **Skill Developed: Chronological literacy**
 - Task & Deliverable: Construct and annotate a visual timeline of Indian music history from the Vedic period to 1200 CE. Include at least 12 entries with one-line musical significance notes.
- **Module 2: Bhakti-Sufi Music Essay**
 - **Skill Developed: Cultural-historical analysis**
 - Task & Deliverable: Write an 800-word essay on the contribution of either the Bhakti or Sufi tradition to Indian classical music. Identify at least two specific musical innovations.
- **Module 3: Patronage Case Study**
 - **Skill Developed: Historical research**
 - Task & Deliverable: Research one Mughal court musician (Tansen, Swami Haridas, or Baiju Bawra). Write a 700-word biographical essay addressing musical significance, patronage relationship, and legacy.
- **Module 4: Primary Source Analysis**
 - **Skill Developed: Document analysis**
 - Task & Deliverable: Analyse a selected primary source document (Bhatkhande's writings, a colonial music report, or an early AIR programme guide). Write a 600-word contextual analysis.
- **Module 5: Research Presentation**
 - **Skill Developed: Independent scholarship**
 - Task & Deliverable: Research one post-independence musician, institution, or development. Deliver a 10-minute illustrated presentation with a 500-word written summary.

Textbooks

5. Rowell, L. (2015). *Music and musical thought in early India*. University of Chicago Press.



6. Bor, J., Delvoye, F. N., Harvey, J., & Te Nijenhuis, E. (Eds.). (2010). Hindustani music: Thirteenth to twentieth centuries. Manohar Publishers.
7. Bakhle, J. (2006). Two Men And Music. India: Permanent Black.
8. Neuman, D. M. (1990). The Life of Music in North India: The Organization of an Artistic Tradition. United Kingdom: University of Chicago Press.

Reference Books

- Prajnanananda, S. (1981). Historical development of Indian music: A critical study. Firma KLM.
- van der Meer, W. (2012). Hindustani Music in the 20th Century. India: Springer Netherlands.
- Wade, B. C. (1999). Music in India: The Classical Traditions. India: Manohar Publishers & Distributors.
- Viswanathan, T., Gopalakrishnan, T. V., Allen, M. H. (2004). Music in South India: The Karnātak Concert Tradition and Beyond : Experiencing Music, Expressing Culture. Buch. United States: Oxford University Press.

Web Resources

- <https://www.indianclassicalmusic.com/history>
- <https://kalyanikalamandir.com/historical-evolution-of-indian-music/>
- <https://www.makingmusic.org.uk/resource/introduction-indian-classical-music>
- <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/international/music-of-india/>

Topics Relevant to “employability”: Critical Reasoning, Chronological literacy, Cultural-historical analysis, Document analysis and Starting Music Career

Topics Relevant to “Human Values and Professional Ethics”: Critical reasoning

Catalogue prepared by	
Recommended by the Board of Studies on	BoS No: held on
Date of Approval by the Academic Council	Academic Council Meeting held on



PRESIDENCY UNIVERSITY

Private University Estd. in Karnataka State by Act No. 41 of 2013
Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064



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Course Code: CMU3003	Course Title: Folk and Regional Music of India Type of Course: Integrated		L-T-P-C	3	0	2	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Folk and Regional Music of India examines the diverse musical traditions of India's regions, communities, and cultural landscapes. The course explores folk, devotional, and ritual music as expressions of local identity, social life, and collective memory. It also investigates the interaction between folk and classical traditions, alongside contemporary challenges of preservation, documentation, cultural change, and globalisation.						
Course Objective	This course is designed to develop an understanding of the diverse folk, devotional, and regional music traditions of India within their cultural, social, and historical contexts. It enables students to examine the relationship between folk, ritual, and classical music through listening, documentation, and field-based study. The course also develops skills in analysing, documenting, and preserving India's regional musical heritage while fostering an appreciation of its diversity and contemporary relevance.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.7 List the major folk, devotional, and regional music traditions of India. CO.8 Summarize the cultural, social, and historical contexts of Indian folk music traditions. CO.9 Interpret the relationship between folk, ritual, and classical music practices in different regions. CO.10 Demonstrate an understanding of regional musical forms through listening, documentation, and field-based activities. CO.11 Implement basic methods for documenting and preserving folk music traditions.						
Course Content:	Learning: Roots and Routes — India's Musical Diversity Beyond the Classical						
Module 1	Folk Music and Classical Music — Dialogue and Distinction	Folk-Classical Comparison Essay (Comparative Listening)	Analytical comparison	15 Sessions			
The relationship between Indian folk and classical music is not one of superiority and inferiority but of two-way enrichment over centuries. This module establishes the conceptual framework for studying folk music in relation to the classical tradition. Key Topics Defining folk music: oral transmission, communal ownership, and regional character							

- Classical vs. folk: is the distinction musical, social, or both?
- How folk music enters classical music: Thumri, Dadra, and Kajri as semi-classical bridges
- How classical music enters folk: the influence of raga theory on regional styles
- Lok sangeet: the term and concept in Indian musicological writing

Module 2	North Indian Folk Traditions	North India Folk Survey (Regional Survey)	Regional knowledge	15 Sessions
North India has some of the most varied and vibrant folk music traditions in the world, from the devotional Baul songs of Bengal to the energetic Bhangra of Punjab. Key Topics • Baul music of Bengal: the philosophy of the wandering minstrels and their ecstatic devotion • Bhangra and Giddha of Punjab: harvest music, rhythm, and community celebration • Maand of Rajasthan: the classical raga influence on desert folk music • Biraha of eastern UP and Bihar: the voice of the migrant labourer • Chhau, Jat-Jatin, and Sohar: music embedded in ritual, festival, and life cycles				
Module 3	South and East Indian Folk Traditions	Fieldwork Documentary	Ethnographic observation	15 Sessions
South and East India host equally rich folk traditions, many with ancient roots predating the classical tradition. This module surveys key traditions from Kerala, Tamil Nadu, Karnataka, and the Northeast. Key Topics • Kerala: Sopanam (temple music) and Ottamthullal as bridges between folk and classical • Tamil Nadu: Oyilattam, Karagattam, and street music traditions • Karnataka: Janapada Sangita and the tradition of the vachana composers • Northeastern India: music of Manipur, Assam (Bihu), and the tribal traditions • Odissi folk-classical continuum: the Mahari temple dance tradition and its relationship to Odissi classical dance				
Module 4	Sacred and Ritual Music — Temples, Shrines, and Communities	Sacred Music Analysis	Applied ethnomusicology	15 Sessions
A large proportion of India's folk music is inseparable from religious practice — performed for specific deities, at specific ritual moments, and by specific communities. This module examines this sacred dimension. Key Topics • Temple music traditions: Nadaswaram, Thavil, and the Tamil Nadhaswaram tradition • Qawwali: Sufi devotional music — its structure, context, and relationship to the classical • Kirtan and Bhajan: communal devotional singing across North India • Tribal ritual music: Gondi, Munda, and Santali ritual performance • Music in rites of passage: birth, marriage, and death songs across regions				
Module 5	Folk Music in the Modern World — Preservation, Fusion, and Identity	Preservation Case Study	Applied advocacy	15 Sessions



Indian folk music faces existential challenges in the twenty-first century — from the disappearance of traditional contexts to commercial appropriation. This module examines these challenges and the efforts to address them.

Key Topics

- Threat to folk traditions: urbanisation, migration, and the loss of traditional contexts
- Commercial appropriation: Bollywood's relationship with folk music — enrichment or exploitation?
- Documentation efforts: Sangeet Natak Akademi's folk archives and IGNCA projects
- Fusion music: the creative possibilities and the ethical questions of folk-classical-global fusion
- Grassroots revival movements: how communities are reclaiming their musical heritage

Targeted Application & Tools that can be used:

- **Archives**
 - **Platforms:** Sangeet Natak Akademi folk recordings, IGNCA, Aman Trust India
 - **Purpose:** Regional folk music documentation
- **Fieldwork**
 - **Platforms:** Voice recorder, video camera, Fieldwork template from ethnomusicology
 - **Purpose:** Guided field documentation
- **Academic**
 - **Platforms:** Folklore studies journals, Ethnomusicology, Indian Folklore Research Journal
 - **Purpose:** Ethnomusicological scholarship
- **Listening**
 - **Platforms:** Spotify Indian Folk playlists, Gaana.com regional music, YouTube regional archives
 - **Purpose:** Regional listening survey

Project Work/ Assignment:

Assessments

- **Module 1: Folk-Classical Comparison Essay**
 - **Skill Developed: Analytical comparison**
 - Task & Deliverable: Write a 700-word essay on the relationship between one folk tradition (student's choice) and the classical tradition that developed in the same region. Identify two specific musical exchanges.
- **Module 2: North India Folk Survey**
 - **Skill Developed: Regional knowledge**
 - Task & Deliverable: Produce a 4-entry annotated listening guide for four North Indian folk traditions. Each entry: tradition name, region, social context, musical characteristics, and one recommended recording (150 words each).
- **Module 3: Fieldwork Documentary**
 - **Skill Developed: Ethnographic observation**
 - Task & Deliverable: Find and document a regional folk music performance (live or recorded). Write a 500-word ethnographic description of its context, performers, instruments, and social function.
- **Module 4: Sacred Music Analysis**
 - **Skill Developed: Applied ethnomusicology**
 - Task & Deliverable: Select one Indian sacred music tradition (Qawwali, Kirtan, Nadaswaram, or other). Write a 600-word analysis of its musical structure, ritual function, and community context.
- **Module 5: Preservation Case Study**
 - **Skill Developed: Applied advocacy**
 - Task & Deliverable: Select one endangered Indian folk music tradition. Write a 1000-word case study: identify the threat, the current preservation efforts, and make three specific recommendations for sustainable preservation.



Textbooks

10. Blackburn, S., & Ramanujan, A. K. (Eds.). (1986). Another harmony: New essays on the folklore of India. University of California Press.
11. Arnold, A. (Ed.). (2017). The Garland encyclopedia of world music: South Asia—The Indian subcontinent (Vol. 5). Garland Publishing.
12. Banerji, S. C., Chakraborty, C. (1991). Folklore in ancient and medieval India: based on Sanskrit, Pāli, Prākṛit, and Apabhraṃśa sources. India: Punthi Pustak.
13. Beals, A. R., & Hoijer, H. (1972). An introduction to anthropology (4th ed.). Macmillan. (Useful for fieldwork and folk-culture studies.

Reference Books

- Manuel, P. (1993). Cassette Culture: Popular Music and Technology in North India. United Kingdom: University of Chicago Press.
- Qureshi, R. (2006). Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali. Pakistan: Oxford University Press.
- Ramnarine, T. K. (Ed.). (2015). The Oxford handbook of applied ethnomusicology. Oxford University Press.
- Nettl, B. (2015). The study of ethnomusicology: Thirty-three discussions (3rd ed.). University of Illinois Press.

Web Resources

- <https://testbook.com/ias-preparation/folk-music-in-india>
- <https://artiumacademy.com/blogs/folk-music-combinations-of-traditional-stories-art-melody/>
- <https://www.memeraki.com/blogs/posts/mapping-indias-folk-music-styles?srsId=AfmBOorHCy8D7nj2fKIP78hYMul1qYaw95mK0JsZTisZNBVaWC5D1zF>
- <https://www.artgharana.com/blogs/all-posts/types-of-indian-music>

Topics Relevant to “employability”: Critical Reasoning, Analytical comparison, Ethnographic observation, Applied ethnomusicology, Applied and Starting Music Career

Topics Relevant to “Human Values and Professional Ethics”: Critical reasoning

Catalogue prepared by	
Recommended by the Board of Studies on	BoS No: held on
Date of Approval by the Academic Council	Academic Council Meeting held on

Course Code: CMU3004	Course Title: Contemporary Trends in Indian Classical Music Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Contemporary Trends in Indian Classical Music examines how Indian classical music has adapted to changing cultural, technological, and global contexts since independence. The course explores institutional developments, fusion experiments, digital media, online pedagogy, and debates surrounding authenticity, commercialisation, and artistic innovation. Through critical analysis of contemporary practices, students investigate the evolving relationship between tradition and modernity in Indian classical music.						
Course Objective	This course is designed to develop an understanding of the major developments and contemporary trends in Indian classical music since Independence. It enables students to examine the impact of globalisation, technology, fusion, and institutional changes on contemporary musical practices while critically engaging with debates on authenticity, commercialisation, and innovation. The course also develops analytical skills to evaluate emerging trends and interpret the evolving relationship between tradition and modernity in Indian classical music.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.12 State the major developments and trends in Indian classical music since independence. CO.13 Explain the influence of globalisation, fusion, and technology on contemporary musical practices. CO.14 Summarize key debates surrounding authenticity, commercialisation, and innovation in Indian classical music CO.15 Summarize key debates surrounding authenticity, commercialisation, and innovation in Indian classical music CO.16 Implement contemporary analytical perspectives to examine emerging developments in Indian classical music.						
Course Content:	Learning Tradition in Motion — Innovation, Fusion, and New Audiences						
Module 1	Post-Independence Transformation — Institutions and New Publics	Institution Documentary Analysis	Historical analysis	10 Sessions			
The decades immediately following independence saw profound transformations in Indian classical music — new institutions, new audiences, and new questions about the tradition's place in modern India. Key Topics - Nation-building and music: Nehru's cultural policy and the place of classical music - All India Radio: standardisation, new audiences, and the democratisation of classical music							

• Music education institutionalisation: universities, music colleges, and the transformation of gurukul • The concert hall revolution: from baithak to auditorium and its musical consequences • Prominent musicians of the post-independence generation: Pandit Ravi Shankar, Ustad Bade Ghulam Ali Khan				
Module 2	East-West Fusion — Ravi Shankar, Ali Akbar Khan, and the Global Journey	Fusion Music Analysis Essay	Critical analysis	10 Sessions
Ravi Shankar's collaboration with George Harrison and Yehudi Menuhin brought Indian classical music to global audiences. This module examines the fusion experiments of the twentieth century and their musical consequences. Key Topics • Ravi Shankar: from Uday Shankar's dance troupe to the Concert for Bangladesh • George Harrison and the Beatles: Indian music in popular culture — influence and appropriation • Ravi Shankar and Yehudi Menuhin: East meets West (1966) — the first classical East-West collaboration • Ali Akbar Khan and the Ali Akbar College of Music: teaching the tradition to Western students • World music market: how Indian classical music was received, marketed, and sometimes distorted				
Module 3	New Fusion Forms — Jazz, Electronic, and Global Music	Contemporary Artist Profile	Research and evaluation	10 Sessions
The late twentieth and early twenty-first centuries have produced an extraordinary range of fusion experiments — Indian classical music with jazz, electronic music, hip-hop, and global traditions. This module examines these experiments critically. Key Topics • Indian jazz fusion: John McLaughlin (Shakti) and the raga-jazz synthesis • Pandit Vishwa Mohan Bhatt and the Mohan Veena: innovation within the tradition • Electronic music and Indian classical: Talvin Singh, Nitin Sawhney, and Asian Underground • Anoushka Shankar: carrying the tradition forward while expanding its vocabulary • Global young musicians: new voices in Indian classical music in the 21st century				
Module 4	Digital Revolution — Technology, Streaming, and New Media	Digital Music Economy Report	Media analysis	10 Sessions
Digital technology has transformed every aspect of classical music — recording, distribution, pedagogy, and audience building. This module examines these transformations and their implications. Key Topics • Recording technology and Indian classical music: from 78 rpm to streaming				

• YouTube as performance space: the new economy of classical music visibility • Online pedagogy: learning Indian classical music digitally — opportunities and limitations • Social media and the classical musician: Instagram, Facebook, and building a classical audience • Data and algorithms: how Spotify and YouTube shape what classical music gets heard				
Module 5	Debates and Futures — Tradition, Authenticity, and the Next Generation	Position Paper — Future of Classical Music	Critical argumentation	10 Sessions
The contemporary debate about the future of Indian classical music involves questions of authenticity, commercialisation, and institutional survival. This module examines these debates and asks what the next generation of classical musicians faces. Key Topics • The authenticity debate: what makes a performance 'authentically classical'? • Commercialisation and classical music: concert fees, endorsements, and the economics of the tradition • Women in Indian classical music: progress, persisting barriers, and changing representation • Classical music in schools: the challenge of music education in the curriculum • Visions for the future: what kind of classical music does India want in 2050? Targeted Application & Tools that can be used: • Streaming Data ○ Platforms: Spotify Analytics, YouTube Studio analytics ○ Purpose: Digital music economy analysis • Contemporary ○ Platforms: Bandcamp, SoundCloud, Saavn/Jio Saavn Indian classical ○ Purpose: New music discovery and analysis • Academic ○ Platforms: Popular Music journal, Journal of World Popular Music ○ Purpose: Fusion and world music scholarship • Documentary ○ Platforms: SPIC MACAY archive, Netflix Indian documentaries, BBC Music ○ Purpose: Contemporary music documentaries Project Work/ Assignment: Assessments • Module 1: Institution Documentary Analysis ○ Skill Developed: Historical analysis ○ Task & Deliverable: Watch one documentary on an Indian classical music institution (AIR, ITC SRA, or SPIC MACAY). Write a 600-word analytical response examining the institution's contribution to the tradition. • Module 2: Fusion Music Analysis Essay ○ Skill Developed: Critical analysis ○ Task & Deliverable: Analyse one fusion recording (from Ravi Shankar, Shakti, or similar). Write an 800-word essay assessing what of the Indian classical tradition is preserved, transformed, and lost in the fusion. • Module 3: Contemporary Artist Profile ○ Skill Developed: Research and evaluation ○ Task & Deliverable: Research one contemporary Indian classical musician under 40. Write a 600-word profile examining their training, stylistic approach, use of digital platforms, and contribution to the tradition.				

- Module 4: **Digital Music Economy Report**
 - **Skill Developed: Media analysis**
 - Task & Deliverable: Analyse the YouTube or Spotify presence of one Indian classical musician. Write a 700-word report on their digital strategy, audience engagement, and the trade-offs of digital visibility.
- Module 5: **Position Paper — Future of Classical Music**
 - **Skill Developed: Critical argumentation**
 - Task & Deliverable: Write a 1200-word position paper arguing your vision for the future of Indian classical music. Take a clear position on one debate (authenticity, fusion, digital pedagogy, or institutionalisation) and defend it.

Textbooks

14. Widdess, R. (1995). The rāgas of early Indian music : modes, melodies and musical notations from the Gupta period to c.1250. United Kingdom: Clarendon Press.
15. Neuman, D. M. (1990). The Life of Music in North India: The Organization of an Artistic Tradition. United Kingdom: University of Chicago Press.
16. Nettl, B. (2015). The Study of Ethnomusicology: Thirty-Three Discussions. United States: University of Illinois Press.
17. Bakhle, J. (2006). Two Men And Music. India: Permanent Black.

Reference Books

- Bor, J., Delvoye, F. N., Harvey, J., & Te Nijenhuis, E. (Eds.). (2010). Hindustani music: Thirteenth to twentieth centuries. Manohar Publishers.
- Rowell, L. (2015). Music and Musical Thought in Early India. United Kingdom: University of Chicago Press.
- Clayton, M. (2023). Time in Indian Music: Rhythm, Metre, and Form in North Indian Rag Performance. United Kingdom: Oxford University Press.
- Qureshi, R. B. (2016). Master Musicians of India: Hereditary Sarangi Players Speak. United Kingdom: Taylor & Francis.

Web Resources

- <https://www.makingmusic.org.uk/resource/introduction-indian-classical-music>
- <https://kalyanikalamandir.com/the-fundamental-concepts-of-indian-classical-music/>
- <https://bmusician.com/blog/classical-music-in-india-forms-and-spread/>
- https://www.researchgate.net/publication/404808846_HINDUSTANI_CLASSICAL_MUSIC_AND_ITS_PRINCIPLES

Topics Relevant to “employability”: Critical Reasoning, Musicological method, Ethnographic observation and Starting Music Career

Topics Relevant to “Human Values and Professional Ethics”: Critical reasoning

Catalogue prepared by

Recommended by the Board of Studies on

BoS No: held on

Date of Approval by the Academic Council

Academic Council Meeting held on

Course Code: ENG1022	Course Title: European Literature			L- T- P- C	4	0	0	4
Version No.								
Course Pre-requisites	NIL							
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 Objectives	The Major objective of this course is to introduce the historical background of the European literature, socio political contexts in fostering empathy and understanding of the diverse culture and this simultaneously help them to analyze geopolitics.							
Course Outcomes	On successful completion of the course the students shall be able to: • Trace the historical and thematic development of European literature from antiquity to the modern period. • Analyse classical and modern literary forms, genres, and themes. • Examine the philosophical, social, and cultural influences on literary texts. • Draw intertextual and comparative connections across different periods. • Articulate informed and critical responses to a range of literary works.							
Module 1	Origin of European Literature		Assignment	12 Sessions				
KeyFocus: Introduction to European Literature and the period								
Texts								
• Introduction of European classic Literature • Classic Period to Postmodernism • The birth of philosophical and historical prose • Enlightenment and existential thought as modern responses								
Texts:								
• Classical Literature: A Concise History by Richard Rutherford								



- Plato: *The Republic, Book I*– (Excerpts)
- Aristotle: *On Poetics* –(Excerpts)

Module 2

Classic Period

Assignment

12 Hours

Key Focus: Transition period from Religious to Morality

Topics:

- Heroism, fate, and the divine in epic traditions
- Transition from epic hero to modern individual consciousness
- Romantic and existential crises in modern prose

Texts:

Rene Descarte : “Meditations on First Philosophy

Module 3

Early 20th Century Modern period

Assignment

12 Sessions

Key Focus: Distortive Reality

Topics:

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

Texts:

Ovid -Metamorphosis (Excerpts)

Franz Kafka: *The Metamorphosis*.



Module 4	Realism	Assignment	12 Sessions
Key Focus: Dehumanization Topics: • Subverting religious symbolism • Collapse of Order • Nature of the Event Texts: Henrik Ibsen's : <i>The Doll's House</i>			
Module 5	Evolving Narratives	Assignment	12 Sessions
Key Focus: Modernism and Realism Topics: • Satire, romance, and transformation in ancient narratives • Psychological realism and modernist experimentation • Alienation and the absurd in modern fiction Texts: • Samuel Beckett: <i>Waiting for Godot</i>, • WB Yeats: "The Second Coming" References: 1. Jenkyns, Richard. <i>Classical Literature: An Epic Journey from Homer to Virgil and Beyond</i>. Basic Books, 2016. 2. Lesky, Albin. <i>A History of Greek Literature</i>. Translated by James Willis and Cornelis de Heer, Methuen Publishing, 1966. 3. Grant, Michael. <i>Greek and Roman Classics in Translation</i>. Penguin Books, 1993. 4. Knox, Bernard. <i>The Oldest Dead White European Males and Other Reflections on the Classics</i>. W.W. Norton & Company, 1994. 5. Hamilton, Edith. <i>Mythology: Timeless Tales of Gods and Heroes</i>. Grand Central Publishing, 2011. 6. Graves, Robert. <i>The Greek Myths</i>. Revised Edition, Penguin Books, 1992. 7. Powell, Barry B. <i>Classical Myth</i>. 8th ed., Pearson, 2014. 8. Abrams, M. H. <i>The Mirror and the Lamp: Romantic Theory and the Critical Tradition</i>. Oxford University Press, 1953. 9. Bradbury, Malcolm, and James McFarlane, editors. <i>Modernism: A Guide to European Literature 1890–1930</i>. Penguin Books, 1991.			



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Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064



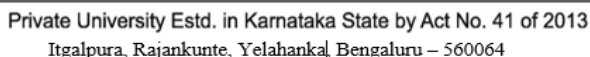
10. Esslin, Martin. The Theatre of the Absurd. 3rd ed., Penguin Books, 2004.
11. Jenkyns, Richard. Classical Literature: An Epic Journey from Homer to Virgil and Beyond. Basic Books, 2016.
12. Knox, Bernard. The Oldest Dead White European Males and Other Reflections on the Classics. W. W. Norton & Company, 1994.
13. Moretti, Franco. The Bourgeois: Between History and Literature. Verso, 2013.

**Catalogue
prepared
by**

Dr. Premalatha S

**Recommended
by the Board
of
Studies on**

**Date of Approval
by the Academic
Council**



Course Code: DAN2501	Course Title: History of Dance Type of Course: Theory	L-T-P-C	4	0	0	4
Version No.	1.0					
Course Pre-requisites						
Anti-requisites	NIL					
Course Description	History of Indian Dance traces the evolution of Indian dance from its sacred and ritual origins to its contemporary global presence. The course examines the influence of temples, courts, colonialism, cultural reform movements, and modern institutions on the development of classical dance traditions. Through historical inquiry and critical reflection, it explores how dance has continually adapted to changing social, political, and artistic contexts while maintaining connections to its rich cultural heritage.					
Course Outcomes	On successful completion of this course the students shall be able to: 12. Recall the major periods, personalities, and developments in the history of Indian dance. 13. Discuss the influence of temples, courts, colonialism, and cultural reform movements on dance traditions. 14. Interpret the historical and social factors that shaped the evolution of Indian classical dance forms. 15. Apply historical perspectives to examine significant events and movements in Indian dance history. 16. Utilize historical sources and case studies to explore contemporary issues in Indian dance.					
Module 1	Ancient and Medieval Foundations — Temple, Court, and Ritual	Visual Source Analysis				12 Sessions
Indian dance history begins not in texts alone but in stone — the extraordinary sculptural programmes of Hindu temples that depict an entire cosmos of movement. This module traces dance from pre-classical origins through the medieval period. Key Topics • Dance in Vedic and Upanishadic sources: the divine origins of movement and sound • Temple sculpture as dance archive: Nataraja iconography and the 108 karanas of the Natyashastra in stone • Devadasi institution: the sacred female performers attached to South Indian temples • Medieval court dance: the patronage of dance in the Vijayanagara and other regional kingdoms • Development of regional dance traditions: the divergence of styles across the subcontinent						
Module 2	Mughal Period, Courtesan Culture, and the Kathak Tradition	Court Dance Case Study				12 Sessions
The Mughal courts of North India created a distinctive dance culture that profoundly influenced Kathak and left lasting marks on the sensibility of North Indian performance. This module examines this transformation. Key Topics • Mughal patronage of the arts: dance, music, and the cultural synthesis of the court						

• Transition from temple to court: how dance moved from sacred to secular patronage in the North • Tawa'if (courtesan) culture: the sophisticated female performers of the Nawabi courts • Kathak's dual inheritance: the bhakti devotional tradition and Mughal aesthetic refinement • Wajid Ali Shah and the Lucknow cultural renaissance: the peak of courtly dance patronage				
Module 3	Colonial Encounter and the Anti-Nautch Movement	Historical Document Analysis		12 Sessions
The British colonial encounter was catastrophic for Indian classical dance — producing the moral reform movement that stigmatised devadasi performers. This module examines this history and its consequences. Key Topics • Colonial gaze: how British administrators and missionaries viewed Indian classical dance • Anti-Nautch movement (1890s): the alliance of Indian nationalists and British missionaries to criminalise devadasi performance • Devadasi Abolition Act (1947): the legal end of the devadasi system and its cultural consequences • Nationalist reclamation: how classical dance became a symbol of Indian cultural identity • The paradox of revival: saving dance by removing it from its original context				
Module 4	Twentieth-Century Revival — Key Figures and Institutions	Biographical Research		12 Sessions
The revival of Indian classical dance in the twentieth century is one of the most remarkable cultural stories of the independence era. This module examines its key figures, institutions, and the competing visions of what classical dance should be. Key Topics • Rukmini Devi Arundale and Kalakshetra: the Theosophical-aesthetic vision of Bharatanatyam • T. Balasaraswati: the devadasi's voice and the defence of hereditary transmission • Mrinalini Sarabhai, Birju Maharaj, Guru Bipin Singh: institutional builders of other forms • Government support: Sangeet Natak Akademi, fellowship programmes, and national recognition • Gurukul vs. institutional training: the two models of classical dance education and their consequences				
Module 5	Contemporary Landscape — Global Classical Dance	Contemporary Research Seminar		12 Sessions
Indian classical dance today is a global phenomenon — performed on international stages, taught in diaspora communities, and engaged with by choreographers who push its boundaries. This module examines this contemporary landscape.				



Key Topics

- International recognition: classical dance in the global arts market
- Diaspora dance communities: how Indian classical dance is transmitted in the USA, UK, and Southeast Asia
- Contemporary choreography: dancers who work within and beyond the classical vocabulary
- Digital age: YouTube, online teaching, and the transformation of classical dance transmission
- Debates: commercial fusion vs. classical purity — who decides what counts as classical?

Targeted Application & Tools that can be used:

- American Institute of Indian Studies photo archive, IGNCA visual archive
- Anti-Nautch documents (Indian Social Reform, 1890s), Constituent Assembly dance debates
- Asian Theatre Journal, Dance Research, JSTOR
- YouTube (classical dance channels), India Foundation for the Arts

Project Work/ Assignment:

2. Temple Sculpture Analysis
3. Court Dance Case Study
4. Document Analysis
5. Biographical Research Essay
6. Contemporary Research Presentation

Text Book(s):

18. Kersenboom, S. C. (1987). Nityasumangali: Devadasi Tradition in South India. India: Motilal Banarsidass.
19. Meduri, Avanthi (Ed.). (2008). Rukmini Devi Arundale: A Visionary Architect of Indian Culture and the Performing Arts. New Delhi: Motilal Banarsidass.
20. Vatsyayan, K. (2015). Indian Classical Dance. India: Publications Division, Ministry of Information and Broadcasting, Government of India.
21. Coomaraswamy, A. K. (2025). The Dance of Shiva: Fourteen Indian Essays. Germany: Brill.

Reference Book (s):

- Kothari, S. (1989). Kathak, Indian Classical Dance Art. India: Abhinav Publications.
- O'Shea, J. (2019). Risk, Failure, Play: What Dance Reveals about Martial Arts Training. United States: Oxford University Press.
- Chakravorty, P. (2008). Bells of change: kathak dance, women and modernity in India. India: Seagull.
- Venkataraman, L. (2014). Indian Classical Dance: Tradition in Transition. India: Roli Books.

Web Sources:

7. <https://www.istd.org/dance/dance-genres/classical-indian-dance/history-of-classical-indian-dance/>
8. <https://narthaki.com/>
9. <https://nadsadhna.com/indian-music/dance-forms/history-of-indian-dance/>
10. <https://ignca.gov.in/indian-dance-forms/>

Topics relevant to “SKILL DEVELOPMENT”:

Catalogue

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Recommended by the Board of Studies on

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Course Code: DAN3002	Course Title: Contemporary Choreography and Dance Research Type of Course: Theory & Practical		L-T-P-C	2	0	4	4
Version No.							
Course Pre-requisites							
Anti-requisites							
Course Description	Contemporary Choreography and Dance Research explores the creative, analytical, and critical dimensions of dance-making in contemporary contexts. The course examines choreographic methods, compositional principles, artistic experimentation, and current practices in Indian dance. Through engagement with creative processes, critical frameworks, and performance presentation, it investigates how dance can serve as a medium for artistic inquiry, cultural dialogue, and contemporary expression. Course Philosophy: The Creative Laboratory — Making New Work Within and Beyond the Classical						
Course Outcomes	On successful completion of this course the students shall be able to: 17. Identify the fundamental concepts, methods, and terminology of contemporary choreography and dance research. 18. Explain the compositional principles and creative processes involved in dance-making. 19. Describe the contributions of contemporary Indian choreographers and their artistic approaches. 20. Apply choreographic methods to explore movement, space, time, and performance composition. 21. Demonstrate choreographic and documentation techniques in dance research and presentation activities.						
Module 1	Compositional Principles — The Grammar of Choreography	Composition Exercise		12 Sessions			
Every choreographic work is constructed through choices about space, time, energy, and relationships. This module develops the conscious compositional literacy that transforms movement into choreography. Key Topics • Space: level, direction, pathway, shape, and the three-dimensional use of the performance area • Time: duration, tempo, rhythm, acceleration, and the use of silence and stillness • Energy: weight, flow, and the quality of movement — from lyrical to percussive • Relationship: between body parts, between dancers, between dancer and audience • Form: repetition, variation, contrast, motif development, and the overall arc of a work							
Module 2	North and East Indian Folk Traditions	Regional Dance Survey		12 Sessions			
North and East India host some of India's most energetic and visually spectacular folk dance traditions. This module surveys the major forms and their social contexts. Key Topics • Bhangra and Giddha (Punjab): harvest celebration, community solidarity, and Punjabi identity • Garba and Dandiya (Gujarat): the Navratri festival, the rotating circle, and devotion in motion							

• Chhau (Jharkhand/West Bengal/Odisha): three regional varieties of martial-acrobatic dance • Manipuri folk dances: Lai Haraoba and the Meitei cosmological tradition before the classical era • Bihu (Assam): the spring festival dance and the politics of Assamese cultural identity				
Module 3	Choreographic Process — From Concept to Creation	Process Documentation		12 Sessions
Choreography is a process — not a single creative act. This module develops structured working methods for moving from initial idea through research, exploration, and editing to a finished work. Key Topics • Finding a starting point: image, text, music, social concern, or pure movement research • Improvisation as research: structured score-based improvisation for generating material • Selection and editing: the critical process of choosing what to keep and what to discard • Working with music: the range from movement-led to music-led composition • Documentation of process: the choreographic journal as both tool and product				
Module 4	Critical Frameworks — Situating Your Work	Critical Writing Workshop		12 Sessions
A choreographic work does not exist in a vacuum — it is situated in a cultural, historical, and aesthetic context. This module develops the critical vocabulary to articulate that context. Key Topics • Tradition and innovation: the spectrum from classical preservation to contemporary deconstruction • Cultural ownership: who has the right to use, adapt, or transform classical Indian dance? • Choreographer's statement: how to articulate artistic intention without over-explaining • Dance criticism in India: reading and writing about contemporary Indian dance • The body as cultural argument: how contemporary Indian dance choreographers use the body to make political and philosophical claims				
Module 5	Presenting and Reflecting on New Work	Work-in-Progress Showing and Final Presentation		12 Sessions
The final dimension of choreographic work is its communication to an audience and the critical reflection that follows. This module prepares students for their final presentation. Key Topics • Work-in-progress showing: the value of showing unfinished work for feedback • Giving and receiving choreographic feedback: the workshop vocabulary • Technical requirements for presenting new dance work: lighting, sound, and venue considerations • Post-show discussion: how choreographers talk about their work in public • Writing a choreographer's note: the programme text as invitation to interpretation				
Targeted Application & Tools that can be used: • Motif Notation, Laban Movement Analysis tools • Video camera (essential), slow-motion playback • India Foundation for the Arts, YouTube (contemporary Indian dance channels) • Dance Research, TDR, Performance Research				
Project Work/ Assignment:				
7. Composition Exercise Series				



8. Artist Study Presentation
9. Process Journal
10. Choreographer's Statement
11. Original Choreographic Work

Text Book(s):

1. Smith, J., Dean, R. T. (Eds.) (2009). Practice-Led Research, Research-Led Practice in the Creative Arts. United Kingdom: Edinburgh University Press.
2. Blom, L. A., Chaplin, L. T. (1988). The Moment of Movement: Dance Improvisation. United States: University of Pittsburgh Press.
3. Butterworth, Jo, & Wildschut, Liesbeth. (Eds.). (2026). Contemporary Choreography: A Critical Reader. London: Routledge.

Reference Book (s):

4. Bharucha, R. (1995). Chandralekha: Woman, Dance, Resistance. India: Indus.
5. Kothari, S. (1989). Kathak, Indian Classical Dance Art. India: Abhinav Publications.
6. Smith-Autard, J. M. (2015). Dance Composition: A Practical Guide to Creative Success in Dance Making. United Kingdom: Routledge.

Web Sources:

- <https://crln.acrl.org/index.php/crlnews/article/view/24540/32379>
- <https://libguides.library.qut.edu.au/c.php?g=427253&p=3271359>
- <https://isu.libguides.com/dance/relatedwebsites>
- <http://www.danceicons.org/pages/?p=160215181932>

Topics relevant to "SKILL DEVELOPMENT":

**Catalogue
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Course Code: DAN3003	Course Title: Dance Pedagogy and Teaching Methods Type of Course: Theory & Practical		L-T-P-C	3	0	2	4
Version No.							
Course Pre-requisites							
Anti-requisites							
Course Description	Dance Pedagogy and Teaching Methods examines the principles, practices, and philosophies of teaching Indian classical dance in traditional and contemporary contexts. The course explores the guru-shishya tradition, learning theories, curriculum design, studio instruction, assessment practices, and inclusive approaches to dance education. It critically engages with questions of knowledge transmission, teacher–student relationships, and the evolving role of dance pedagogy in diverse cultural and educational settings. Course Philosophy: From Student to Teacher — The Art and Science of Transmitting Dance						
Course Outcomes	On successful completion of this course the students shall be able to: 22. State the key principles, approaches, and traditions of dance pedagogy. 23. Explain the compositional principles and creative processes involved in dance-making. 24. Discuss the significance of curriculum design, assessment, and teacher–student relationships in dance training. 25. Apply lesson-planning and instructional strategies in dance teaching contexts. 26. Demonstrate effective and inclusive teaching practices for diverse dance learners.						
Module 1	The Guru-Shishya Tradition — Pedagogy, Power, and Knowledge	Case Study Seminar		12 Sessions			
The guru-shishya relationship is the traditional mode of transmitting classical dance knowledge — an intimate, total relationship between teacher and student. This module examines both its power and its limitations. Key Topics • Guru-shishya parampara: the philosophical basis, the obligations of both parties, and the social structure • How knowledge is transmitted in the oral tradition: watching, imitating, repeating, and internalising • What gets transmitted and what does not: the limits of what can be written, described, or filmed • Power dynamics in guru-shishya: the problems of dependency, abuse, and the silencing of students • Contemporary adaptations: institutional training, weekend classes, and diaspora teaching — what is preserved and what is lost							
Module 2	Learning Theory and Dance Education	Applied Learning Theory Workshop		12 Sessions			
Effective dance teaching requires understanding how people learn — the cognitive, physical, and emotional dimensions of acquiring complex movement skills. This module applies learning science to dance pedagogy. Key Topics							

• Motor learning theory: how the body acquires and automatizes complex movement skills • Cognitive load in dance learning: the challenge of managing multiple elements simultaneously • Developmental stages and dance education: what is appropriate at different ages and stages • Different learning styles in dance: visual learners, kinaesthetic learners, and auditory learners • Feedback in dance learning: the research on effective correction and its application to the studio				
Module 3	Lesson Planning and Curriculum Design	Lesson Plan Development		12 Sessions
Effective teaching requires systematic planning — knowing where students are going, how they will get there, and how you will know they have arrived. This module develops curriculum design and lesson planning skills. Key Topics • Curriculum structure for classical dance: the logical progression from fundamentals to performance • Writing a lesson plan: objectives, warm-up, main teaching content, practice, and cool-down • Sequencing difficulty: how to build from simple to complex in both nritta and abhinaya • Integrating theory and practice: when and how to teach the theoretical dimensions of classical dance • Assessment design: how to evaluate progress in both technical and expressive dimensions of dance				
Module 4	Module 4 The Practice of Teaching — Studio Skills	Supervised Teaching Practicum		12 Sessions
Teaching is a skill that can only be developed through practice with real students. This module provides structured teaching practicum opportunities with supervised feedback. Key Topics • Giving clear demonstrations: the art of showing movement in a way that is imitable • Verbal instruction: how to describe movement in words without over-explaining • Correction techniques: the different approaches to physical correction and when to use them • Motivating students: understanding what makes classical dance training intrinsically rewarding • Managing a mixed-level class: how to challenge advanced students while supporting beginners				
Module 5	Inclusive Teaching — Dance for Diverse Learners	Inclusive Pedagogy Workshop		12 Sessions
Classical dance teaching increasingly happens in diverse settings — with students of different ages, backgrounds, physical abilities, and cultural contexts. This module develops inclusive pedagogical approaches. Key Topics • Classical dance for children: age-appropriate content, attention spans, and physical safety • Dance for adults and older learners: the different relationship to the body, to time, and to mastery • Adapted classical dance: working with students with physical disabilities • Teaching classical dance to students from non-Indian backgrounds: cultural sensitivity and authenticity • Dance therapy and wellbeing: the therapeutic dimensions of classical dance training				
Targeted Application & Tools that can be used:				



- Laban/Bartenieff Movement Analysis resources, Motif Notation
- Teaching observation recordings, peer teaching video review
- Journal of Dance Education, Research in Dance Education, JSTOR
- Google Classroom, lesson planning templates, assessment rubric tools

Project Work/ Assignment:

- 12.** Guru-Shishya Case Study Essay
- 13.** Learning Theory Application
- 14.** Lesson Plan and Curriculum Unit
- 15.** Supervised Teaching Practical
- 16.** Inclusive Teaching Plan

Text Book(s):

1. Smith-Autard, J. M. (2002). The Art of Dance in Education. United Kingdom: A&C Black.
2. Bond, K. E. (Ed.) (2019). Dance and the Quality of Life. New Zealand: Springer.
3. Gilbert, A. G. (2002). Teaching the Three Rs Through Movement Experiences: A Handbook for Teachers. United States: National Dance Education Organization.
4. Cone, T. P., Cone, S. L. (2012). Teaching Children Dance. United Kingdom: Human Kinetics..

Reference Book (s):

7. Butterworth, Jo, & Wildschut, Liesbeth. (Eds.). (2018). Contemporary Choreography: A Critical Reader. London: Routledge.
8. Hanna, J. L. (1987). To Dance is Human: A Theory of Nonverbal Communication. United Kingdom: University of Chicago Press.
9. Shapiro, S. B. (1998). Dance, Power, and Difference: Critical and Feminist Perspectives on Dance Education. United States: Human Kinetics.
10. Blom, L. A., Chaplin, L. T. (1988). The Moment Of Movement: Dance Improvisation. United Kingdom: University of Pittsburgh Press.

Web Sources:

1. <https://www.supportrealteachers.org/dance-pedagogy.html>
2. <https://www.peridance.com/dance-pedagogy>
3. <https://narthaki.com/info/rmc/rmc18.html>
4. https://shannondoolingdances.com/2023/02/10/books-on-dance-pedagogy/?srsltid=AfmBOorScXhnOTN1AocbwBWrZcbKnM3sDtDYR_76Basd8Yg4itwaNMYk

Topics relevant to "SKILL DEVELOPMENT":**Catalogue prepared by****Recommended by the Board of Studies on****Date of Approval by the Academic Council**

Course Code: DAN3004	Course Title: Costume, Make-Up and Stage Design for Classical Dance Type of Course: Theory & Practical		L-T-P-C	2	0	4	4
Version No.							
Course Pre-requisites							
Anti-requisites							
Course Description	Costume, Makeup and Stage Design for Classical Dance explores the visual and production elements that contribute to the presentation of Indian classical dance. The course examines costume traditions, jewellery, stage makeup, lighting, stagecraft, and production management across major dance forms. It highlights how visual design, technical preparation, and performance aesthetics work together to enhance artistic expression and create a cohesive stage experience. Course Philosophy: The Visual World of the Classical Dancer — Dressing the Body for the Stage						
Course Outcomes	On successful completion of this course the students shall be able to: 27. Identify the major costume, jewellery, make-up, and stage design traditions associated with Indian classical dance forms. 28. Describe the aesthetic, symbolic, and functional roles of costume, make-up, and stagecraft in dance performance. 29. Explain the contribution of lighting, stage space, and production elements to the overall performance experience.. 30. Apply appropriate costume, make-up, and stage preparation techniques for classical dance presentations. 31. Execute basic production management tasks involved in planning and presenting a dance performance.						
Module 1	Iconography of Classical Dance Costume — Tradition and Meaning	Historical Research Workshop		12 Sessions			
Every element of classical dance costume carries meaning — derived from temple iconography, Sanskrit textual description, and centuries of performance tradition. This module traces the visual vocabulary. Key Topics - Aharya abhinaya: how the Natyashastra theorises costume as a form of expressive communication - Bharatanatyam costume: the saree-based garment, its colours, and the iconographic connection to temple sculpture - Kathak costume: the North Indian lehenga or churidar-kurta tradition and Mughal aesthetic influence - Odissi costume: the silk saree, the silver jewellery, and the relationship to Orissan temple images - Kathakali: the most elaborate classical costume — tiered headdresses, painted faces, and layered skirts							
Module 2	Classical Dance Jewellery — Material, Symbolism, and Sound	Jewellery Study and Practice		12 Sessions			
Classical dance jewellery is not merely decorative — it is part of the expressive system of the dance, adding sound (anklet bells), visual emphasis (necklaces and headpieces), and iconographic meaning. Key Topics - Bharatanatyam jewellery: the temple jewellery tradition — maattal, jimikki, necklaces, and armlets - Odissi jewellery: the Orissan silver filigree tradition — mukuta (crown), chandrika, and kanthi - Kathak jewellery: the North Indian style — heavy earrings, the mang-tika, and waist belt							

- Ghunghru (ankle bells): the most important piece of classical dance jewellery — sizes, weights, and their use - Wearing and maintaining jewellery for performance: the practical demands of a classical concert				
Module 3	Classical Dance Make-up — The Sculpted Face for the Stage	Make-up Practical Sessions		12 Sessions
Classical dance make-up transforms the face into a performance instrument — enlarging the features, emphasising the eyes, and creating a visual statement visible from the back of an auditorium. This module develops practical make-up skills. Key Topics - The principles of stage make-up: enlargement, definition, and the correction of stage lighting effects - Bharatanatyam make-up: the traditional technique — foundation, eye liner (kajal), eye shadow, and lip colour - Eye make-up for abhinaya: how the enlarged eye and defined brow serve the expressive vocabulary of dance - Kathakali make-up: the most codified and elaborate dance make-up system in the world — character types and painting - Self-application vs. professional make-up: the skills a dancer must have and when to engage a specialist				
Module 4	Stage Design for Classical Dance — Light, Floor, and Space	Stage Design Exercise		12 Sessions
Classical dance was conceived for intimate performance — but now inhabits proscenium theatres. This module examines the stage design challenges and opportunities of presenting classical dance in contemporary performance spaces. Key Topics - Lighting for classical dance: colour temperature, direction, and the treatment of skin and costume - Side-lighting in classical dance: revealing the three-dimensional quality of the dancer's body - Backdrop design: the range from plain cyclorama to elaborate set design in contemporary classical productions - Floor requirements: the surface, colour, and texture appropriate for classical dance - Designing a classical dance concert: integrating all technical elements into a unified aesthetic vision				
Module 5	Production Management — From Studio to Stage	Production Management — From Studio to Stage		12 Sessions
Presenting a classical dance performance requires managing multiple elements simultaneously — costume, make-up, music, technical production, and logistics. This module develops production management skills. Key Topics - Production planning: timeline from programme finalisation to performance night - Technical rider for a classical dance performance: what you need to tell the venue - Running a stage rehearsal and technical rehearsal: what to check and in what order The concert day: timeline, warm-up, costume, and final preparation - Post-production: documentation, feedback, and the learning that follows every performance				
Targeted Application & Tools that can be used: - Professional stage make-up brands (Kryolan, Mehron), practical studio with lights - Classical dance costume suppliers, sewing equipment - Stage lighting simulation software, ground plan drawing tools - Kalakshetra costume archive, National Museum textile collections, temple sculpture photos				



Project Work/ Assignment:	
17. Costume Iconography Research Essay 18. Jewellery Presentation and Essay 19. Make-up Practical Assessment 20. Stage Design Plan 21. Production Practicum Report	
Text Book(s): 1. Vatsyayan, Kapila. (1974). Indian Classical Dance. New Delhi: Publications Division. 2. Venkataraman, L. (2014). Indian Classical Dance: Tradition in Transition. India: Roli Books. 3. Coomaraswamy, A. K. (2025). The Dance of Shiva: Fourteen Indian Essays. Germany: Brill. 4. Gillette, J. M., Dionne, R. (2020). Theatrical Design and Production: An Introduction to Scenic Design and Construction, Lighting, Sound, Costume, and Makeup. United Kingdom: McGraw-Hill Education.	
Reference Book (s): 1. Vatsyayan, K. (1987). Traditions of Indian Folk Dance. India: Clarion Books associated with Hind Pocket Books. 2. Khokar, M. (1986). Traditions of Indian Classical Dance. India: Clarion Books. 3. Wolf, R. C., Block, D. (2013). Scene Design and Stage Lighting. United States: Cengage Learning. 4. Corson, R., Glavan, J., Norcross, B. G. (2015). Stage Makeup. United States: Taylor & Francis.	
Web Sources: 1. https://shanthitailor.com/blogs/news/the-final-touch-how-dance-makeup-prepares-you-for-the-stage?srsid=AfmBOoqFnPQKIDqEHsl_6zXtpl9HjL3oWsjlHgJIHklySF6LshQmr_XQ 2. https://kailasakaladhara.com/mastering-bharatanatyam-makeup-traditional/ 3. https://libguides.library.kent.edu/costuming 4. https://libguides.gettysburg.edu/c.php?g=1064041&p=7738936	
Topics relevant to “SKILL DEVELOPMENT”:	
Catalogue prepared by	
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Course Code: ECO2501	Course Title: Development Economics Type of Course: Theory	L-T-P-C	3	1	0	4
Version No.	1.0					
Course Pre-requisites						
Anti-requisites	NIL					
Course Description	This course examines the causes and consequences of economic development across countries, with emphasis on poverty, inequality, human capital, institutions, and policy interventions. It explores competing theories of development and evaluates how economic, political, and social factors influence development outcomes in emerging and developing economies.					
Course Outcomes	On successful completion of this course the students shall be able to: 1. Explain major theories and approaches of economic development and underdevelopment. 2. Discuss the relationship between poverty, inequality, and human development in the context of developing economies. 3. Summarize the role of education, health, and institutions in influencing development outcomes. 4. Implement development indicators and datasets to identify patterns of poverty and human development. 5. Apply development economics concepts to address contemporary development challenges and policy issues.					
Course Content:						
Module 1	Theories of Development — From Modernisation to Institutions	Assignment	Theory Seminar	12 Sessions		
Topics: • Classical development theory: Rosenstein-Rodan, Hirschman, and the big push • Structural transformation: Lewis's dual-sector model • Dependency theory and world-systems theory • The Washington Consensus and its critics • Institutions and development: Acemoglu, Johnson, and Robinson						
Module 2	Poverty, Inequality & Human Development	Assignment	Data Workshop	12 Sessions		
Topics: • Poverty measurement: headcount ratio, poverty gap, and Sen's P-alpha class • Multidimensional poverty: the OPHI-UNDP MPI • Inequality: Lorenz curves, the Gini coefficient, and Kuznets curve • Human development: the HDI and beyond • Poverty traps: multiple equilibria and the economics of escaping poverty						
Module 3	Health, Education & Human Capital	Assignment	Programme Evaluation Tutorial	12 Sessions		
Topics: • Human capital theory: Becker and returns to education • Education and development: access, quality, and the learning crisis						

- Health and development: disease burden, nutrition, and the Preston curve
- Gender gaps: education, health, and labour market participation
- Conditional cash transfers and social protection programmes

Module 4	Impact Evaluation — What Works in Development?	Assignment	RCT Case Studies	12 Sessions
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Topics:

- The challenge of causal inference: selection bias and counterfactuals
- Randomised controlled trials: design, strengths, and limitations
- Quasi-experimental methods: difference-in-differences and regression discontinuity
- External validity: can we generalise from randomised trials?
- Debate: Banerjee-Duflo vs. Deaton on RCTs and development economics

Module 5	Political Economy of Development — Aid, Institutions & Reform	Assignment/ Quiz	Country Case Study	12 Sessions
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Topics:

- The resource curse: oil, diamonds, and development failure
- Foreign aid: theory, evidence, and the Sachs-Easterly debate
- Colonialism's long shadow: historical institutions and persistence
- State capacity and development: the developmental state model
- Political economy of reform: vested interests, elites, and windows of opportunity

Targeted Application & Tools that can be used:

Data World Bank, OPHI, NSSO, NFHS
Methods R, Stata, J-PAL resources
Research NBER, J-PAL, AER, WBER
Policy UNDP, World Bank Reports

Project Work/ Assignment:

- 22.** Theory Comparison Essay
- 23.** Poverty Data Report
- 24.** Programme Evaluation Review
- 25.** RCT Critique
- 26.** Country Case Study

Text Book(s):

- 22. Khan, S. R. (2020). Development Economics: A Critical Introduction. United Kingdom: Routledge.
- 23. Michael P. Todaro, Stephen C. Smith. (2018). Economic Development. United States: Legislative Policy and Research Office.
- 24. Debraj Ray. (2024). Development Economics. India: City Publication.
- 25. Missaglia, M., Vaggi, G. (2025). Introduction to Development Economics: An Alternative Approach to Growth, Sustainability and Cooperation. Germany: Springer Nature Switzerland, Imprint: Palgrave Macmillan.
- 26. Thirlwall, A., Pacheco-Lopez, P. (2022). Economics of Development: Theory and Evidence. India: Bloomsbury Academic.

Reference Book (s):

- 1. Madhusudana, H. S. (2022). Development Economics. India: New Century Publications.
- 2. Banerjee, A. V., Duflo, E. (2025). Poor Economics: The Surprising Truth about Life on Less Than \$1 a Day. United Kingdom: Penguin Publishing Group.



3. Thomas R. DeGregori. (2012). Development Economics: Theory, Practice, and Prospects. (2012). Netherlands: Springer Netherlands.

Web Sources:

1. <https://www.coursera.org/learn/development-economics-course>
2. <https://ocw.mit.edu/courses/14-771-development-economics-fall-2021/resources/14771-f21-lecture-1-version-2/>
3. <https://ophi.org.uk/>
4. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec26_hs48

Topics relevant to "SKILL DEVELOPMENT":

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



Course Code:	Course Title: Digital Advertising and Brand Strategy Type of Course: Program Core			L-T- P- C	3	0	2	4
Version No.	1.0							
Course Pre-requisites	Nil							
Anti-requisites	-Nil-							
Course Description	This course introduces students to the fundamentals of digital advertising and branding, progressing from basic concepts to analytical evaluation. It develops an understanding of advertising platforms, branding strategies, and audience engagement in the digital ecosystem.							
Course Objective	The objective of the course is to develop students' skills by using participative learning techniques.							
Course Outcomes	On successful completion of the course, the students shall be able to: CO1: Define key concepts, platforms, and tools used in digital advertising. [Remember] CO2: Explain the principles of digital branding, including brand identity and storytelling. [Understand] CO3: Apply creative and technical skills to design digital advertising campaigns. [Apply] CO4: Analyze campaign performance and branding strategies using data and case studies. [Analyze]							
Course Content:								
Module 1	Fundamentals of Digital Advertising	Lecture, Discussion, PPT	15 Sessions	Remember				
Topics: Understanding Digital Advertising: Overview, significance, and Expanding Reach in the Digital Age., Digital Advertising Channels: Paid search, display ads, social media ads, and programmatic advertising., Targeting the Right Audience: Google Analytics: Social Media Insights: Understand preferences, interests, and engagement., Audience Segmentation: Tailor ads., Optimize Targeting.								
Module 2	Digital Branding & Strategy	Interactive Lectures, Project-Based Learning, Q&A, PPT	15 Sessions	Understand				
Topics: Elements of Digital Branding: Logos, taglines, tone of voice, and color psychology, Brand Narrative: Storytelling techniques for digital platforms, Social Media Branding: platforms, trends, and engagement strategies, Influencer Marketing Basics.								
Module 3	Campaign Design & Execution	Lecture, Discussion, PPT	15 Sessions	Apply				
Topics: Campaign planning and brief development; Ad copywriting and creative design; Content creation (text, visuals, video); A/B testing basics; Media planning and execution.								



Module 4	Campaign Analytics & Case Analysis	Lecture, Discussion, Case Studies	15 Sessions	Analyze
Topics: KPIs: CTR, CPC, ROI, Conversions; Campaign performance analysis; Comparative analysis of campaigns; Case studies: Nike, Coca-Cola, digital-first brands.				
Targeted Application and Tools used Digital Platforms and Applications, such as Mobile Applications and Social Media, Participatory Tools such as Community engagements, Focus Group Discussions				
Case Studies: 1. Nike's "Just Do It" Campaign 2. Coca-Cola's "Share a Coke" Campaign				
Project work/Assignment: Assignment 1: Concept & Brand Strategy Analysis Select a well-known brand. Prepare a presentation/report covering: Key digital advertising channels used Brand identity elements (logo, tone, color, messaging) Brand storytelling approach Target audience and positioning Identify and explain at least 2–3 advertisements by the brand Assignment 2: Digital Campaign Design Create a digital advertising campaign for a new product / startup / social cause and: Justify strategy choices Predict campaign performance				
Text Book 1. George E Belch, Michael, Keyoor Purani. Advertising and Promotion. McGraw-Hill 2. Jefkins, Frank, and Daniel Yadin. <i>Advertising</i> . Pearson. 3. Kumar, S. Ramesh, and Anup Krishnamurthy. <i>Advertising and Branding Basics</i> . Sage. 4. Advertising and Branding Basics 5. Aron Levin, Influencer Marketing for Brands, APress				
Seminal Articles: 1. "Positioning: The Battle for Your Mind" by Al Ries and Jack Trout (1981) 2. "Building Strong Brands" by David A. Aaker (1996) 3. "How Has the Digital Environment Affected Advertising Creativity?" by Petra Goor, Gayle Kerr, and Hyun Seung Jin (2022) 4. "Branding Strategy for Startups: Building a Strong Foundation" by Rajeev 5. "The New Age of Branding: A Digital Transformation" by Harish Narayanan 6. "Does Traditional Advertising Theory Apply to the Digital World?" by Francis J. Mulhern (2015) 7. "The Art of Branding: How to Stand Out in a Crowded Marketplace" by Debbie Williams 8. "The Power of Personal Branding" by Pradeep Chopra 9. "How to Build a Brand That Will Stand the Test of Time" by Seth Godin 10. "The Power of Storytelling in Branding" by Bernadette Jiwa 11. "The Future of Digital Advertising: Trends to Watch" by Neil Patel				
Web links 1. https://blog.hubspot.com/ 2. https://brandingstrategyinsider.com/ 3. Neil Patel Blog 4. The Moz Blog 5. https://contentmarketinginstitute.com/ 6. https://adage.com/				



7. <https://www.smartpassiveincome.com/>
8. <https://www.socialmediaexaminer.com/>
9. <https://www.marketingprofs.com/>
10. Kissmetrics Blog

E- Books

1. <https://www.jonloomer.com/blog/facebook-ads/>
2. <https://www.adroll.com/resources/guides/programmatic-advertising>
3. <https://www.smartpassiveincome.com>
4. Contagious eBook
5. The Art of Digital Branding eBook
6. The 22 Immutable Laws of Branding eBook

Recommended Readings

1. "The Future of Advertising and How to Adapt" by Harvard Business Review
2. "Digital Marketing Transformation in Emerging Markets" by McKinsey
3. "How Brands Build Trust Online" by MIT Sloan Management Review
4. "AI in Advertising: The New Frontier" by Forbes
5. "Global Digital Advertising Trends" by eMarketer

Topics relevant to "SKILL DEVELOPMENT": Skill development in digital advertisement and branding includes topics like social media marketing, SEO, content creation, digital analytics, programmatic advertising, influencer marketing, branding strategy, email campaigns, AI in advertising, and ethical considerations. Learning tools like Google Ads, Canva, and analytics platforms is essential to build and manage effective digital campaigns.

Catalogue prepared by	Dr. Prathibha Vinod & Dr. Garima Ganghariya
Recommended by the Board of Studies on	.
Date of Approval by the Academic Council	.



Course Code:	Course Title: Digital Journalism & AI Type of Course: DSE		L-T- P- C	3	0	2	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	-Nil-						
Course Description	This course explores the evolution of journalism in the digital age and the growing role of Artificial Intelligence in newsroom practices. It covers digital storytelling, data-driven reporting, and the use of AI tools for content creation, verification, and audience engagement. The course also highlights ethical concerns and the challenges of misinformation in AI-enabled media environments.						
Course Objectives	The objective of the course is to equip students with the knowledge and skills to understand digital journalism practices and the role of Artificial Intelligence in content creation, verification, and ethical media communication.						
Course Outcomes	On successful completion of the course the students shall be able to: CO1: Explain the basics of digital journalism and newsroom practices. [Understand] CO2: Apply AI tools for content creation and editing. [Apply] CO3: Analyze data and digital content for news reporting. [Analyze] CO4: Evaluate ethical issues in AI-based journalism. [Evaluate]						
Course Content	To equip students with basic skills to design, conduct, analyse, and report media research effectively.						
Module 1	Basics of Digital Journalism	Lecture, PPT, Discussion	15 Sessions	Understand			
Topics: Evolution from traditional to digital journalism; Structure of digital newsroom: CMS, editorial workflow, and analytics; Writing for web and mobile platforms; Introduction to multimedia storytelling: Integrating text, audio, photo, and video; Social media as a journalistic tool: sourcing, verification, and engagement.							
Module 2	AI tools in Journalism	Lecture, PPT, Demo & Discussion	15 Sessions	Apply			
Topics: Research design: Introduction to AI in media: Machine learning, NLP, and generative AI; AI tools for writing, editing, and summarizing; Automated transcription and translation: AI-powered newsroom tools: transcription, translation, and editing; AI in news distribution and recommendations; Advantages and limitations of AI. Algorithmic distribution of news and personalized content recommendations.							
Module 3	Data Journalism and Verification	Lecture, PPT, Demo & Discussion	15 Sessions	Analyze			



Topics: Basics of data journalism and data-driven storytelling; Collecting and analysing data: Data collection and analysis from open data sources and digital archives; Data visualization (charts, infographics); Image and video verification tools: AI tools for investigative journalism: document analysis and data scraping; Identifying fake or misleading content: Digital verification techniques for images, videos, and online information.

Module 4	Ethics and the Future of AI in Journalism	Lecture and Discussion	15 Sessions	Evaluate
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Topics: Ethics in AI journalism (bias, transparency); Misinformation and deepfakes: Detecting deepfakes and manipulated media through digital verification; Responsible use of AI tools; Human and AI collaboration in editorial decision-making. Emerging newsroom roles and future trends in AI-driven journalism.

Practical project: producing a digital news story using AI tools

Targeted Application and Tools used: Students will be introduced to selected tools commonly used in digital journalism and AI-assisted reporting:

1. **ChatGPT / Gemini / Claude** – AI-assisted writing, research, and summarization
2. **Descript** – AI-based audio and video editing
3. **Otter.ai** – Automated transcription for interviews and meetings
4. **Canva / Flourish / Datawrapper** – Data visualization and infographic creation
5. **Google Fact Check Tools** – Verification of information
6. **InVID Verification Plugin** – Verification of videos and images
7. **Tableau / Google Sheets** – Data analysis and visualization
8. **CrowdTangle / TweetDeck** – Social media monitoring and audience insights

Assignments:

Assignment 1: Use AI tools to generate headlines, summaries, and social media captions from a given news report and evaluate their effectiveness. Demonstrate the use of an AI-powered transcription or editing tool and submit the edited interview transcript or audio file.

Assignment 2: Conduct a case study on misinformation, deepfakes, or AI-generated news and discuss ethical implications. Develop a final digital news project using AI tools for research, content creation, and distribution while ensuring transparency and credibility.

Text Books:

1. [Tow Report Felix-Simon-AI-in-the-News.pdf](#)
2. https://jeanetteabrahamsen.com/wp-content/uploads/2017/09/ap_insights_the_future_of_augmented_journalism.pdf
3. [TRF-Insights-Journalism-in-the-AI-Era.pdf](#)

References: Youtube

1. [Journalism and AI | LSE](#)
2. [Now the hard part: evaluating and integrating AI in newsrooms](#)
3. [Using AI in the newsroom: Changing media industries](#)
4. [The Hybrid Newsroom: How AI & Humans Will Collaborate in Journalism](#)
5. [AI's Impact on Journalism -- The AI Generation: A Student Innovation Summit](#)
6. [AI in the Newsroom: The Future of Journalism Revealed!](#)

Web references:

1. <https://doi.org/10.1109/SMAP63474.2024.00033>
2. [IJSRT25MAR1860.pdf](#)
3. [‘A Part of Our Work Disappeared’: AI Automated Publishing in Social Media Journalism](#)
4. [AI-powered journalism: Opportunities, challenges, and the road ahead](#)

Topics relevant to “Skill Development”:

1. Multimedia storytelling for digital platforms.
2. AI-assisted content creation and newsroom automation tools.



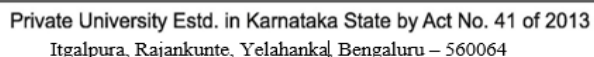
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Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064



3. Data collection, analysis, and visualization for data journalism.
4. Digital verification and factchecking of online content.

Catalogue prepared by	Dr. Ashish Sharma
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



Course Code ENG3003	Course Title: Digital Humanities	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course introduces students of literature and cultural studies to the expanding field of Digital Humanities (DH), an interdisciplinary domain that integrates computational methods with humanities research. It explores how literary texts, archival sources, and cultural artifacts can be analysed, remediated, and disseminated through digital technologies. By engaging with topics such as text mining, digital archives, mapping, visualization, and digital storytelling, the course provides hands-on exposure to both theoretical debates and practical tools. Students will be encouraged to reflect critically on questions of authorship, access, preservation, and ethics in the digital age, while developing skills relevant to contemporary research and cultural production.					
Course Outcomes	On successful completion of the course the students shall be able to: CO1: Define key concepts, scope, and history of Digital Humanities. CO2: Familiarize with digital tools, platforms, and databases relevant to literary and cultural studies. CO3: Analyse texts, media, and cultural practices using digital methodologies such as text analysis, visualization, and archiving. CO4: Critically evaluate the ethical, political, and epistemological implications of digital cultures and DH scholarship. CO5: Design a small-scale Digital Humanities project integrating research, tools, and critical reflection.					
Course Objective	- To introduce the foundations of Digital Humanities as an interdisciplinary field. - To train students in applying digital methods for the study and analysis of literature, culture, and society. - To explore the intersections of technology with authorship, archives, and reader reception. - To examine the role of digitization in reshaping access, pedagogy, and cultural memory. - To enable students to initiate and carry out basic Digital Humanities projects.					
Course Content:						

Module 1	Foundations of Digital Humanities	Principles, Scope, and Interdisciplinary Context	Assignment	10 Classes
Topics: - History and emergence of DH - What distinguishes DH from traditional Humanities? - Text, archive, and digital culture - DH and interdisciplinarity - Resources: Resources: - Debates in the Digital Humanities (Matthew K. Gold & Lauren Klein, eds., selections) - Patrik Svensson, "The Landscape of Digital Humanities" - Melissa Terras, "Artifacts and Texts in the Digital Age"				
Module 2	Digital Textuality	Digitization, Encoding, and Distant Reading	Assignment	12 Classes
Topics: - Digitization and e-texts - Text encoding and markup (TEI basics) - Text mining, word frequency analysis, concordances - Distant reading vs close reading (Franco Moretti) Suggested Tools: - Voyant Tools - AntConc Resources: - Franco Moretti – <i>Distant Reading</i> (excerpts) - Susan Schreibman et al. (eds.), <i>A Companion to Digital Humanities</i> (selected chapters) N. Katherine Hayles, "How We Think: Digital Media and Contemporary Technogenesis"				
Module 3	Mapping, Visualization, and Networks	Spatial and Data-Driven Approaches to the Humanities	Assignment	12 Classes
Topics: - Spatial Humanities: mapping texts and cultures - Network visualization of characters, themes, authorship - Data visualization principles - Social media and digital ethnography (introductory)				

Suggested Tools:

- Gephi
- Palladio
- Google MyMaps

Resources:

- Johanna Drucker, *Graphesis: Visual Forms of Knowledge Production*
- Richard White, "What is Spatial History?"
- Scott Weingart, "Demystifying Networks"

Module 4	Digital Archives, Memory, and Communities	Curation, Access, and Ethical Dimensions	Assignment	10 Classes
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Topics:

- Archiving and curation in the digital age
- Oral histories, folk cultures, and multimedia preservation
- Access, inequality, and digital divide
- Ethical considerations: copyright, authorship, cultural sensitivity

Resources:

- Roopika Risam, *New Digital Worlds: Postcolonial Digital Humanities in Theory, Praxis, and Pedagogy*
- Tara McPherson, "Why Are the Digital Humanities So White?"
- Lisa Nakamura, *Digitizing Race* (excerpts)

Module 5	Digital Humanities in Practice	Practice, Creativity, and Applied Research	Survey	10 Classes
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Topics:

- DH and public humanities: digital storytelling, exhibits, podcasts
- Critical evaluation of global and Indian DH projects
- Collaborative project work: proposals, peer review, presentations
- Future of DH: AI, machine learning, and cultural analytics
- **Resources**
- Alan Liu, "The Meaning of the Digital Humanities"
- Selections from *Digital Humanities Quarterly* (case studies)
- Indian initiatives: Bichitra (Tagore Variorum), Sahapedia, Indian Digital Heritage

Targeted Application & Tools that can be used:

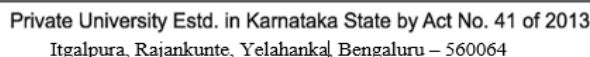
- Tools: Voyant Tools, Palladio, Gephi, AntConc, StoryMapJS
- Platforms: Omeka, Scalar, WordPress, GitHub (introductory use)
- Applications: text mining, mapping, data visualization, digital storytelling

**Project work/Assignment:**

- Reflection paper: “What is Digital Humanities?”
- Critical review of a digital archive/project
- Text-mining analysis of a literary text using Voyant Tools
- Visualization/mapping exercise based on a cultural dataset
- Final collaborative project (small-scale DH project: e.g., digital exhibit, interactive map, annotated digital edition)

Topics Relevant to “Human Values and Professional Ethics”: The course develops responsible digital literacy and cultural sensitivity, emphasizing accessibility, inclusivity, and ethical practices in digital knowledge production. It enables students to reflect on issues of intellectual property, representation, participation, and the digital divide in both academic and community contexts.

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



Course Code: ECO3002	Course Title: ECONOMETRICS Type of Course: Theory			L-T-P-C	3	0	2	4
Version No.	1.0							
Course Pre-requisites								
Anti-requisites	NIL							
Course Description	This course introduces to econometric methods used to analyse economic relationships and test economic theories using real-world data. It covers regression analysis, model assumptions, diagnostic testing, endogeneity, instrumental variables, time series techniques, panel data methods, and causal inference approaches. Practical sessions develop proficiency in econometric software and empirical research skills through analysis of economic datasets and replication of applied studies.							
Course Outcomes	On successful completion of this course the students shall be able to: 32. Identify the fundamental concepts, assumptions, and terminology associated with econometric models and empirical analysis. 33. Explain regression assumptions, endogeneity issues, and the rationale for different econometric techniques. 34. Employ econometric software tools to estimate and interpret regression and diagnostic models using economic data. 35. Execute time series and panel data techniques to analyse relationships and trends in economic datasets. 36. Utilize empirical methods to examine causal relationships and evaluate economic questions using appropriate econometric approaches.							
Course Content:	ECONOMETRICS							
Module 1	OLS Revisited — Assumptions, Diagnostics & Corrections	Assignment	Farm Production Data Analysis	15 Sessions				
- OLS assumptions: Gauss-Markov theorem and BLUE properties - Heteroscedasticity: detection (Breusch-Pagan, White) and correction (robust SEs, WLS) - Autocorrelation: Durbin-Watson, Breusch-Godfrey, and Newey-West correction - Multicollinearity: VIF, consequences, and remedies - Functional form misspecification: RESET test and non-linear transformations								
Module 2	Endogeneity & Instrumental Variables	Assignment	Agricultural Market Price Investigation	15 Sessions				
- Sources of endogeneity: omitted variables, reverse causality, measurement error - The instrumental variables estimator: logic and assumptions - Two-stage least squares (2SLS): computation and interpretation - Testing for endogeneity: Hausman test - Weak instruments: F-statistic, Stock-Yogo critical values, and implications								
Module 3	Time Series Econometrics	Assignment	Agricultural Policy Evaluation Exercise	15 Sessions				
- Stationarity: ADF and KPSS unit root tests - ARIMA modelling: Box-Jenkins methodology and forecast evaluation - Vector autoregression (VAR): impulse response functions and Granger causality - Cointegration: Engle-Granger and Johansen tests - Error correction models: long-run and short-run dynamics								



Module 4	Panel Data Methods	Assignment	Rural Credit and Insurance Case Analysis	15 Sessions
• Pooled OLS, between, and within estimators • Fixed effects (FE): eliminating unobserved heterogeneity • Random effects (RE): assumptions and Hausman specification test • Difference-in-differences: identification, parallel trends, and event studies • Dynamic panel models: Arellano-Bond GMM estimator				
Module 5	Causal Inference & Empirical Research Design	Assignment/ Quiz	Field Research Exercise	15 Sessions
• The potential outcomes framework: LATE, ATT, and ATE • Regression discontinuity design: sharp and fuzzy • Synthetic control method: constructing counterfactuals • Propensity score matching and weighting • Research design: formulating an empirical question, selecting methods, writing up				
Targeted Application & Tools that can be used: Stata, R (AER, plm, sandwich packages), CMIE, NSSO, World Bank, FRED, Harvard Dataverse, ICPSR, Overleaf (LaTeX), MS Word				
Project Work/ Assignment:				
1. Diagnostics Lab Report 2. IV Replication Exercise 3. Time Series Analysis 4. Panel Data Application 5. Independent Research Project				
Text Book(s): 1. Wooldridge, J. M. (2020). Introductory Econometrics: A Modern Approach. India: Cengage. 2. Wooldridge, J. (2019). Bundle: Introductory Econometrics: A Modern Approach, 7th + Mindtap 1 Term Printed Access Card: Cengage Learning.				
Reference Book (s): 1. Dr Jhumur Sengupta. (2023). Introduction to Econometrics: Sultan Chand & Sons. 2. Angrist, J. D., Pischke, J. S. (2015). Mastering metrics: the path from cause to effect. United States: Princeton University Press: Princeton and Oxford.				
Web Sources: 1. https://www.nber.org/ 2. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec22_hs40				
Topics relevant to “SKILL DEVELOPMENT”:				
Catalogue prepared by	PSOLAS			
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

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- Mutual funds and ETFs: structure, regulation, and investor behaviour
- Financial market development and India's path to a deeper capital market

Module 5	Financial Crises & Systemic Risk	Assignment/ Quiz	Crisis Study	Case	15 Sessions
• Anatomy of a financial crisis: leverage, liquidity, and contagion • The global financial crisis 2008: mortgage markets, shadow banking, and systemic failure • Indian financial fragility: NPAs, IL&FS, NBFC crisis • Macroprudential regulation: countercyclical capital buffers and systemic risk • The political economy of financial regulation: regulatory capture and too-big-to-fail					
Targeted Application & Tools that can be used: NSE, BSE, CMIE, Bloomberg Terminal (if available), R (quantmod, PerformanceAnalytics), MS Excel, Tableau, ggplot2, SSRN, NBER, Journal of Finance					
Project Work/ Assignment:					
1. Portfolio Construction Exercise 2. CAPM Application Study 3. Event Study Analysis 4. Indian Financial Market Profile 5. Financial Crisis Case Investigation					
Text Book(s):					
3. Hull, J. (2021). Options, Futures, and Other Derivatives, Global Edition. Brazil: Pearson. 4. Bodie, Z., Kane, A., Marcus, A. J. (2021). Investments. United States: McGraw-Hill Education. 5. Bodie, Z., Kane, A., Marcus, A. J. (2019). Essentials of Investments. United Kingdom: McGraw-Hill Education. 6. Mishkin, F. S., Eakins, S. G. (2023). Financial Markets and Institutions. United States: Pearson. 7. Fabozzi, F. J. (2019). Foundations of Financial Markets and Institutions: Frank J. Fabozzi. United States: MIT Press.					
Reference Book (s):					
3. Brealey, R. A., Myers, S. C., Allen, F., Edmans, A. (2022). Principles of Corporate Finance. United Kingdom: McGraw Hill. 4. Berk, J., DeMarzo, P. (2021). Corporate Finance: The Core, Global Edition. Brazil: Pearson Education. 5. Shiller, R. J. (2020). Narrative Economics: How Stories Go Viral and Drive Major Economic Events. United Kingdom: Princeton University Press.					
Web Sources:					
3. https://www.nseindia.com/ 4. https://ssrn.com/ 5. https://www.futurelearn.com/info/courses/fundamentals-of-economics/0/steps/299715 6. https://onlinecourses.swayam2.ac.in/e-learning/preview/ini25_ge01 7. https://www.edx.org/learn/economics					
Topics relevant to "SKILL DEVELOPMENT":					
Catalogue prepared by					
Recommended by the Board of Studies on					
Date of Approval by the Academic Council					

Course Code: HIS2501	Course Title: Ancient Indian History Type of Course: Theory		L-T-P-C	4	0	0	4
Version No.	1.0						
Course Pre-requisites	NA						
Anti-requisites	NIL						
Course Description	Ancient Indian History explores the origins and development of early Indian civilisation from prehistoric communities to the Gupta period. The course examines archaeological, literary, epigraphic, and numismatic sources to analyse political institutions, social structures, religious traditions, economic networks, and cultural achievements, while critically engaging with major historical debates and interpretations of ancient India's past.						
Course Outcomes	On successful completion of this course the students shall be able to: 42. Recognize major phases, sources, and developments in Ancient Indian history from prehistory to the Gupta period. 43. Discuss the political, social, economic, and religious features of ancient Indian civilizations and kingdoms. 44. Interpret archaeological, literary, epigraphic, and numismatic evidence used in reconstructing ancient Indian history. 45. Apply historical concepts to understand the evolution of states, societies, and cultural traditions in ancient India. 46. Demonstrate an understanding of major historical debates and interpretations relating to Ancient Indian civilization.						
Course Content:							
Module 1	Prehistory and the Indus Valley Civilisation	Assignment	Archaeological Analysis	09 Sessions			
India's historical record reaches back over a million years — from the Palaeolithic sites of South India through the Neolithic revolution to the extraordinary urban civilisation of the Indus Valley. This module examines the foundations. Key Topics - Palaeolithic and Mesolithic India: the earliest human settlement and tool-using communities - The Neolithic revolution in India: agricultural communities, pottery, and the transition to settled life - Indus Valley Civilisation (3000-1500 BCE): urban planning, standardised weights, the script problem - Social organisation of the Indus Valley: the evidence for hierarchy (or its absence) and the urban-rural relationship - The decline of the Indus Valley Civilisation: the competing theories — climate change, flooding, Aryan invasion							
Module 2	Vedic Period and the Mahajanapadas	Assignment	Text Analysis (Vedic)	09 Sessions			
The Vedic corpus — the Rig Veda, the later Vedas, the Upanishads — provides the primary textual evidence for the period from approximately 1500 to 500 BCE. This module examines how historians use and debate these texts. Key Topics - The Aryan Question: the linguistic, genetic, and archaeological evidence for migration — and its political dimensions - Rig Vedic society: tribal organisation, cattle pastoralism, and the early evidence for varna							

- Later Vedic period: the transition to settled agriculture, the development of the varna system, and the jana-pada kingdoms
- The philosophical revolution: Upanishadic thought, the heterodox traditions — Buddhism and Jainism — and the critique of Vedic ritual
- The Mahajanapadas: the sixteen kingdoms and republics of the Gangetic plain and the emergence of a new political order

Module 3	The Mauryan Empire and Ashoka	Assignment	Ashokan Edicts Analysis	09 Sessions
The Mauryan Empire (322-185 BCE) was the first pan-Indian empire and one of the largest empires in the ancient world. Ashoka's conversion to Buddhism and his Dhamma policy make him one of history's most unusual rulers. Key Topics • Chandragupta Maurya: the founding of the empire and the role of Chanakya/Kautilya • The Arthashastra: what it tells us about Mauryan statecraft — and the debate about how closely it reflects actual practice • The extent and character of Mauryan governance: centralised bureaucracy, espionage, and provincial administration • Ashoka's Dhamma: the content, the medium (Edicts), and the debate about whether it represented genuine policy change • The decline of the Mauryan Empire: succession, regional challenges, and the Shunga usurpation				
Module 4	Post-Mauryan India — Regional Kingdoms and Cultural Flourishing	Assignment	Numismatic Analysis	09 Sessions
The centuries after the Mauryan Empire saw political fragmentation — but also remarkable cultural, religious, and intellectual creativity. The post-Mauryan period produced Buddhism's greatest artistic achievements and the foundations of classical Hindu culture. Key Topics • Indo-Greek, Saka, and Kushan kingdoms: the foreign dynasties that transformed North India • Satavahanas in the Deccan: peninsular India's connection to the Mediterranean world • Buddhist art and architecture: Sanchi, Amaravati, and Gandhara — the visual language of Mauryan-period Buddhism • Nagasena and Milinda Panha: the dialogue between a Buddhist monk and a Greek king as a historical document • The Sangam age in South India: Tamil society, literature, and trade in the early centuries CE				
Module 5	The Gupta Age — 'Golden Age' and Its Limits	Assignment/ Quiz	Golden Age Critical Essay	09 Sessions
The Gupta period (320-550 CE) is traditionally celebrated as India's 'golden age' — a period of literary, artistic, scientific, and philosophical achievement. This module examines the Gupta period and critically interrogates the 'golden age' label. Key Topics • Gupta polity: the empire, its administration, and the relationship between the Gupta centre and its tributary states				



- Literary achievements: Kalidasa, Vishakhadatta, and the classical Sanskrit literary tradition
- Scientific and mathematical contributions: Aryabhata, zero, decimal system, and the astronomy of the Gupta period
- The social order of the Gupta age: Narada and Brihaspati Smritis, the position of women, and the hardening of the caste system
- The 'golden age' critique: for whom was the Gupta age golden — and for whom was it the beginning of greater subordination?

Targeted Application & Tools that can be used:

Inscriptions: Corpus Inscriptionum Indicarum (ASI), Ashoka Edicts online, IGNCa epigraphic database

Archaeological: Archaeological Survey of India publications, Harappan.com, Metropolitan Museum ancient India

Texts: GRETIL Sanskrit archive, Pali Text Society, Sacred Texts archive

Academic: Ancient India (ASI Bulletin), JSTOR, Indian Historical Quarterly

Project Work/ Assignment:

1. Analyse photographs of 3 Indus Valley archaeological objects (seal, drainage system, or standard weight). Write a 600-word analysis of what each object tells us about Indus Valley society, and what it cannot tell us.
2. Read a provided hymn from the Rig Veda and a passage from an Upanishad. Write a 700-word comparative analysis of what each text reveals about its social and religious context, and how the two texts represent different stages of Vedic thought.

Text Book(s):

1. Thapar, R. (2003). The Penguin History of Early India: From the Origins to AD 1300. India: Penguin Books.
2. Singh, U. (2008). A History of Ancient and Early Medieval India: From the Stone Age to the 12th Century. India: Pearson Education.
3. Sharma, R. S. (2006). India's Ancient Past. India: Oxford University Press.
4. Sen, S. N. (1999). Ancient Indian History and Civilization. India: New Age International.

Reference Book (s):

1. Thapar, R. (2012). Asoka and the Decline of the Mauryas. India: OUP India.
2. Kulke, H., Rothermund, D. (2010). A History of India. United Kingdom: Routledge.
3. Allchin, B., Allchin, F. R. (1982). The rise of civilization in India and Pakistan. Kiribati: Cambridge University Press.
4. Material Culture & Social Formations in Ancient India. (2007). India: Macmillan India.

Web Sources:

1. <https://aeonias.com/sources-of-ancient-indian-history/>
2. <https://selfstudyhistory.com/ancient-indian-history/>
3. https://www.tutorialspoint.com/ancient_indian_history/index.htm
4. <https://www.classcentral.com/course/swayam-history-of-india-ii-203322>

Topics relevant to "SKILL DEVELOPMENT": Ancient Indian textual sources in translation, Ancient Indian history scholarship

Catalogue prepared by

Recommended by the Board of Studies on

Date of Approval by the Academic Council



Course Code: HIS3002	Course Title: Heritage Studies and Conservation Type of Course: Theory		L-T-P-C	3	0	2	4
Version No.	1.0						
Course Pre-requisites	NA						
Anti-requisites	NIL						
Course Description	This course examines heritage as a cultural, historical, and social resource requiring preservation and critical interpretation. It explores theories of heritage, legal frameworks, conservation practices, intangible traditions, and contemporary heritage debates. Through case studies and practical activities, the course develops an understanding of heritage management, identity formation, community participation, and sustainable conservation practices.						
Course Outcomes	On successful completion of this course the students shall be able to: 47. Identify key concepts, terminologies, and categories related to cultural, natural, tangible, and intangible heritage and their significance in society. 48. Describe the theoretical perspectives and political dimensions that shape heritage preservation, identity formation, and heritage discourse. 49. Explain the legal frameworks, policies, and conservation principles governing heritage protection at national and international levels. 50. Discuss the social, cultural, and ethical challenges associated with heritage conflicts, repatriation, community participation, and the safeguarding of living traditions. 51. Demonstrate the application of heritage documentation and conservation methods in analysing and interpreting heritage sites, objects, and cultural practices.						
Course Content:	Heritage Studies and Conservation						
Module 1	Heritage — Concept, Theory, and Politics	Assignment	Heritage Concept Discussion	09 Sessions			
Heritage is not simply old things — it is a selective process of choosing what to preserve, celebrate, and transmit to future generations. This module examines heritage as a theoretical concept and a political practice. Key Topics - Defining heritage: tangible vs. intangible, natural vs. cultural — UNESCO's framework - The social construction of heritage: Lowenthal and the 'foreign country' of the past - Authorised Heritage Discourse: Smith's critique of whose heritage counts - Heritage and national identity: how nation-states use heritage to construct national narratives - Dissonant heritage: sites and objects associated with violence, oppression, and contested history — the removal of statues debate							
Module 2	Legal Frameworks — International and Indian Heritage Law	Assignment	Legal Framework Study	09 Sessions			
Heritage is governed by an extensive international and national legal framework. This module examines the key instruments — from the 1972 UNESCO World Heritage Convention to India's Archaeological Sites and Remains Act — and evaluates their effectiveness. Key Topics							

- UNESCO World Heritage Convention (1972): the criteria, the process, and the politics of the World Heritage List
- Convention for the Safeguarding of Intangible Cultural Heritage (2003): oral traditions, performing arts, and social practices
- The Hague Convention (1954): the protection of cultural property in armed conflict — its successes and failures
- Ancient Monuments and Archaeological Sites and Remains Act 1958 (India): the legal framework for archaeological protection
- ASI's jurisdiction: what the Archaeological Survey of India protects, how, and what falls through the gaps

Module 3	Conservation Principles and Methods	Assignment	Site Visit and Report	09 Sessions
Heritage conservation is both a technical practice and an ethical undertaking. This module examines the principles that guide conservation decisions and the methods used to implement them. Key Topics • Conservation ethics: the principles of reversibility, minimum intervention, and authenticity — the Nara Document • Architectural conservation: the techniques of stabilisation, restoration, reconstruction, and adaptive reuse • Object conservation: the treatment of archaeological finds — cleaning, consolidation, and storage • Documentation methods: recording heritage before, during, and after conservation interventions • Digital conservation: 3D scanning, photogrammetry, and digital preservation — opportunities and limits				
Module 4	Intangible Cultural Heritage — Living Traditions	Assignment	Intangible Heritage Documentation	09 Sessions
Most of India's cultural heritage is not stone and mortar but living practice — folk traditions, ritual, craft knowledge, and performing arts that exist only as long as communities continue to practise them. This module examines intangible heritage and its specific challenges. Key Topics • Defining intangible cultural heritage: Vedic chanting, Kathakali, chhau mask-making, Kalbelia dance — India's UNESCO-listed intangible heritage • The paradox of documentation: does recording a living tradition help preserve it — or freeze it and contribute to its decline? • Community-based conservation: why heritage communities must be participants, not objects, of conservation • Endangered craft traditions: the sociology of skill loss in a market economy • GI (Geographical Indication) tags: the use of intellectual property law to protect traditional craft heritage				
Module 5	Heritage and Society — Exclusion, Conflict, and Community	Assignment/ Quiz	Heritage Conflict Case Study	09 Sessions
Heritage is never simply preservation — it is always a social and political practice that creates inclusions and exclusions. This module examines heritage conflicts and the challenge of making heritage genuinely inclusive. Key Topics				

- Heritage and caste in India: whose heritage is protected and whose is neglected — the differential treatment of Dalit cultural sites
- Contested heritage: the Babri Masjid-Ram Janmabhoomi dispute as the most politically charged heritage conflict in India
- Repatriation debates: should colonial-era objects in Western museums be returned to their countries of origin?
- Indigenous heritage rights: tribal communities and their relationship to archaeological sites on their ancestral land
- Community heritage: the potential of bottom-up heritage initiatives as an alternative to official heritage institutions

Practicals

Heritage Documentation and Inventory Preparation

Select a local monument, temple, historic building, or cultural landscape and prepare a detailed heritage inventory including location, historical background, architectural features, present condition, and threats to preservation. Develop skills in observation, recording, and heritage documentation.

Digital Heritage Recording Project

Create a digital documentation of a heritage site or artefact using photography, photogrammetry, 3D modelling tools, or virtual tours. Prepare a digital archive comprising images, metadata, and descriptive annotations to understand contemporary methods of heritage preservation.

Museum Interpretation and Exhibit Design Exercise

Visit a museum and analyse the methods used to present history and culture to visitors. Design a miniature exhibition panel or virtual exhibit for a selected artefact, including captions, interpretative texts, and visual displays that communicate its historical significance.

Intangible Cultural Heritage Documentation Workshop

Conduct interviews with practitioners of local crafts, folk traditions, oral histories, or performing arts and prepare audio-visual documentation and field notes. This activity develops skills in ethnographic observation, oral history collection, and community engagement.

Conservation Management Plan Preparation

Select a heritage site facing conservation challenges and prepare a basic conservation management plan identifying issues such as deterioration, encroachment, tourism pressure, or environmental threats. Propose strategies for preservation, community participation, and sustainable heritage management.

Targeted Application & Tools that can be used:

Documentation: Adobe Photoshop (image processing), SketchUp, Google Forms (survey)

3D: Sketchfab (3D heritage models), Recap (photogrammetry), Google Arts and Culture

Legal: UNESCO World Heritage website, ASI official website, IndianKanoon

Academic: International Journal of Heritage Studies, Conservation and Management of Archaeological Sites

Project Work/ Assignment:

1. Identify and document tangible and intangible heritage elements within a local community. Prepare a heritage map and a 1000-word report explaining their cultural significance and contested meanings.
2. Examine a UNESCO World Heritage nomination dossier, ASI regulations, or a heritage protection case in India. Submit an 800–1000 word analytical report evaluating the effectiveness of the legal framework.
3. Visit a museum, monument, archaeological site, or historic precinct and assess its conservation practices, documentation methods, and visitor management. Submit a field report with photographs and recommendations.
4. Document a local craft, festival, oral tradition, or performing art through interviews and observation. Prepare a digital portfolio comprising photographs, recordings, and a 1200-word interpretative report.



5. Investigate a contested heritage issue such as repatriation debates, community displacement, or heritage ownership disputes. Present findings through a 1500-word case study report and group presentation proposing inclusive conservation strategies.

Text Book(s):

5. Jokilehto, J. (2018). A History of Architectural Conservation. United Kingdom: Routledge.
6. Ashima Krishna, Manish Chalana. (2020). Heritage Conservation in Postcolonial India: Approaches and Challenges. United Kingdom: Taylor & Francis.
7. Kalman, H., Létourneau, M. R. (2020). Heritage Planning: Principles and Process. United Kingdom: Taylor & Francis.
8. Ajit K. Pattnaik, C. Max Finlayson, Deepak R. Mishra, Gurdeep Rastogi. (2021). Ecology, Conservation, and Restoration of Chilika Lagoon, India. (2021). Switzerland: Springer International Publishing.

Reference Book (s):

5. Laura Pineschi. (2023). Cultural Heritage, Sustainable Development and Human Rights: Towards an Integrated Approach. United Kingdom: Taylor & Francis.
6. Anders Högborg, Cornelius Holtorf. (2020). Cultural Heritage and the Future. United Kingdom: Taylor & Francis.
7. Stubbs, J. H., Thomson, R. G. (2021). Architectural Conservation in Asia: National Experiences and Practice. United Kingdom: Taylor & Francis Group.

Web Sources:

1. <https://whc.unesco.org/>
2. <https://artsandculture.google.com/>
3. <https://www.coursera.org/learn/arts-heritage>
4. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec24_hs58

Topics relevant to “SKILL DEVELOPMENT”: Adobe Photoshop (image processing), SketchUp, Google Forms (survey), understanding of heritage law and regulation

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



Course Code HIS3003	Environmental History	L- T- P- C	3	0	2	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course explores the dynamic relationship between humans and the natural environment across historical periods. It examines how climate, ecology, resource use, and environmental change have shaped societies, economies, and political systems, while also analysing how human activity has transformed landscapes, ecosystems, and environmental sustainability over time.					
Course Out Come	On successful completion of the course the students shall be able to: 11. Recall major concepts, themes, and approaches in environmental history, including climate change, ecological transformation, and human-nature interactions. 12. Describe key environmental processes such as deforestation, irrigation systems, and climate variability and their historical impacts on societies. 13. Explain the relationship between environmental change and historical developments in different regions, particularly in colonial and postcolonial contexts. 14. Apply environmental history methods to analyse historical evidence such as maps, climate data, and archival records. 15. Demonstrate interpretation of environmental change by integrating ecological data and historical sources to explain human-nature interactions.					
Course Content: Theory						
Module 1	Environmental History — Origins, Methods, and Theories	Assignment	Foundational Reading Seminar	9 Classes		
Topics: • Origins: Donald Worster and the 1972 United Nations conference — the environmental movement and the birth of environmental history • Methodological challenges: how historians use pollen records, tree rings, ice cores, and climate proxies as historical evidence • William Cronon's Nature's Metropolis: the relationship between cities and their hinterlands as environmental history • Alfred Crosby's ecological imperialism: biology as a factor in European conquest — germs, plants, and animals • Indian environmental history: Ramachandra Guha and the specific characteristics of the Indian tradition						
Module 2	Climate, Disasters, and Historical Change	Assignment	Climate-History Analysis	9 Classes		



Topics:

- The Little Ice Age (1300-1850): the global cooling that contributed to famine, disease, and political instability across Eurasia
- Monsoon variability and Indian history: how monsoon failure has driven famine, migration, and political crisis
- The 17th century general crisis: Geoffrey Parker's argument about climate and the simultaneous crises across Eurasia
- ENSO (El Niño Southern Oscillation) and Indian history: the relationship between Pacific sea surface temperatures and Indian monsoon failure
- The Anthropocene: the argument that human activity has become the dominant force in climate — and its historical implications

Module 3

**Colonial
Environme
nts Forests-
Irrigation,
and Famine
in India**

Assignment

**Colonial
Environmental
Case Study**

9 Classes

Topics:

- Colonial forest policy: the Forest Acts of 1865 and 1878 — the dispossession of communities and the commodification of forests
- The Chipko movement as environmental history: the deep roots of community forest rights
- Colonial irrigation: the transformation of the Indus and Ganges basins — who benefited and who lost
- Famine as environmental and political history: Davis's Late Victorian Holocausts revisited
- Environmental history of partition: the division of river systems and its ecological and political consequences

Module 4

**Water History —
Rivers, Dams, and
the Politics of
Irrigation**

Assignment

**Dam Project
Field Study**

9 Classes

Topics:

- Ancient water management: tanks, step wells, and community irrigation systems in pre-colonial India
- Colonial irrigation: the canal colonies of Punjab and Sind — economic benefits and ecological costs
- Jawaharlal Nehru's 'temples of modern India': the politics and ecology of large dam building
- The Narmada Bachao Andolan: the anti-dam movement and the challenge to the development consensus
- Water rights and water law: who owns river water and the growing competition for water resources in contemporary India

Module 5

**Environmental History
Project — Place, Period,
or Transformation**

Assignment

**Environmental
History Project**

9 Classes



Topics:

- Selecting an environmental history topic: place-based, period-based, or transformation-based approaches
- Research methods for environmental history: combining archival research with ecological sources
- Writing environmental history: the narrative challenge of making the non-human interesting and historically significant
- Locating Indian environmental history: district gazetteers, forest department records, and revenue surveys as environmental sources
- Presenting environmental history: oral presentations, written reports, and visual documentation of environmental change

Course Content: Practical Sessions

Module 1	Environmental History — Origins, Methods, and Theories	6 Classes
• Prepare layered maps to interpret long-term ecological transformation and understand human impact on natural landscapes • GIS-Based Historical Land Use Mapping		
Module 2	Climate, Disasters, and Historical	6 Classes
• Prepare layered maps to interpret long-term ecological transformation and understand human impact on natural landscapes • GIS-Based Historical Land Use Mapping		
Module 3	Colonial Environments Forests-Irrigation, and Famine in India	6 Classes
• Climate Data Visualization Exercise • Students work with publicly available climate datasets to create graphs and charts showing rainfall patterns, temperature variations, and drought trends.		
Module 4	Water History — Rivers, Dams, and the Politics of Irrigation	6 Classes
• Environmental Photographic Documentation- photographic documentation of a local ecosystem • Students prepare ecological annotations highlighting pollution, biodiversity, land-use change, or conservation status		
Module 5	Environmental History Project — Place, Period, or Transformation	6 Classes
• Ecosystem Field Case Study File • Prepare a structured field file on an ecosystem such as a river basin, forest region, or urban ecological zone. Students record biodiversity, human interactions, and environmental stress indicators.		



Targeted Application & Tools that can be used: India-WRIS (water resources), India Meteorological Department historical data, Forest Survey of India, National Archives environmental records, District Gazetteers, Forest Department annual reports, QGIS (free), Bhuvan (ISRO India GIS), Google Earth historical imagery

Project work/Assignment:

- Environmental Concept Mapping Exercise
- Climate Data Interpretation Exercise
- Local Environmental Field Study
- Archival Environmental Case Analysis
- Environmental Change Research Project

Text Book(s):

1. Erin Stewart Mauldin, J. R. McNeill. (2025). A Companion to Global Environmental History. United Kingdom: John Wiley & Sons, Incorporated.
2. Ranjan Chakrabarti. (2020). Critical Themes in Environmental History of India. India: SAGE Publications, Incorporated.
3. Kirsten Jörgensen, Lana Laura Ollier, Natalia Ciecierska-Holmes. (2021). Environmental Policy in India. United Kingdom: Taylor & Francis Group.
4. Kandpal, P. C. (2018). Environmental Governance in India: Issues and Challenges. India: SAGE Publications.

Reference Book(s):

1. Martin Knoll, Reinhold Reith. (2014). An Environmental History of the Early Modern Period: Experiments and Perspectives. Austria: Lit.
5. Hughes, J. D. (2016). What Is Environmental History. Germany: Polity Press.
6. Mauro Agnoletti, Simone Neri Seneri. (2016). The Basic Environmental History. (2016). Switzerland: Springer International Publishing.
7. Oosthoek, K. J. (2014). Environmental History: An Introductory Guide. United Kingdom: Continuum.

Web Resources:

1. <https://ocw.mit.edu/courses/21h-421-introduction-to-environmental-history-spring-2011/>
2. https://historyguild.org/what-is-environmental-history/?srsltid=AfmBO0oaNan7dbrKBqdHdhRT8TpRnUVC48kvlMroAhBTmV3xpoZ5G_WA
3. <https://www.whpress.co.uk/>
4. <https://ruralindiaonline.org/>

Topics Relevant to “employability”: Analysis of environmental and climate evidence, Interpretation of historical environmental records, Application of environmental history methods, Observation and documentation of ecological change

Topics Relevant to “Human Values and Professional Ethics”:

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: HIS3004	Course Title: Social and Cultural History Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	This course explores India's social and cultural history through caste, gender, popular culture, migration, and urban life. It examines everyday experiences, material culture, and marginal voices using interdisciplinary approaches to understand how ordinary people, social practices, and cultural expressions have shaped historical processes and transformations across different regions and periods.						
Course Objective							
Course Outcomes	On successful completion of this course the students shall be able to: 52. Identify major concepts, approaches, and sources used in social and cultural history, including microhistory, oral history, and subaltern studies. 53. Explain the historical development of caste, gender relations, popular culture, and urban society in India. 54. Describe the significance of migration, social identities, and cultural practices in shaping Indian society across historical periods. 55. Apply historical methods to interpret sources such as oral testimonies, cinema, material culture, and visual archives. 56. Demonstrate connections between everyday life, social change, and cultural processes in the making of modern Indian society.						
Course Content:	Social and Cultural History						
Module 1	Approaches to Social and Cultural History	Assignment	Methodology Seminar	09 Sessions			
- History from below: Thompson's Moral Economy and the recovery of popular culture as historical evidence - Microhistory: Ginzburg's The Cheese and the Worms — reading one life as a lens on a whole society - Subaltern Studies: the project, the methods, and the debate about whether subaltern voices can be recovered - Material culture as history: objects, clothes, food, and the everyday as historical evidence - Oral history and social history: the specific uses of testimony for recovering marginalised experience							
Module 2	Social History of Caste — From Manusmriti to Mandal	Assignment	Caste History Research	09 Sessions			
- Origins of caste: the Vedic varna system and the debate about when and how jati (endogamous caste) emerged - Untouchability: the social history of the 'fifth varna' — the occupations, the ritual pollution, and the resistance - Phule and Ambedkar: the anti-caste intellectual tradition and the use of history in the critique of Brahminism - Anti-colonial mobilisation and caste: the complex relationship between caste identity and nationalist politics - Mandal, reservations, and caste in independent India: the social history of affirmative action and its consequences							

Module 3	Applied Writing and Presentation Skills	Assignment	Case Study Presentation	09 Sessions
- Women in ancient and medieval India: Vedic women, Buddhist nuns, and the devadasi tradition - Colonial gender relations: sati, widow remarriage, and the social reform debates of the nineteenth century - Women in the national movement: from home to street — the politics of women's participation in anti-colonial struggle - Partition and gender: the specific experience of women in the violence of 1947 — abduction, rescue, and recovery - Post-independence women's movement: the feminist movement and the political struggles for women's rights				
Module 4	Popular Culture — Cinema, Sport, and Everyday Life	Assignment	Popular Culture Analysis	09 Sessions
- History of Indian cinema: from Dadasaheb Phalke (1913) to Bollywood — cinema as social history - Cricket and Indian nationalism: the social history of India's most popular sport — colonialism, independence, and identity - Radio and AIR: the history of broadcast media and its role in constructing a national culture - The history of Indian food: culinary history as social history — regional cuisines, caste, and the politics of what people eat - Festivals and public culture: Holi, Diwali, Eid — the social history of Indian religious festivals				
Module 5	Social History of Indian Cities — Migration, Work, and Urban Life	Assignment/ Quiz	Urban Social History	09 Sessions
- History of Bombay/Mumbai as social history: the mill workers, the Dalits, the migrants — the human history of India's commercial capital - The social history of Calcutta: partition, refugees, and the Bengali cultural public sphere - Delhi as palimpsest: seven cities and the social history of the capital - Migrant labour in Indian cities: the social history of seasonal and circular migration - History of urban poverty: the slum as a historical phenomenon — Dharavi, Govandi, and the struggle for housing rights				
Targeted Application & Tools that can be used: Nehru Memorial Museum and Library, Oral History Collection (NMML), Tasveer Ghar digital archive, NFAI (National Film Archive of India), Film Companion, academic film criticism, Indian Economic and Social History Review, Studies in History, EPW, 1947 Partition Archive, People's Archive of Rural India (PARI)				
Project Work/ Assignment: - Historical Source Interpretation Exercise - Caste and Social Change Case Study the Fallacy Challenge - Women's Life Narrative Project - Popular Culture Analysis Project - Urban Heritage and Migration Mapping Exercise				
Text Book(s): - Sahu, K. P. (2016). Social and Cultural History of India. India: Inter-India Publications. - Sen, S. N. (2018). Textbook of Indian History and Culture. India: Primus Books. - Chakravarti, U. (2018). Gendering Caste: Through a Feminist Lens. India: SAGE Publications.				



11. Ian Talbot, Gurharpal Singh. (2022). Partition of India: A Selected Bibliography. India: Central Reference Library, Government of India, Ministry of Culture.
12. Guha, R. (2023). India After Gandhi: A History (3rd Edition, Revised and Updated). India: Pan Macmillan.

Reference Book (s):

6. Kosambi, D. D. (2022). The Culture and Civilisation of Ancient India in Historical Outline. United Kingdom: Taylor & Francis.
7. Chatterjee, P. (2013). The Black Hole of Empire: History of a Global Practice of Power. India: Permanent Black.
8. Dr. S. Srikanta Sastri, English Translation by S. Naganath. (2022). Indian Culture: A Compendium of Indian History, Culture and Heritage: Notion Press.

Web Sources:

8. <https://www.indianculture.gov.in/>
9. <https://ruralindiaonline.org/>
10. <https://dsal.uchicago.edu/#gsc.tab=0>
11. <https://1947partitionarchive.org.in/>

Topics relevant to “SKILL DEVELOPMENT”: Interpretation of non-traditional historical sources, Understanding social structures and historical continuity, Gender-sensitive historical analysis and oral history skills, Cultural interpretation and media analysis, Historical research and spatial analysis

Catalogue prepared by	PSOLAS
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: PSYXXXX	Course Title: Organizational Psychology Type of Course: Theory and Practice	L-T-P-C	3	0	2	4
Version No.	1.0					
Course Pre-requisites	Students enrolling in this course should have a basic understanding of high school-level sciences and an interest in human behaviour and cognition.					
Anti-requisites	Nil					
Course Description	Organizational Psychology explores the scientific study of human behavior in organizational settings. This course provides students with a comprehensive understanding of how psychological principles apply to workplace dynamics, employee behavior, and organizational structures. The course emphasizes both theoretical frameworks and practical applications, enabling students to analyze real-world organizational challenges. Students will also explore contemporary issues such as diversity, inclusion, and work-life balance. By integrating Indian and global perspectives, the course prepares students for careers in human resources, organizational development, and applied psychology.					
Course Objective	To introduce students to the core concepts and scope of Organizational Psychology. To develop understanding of employee behavior, motivation, and performance in organizational settings. To apply psychological theories to leadership, communication, and group dynamics. To analyze organizational culture, change processes, and employee well-being.					
Course Outcomes	On successful completion of this course, the students shall be able to: CO1: Identify key concepts, theories, and contributors in Organizational Psychology. CO2: Explain the psychological principles underlying employee selection, motivation, and leadership. CO3: Demonstrate the use of psychological tools in analyzing workplace behavior and team dynamics. CO4: Critically evaluate organizational practices related to culture, change, and employee well-being using psychological frameworks.					
Course Content:	Organizational Psychology					
Module 1	Introduction to Organizational Psychology	Assignment	10 Sessions			
Definition, scope, and relevance of Organizational Psychology, Historical development and key contributors, Difference between Industrial and Organizational Psychology, Research methods in Organizational Psychology, Ethical issues in organizational research						
Module 2	Employee Selection, Training & Development	Assignment	10 Sessions			



Job analysis and competency mapping, Recruitment and selection methods, psychological testing and interviews, Training needs assessment, Training methods and evaluation, Career development and succession planning			
Module 3	Work Motivation and Job Satisfaction	Assignment	10 Sessions
Theories of motivation: Maslow, Herzberg, McClelland, Vroom; Job design and enrichment, Employee engagement and retention, Measuring job satisfaction, Organizational commitment and turnover.			
Module 4	Leadership, Communication & Group Dynamics	Assignment	10 Sessions
Characteristics of a good leader, Leadership theories: Trait, Behavioral, Contingency, Transformational, Power and influence in organizations			
Organizational communication: formal and informal, Group behavior: norms, roles, cohesiveness, Team building and conflict resolution.			
Module 5	Organizational Culture, Change & Well-being	Assignment	Sessions
Organizational culture and climate, Schein’s Model of Organizational Culture, Hofstede’s Dimensions, Organizational change and development (OD), Stress and well-being at work, Work-life balance and burnout, Diversity and inclusion in the workplace			
Practical Component (30 Hours)			
Module 1	Differential Aptitude Tests (DAT) – Indian Adaptation	6 Hours	
Conduction			
Analysis			
Discussion			
Module 2		Strong Vocational Interest Blank (SVIB)	6 Hours



Conduction		
Analysis		
Discussion		
Module 3	MMDT: Turning and placing	6 Hours
Conduction		
Analysis		
Discussion		
Module 4	Tweezer and finger dexterity	6 Hours
Conduction		
Analysis		
Discussion		
Module 5	Motivation Assessment Scale (MAS)/ Occupational Stress Scale	6 Hours
Conduction		
Analysis		
Discussion		
Targeted Application & Tools that can be used: Trello or Asana (Project & Team Management Tools to simulate team dynamics, task delegation, and leadership styles in group projects.		
Project Work/ Assignment: Choose a well-known leader (corporate, social, or political) , identify and describe their leadership style using theories such as Transformational, Transactional, or Situational Leadership. Project on analysing and evaluating organizational culture of a chosen company using psychological frameworks.		

**Text Book(s):**

Memoria, C. B. (1999). Personnel Management. New Delhi: Himalaya Publishing House.
DeCenzo, D. A., & Robbins, S. P. (2004). Personnel/Human Resource Management (3rd ed.). New Delhi: Prentice Hall.
Srivastava, V. K., Sharma, S. C., & Vohra, N. (1999). Operations Research for Management. New Delhi: Global Vision Publishing House.
Donald M. Truxillo, Talya N., Berrin Erdogan(2016), Psychology and Work, Routledge

Reference Book (s):

Brown, D. R., & Harvey, D. (2006). An experiential approach to organization development (7th ed.). Upper Saddle River, NJ: Pearson Education.
French, W. L., & Bell, C. H. (1999). Organizational development: Behavioral science interventions for organizational improvement. New Jersey: Prentice Hall.
Berry, L. M. (1998). Psychology at work: An introduction to organizational and industrial psychology. New York: McGraw-Hill International.

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 organizations in Human Resource.

Catalogue Prepaerd by**Meera Ruxana****Recommended by the Board of
Studies on****Date of Approval by the Academic
Council**



Course Code POL2501	International Relations	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course introduces the study of international relations through major theoretical perspectives, global institutions, security challenges, and contemporary world affairs. It examines how states and non-state actors interact within the international system, shaping cooperation, conflict, governance, and responses to global challenges in an increasingly interconnected world. Course Philosophy: Power, Order, and Conflict in the International System					
Course Outcome	On successful completion of the course, the students shall be able to: 16. Identify the principal theories, concepts, and actors that shape international relations. 17. Explain the dynamics of power, sovereignty, international institutions, and global governance in world politics. 18. Summarize major issues in international security, diplomacy, and transnational cooperation. 19. Apply theoretical perspectives of international relations to interpret contemporary global events and interstate interactions. 20. Employ international relations concepts to examine challenges related to security, development, globalization, and global governance.					
Course Content: Theory						
Module 1	Theories of International Relations	Realism, Liberalism, Constructivism	Theory Application Exercise	12 Classes		
Topics: This module introduces the three dominant theories and their implications for explaining world politics. • Realism: Morgenthau, Waltz, and the primacy of power and the national interest • Classical realism vs. structural (neo) realism: the level of analysis debate • Liberalism: interdependence, international institutions, and democratic peace • Neoliberal institutionalism: cooperation under anarchy (Keohane and Nye) • Constructivism: Wendt's 'anarchy is what states make of it' — ideas, identities, and interests						
Module 2	The International System	Power, Balance & Order	Geopolitical Analysis	12 Classes		

Topics: International order is shaped by the distribution of power and the rules states accept. This module examines the historical evolution of the international system and contemporary great power competition. • The Westphalian system: sovereignty, the nation-state, and its historical limits • Polarity: unipolar, bipolar, and multipolar systems — stability implications • The balance of power: history and contemporary application • Hegemonic stability theory: the USA as hegemon and its decline • Emerging multipolarity: China's rise, India's ascent, and the reshaping of global order				
Module 3	International Institutions & Global Governance		UN Case Study	12 Classes
Topics: States have created a dense network of international institutions to manage their interdependence. This module examines how these institutions work — and when they fail. • The United Nations: structure, Security Council veto, and reform debates • International law: sources, enforcement, and the compliance problem • The WTO, IMF, and World Bank: global economic governance and its critics • Regional organisations: EU, ASEAN, SAARC, and African Union • Climate governance: UNFCCC, Paris Agreement, and the challenge of collective action				
Module 4	Security Studies	War, Deterrence & New Threats	Security Dilemma Analysis	12 Classes
Topics: Security is the most fundamental concern of states and peoples. This module examines traditional and new security challenges, from nuclear deterrence to cyber warfare. • The security dilemma: arms races, spirals, and how states create the insecurity they fear • Nuclear deterrence: MAD, second-strike capability, and the stability paradox • Terrorism: definition, causes, and responses — the post-9/11 world • Human security: UNDP's expanded security concept — from state to individual • Cyber warfare, information operations, and the new domains of conflict				
Module 5	Globalisation & Transnational Challenges		Current Events Seminar	12 Classes
Topics: The biggest challenges of time — climate change, pandemics, migration, and economic inequality — cross borders. This module examines how the international system handles transnational problems. • Globalisation: economic, political, and cultural dimensions • Global inequality: North-South divide, dependency, and the terms of trade • Migration and refugees: international law, politics, and the humanitarian dimension • Pandemics as international relations: COVID-19, the WHO, and global health governance • India and globalisation: strategic autonomy, economic integration, and the Indo-Pacific				
Course Content: Practical Sessions				
NIL (No separately credited practical component.)				



Targeted Application & Tools that can be used: IR Data: SIPRI, Freedom House, UCDP, Correlates of War; Documents: UN Treaty Collection, UN Digital Library; Research: International Organization, International Security, ISA journals; News: Foreign Affairs, Foreign Policy, The Diplomat

Project work/Assignment:

3. Module 1 – IR Theory Application Exercise: Select a contemporary international event and explain it using one of the major IR theories (Realism, Liberalism, or Constructivism). Submit a 1000-word analytical note.
4. Module 2 – Geopolitical Power Analysis: Prepare a comparative report on the foreign policy strategies of two major powers (e.g., USA, China, India, Russia) and their impact on international order.
5. Module 3 – United Nations Case Study: Examine one UN intervention, peacekeeping mission, or international agreement and evaluate its effectiveness in addressing a global issue.
6. Module 4 – Security Challenge Assessment: Analyse a contemporary security issue such as nuclear deterrence, cyber warfare, terrorism, or maritime security. Present findings through a policy briefing document.
7. Module 5 – Global Issue Position Paper: Prepare a position paper on a global challenge such as climate change, migration, pandemics, or economic inequality, proposing cooperative international responses.

References

1. John Baylis, Patricia Owens, Steve Smith. (2023). The Globalization of World Politics: An Introduction to International Relations. United Kingdom: Oxford University Press.
2. Goldstein, J. S., Pevehouse, J. C. (2020). International Relations, Global Edition. Germany: Pearson Education.
3. Mingst, K. A. (2025). Essentials Of International Relations: W W Norton.
4. Mingst, K. A., McKibben, H. E., Arreguín-Toft, I. M. (2019). Essentials of International Relations. United Kingdom: W.W. Norton.
5. Brown, C. (2019). Understanding International Relations. United Kingdom: Bloomsbury Publishing.
6. <https://guides.skylinecollege.edu/c.php?g=279112&p=1860956>
7. <https://alison.com/course/international-relations>
8. <https://ocw.mit.edu/courses/17-41-introduction-to-international-relations-spring-2023/resources/lecture-notes/>
9. <https://www.udemy.com/course/international-relations-theories/>
10. <https://www.udemy.com/course/introduction-to-international-relations/>

Topics Relevant to “employability”: Theoretical application, Strategic understanding, Institutional analysis, Security analysis, Applied international relations

Topics Relevant to “Human Values and Professional Ethics”: peace, human security, international responsibility, cooperation, and climate justice

Catalogue prepared by	PSOLAS
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Course Code POL3002	Gender and Politics	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course explores the relationship between gender and political life by examining power, representation, citizenship, public policy, and social movements. It investigates how political institutions, laws, and cultural norms shape gender relations while analysing feminist perspectives on equality, justice, participation, governance, and democratic transformation. Course Philosophy: Power, Representation, and the Politics of Equality					
Course Outcome	On successful completion of the course, the students shall be able to: 21. List the major concepts, theories, and approaches used in the study of gender and politics. 22. Outline the contributions of feminist political thought to the understanding of power, citizenship, and representation. 23. Describe the factors influencing women's political participation and representation in democratic systems. 24. Implement gender-based analytical frameworks to examine public policies, political institutions, and governance practices. 25. Demonstrate the application of political perspectives to issues of gender justice, political empowerment, and gender-based violence.					
Course Content: Theory						
Module 1	Gender, Power & Political Theory	Feminist Interventions	Theory Seminar	12 Classes		
Topics: Mainstream political theory has largely ignored gender. This module examines feminist critiques of core political concepts — the public/private divide, citizenship, and the social contract. • The sexual contract: Carole Pateman's critique of social contract theory • Feminist critique of the public/private divide: the personal is political • Liberal feminism: equal rights, formal equality, and its limits • Radical feminism: patriarchy as a political system, not just a social one • Intersectionality in political theory: Crenshaw, Collins, and the multiple axes of oppression						
Module 2	Women's Political Participation & Representation		Data Analysis	12 Classes		

Topics: Women are underrepresented in formal political institutions across the world. This module examines the causes and consequences of this gap. • Global patterns of women's political representation: comparative data • Supply and demand explanations: candidate recruitment, voter attitudes, and party gatekeeping • Gender quotas: reserved seats, party quotas, and legislative quotas — evidence on effectiveness • Women in Indian democracy: Lok Sabha, state assemblies, and local government • Descriptive vs. substantive representation: does it matter who you are or what you do?				
Module 3	Feminist Theories of the State		Policy Analysis	12 Classes
Topics: This module examines feminist theories of state power and their implications for policy. • Liberal feminist engagement with the state: reform, legislation, and rights • Radical feminist scepticism: the state as patriarchal institution • Socialist feminist theory: the welfare state, social reproduction, and gender • The Indian state and gender: from welfare to rights to security • Gender mainstreaming: UNIFEM, WEF, and the bureaucratisation of feminism				
Module 4	Women's Movements in India	Waves, Alliances & Challenges	Movement Case Study	12 Classes
Topics: India has one of the world's most vibrant feminist movements — diverse, contested, and constantly evolving. This module traces its history and analyses its contemporary challenges. • The Indian women's movement: from social reform to anti-rape to MeToo • The Chipko movement and eco-feminism in India • Shaheen Bagh and women in political protest • Dalit women's movements: the intersection of caste and gender • Challenges to the women's movement: religious nationalism, backlash, and internal divisions				
Module 5	Gender-Based Violence as a Political Issue		Policy Seminar	12 Classes
Topics: Gender-based violence — domestic violence, sexual assault, trafficking — is both a personal crisis and a political failure. This module examines it as a political and governance problem. • GBV as a political issue: why states have historically failed to act • Nirbhaya (2012) and the transformation of rape law in India: Criminal Law (Amendment) Act 2013 • POSH Act 2013: sexual harassment at work and institutional responses • POCSO Act: child sexual abuse and the criminal justice system • Women's safety as an electoral issue: the politics of 'law and order' and gender				
Course Content: Practical Sessions				
NIL (No separately credited practical component.)				
Targeted Application & Tools that can be used: Gender Data: NFHS, ICRW, UN Women Data Hub, Gender Statistics India; Legal Research: IndianKanoon, PRS India; Research: EPW, Feminist Review,				



Gender & Society; Media: Feminism in India, The Ladies Finger, SheThePeople

Project work/Assignment:

8. Module 1 – Feminist Theory Reflection: Select one feminist thinker (e.g., Carole Pateman, bell hooks, Kimberlé Crenshaw, or Nivedita Menon) and prepare a 750-word reflection on how their ideas challenge conventional political thinking.
9. Module 2 – Representation Data Analysis: Examine recent data on women's representation in Parliament, State Assemblies, or local governments. Prepare a brief analytical report identifying trends, barriers, and policy implications.
10. Module 3 – Gender Policy Review: Review a gender-related public policy or legislation (e.g., Women's Reservation Act, POSH Act, Beti Bachao Beti Padhao). Evaluate its objectives, implementation challenges, and outcomes in a 1000-word report.
11. Module 4 – Women's Movement Case Study: Study an Indian women's movement such as the Anti-Dowry Movement, Chipko Movement, Gulabi Gang, Shaheen Bagh, or MeToo India. Analyse its goals, strategies, achievements, and limitations.
12. Module 5 – Gender Audit Project: Conduct a gender audit of a college, workplace, local institution, or public space focusing on representation, safety, accessibility, and inclusivity. Submit findings along with practical recommendations for improvement.

References

1. Dina Francesca Haynes, Fionnuala Ní Aoláin, Nahla Valji, Naomi Cahn. (2023). The Oxford Handbook of Gender and Conflict. United States: Oxford University Press.
2. Paxton, P., Hughes, M. M., Barnes, T. D. (2020). Women, Politics, and Power: A Global Perspective. United Kingdom: Rowman & Littlefield Publishers.
3. Bayes, J. (2020). Gender and Politics: Creative Media Partners, LLC.
4. Basu, A. (2019). Women's Movements in the Global Era: The Power of Local Feminisms. United Kingdom: Taylor & Francis Limited (Sales).
5. <https://www.coursera.org/learn/gender-equality>
6. <https://www.coursera.org/learn/gender-empowerment-strategies>
7. <https://www.udemy.com/course/a-history-of-sex-gender-and-feminist-movements-intro/>
8. <https://www.udemy.com/course/gender-and-social-inclusion/>

Topics Relevant to “employability”: Conceptual understanding, Data interpretation, Policy application, Movement analysis, Applied political inquiry

Topics Relevant to “Human Values and Professional Ethics”: gender equality, dignity, inclusion, non-discrimination, representation, and freedom from violence

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Date of Approval by the Academic Council	



Course Code POL3004	Public Administration	L- T- P- C	3	0	2	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	Public Administration examines the structures, processes, and institutions through which public policies are formulated and implemented. The course introduces administrative theories, organisational systems, public policy, governance, accountability, and contemporary administrative reforms, enabling an understanding of how governments manage public affairs and deliver services in democratic societies. Course Philosophy: Organising the State — Theory and Practice of Governance					
Course Outcome	On successful completion of the course, the students shall be able to: 26. Recall the key concepts, scope, and evolution of Public Administration as a field of study. 27. Identify major administrative theories, principles, and approaches developed by classical and contemporary scholars. 28. Explain the structures, functions, and processes of public organisations and administrative systems. 29. Discuss the role of governance, accountability, and public policy in democratic administration. 30. Apply administrative concepts and governance frameworks to contemporary public administration issues and reforms.					
Course Content: Theory						
Module 1	Foundations of Public Administration	State, Bureaucracy & Administration	Theory Seminar	9 Classes		
Topics: This module introduces the evolution of the discipline, its central concepts, and the relationship between politics, administration, and the modern state. • Meaning, nature, scope, and significance of Public Administration • Public administration and private administration: similarities, differences, and debates • Evolution of Public Administration as an academic discipline • Politics-administration dichotomy: Wilson, Goodnow, and contemporary critiques • Public administration as an instrument of governance and public service delivery						
Module 2	Classical & Behavioural Approaches to Administration		Administrative Theory Analysis	9 Classes		

Topics:

This module examines the major classical and behavioural approaches that continue to shape public institutions.

- Scientific Management: efficiency, standardisation, and F. W. Taylor's administrative principles
- Administrative Management Theory: Henri Fayol's principles of organisation and management
- Max Weber's Bureaucracy: hierarchy, rationality, rules, and legal authority
- Human Relations Approach: Elton Mayo, motivation, and informal organisations
- Behavioural and Decision-Making Approaches: Herbert Simon and bounded rationality

Module 3	Organisation, Personnel & Administrative Processes		Organisation Mapping Exercise	9 Classes
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Topics:

This module explores organisational design, leadership, coordination, and personnel administration in the public sector.

- Principles of organisation: hierarchy, span of control, unity of command, and delegation
- Line, staff, and auxiliary agencies in public administration
- Leadership, communication, coordination, and organisational effectiveness
- Public personnel administration: recruitment, training, promotion, and performance appraisal
- Administrative accountability, ethics, and professional conduct in public service

Module 4	Public Policy, Governance & Accountability		Policy Evaluation Exercise	9 Classes
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Topics:

This module examines public policy processes, governance frameworks, and mechanisms of accountability.

- Public policy cycle: agenda setting, formulation, implementation, and evaluation
- Governance and good governance: transparency, participation, accountability, and rule of law
- Citizen participation and stakeholder engagement in public decision-making
- Accountability mechanisms: RTI, social audits, ombudsman institutions, and public oversight
- Ethics, integrity, and responsiveness in democratic governance

Module 5	Contemporary Public Administration	Governance Reforms & Administrative Innovation	Governance Reform Analysis	9 Classes
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Topics:

This module examines contemporary reforms in governance and administration, focusing on the shift from traditional bureaucracy to networked, digital, and citizen-centric models of public service delivery.

- New Public Management: privatisation, contracting out, performance management, managerial autonomy, and market-oriented reforms in public services
- Critiques of New Public Management: accountability gaps, fragmentation of public services, equity concerns, and the limits of market-based governance
- Whole-of-Government Approaches: policy coordination, inter-agency collaboration, joined-up government, and overcoming bureaucratic silos
- New Public Governance: policy networks, collaborative governance, stakeholder participation, co-production, and multi-level governance systems
- Digital Governance and Administrative Innovation: e-governance, digital public infrastructure,



artificial intelligence in administration, open government data, and citizen-centric service delivery

Course Content: Practical Sessions

Module 1	Administrative Institution Study	6 Classes
Visit or virtually study a public institution (Municipal Corporation, District Collectorate, or Panchayat Office) and prepare a report explaining its structure, functions, and administrative responsibilities.		
Module 2	Administrative Theory Application	6 Classes
Select one administrative thinker (Taylor, Fayol, Weber, or Simon) and prepare a presentation demonstrating how their ideas are reflected in a contemporary public organisation.		
Module 3	Organisation Mapping Exercise	6 Classes
Develop an organisational chart of a government department and explain lines of authority, delegation, coordination, and accountability mechanisms.		
Module 4	Public Policy Evaluation Report	6 Classes
Examine a government welfare programme (e.g., PMAY, MGNREGS, Ayushman Bharat, or PM Poshan) and prepare a report evaluating its objectives, implementation process, and outcomes.		
Module 5	Governance Reform Case Study	6 Classes
Analyse an e-governance or administrative reform initiative such as Digital India, DigiLocker, UMANG, or Direct Benefit Transfer (DBT) and assess its impact on service delivery and citizen experience.		
Targeted Application & Tools that can be used: Administrative Data: CAG reports, RTI Portal, DARPG; Policy Documents: Second ARC Report, PRS India; Research: Indian Journal of Public Administration, Public Administration Review, JSTOR; Legal: IndianKanoon, Lokpal & Lokayuktas website		
Project work/Assignment:		
13. Module 1 – Administrative Institution Study: Visit or virtually study a public institution (Municipal Corporation, District Collectorate, or Panchayat Office) and prepare a report explaining its structure, functions, and administrative responsibilities.		
14. Module 2 – Administrative Theory Application: Select one administrative thinker (Taylor, Fayol, Weber, or Simon) and prepare a presentation demonstrating how their ideas are reflected in a contemporary public organisation.		
15. Module 3 – Organisation Mapping Exercise: Develop an organisational chart of a government department and explain lines of authority, delegation, coordination, and accountability mechanisms.		
16. Module 4 – Public Policy Evaluation Report: Examine a government welfare programme (e.g., PMAY, MGNREGS, Ayushman Bharat, or PM Poshan) and prepare a report evaluating its objectives, implementation process, and outcomes.		
17. Module 5 – Governance Reform Case Study: Analyse an e-governance or administrative reform initiative such as Digital India, DigiLocker, UMANG, or Direct Benefit Transfer (DBT) and assess its impact on service delivery and citizen experience.		



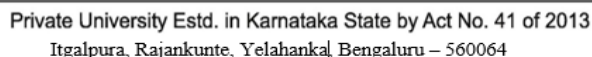
References

1. Basu, R. (2024). Public Administration: Concepts And Theories. India: Sterling Publishers Private Limited.
2. Indian Administration. (2018). India: Rajat Publications.
3. Devi, K. R., Raut, P., Badal, C. (2025). Public Administration in India. India: Astral International Pvt. Limited.
4. Chakrabarty, B., Kandpal, P. C. (2024). Public Administration. India: Taylor & Francis.
5. Evert A. Lindquist, Gerald Miller, W. Bartley Hildreth. (2021). Handbook of Public Administration. United Kingdom: Routledge.
6. Basu, R. (2019). Public Administration in the 21st Century: A Global South Perspective. India: Taylor & Francis.
7. Dr. Anil Kumar Singh. (2022). Public administration: Theory and Practice: K.K. Publications.
8. Overeem, P. (2017). The Politics-Administration Dichotomy: Toward a Constitutional Perspective, Second Edition. United Kingdom: Taylor & Francis.
9. Cox, R. W., Buck, S., Morgan, B. (2019). Public Administration in Theory and Practice.
10. Kingdom: Routledge, Taylor & Francis Group.
11. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec25_hs28
12. <https://www.udemy.com/course/introduction-to-public-administration/>
13. https://onlinecourses.nptel.ac.in/e-learning/preview/noc24_lw05
14. <https://www.data.gov.in/>

Topics Relevant to “employability”: Institutional understanding, Theoretical application, Organisational analysis, Policy analysis, Governance assessment

Topics Relevant to “Human Values and Professional Ethics”: integrity, political neutrality, transparency, accountability, responsiveness, and public trust

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Course Code POL3005	Local Government and Decentralization	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	Local Government and Decentralization examines the transfer of political, administrative, and fiscal authority from higher levels of government to local institutions. The course explores Panchayati Raj, urban local governance, participatory democracy, constitutional reforms, and grassroots development, highlighting how decentralised institutions promote citizen participation, accountability, and inclusive governance in democratic societies. Course Philosophy: Governance at the Grassroots — Panchayati Raj and Urban Self-Government					
Course Outcome	On successful completion of the course, the students shall be able to: 31. Describe the concepts, principles, and constitutional foundations of decentralisation and local self-government in India. 32. Summarize the structure, functions, and powers of Panchayati Raj Institutions and Urban Local Bodies under the 73rd and 74th Constitutional Amendments. 33. Explain the roles of local government institutions in promoting participatory development, public service delivery, and democratic governance at the grassroots level. 34. Illustrate the influence of gender, caste, and social power on representation and decision-making in local governance institutions. 35. Interpret issues and challenges related to urban governance, decentralised service delivery, and local development initiatives using contemporary examples.					
Course Content: Theory						
Module 1	Theory of Decentralisation	Why Devolve Power?	Comparative Analysis	12 Classes		
Topics: Decentralisation is not just an administrative preference — it is a theory of democracy and development. This module examines why decentralisation is advocated and the conditions under which it delivers. • Tiebout's 'voting with your feet': the economic theory of local government • Political decentralisation: subsidiarity, participation, and accountability • Fiscal decentralisation: which functions and revenues belong at what level? • Conditions for successful decentralisation: capacity, resources, and political will • Decentralisation in comparative perspective: Brazil, South Africa, and the Philippines						

Module 2	Constitutional Framework	73rd & 74th Amendments	Constitutional Study	12 Classes
Topics: The 1992 constitutional amendments were the most significant reform of India's federal structure since independence. This module examines their provisions and their implementation. • 73rd Amendment: Panchayati Raj institutions — structure, elections, and powers • 74th Amendment: urban local bodies — municipal corporations, councils, and Nagar Panchayats • 11th and 12th Schedules: functional devolution and its uneven implementation • State autonomy and the limits of constitutional mandates: the political economy of devolution • Finance Commission devolution to local bodies: the gap between mandate and resource				
Module 3	Gram Sabha & Participatory Democracy		Field Research Exercise	12 Classes
Topics: The gram sabha — the assembly of all adult voters in a village — is the most direct form of democracy in India. This module examines its potential and its reality. • Gram sabha: constitutional position, functions, and legal requirements • Kerala model: high-participation gram sabhas and decentralised planning • Social audit: MGNREGS social audit as a model of participatory accountability • PESA Act 1996: tribal self-governance and the rights of adivasi communities • Digital gram sabha: e-governance at the grassroots				
Module 4	Gender, Caste & Social Power in Local Government		Case Study	12 Classes
Topics: Local government is where social inequality is most directly encountered. This module examines whether reservations work and whether grassroots democracy can challenge deep social hierarchies. • 33% to 50% reservations for women in panchayats: evidence on impact • 'Sarpanch Pati' phenomenon: proxy leadership and its sociological explanation • Dalit sarpanches: untouchability, atrocities, and resistance at the panchayat level • Elite capture: how dominant castes and classes control local institutions • Intersectionality at the grassroots: Dalit women's experiences of panchayat democracy				
Module 5	Urban Local Bodies & Smart Cities	The Future of City Governance	Urban Governance Research	12 Classes
Topics: India is urbanising rapidly — but its cities are governed by institutions that are among the weakest in the world. This module examines urban local government and the Smart Cities Mission. • Urban local bodies: municipal corporations and their functional paralysis • Parallel bodies: DUDA, metropolitan development authorities, and the fragmentation of urban governance • Smart Cities Mission: aims, selection, implementation, and critique • Urban poverty and exclusion: slums, informal settlements, and city governance • Citizen participation in urban governance: ward committees, public hearings, and civil society				



Course Content: Practical Sessions

NIL (No separately credited practical component.)

Targeted Application & Tools that can be used: PRI Data: Ministry of Panchayati Raj, Panchayat Darpan, PRIASOFT; Urban Data: Census India, Smart Cities Dashboard, AMRUT data; Legal: IndianKanoon, PESA Act, State Panchayat Acts; Research: EPW, World Bank Local Government Reports, NIPFP

Project work/Assignment:

18. Module 1 – Comparative Decentralisation Review: Prepare a comparative note on decentralisation practices in India and one other country, highlighting differences in powers, finances, and citizen participation.
19. Module 2 – Constitutional Framework Analysis: Examine the provisions of the 73rd and 74th Constitutional Amendments and prepare a report explaining their significance for local self-government.
20. Module 3 – Gram Sabha Observation Study: Observe a Gram Sabha meeting (physically or through documented proceedings) and prepare a report on participation, decision-making, and accountability processes.
21. Module 4 – Reservation and Representation Case Study: Analyse a case involving women, SC, ST, or OBC representation in local government and evaluate its impact on grassroots governance.
22. Module 5 – Urban Governance Project: Study the functioning of a Municipal Corporation, Smart City initiative, or urban local body and prepare a report on service delivery, citizen participation, and governance challenges.

References

1. DEVI, K. R., Raut, P., Badal, C. (2025). Public Administration in India. India: Astral International Pvt. Limited.
2. Chakrabarty, B., Pandey, R. K. (2019). Local Governance in India. India: SAGE Publications.
3. <https://www.oecd.org/en/topics/sub-issues/decentralisation.html>
4. <https://egramswaraj.gov.in/>
5. <https://www.undp.org/governance/local-governance>
6. <https://prsindia.org/>
7. <https://www.worldbank.org/ext/en/development-topics>

Topics Relevant to “employability”: Institutional analysis, Legal and governance understanding, Participatory governance analysis, Social inclusion assessment, Policy and governance analysis

Topics Relevant to “Human Values and Professional Ethics”: participation, inclusion, gender and caste equity, social justice, and grassroots accountability

Catalogue prepared by	PSOLAS
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Course Code: PSY3006	Course Title: Counselling Processes and Interventions	L-T-P-C	3	0	2	4
	Type of Course: Theory and Practice					
Version No.	1.0					
Course Pre-requisites	PSY1001					
Anti-requisites	Nil					
Course Description	This course introduces students to the foundational principles, processes, and practices of Counseling Psychology. It explores the theoretical underpinnings of counseling, ethical and legal standards, and the personal and professional qualities of effective counselors. Students will engage with diverse counseling populations, develop core counseling skills, and understand the dynamics of the counseling relationship. The course also covers psychological testing, assessment, and various counseling types including career, family, and addiction counseling. Emphasis is placed on consultation, supervision, and counselor well-being, preparing students for real-world challenges in professional settings. Through interactive assignments, case studies, and practical applications, learners will gain a holistic understanding of counseling psychology and its relevance in contemporary mental health care.					
Course Objective	1. To understand the foundational theories and models of counseling psychology. 2. To explain ethical, legal, and professional standards in counseling practice. 3. To develop core counseling skills applicable to diverse populations. 4. To analyse the role of assessment and supervision in counselling practice.					
Course Outcomes	On successful completion of this course, the students shall be able to: CO1: Identify key concepts, models, and ethical standards in counseling psychology. CO2: Demonstrate counseling techniques during simulated sessions and role plays. CO3: Evaluate counseling processes and client interactions across diverse populations. CO4: Design a counseling plan incorporating assessment tools and ethical considerations. CO5: Determine factors and strategies for counselor well-being in professional practice.					
Course Content:	Counseling Psychology					
Module 1	Foundations of Counseling Psychology	Assignment	12 Sessions			



1A: Introduction: Psychotherapy, Guidance & Counseling, Personal Qualities of an Effective Counselor & Qualifications, Professional aspects of helping: Three levels of helping & helping professions, Systems of counseling: Developmental/wellness perspective, Medical/pathological model.

1B: Ethical standards in counseling, professional codes of ethics and standards of conduct, legal aspects of counseling in India: Rehabilitation Council of India (RCI), National Commission for Allied Health Care Professionals, Mental Health Policy (2014), Mental Health Care Act, 2017

AI: Role of counselors in an AI-enabled mental health ecosystem

Module 2	Counseling skills & Counseling process	Assignment	10 Sessions
Counseling skills: Attending Skills, Active Listening, Empathy, Questioning Skills, Paraphrasing, Reflection of Feelings, Summarizing, Clarification, Encouragers, Silence Counseling process: Rapport Building, Problem Identification, Goal Setting, Intervention and Problem Solving, Termination and Follow-Up, Factors influencing counseling process, The problems and potential of using tests in counseling			
Module 3	Types of counseling	Assignment	12 Sessions
Counselling specific issues, loss & bereavement, Counseling diverse population - Career counseling, couple & family counseling, Adolescents, Young adults, Substance abuse & Addiction, Disability counseling, Older adults, caregivers, individuals with various sexual orientations			
Module 4	Consultation, Supervision & well-being of the professional	Assignment	11 Sessions
The differences & similarities between consultation and counseling, Direct and indirect consultation and stages in the consultation process, Specific areas of consultation (e.g educational, agency), nature and importance of supervision and major models of supervision. Occupational Hazards of counseling, Stress, Burnout in counselors, Warning Signs of Occupational Stress, therapeutic lifestyle changes key to self-care. Preventive & protective steps towards well-being			
Course Content: Practical Sessions – Counseling Psychology- Practical (30 Hours)			
Module 1	Introduction to counseling practice & Attending Skills		6 Classes



SOLER posture, Vocal tone, pace, and silence, minimal encouragers Observing nonverbal cues in the speaker Didactic Introduction(20 mins) Structured Triadic Practice(60 mins) Structured Feedback and Reflection(30 mins)		
Module 2	Listening and Reflecting Skills	6 classes
Paraphrasing, Reflecting feelings , Summarising , Avoiding common listening failures Didactic Introduction(20 mins) Structured Triadic Practice(60 mins) Structured Feedback and Reflection(30 mins)		
Module 3	Questioning & Advanced skills	6 classes
Open vs closed questions , Funnelling , The Socratic question , Avoiding question stacking, why questions and interrogative tone. Empathic challenge, Self-disclosure , Goal setting , Endings Didactic Introduction(20 mins) Structured Triadic Practice(60 mins) Structured Feedback and Reflection(30 mins)		
Module 4	Case Conceptualisation & case history taking	6 classes
5P Framework, Case Vignette Analysis, documentation, Personal Genogram Reflection & Cultural Autobiography		
Module 5	Basic psychological assessment, role play & mock session	6 classes
Interview, Observation, Checklist, Mock counseling session, reflective journal		
Project Work/ Assignment: Reflective essay on personal qualities of an effective counselor and ethical dilemmas in Indian context. Conduct and document a mock initial interview with goal setting and skill demonstration. Develop a comprehensive counseling case study including assessment, diagnosis, intervention plan, and follow-up strategy for a chosen population (e.g., school children, substance abuse clients).		
Text Book(s): Gladding, S.T. (2009). Counselling: A Comprehensive Profession: New Delhi: Pearson Education Murphy, D. (Ed.). (2017). Counselling psychology: A textbook Egan, G. (1994). The skilled helper: A problem-management, 5 th Edition		
Reference Book (s): Corey, G. (1996). Theory and practice of counselling and psychotherapy (5 th ed.). Pacific Grove, CA: Thomson-Brooks/Cole.		



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

1. <https://www.counselindia.com/ebook>
2. <https://www.nimh.nih.gov>
3. <https://www.brainfacts.org>
4. <https://www.all-about-psychology.com/psychology-ebook.html>
5. <https://www.free-ebooks.net>

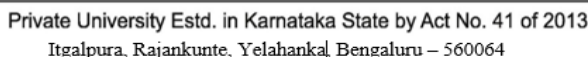
Topics relevant to “SKILL DEVELOPMENT”: This course develops critical thinking, scientific reasoning, and data analysis skills through hands-on experiments and research assignments. Students also enhance their communication, teamwork, and problem-solving abilities, which are valuable across careers in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

Catalogue prepared by

Meera Ruxana

**Recommended by the
Board of
Studies on**

**Date of Approval by the
Academic
Council**



Course Code: SLY3002	Course Title: Sociology of Globalization Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	SLY3002- Sociology of Globalization						
Anti-requisites	NIL						
Course Description	This course explores globalization as a multidimensional process transforming economies, cultures, migration patterns, and social inequalities across the world. It examines competing sociological perspectives on global integration, power, and resistance, with particular attention to India's changing position in global networks and the social consequences of interconnectedness.						
Course Outcomes	On successful completion of this course the students shall be able to: 57. Summarize the major sociological theories and perspectives used to understand globalization. 58. Discuss the economic, cultural, and political dimensions of globalization and their societal implications. 59. Describe the influence of global cultural flows on identities, lifestyles, and social relations across societies. 60. Interpret the role of migration, diaspora communities, and transnational networks in shaping global societies. 61. Employ sociological frameworks to investigate issues of global inequality, environmental justice, and development.						
Course Content:	Sociology of Globalization						
Module 1	Theories of Globalisation	Assignment	Theory Comparison Seminar	15 Sessions			
- Major sociological theories of globalisation and their key debates - World-systems theory: core, periphery, and global capitalism - Global culture, global flows, and Appadurai's scapes - Competing perspectives: hyperglobalist, sceptical, transformationalist, and Southern Theory							
Module 2	Economic Globalisation — Trade, Capital, and Labour	Assignment	India in Global Economy Analysis	15 Sessions			
- Global production, trade, and value chains - India's IT sector and global economic integration - Special Economic Zones and financialisation - Labour, inequality, and the social impact of globalisation							
Module 3	Cultural Globalisation — Homogenisation, Hybridity, and Resistance	Assignment	Cultural Flow Analysis	15 Sessions			
- Cultural globalisation and cultural imperialism - McDonaldisation, Westernisation, and global media - Cultural hybridity and local-global interactions - Bollywood, nationalism, and cultural resistance							
Module 4	Migration, Diaspora, and Transnational Social Spaces	Assignment	Diaspora Case Study	15 Sessions			
- International migration: types and driving factors - The Indian diaspora and transnational communities - Migration, identity, and cross-border social ties							



Remittances and the social impact of migration				
Module 5	Globalisation, Environment, and the Futures of Inequality	Assignment/ Quiz	Global Inequality Research Essay	15 Sessions
- Global inequality and environmental justice - Climate change and social vulnerability - Global governance and international institutions - Deglobalisation and the future of globalisation				
Targeted Application & Tools that can be used: World Bank Data • UNDP Human Development Reports • OECD Data • IOM Data Portal • World Migration Database • MEA India Diaspora Portal				
Project Work/ Assignment: 11. Comparative Theory Essay 12. India's Global Economy Analysis 13. Cultural Globalisation Case Study 14. Indian Diaspora Case Study 15. Global Inequality Research Essay 16. Globalisation Data Analysis Report				
Text Book(s): 13. Keri E. Iyall Smith. (2019). Sociology of Globalization: Cultures, Economies, and Politics. United Kingdom: Taylor & Francis Group. 14. Ritzer, G. (2022). Essentials of Sociology: Sage Publications. 15. Ritzer, G., Dean, P. (2018). Globalization: The Essentials. United Kingdom: John Wiley & Sons, Incorporated. 16. Dean, P., Ritzer, G. (2026). Globalization: A Basic Text. United Kingdom: John Wiley & Sons, Limited.				
Reference Book (s): 9. Steger, M. B. (2023). Globalization: A Very Short Introduction. United Kingdom: Oxford University Press. 10. Eriksen, T. H. (2020). Globalization: The Key Concepts. United Kingdom: Taylor & Francis. 11. Martell, L. (2016). The Sociology of Globalization. Germany: Polity Press.				
Web Sources: 12. https://study.com/learn/lesson/globalization-examples-effects.html 13. https://www.udemy.com/course/sociology-understanding-our-society/ 14. https://www.udemy.com/course/introduction-to-sociology-h/				
Topics relevant to “SKILL DEVELOPMENT”: Sociological analysis, comparative theory, case study writing, data interpretation, policy analysis, research writing, critical thinking, presentation skills, and collaborative learning.				
Catalogue prepared by	Dr. Ahmed Shabin KK			
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code WMI2005	Music Theory II: Counterpoint and Form Analysis	L- T- P- C	2	1	2	4
Version No.	1.0					
Course Pre-requisites	Music Theory I					
Anti-requisites	NIL					
Course Description	Music Theory II: Counterpoint and Form Analysis develops advanced understanding of tonal music through the study of contrapuntal writing, chromatic harmony, modulation, formal structures, and stylistic composition. The course emphasizes analytical listening, score analysis, four-part writing, and creative application of theoretical principles, fostering deeper insight into the construction, organisation, and expressive possibilities of Western art music.					
Course Out Come	On successful completion of the course the students shall be able to: 36. List the fundamental principles of species counterpoint, chromatic harmony, modulation, and formal structures in Western tonal music. 37. Summarize the functions of contrapuntal techniques, chromatic harmonic devices, and formal designs in shaping musical structure and expression. 38. Differentiate common formal patterns, modulatory procedures, and contrapuntal textures in selected musical works. 39. Apply principles of species counterpoint and chromatic harmony in written music exercises and score-based activities. 40. Demonstrate appropriate voice-leading, harmonisation, and motivic-development techniques in contrapuntal and four-part writing tasks.					
Course Content: Theory						
Module 1	Species Counterpoint — The Rules of Linear Harmony	Assignment	Species Counterpoint Exercises	7 Classes		
Topics: - First species (note against note): writing a consonant counterpoint against a cantus firmus — intervals and motion types - Second species (two notes against one): passing tones and the introduction of dissonance on weak beats - Third species (four notes against one): passing tones, neighbour tones, and cambiata figures - Fourth species (syncopation): suspensions — the most expressive dissonances in tonal counterpoint - Fifth species (florid counterpoint): combining all previous species into flowing, expressive countermelodies						
Module 2	Chromatic Harmony — Secondary Dominants and Modulation	Assignment	Chromatic Harmony Analysis	7 Classes		

Topics: - Secondary dominants: V/V, V/IV, V/ii, V/vi — the dominant seventh chords that tonicise scale degrees - Tonicisation vs. modulation: the difference between a brief tonicisation and a confirmed key change - German, Italian, and French augmented sixth chords: the chromatic pre-dominant chords that intensify the dominant				
Module 3	Musical Form — The Large-Scale Architecture of Tonal Music	Assignment	Form Diagram and Analysis	7 Classes
Topics: - Binary and ternary form: the simplest formal structures — A-B and A-B-A organisation - Rondo form: the recurring refrain principle — ABACADA structure and its variations - Theme and variations: retaining the harmonic structure while transforming the melodic surface - Through-composed form: the alternative to repetitive structure — narrative vs. architectural organisation				
Module 4	Bach Chorale Style — Advanced Four-Part Writing	Assignment	Bach Chorale Harmonisation	7 Classes
Topics: - Secondary dominants in chorales: using tonicisation to add harmonic variety and expressiveness - Non-chord tones in four parts: passing tones, neighbour tones, anticipations, and suspensions in chorale style - Modulation in chzorales: Bach's brief but effective key changes — how they are prepared and resolved				
Module 5	The Bach Two-Part Invention — Writing Imitative Counterpoint	Assignment	Two-Voice Invention Project	7 classes
Topics: - Motivic development: how a single short motive can generate an entire composition - Imitation and canon: the technique of one voice following another with the same material - Sequential development: using sequences to extend motivic material and traverse harmonic space				
Course Content: Practical Sessions				
Module 1	Species Counterpoint — The Rules of Linear Harmony			8 Classes
Species counterpoint identification and writing				
Module 2	Chromatic Harmony — Secondary Dominants and Modulation			8 Classes

- Closely related key modulation: moving to the dominant, subdominant, relative, and parallel — the basic tonal journey - Pivot chord modulation: the most common modulation technique — identifying the shared chord that bridges two keys		
Module 3	Musical Form — The Large-Scale Architecture of Tonal Music	8 Classes
- Form analysis - Rondo and Sonata form: the most complex and important Classical form — exposition, development, and recapitulation		
Module 4	Bach Chorale Style — Advanced Four-Part Writing	8 Classes
- Chorale analysis: identifying Bach's voice-leading techniques in actual chorales - Harmonising a chorale melody: the complete process from soprano to SATB harmonisation		
Module 5	The Bach Two-Part Invention — Writing Imitative Counterpoint	8 Classes
- Voice crossing and voice exchange: the contrapuntal techniques Bach uses for variety and tension - Writing an original invention: from motive selection through plan to completed draft		
Targeted Application & Tools that can be used: MuseScore 4, Sibelius, Finale, Bach chorales online (bach-chorales.com), IMSLP, Digital piano for harmony realisation, MuseScore keyboard, Oxford Music Online, Grove Music, JSTOR		
Project work/Assignment: - Species Counterpoint Assignment - Chromatic Harmony Analysis - Form Analysis Diagram - Bach Chorale Harmonisation - Two-Voice Invention		
Textbook References - Aldwell, E., Schachter, C., Cadwallader, A. (2019). Harmony and Voice Leading. Brazil: Cengage Learning - Fux, J. J. (1965). The study of counterpoint: From Johann Joseph Fux's Gradus ad Parnassum (A. Mann, Trans.). W. W. Norton & Company. - Gauldin, R. (2013). A practical approach to eighteenth-century counterpoint (2nd ed.). W. W. Norton & Company. - Laitz, S. G. (2023). The complete musician: An integrated approach to tonal theory, analysis, and listening (4th ed.). Oxford University Press. - Clendinning, J. P., Marvin, E. W. (2021). The Musician's Guide to Theory and Analysis. United States: W. W. Norton, Incorporated.		



Reference Books

1. Caplin, W. E. (2000). Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven. United Kingdom: Oxford University Press.
2. Salzer, F., Schachter, C. (1989). Counterpoint in Composition: The Study of Voice Leading. United States: Columbia University Press.
3. Green, D. M. (1979). Form in Tonal Music: An Introduction to Analysis. Spain: Holt, Rinehart and Winston.
4. Benjamin, T., Horvit, M., Nelson, R., Koozin, T. (2015). Techniques and Materials of Music: From the Common Practice Period Through the Twentieth Century, Enhanced Edition. United States: Cengage Learning

Web resources

1. <https://online.berklee.edu/courses/counterpoint>
2. <https://guides.library.illinois.edu/composition-music-theory/form-analysis-counterpoint>
3. <https://medium.com/@mattjavanshir/5-incredible-free-music-theory-resources-bf568826f36e>
4. <https://open.umn.edu/opentextbooks/textbooks/1254>

Topics Relevant to “employability”: Contrapuntal voice leading, Chromatic harmonic analysis, Formal analysis, Advanced four-part writing, Compositional application

Topics Relevant to “Human Values and Professional Ethics”: Critical reasoning

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	



Course Code WMI3002	Music Technology and Digital Audio Production	L- T- P- C	2	0	4	4
Version No.						
Course Pre- requisites						
Anti-requisites	NIL					
Course Descriptio n	Music Technology and Digital Audio Production explores the principles and practices of contemporary music production in digital environments. The course examines digital sound, recording techniques, DAW operation, MIDI sequencing, virtual instruments, mixing, mastering, and music distribution. Through studio-based practice and creative projects, it develops technical competence, production expertise, critical listening, and an understanding of the technological, artistic, and professional dimensions of modern music-making.					
Course Out Come	On successful completion of the course the students shall be able to: 41. Identify the fundamental concepts, tools, and processes involved in digital audio production and music technology. 42. Explain the principles of digital sound, recording techniques, MIDI sequencing, and audio processing. 43. Describe the functions of DAWs, virtual instruments, mixing, mastering, and digital music distribution. 44. Apply recording, editing, sequencing, and mixing techniques to produce digital music projects. 45. Operate music production software and digital audio tools to create and prepare professional-quality audio content.					
Course Content: Theory						
Module 1	Digital Audio Fundamentals — The Physics and Mathematics of Digital Sound	Assignment	Signal Chain Exercise	6 Classes		
Topics: • The physics of sound: frequency, amplitude, wavelength, and the decibel — the acoustic basis of everything digital audio does • Audio file formats: WAV, AIFF, MP3, FLAC — lossless vs. lossy compression and when each is appropriate • Latency: what it is, why it matters for real-time recording, and how to manage it						
Module 2	Recording and DAW Operation — Capturing Performance	Assignment	Basic Recording Session	6 Classes		

Topics:

- DAW overview: Logic Pro X or Ableton Live — session setup, tracks, clips, and the basic workflow
- Microphone types and placement: condenser, dynamic, and ribbon microphones — and where to put them
- Setting levels and gain staging: the most fundamental recording skill — avoiding clipping while maximising signal-to-noise

Module 3	MIDI and Virtual Instruments — Composing in the Digital World	Assignment	MIDI Composition Project	6 Classes
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Topics:

- What MIDI is and is not: MIDI transmits instructions, not audio — velocity, pitch, duration, and control data

Module 4	Mixing — Balance, Space, and Clarity	Assignment	Mixing Workshop	6 Classes
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Topics:

- Level balancing: the most fundamental mixing task — getting all elements in the right proportional relationship
- Compression: the most misunderstood mixing tool — dynamics control, sustain, and the 'glue' of a good mix
- Reverb and delay: placing sounds in acoustic space — the difference between dry and wet in different musical contexts

Module 5	Mastering and Distribution — The Final Stage	Assignment	Complete Production Project	6 Classes
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Topics:

- Mastering basics: loudness normalisation, EQ correction, limiting, and stereo enhancement
- Loudness wars: the history of competitive loudness in commercial releases — and why the trend is reversing

Course Content: Practical Sessions

Module 1	Digital Audio Fundamentals — The Physics and Mathematics of Digital Sound	12 Classes
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Topics:

- Analogue to digital conversion: sampling rate, Nyquist theorem, and bit depth — why 44.1kHz/16-bit became the CD standard
- The signal chain: microphone, preamp, audio interface, DAW, monitors — understanding every link

Module 2

Recording and DAW Operation — Capturing

12 Classes

Topics:

- Recording a live instrument: the complete session from mic placement through playback
- Basic editing: cut, copy, paste, cross-fade, and the essential editing operations in the DAW

Module 3

MIDI and Virtual Instruments — Composing in the Digital World

12 Classes

Topics:

- MIDI sequencing in the DAW: recording, editing, and quantising MIDI data
- Virtual instruments: orchestral libraries (EastWest, Spitfire), synthesisers, and acoustic emulations
- Humanising MIDI: making MIDI performances sound natural rather than mechanical
- Programming a drum track: the foundation of any digital production — groove, quantisation, and feel

Module 4

Mixing — Balance, Space, and Clarity

12 Classes

Topics:

- Panning: placing instruments in the stereo field — creating width and separation
- EQ (equalisation): shaping the frequency content of each instrument — cutting and boosting for clarity

Module 5

Mastering and Distribution — The Final Stage

12 Classes

Topics:

- Export formats: streaming services' loudness standards, CD mastering, vinyl, and spatial audio
- Music distribution: Distrokid, TuneCore, CD Baby — how to get your music on Spotify and Apple Music
- Complete production project: from recording through mixing to mastered, distributed release

Targeted Application & Tools that can be used: Logic Pro X (Mac), Ableton Live (cross-platform), GarageBand (free entry level), Waves Mercury bundle, iZotope Ozone/RX, FabFilter Pro series, Spitfire LABS (free), EastWest Composer Cloud, NI Kontakt, Distrokid, TuneCore, CD Baby

Project work/Assignment:

1. Signal Chain Design
2. Recording Session
3. MIDI Composition
4. Mixing Workshop

5. Complete Production Project	
Text Book(s): - Izhaki, R. (2023). Mixing Audio: Concepts, Practices, and Tools. United Kingdom: Routledge. - Owsinski, B. (2022). The Mixing Engineer's Handbook: 5th Edition: Bobby Owsinski Media Group. - Huber, D. M., Runstein, R. E. (2014). Modern Recording Techniques. Netherlands: Focal Press. - Hewitt, M. (2026). Music Theory for Computer Musicians: Second Edition: Stereo Output Limited. - Manzo, V. J. (2016). Foundations of Music Technology. United Kingdom: Oxford University Press.	
Reference Book (s): - Moylan, W. (2015). Understanding and Crafting the Mix: The Art of Recording. United Kingdom: Focal Press. - Gibson, D. (2026). The Art of Mixing: A Visual Guide to Recording, Engineering, and Production. United Kingdom: Routledge, Chapman & Hall, Incorporated. - Senior, M. (2018). Mixing Secrets for the Small Studio. United Kingdom: Taylor & Francis. - Hodgson, J. (2010). Understanding Records: A Field Guide To Recording Practice. United Kingdom: Bloomsbury Academic. Web Sources: https://lafilm.libguides.com/online-resources/music-production https://online.berklee.edu/courses https://www.savethemusic.org/music-education-resources/sound-recording-producing-composing/ https://accesscoursesonline.com/blogs/news/music-technology-courses?srsltid=AfmBOoorOleryAxWNDK1Z1rrHpl_Vc4Ecv3Qire2bkmQNS02_kyDwUV3	
Topics Relevant to “employability”: Recording engineering, Digital composition, Mixing, Full production workflow Topics Relevant to “Human Values and Professional Ethics”: Critical reasoning	
Catalogue prepared by	PSOLAS
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: WM13003	Course Title: Music Education and Pedagogy Type of Course: Theory		L-T-P-C	3	0	2	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Music Education and Pedagogy examine the principles, methods, and philosophies of teaching and learning music across diverse educational contexts. The course explores music learning theories, curriculum design, instructional strategies, assessment practices, and inclusive approaches to music education. Emphasis is placed on connecting musical knowledge, performance practice, creativity, and educational methodology to support effective teaching, lifelong musical engagement, and meaningful artistic development.						
Course Objective							
Course Outcomes	On successful completion of this course the students shall be able to: 62. Identify the major philosophies, theories, and approaches to music teaching and learning. 63. Explain the relationship between child development, musical learning, and instructional practice in music education. 64. Discuss the principles of lesson planning, curriculum design, assessment, and inclusive music education. 65. Apply pedagogical strategies and teaching techniques in music instruction and supervised teaching situations. 66. Conduct music lessons and teaching activities that support musical growth, engagement, and artistic development.						
Course Content:	Music Education and Pedagogy						
Module 1	Music Education Philosophies- From Suzuki to Gordon	Assignment	Methodology Comparison essay	09 Sessions			
- Suzuki Method: the mother-tongue approach — listening first, playing before reading, the role of the parent - Kodály Method: solfège, folk music, and the development of musical literacy as a birthright - Orff-Schulwerk: elemental music, body percussion, and the integration of movement, rhythm, and speech - Gordon Music Learning Theory: audiation and the hierarchy of musical learning — a research-based framework - Contemporary approaches: technology in music education, differentiated instruction, and Universal Design for Learning							
Module 2	Child Development and Instrumental Learning	Assignment	Developmental Observation Exercise	12 Sessions			
- Motor development and instrumental learning: fine motor skill development and age-appropriate technical expectations - Cognitive development and music: Piaget's stages and their implications for how music theory should be introduced - Practice habits in children: what research reveals about effective practice at different ages — the Ericsson evidence - Motivation and engagement: intrinsic vs. extrinsic motivation in instrumental lessons — avoiding the practice battle							

The musical learning of differently-abled students: adaptive techniques for students with physical or learning differences				
Module 3	Lesson Planning and Curriculum Design	Assignment	Lesson Plan Development	12 Sessions
- The structure of an effective instrumental lesson: warm-up, scales, technique, repertoire, sight-reading, and assignment - Long-term curriculum planning: the progression from Grade 1 through Grade 8 — mapping technical and musical development - Selecting repertoire: balancing technical utility, musical interest, and motivational appeal - Homework and practice assignment: how to set effective practice tasks that students will actually do - Assessment in instrumental teaching: formal examinations, informal progress monitoring, and student self-assessment				
Module 4	Teaching Technique-Effective Demonstration and Correction	Assignment	Supervised Teaching Practical	12 Sessions
- Demonstration as the primary teaching tool: the power of showing rather than telling in instrumental teaching - Verbal instruction: how to describe sound, technique, and musical intention in words — the vocabulary of instrumental teaching - Physical correction: when to physically adjust a student's posture, hand position, or bow hold — and when not to - Positive reinforcement and constructive criticism: research-based feedback that improves performance without damaging motivation - The feedback sandwich and beyond: different feedback models and their effectiveness for different students				
Module 5	Teaching Practicum-Learning by Teaching	Assignment/ Quiz	Teaching Practicum Placement	12 Sessions
- Observation of experienced teachers: systematic observation techniques and the reflective observation log - Teaching a beginner: the specific challenges and satisfactions of initiating a student into the instrument - Teaching intermediate students: the challenges of motivation, technical plateau, and the intermediate slump - Group lessons: the dynamics and pedagogy of teaching more than one student simultaneously - Reflective practice: using the practicum experience to develop a personal teaching philosophy				
Targeted Application & Tools that can be used: SmartMusic (student practice app), forScore (digital sheet music)				
Project Work/ Assignment:				
17. Methodology Comparison Essay 18. Developmental Analysis				



- 19.** Lesson Plan Portfolio
- 20.** Supervised Teaching Practical
- 21.** Teaching Practicum Report

Text Book(s):

- 17. Abeles, H. F., Hoffer, C. R., Klotman, R. H. (1994). Foundations of Music Education. United Kingdom: Schirmer Books.
- 18. Campbell, P. S., Scott-Kassner, C. (2019). Music in Childhood Enhanced: From Preschool Through the Elementary Grades, Spiral Bound Version. United States: Cengage Learning.
- 19. McPherson, G. E., & Welch, G. F. (Eds.). (2018). Music learning and teaching in infancy, childhood, and adolescence: An Oxford handbook of music education (Vol. 1). Oxford University Press.
- 20. Jellison, J. A. (2015). Including Everyone: Creating Music Classrooms where All Children Learn. United Kingdom: Oxford University Press.

Reference Book (s):

- 12. Gordon, E. (2012). Learning Sequences in Music: A Contemporary Music Learning Theory. United States: GIA Publications.
- 13. Colwell, R., & Webster, P. R. (Eds.). (2011). MENC handbook of research on music learning (Vols. 1–2). Oxford University Press.
- 14. Elliott, D. J., Silverman, M. (2014). Music Matters: A Philosophy of Music Education. United Kingdom: Oxford University Press.
- 15. Jorgensen, E. R. (2008). The Art of Teaching Music. United Kingdom: Indiana University Press.

Web Sources:

- 15. <https://www.ism.org/advice/online-learning-resources/>
- 16. <https://www.savethemusic.org/music-education-resources/>
- 17. <https://info.utheory.com/utheorys-favorites-music-theory-pedagogy-resources/>
- 18. <https://www.sciencedirect.com/science/article/pii/S0001691825006766>

Topics relevant to “SKILL DEVELOPMENT”:

**Catalogue
prepared by**

PSOLAS

**Recommended by
the Board of
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Council**

Course Code: WMI3004	Course Title: Music Research Methods and Musicology Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	Music Research Methods and Musicology introduces the principles, methodologies, and scholarly practices used in the study of music across historical, theoretical, cultural, and analytical contexts. The course explores musicological traditions, analytical approaches, research design, source evaluation, academic writing, and independent inquiry. Emphasis is placed on developing critical thinking, research literacy, analytical skills, and the ability to investigate and communicate musical knowledge through systematic scholarly methods.						
Course Outcomes	On successful completion of this course the students shall be able to: 67. Identify the major traditions, concepts, and methodologies used in musicological research. 68. Explain the principles of music analysis, source evaluation, and scholarly inquiry in music studies. 69. Discuss the processes of research design, academic writing, and the communication of musicological knowledge. 70. Apply analytical and research methods to investigate musical works, practices, and cultural contexts. 71. Prepare a structured music research project using appropriate scholarly sources, documentation, and academic conventions.						
Course Content:	Music Research and Methodology						
Module 1	What Is Musicology? — History, Methods, and Debates	Assignment	Methods Seminar	12 Sessions			
Topic - Historical musicology: the chronological study of musical works, composers, and periods - Systematic musicology: music theory, acoustics, psychology, and sociology of music as sub-disciplines - Ethnomusicology: the study of music as cultural practice — the field, its founders, and its methods - New musicology: the cultural turn — Susan McClary, Lawrence Kramer, and the interpretation of musical meaning - Music analysis: the autonomous study of musical structure — its possibilities and its limitations							
Module 2	Music Analysis — Tools and Methods	Assignment	Analytical Practice Exercises	12 Sessions			
Topic - Roman numeral harmonic analysis: reviewing and extending the skills from Music Theory - Formal analysis: identifying structures, proportions, and the logic of musical organisation - Motivic analysis: tracing the development and transformation of melodic-rhythmic cells through a movement - Schenkerian analysis: the reduction of tonal music to underlying voice-leading structures — introduction to the method - Spectral analysis: using audio software to examine timbre, spectrum, and acoustic properties of recorded sound							



Module 3	Research Methods — Finding, Evaluating, and Using Sources	Assignment	Literature Review Workshop	12 Sessions
Topic - Academic databases: JSTOR, RILM Abstracts, Grove Music Online, Music Index — what they contain and how to use them - Evaluating sources: primary, secondary, and tertiary sources — peer review, reputation, and currency - Citation and bibliography: Chicago (Turabian) style for music — the standard citation system in musicological writing - Avoiding plagiarism: quotation, paraphrase, and the proper attribution of ideas — what plagiarism is and why it matters - The literature review: how to synthesise existing scholarship into a coherent overview of a field				
Module 4	Writing About Music — Academic Essay and Analysis	Assignment	Essay Writing Workshop	12 Sessions
Topic - Choosing a research question: narrowing a broad topic to a specific, researchable question - Research proposal: articulating the research question, methodology, sources, and expected contribution - The research process: from proposal through data gathering through draft to final submission - Managing a sustained writing project: time management, drafts, and the discipline of completing academic work - Presentation of research: the academic paper presentation — conference skills and public scholarly discussion				
Module 5	Research Project — Independent Musicological Study	Assignment	Research Project Presentation and Submission	12 Sessions
Topic - Choosing a research question: narrowing a broad topic to a specific, researchable question - Research proposal: articulating the research question, methodology, sources, and expected contribution - The research process: from proposal through data gathering through draft to final submission - Managing a sustained writing project: time management, drafts, and the discipline of completing academic work - Presentation of research: the academic paper presentation — conference skills and public scholarly discussion				
Targeted Application & Tools that can be used: JSTOR, RILM, Grove Music Online (Oxford Music Online) App, Sonic Visualiser, MuseScore (for score annotation), Microsoft Word, Google Docs, Grammarly				
Project Work/ Assignment: - Methods Seminar - Analytical Practice Exercises - Literature Review - Academic Essay - Research Project				
Text Book(s): - Cook, N. (2008). Music, Imagination, and Culture. United Kingdom: Oxford University Press. - Wingell, R. (2002). Writing about music : an introductory guide. United Kingdom: Prentice Hall.				



23. Herbert, T. (2012). Music in Words, Second Edition: A Guide to Researching and Writing about Music. United Kingdom: Associated Board of the Royal Schools of Music.
24. Nettl, B. (2015). The Study of Ethnomusicology: Thirty-Three Discussions. United States: University of Illinois Press.

Reference Book (s):

16. Merriam, A. P. (1980). The Anthropology of Music. United States: Northwestern University Press.
17. Randel, D. M. (Ed.). (2003). The Harvard dictionary of music (4th ed.). Harvard University Press.
18. Christensen, T. (Ed.). (2002). The Cambridge history of Western music theory. Cambridge University Press.

Web Sources:

19. <https://guides.lib.virginia.edu/c.php?g=515223&p=3520595>
20. <https://global.oup.com/academic/product/music-research-9780197806975?cc=in&lang=en&>
21. <https://foreducators.medium.com/finding-information-for-musicology-research-8368c955b89c>

Topics relevant to “SKILL DEVELOPMENT”: Methodological awareness, Music analysis, Research literacy, Scholarly writing, Independent scholarship.

**Catalogue
prepared by**

**Recommended by
the Board of
Studies on**

**Date of Approval
by the Academic
Council**

Semester VI

Course Code: THE2502	Course Title: Theatre Production and Stage Management Type of Course: Theory		L-T-P-C	2	0	4	4
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	Theatre Production and Stage Management explores the organisational, technical, and collaborative processes that bring theatrical productions from planning to performance. The course examines production management, scheduling, budgeting, stage management practices, technical rehearsals, documentation, and team coordination, emphasizing the integration of creative vision with efficient production systems in professional theatre environments.						
Course Outcomes	On successful completion of this course the students shall be able to: 1. List the roles, responsibilities, and organisational structures involved in theatre production. 2. Discuss the principles of production planning, scheduling, budgeting, and logistics in theatrical productions. 3. Summarize the functions of stage management, prompt books, and technical rehearsals in the production process. 4. Implement stage management procedures for coordinating rehearsals, documentation, and production activities. 5. Execute production management practices to support the effective delivery of theatrical performances.						
Course Content:	Theatre Production and Stage Management						
Module 1	The Production Team- Roles, Responsibilities, and Hierarchy	Assignment	Production Structure Mapping	12 Sessions			
• Producer and production manager: the organisational leadership of a theatre production • Director, designers, and stage management: the creative team and their interdependencies • Technical departments: lighting, sound, set construction, wardrobe, and props • Front-of-house: box office, ushers, and the audience management function • Communication structures: how information flows through a production — meetings, reports, and the prompt book							
Module 2	Production Planning- Scheduling, Budgeting, and Logistics	Assignment	Production Plan Exercise	12 Sessions			
• Production timeline: from rights clearance through casting to opening night — typical milestones • Budget construction: estimating and tracking costs across all production departments • Venue management: theatre hire, technical specifications, and the production rider • Casting process: audition planning, Equity considerations, and casting decisions • Risk management in theatre: what can go wrong and how to prepare							
Module 3	The Prompt Book-The Stage Manager’s Bible	Assignment	Prompt Book Construction	12 Sessions			
• What goes in a prompt book: script, blocking notes, cue sheets, contact lists, and schedules • Blocking notation: standard symbols and the systematic recording of staging • Cue sheets for lighting, sound, and fly: the technical language of the running show • Rehearsal reports: how stage managers communicate daily between the rehearsal room and the production team • Handover documentation: ensuring the show can continue when personnel change							
Module 4	Technical Rehearsals and the Running Show	Assignment	Technical Rehearsal Simulation	12 Sessions			

• Technical rehearsal types: dry tech, wet tech, technical rehearsal, and dress rehearsal • The stage manager's role during technical rehearsals: cueing, communication, and calm under pressure • Giving notes during technical rehearsals: the stage manager as communication hub • Show calling: the art of calling a live show from the prompt book • Emergency procedures: what to do when something goes wrong mid-performance				
Module 5	Production Management Practicum	Assignment	Departmental Production Practicum	12 Sessions
• Taking on a production role: getting up to speed, establishing working relationships, and learning the production • Practical stage management: calling rehearsals, maintaining the prompt book, and running tech • Production problem-solving: the inevitable challenges and how to address them professionally • Closing the production: striking the set, returning equipment, and producing the production report • Reflecting on the practicum: what the practical experience has taught about production management				
Targeted Application & Tools that can be used: Production Management- Google Sheets, MS Excel (budgets and schedules), Asana (project management), Stage Management, Rehearsal Pro (prompt book and scheduling), Stage Write, Equity agreements, IATSE standards, ABTT technical specifications, Communication- WhatsApp groups, Slack, email protocols.				
Project Work/ Assignment:				
1. Production Structure Mapping 2. Production Plan Exercise 3. Prompt Book Construction 4. Technical Rehearsal Simulation 5. Departmental Production Practicum				
Text Book(s): 1. Stern, L., Gold, J. (2017). Stage Management. United Kingdom: Routledge. 2. Kelly, T. A. (2010). The Back Stage Guide to Stage Management, 3rd Edition: Traditional and New Methods for Running a Show from First Rehearsal to Last Performance. United States: Clarkson Potter/Ten Speed. 3. Ionazzi, D. A. (1992). The Stage Management Handbook. United States: Betterway Publications. 4. Pallin, G. (2010). Stage Management: The Essential Handbook. United Kingdom: Nick Hern Books.				
Reference Book (s): 1. Fundamentals of Play Directing: Fifth Edition. (2009): Waveland Press. 2. Gillette, J. M. (2012). Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup. United Kingdom: McGraw-Hill Education. 3. Langley, S. (1990). Theatre Management and Production in America: Commercial, Stock, Resident, College, Community, and Presenting Organizations. United States: Drama Book Publishers. 4. Stradling, L. (2010). Production Management for TV and Film: The Professional's Guide. India: Bloomsbury Publishing.				
Web Sources: 1. https://www.theatrefolk.com/dta_courses/introduction-to-stage-management-part-one 2. https://www.thelir.ie/news/resources-for-stage-management-and-technical-theatre-students 3. https://www.stagemanagementresource.com/ 4. https://www.theatrefolk.com/dta_units/stage-management				
Topics relevant to "SKILL DEVELOPMENT":				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: CMU2502	Course Title: Music and Indian Aesthetics (Rasa Theory) Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	Not Applicable						
Anti-requisites	Not Applicable						
Course Description	Music and Indian Aesthetics (Rasa Theory) explores the philosophical foundations of aesthetic experience in Indian music through the study of rasa, bhava, and artistic expression. The course examines classical theories of Bharata and Abhinavagupta, raga-rasa relationships, performance aesthetics, and contemporary applications of rasa in music. Emphasis is placed on understanding how emotion, perception, and artistic communication shape musical experience for both performers and audiences.						
Course Objective	This course is designed to develop an understanding of the philosophical and aesthetic foundations of Indian music through the study of rasa theory, bhava, and classical aesthetic traditions. It enables students to examine the contributions of major thinkers, including Bharata and Abhinavagupta, and explore the relationship between raga, emotion, and artistic expression. The course also develops the ability to apply aesthetic principles to the interpretation of musical performances and contemporary artistic practices.						
Course Outcomes	On successful completion of this course the students shall be able to: CO.1 Define the key concepts of rasa, bhava, and aesthetic experience in Indian artistic traditions. CO.2 Describe the contributions of Bharata and Abhinavagupta to Indian aesthetic theory. CO.3 Summarise the relationship between raga, rasa, and emotional expression in music. CO.4 Apply rasa theory to interpret musical performances and aesthetic experiences. CO.5 Use aesthetic principles to examine contemporary musical and cultural contexts.						
Course Content:	Learning: <i>Feeling Sound — Philosophy, Emotion, and the Classical Arts</i>						
Module 1	Natyashastra and the Rasa Sutra	Rasa Sutra Analysis (Text Seminar)	Textual philosophy	10 Sessions			
Bharata's famous rasa sutra — 'vibhava-anubhava-vyabhichhari-sanyogad rasa nishpattih' — is perhaps the most commented-upon sentence in Indian aesthetic history. This module unpacks its meaning and implications.							
Key Topics - The Rasa Sutra: vibhava (determinants), anubhava (consequents), vyabhichari bhava (transitory emotions) - Navarasa: the nine aesthetic moods — Shringara, Hasya, Karuna, Raudra, Vira, Bhayanaka, Bibhatsa, Adbhuta, and Shanta - Sthayi bhava: the eight permanent emotions that become rasas - The spectator's role: how rasa arises in the audience, not only the performer - Musical analogy: the rasa theory applied to pure music (sangita) vs. theatrical music (natya)							

Module 2	Abhinavagupta and the Universalisation of Rasa	Philosophy Comparison Essay (Philosophy Discussion)	Comparative aesthetics	10 Sessions
Abhinavagupta's Abhinavabharati (11th century) is the most influential philosophical commentary on the Natyashastra. This module examines his revolutionary concept of sadharanikarana and the experience of artistic transcendence. Key Topics - Abhinavagupta's critique and expansion of Bharata's theory - Sadharanikarana: the universalisation of emotion in aesthetic experience — generalisation beyond the personal - The difference between laukika (worldly) emotion and alaukika (aesthetic) emotion - Rasa as camatkara (wonder): the uniquely detached, blissful quality of aesthetic experience - Comparison with Western aesthetics: Aristotle's catharsis and Kant's sublime				
Module 3	Raga-Rasa Correspondence — Which Raga Evokes Which Feeling?	Raga-Rasa Mapping Exercise	Applied rasa analysis	10 Sessions
Indian musical tradition has long associated specific ragas with specific emotional states, seasons, and times of day. This module examines the theory and practice of raga-rasa correspondence. Key Topics - Classical texts on raga-rasa: the mood associations in Sangitaratnakara and later texts - Time theory and rasa: the correspondence between the time of a raga and its emotional quality - Raga Darbari Kanada: the experience of sorrow and royal dignity - Raga Yaman: the mood of romance and longing at twilight - Seasonal ragas: Megh, Hindol, and Basant — rain, spring, and their aesthetic associations				
Module 4	Bhava in Performance — Expression, Restraint, and Communication	Performance Bhava Analysis	Expressive evaluation	10 Sessions
Bhava is the emotional content that a performer communicates — but in Indian classical music, emotional expression is not the same as emotional display. This module examines the Indian aesthetic of restrained but intense feeling. Key Topics - Sattvika bhava: the involuntary physical expressions of deep emotional states (tears, goosebumps) - The Lakshmi-Saraswati paradox: the tension between commercial success and artistic purity in performance - Voice as vehicle of bhava: the relationship between tonal quality and emotional communication - Comparing dance and music: how abhinaya in Bharatanatyam relates to bhava in vocal music - Authenticity and artifice: can a technically flawless performance lack bhava?				
Module 5	Contemporary Applications — Rasa in the	Rasa Theory Application Essay (Concert Analysis)	Applied aesthetics	10 Sessions

	Modern Concert Hall			
Rasa theory was developed for theatrical performance in a pre-modern social context. This module asks how it applies — and where it strains — in the context of the modern classical music concert. Key Topics • The rasika: who is the ideal audience member and can anyone become one? • Rasa in fusion music: does Western-influenced Indian classical music communicate the same rasas? • Music therapy and raga chikitsa: the application of raga mood to healing — evidence and tradition • Teaching appreciation: can rasa theory be taught — or only cultivated over a lifetime? • New contexts: raga in film, digital media, and global fusion — still rasa? Targeted Application & Tools that can be used: • Primary Texts ○ Platforms: Natyashastra (Rangacharya translation), Abhinavabharati (selections) ○ Purpose: Primary aesthetic texts • Philosophy ○ Platforms: Indian Philosophy journals, IEP India entries, SEP India ○ Purpose: Philosophical commentary and analysis • Recordings ○ Platforms: Spotify classical, AIR archive — for raga-rasa analysis ○ Purpose: Listening material for rasa analysis • Academic ○ Platforms: Journal of Indian Philosophy, Asian Music, Sangeet Natak publications ○ Purpose: Rasa theory scholarship Project Work/ Assignment: Assessments • Module 1: Rasa Sutra Analysis ○ Skill Developed: Textual philosophy ○ Task & Deliverable: Write a 600-word analysis of the Rasa Sutra. Explain each component (vibhava, anubhava, vyabhichari) with one musical example for each. • Module 2: Philosophy Comparison Essay ○ Skill Developed: Comparative aesthetics ○ Task & Deliverable: Write a 1000-word essay comparing Abhinavagupta's sadharanikarana with Aristotle's catharsis. Identify one significant convergence and one fundamental difference. • Module 3: Raga-Rasa Mapping Exercise ○ Skill Developed: Applied rasa analysis ○ Task & Deliverable: Select 4 ragas from the prescribed list. For each, write a 150-word analysis identifying its characteristic rasa, citing textual authority, and describing your personal listening experience. • Module 4: Performance Bhava Analysis ○ Skill Developed: Expressive evaluation ○ Task & Deliverable: Watch a 15-minute performance of a prescribed recording. Write an 800-word analysis of the performer's use of bhava, identifying moments where emotional communication is particularly intense or absent • Module 5: Rasa Theory Application Essay ○ Skill Developed: Applied aesthetics ○ Task & Deliverable: Write a 1000-word essay applying rasa theory to a contemporary context: a film raga, a fusion recording, or a digital performance. Evaluate whether rasa theory adequately describes the experience. Textbooks				

1. B. M. (1970). Aesthetic Rapture: The Rasâdhyāyā of the Nāṭyaśāstra. India: Deccan College, Postgraduate and Research Institute.
2. Gerow, E. (1977). Indian Poetics. Germany: Harrassowitz.
3. Pollock, S. (Ed.). (2018). A rasa reader: Classical Indian aesthetics. Columbia University Press.
4. Rowell, L. (2015). Music and Musical Thought in Early India. United Kingdom: University of Chicago Press.

Reference Books

- De, S. K. (1988). History of Sanskrit Poetics. India: Firma KLM.
- Coomaraswamy, A. K. (2025). The Transformation of Nature in Art. India: Brill.
- Sharma, M. (2007). Music Aesthetics. India: APH Publishing Corporation.

Web Resources

- <https://padminirao.com/rasa-theory-and-its-application-to-indian-music/>
- <https://devdutt.com/brief-history-of-rasa-indias-aesthetic-theory/>
- <https://darbar.org/rasa-and-bhava-an-explainer-guide/>
- https://www.researchgate.net/publication/310660946_A_Reflection_on_the_Aesthetics_of_Indian_Music_With_Special_Reference_to_Hindustani_Raga-Sangita

Topics Relevant to “employability”: Critical Reasoning, Chronological literacy, Cultural-historical analysis, Document analysis and Starting Music Career

Topics Relevant to “Human Values and Professional Ethics”: Critical reasoning

Catalogue prepared by	PSOLAS
Recommended by the Board of Studies on	BoS No: held on
Date of Approval by the Academic Council	Academic Council Meeting held on

Course Code:	Course Title: Fundamentals of Digital Content Creation		L-T- P- C	3	0	2	4
Version No.	1.0						
Course Pre-requisites	Basic media writing, Digital media fundamentals and Computer literacy						
Anti-requisites	-Nil-						
Course Description	This course provides an introduction to the fundamentals of content creation and editing for digital platforms. It integrates theoretical concepts with practical training in writing, multimedia production, and platform-specific strategies. Students will develop skills in creating engaging content, applying effective editing techniques, and utilizing digital tools for web, social media, and mobile-based formats.						
Course Outcomes	On successful completion of the course the students shall be able to: CO1: To explain the core principles of digital content creation. [Understand] CO2: To apply basic multimedia tools to create engaging content for online media. [Apply] CO3: To analyse the digital content for clarity, coherence, and platform suitability using editing tools. [Analyse] CO4: To develop a content strategy tailored to specific online platforms [Create]						
Course Content	To equip students with the skills and tools needed to create, edit, and optimize content for various online media platforms.						
Module 1	Digital Content Creation: Introduction	Lecture, PPT, Demo & Discussion	15 Sessions	[Understand]			
Topics: Theory: Introduction to content types: Text, image, audio, video; Principles of writing for the web (clarity, brevity, scannability); Audience engagement and content personalization; Importance of Ethics and copyright in digital content creation. Practical: Blog writing and article creation for online platforms; Caption and tagline creation for social media; Basic grammar and style correction exercises.							
Module 2	Usage of Multimedia Tools & Techniques	Lecture, PPT, Demo & Discussion	15 Sessions	[Apply]			
Topics: Theory: Overview of multimedia formats and platforms; Introduction to content management systems (CMS); Basics of graphic design and video storytelling; Mobile journalism and the rise of short-form content.							

Practical: Designing social media posters using Canva or Adobe Spark; Creating and editing short videos using mobile apps (e.g., InShot, CapCut); Publishing a post on WordPress or Blogger.

Module 3	Online Platforms: Editing and Proofreading	Lecture, PPT, Demo & Discussion	15 Sessions	[Analyse]
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Topics:

Theory: Principles of editing digital content: structure, tone, coherence; Tools for proofreading and editing (Grammarly, Hemingway Editor); Visual editing: image resizing, color correction, and layout design; SEO basics and metadata optimization.

Practical: Peer review and editing of blog posts/articles; Rewriting headlines, intros, and leads; Hands-on editing of audio/video using tools like Audacity or Filmora

Module 4	Developing Platform-Specific Content Strategy	Lecture, PPT, Demo & Discussion	15 Sessions	[Evaluate]
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Topics:

Theory: Understanding algorithms and platform dynamics (Instagram, YouTube, X, LinkedIn); Scheduling and analytics: tracking content performance; Crisis communication and comment moderation; Brand tone and digital storytelling.

Practical: Creating content calendars and campaign plans; Developing platform-specific content (Instagram Reels, YouTube Shorts, LinkedIn posts); Analyzing audience engagement using tools like Meta Business Suite or YouTube Studio

Targeted Application and Tools used: WordPress / Blogger; Canva / Adobe Express; CapCut / InShot / Filmora; Grammarly / Hemingway Editor; Meta Business Suite / YouTube Studio; Google Docs / Sheets.

Assignments:

Assignment 1: Digital Content Creation

Write a 500-word blog post on a trending topic of your choice, optimized for online readability (with headline, subheadings, bullet points, and hyperlinks). Submit with a screenshot of where it is published (if published online).

Assignment 2: Weekly Social Media Content Plan

Design a one-week content calendar for any one platform (Instagram, YouTube, X, or LinkedIn) for a college event or brand. Include post type, content idea, caption, and hashtag plan.

Text Books:

Carroll, B. (2023). Writing and Editing for Digital Media (5th ed.).

Lieb, T. (2016). Editing for the Digital Age.

References:

Scott, D. M. (2024). The New Rules of Marketing and PR (9th ed.).

Berger, J., 2016. Contagious: Why Things Catch On. London: Simon & Schuster.

Kleon, A., 2014. Show Your Work! 10 Ways to Share Your Creativity and Get Discovered. New York:

Workman Publishing.

Web references:

<https://www.siegemedia.com/creation/content-editing>

<https://www.bynder.com/en/blog/content-editing-what-it-is-and-how-you-can-edit-drafts-in-10-easy-steps/>

<https://www.eng.ufl.edu/marcom/resources/web-services-standards/creating-editing-web-content/>

<https://www.semrush.com/blog/content-creation-tools/>

Topics relevant to “Skill Development”: Blog writing and article creation; Social media caption and tagline writing; Graphic design using Canva or Adobe Spark; Video creation and editing using mobile apps (e.g., InShot, CapCut); Publishing content on platforms like WordPress or Blogger; Editing and proofreading digital content (text, audio, video); Rewriting headlines and leads; Creating platform-specific content (e.g., Instagram Reels, YouTube Shorts); Developing content calendars and campaign strategies; Using analytics tools (e.g., Meta Business Suite, YouTube Studio).

Catalogue prepared by	Dr. Darshan B M & Dr. Prathibha Vinod
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: HIS2502	Course Title: Historiography Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites	NA						
Anti-requisites	NIL						
Course Description	This course introduces the evolution of historiography as the study of how history has been written, interpreted, and debated across different periods and intellectual traditions. It examines ancient, medieval, scientific, social, cultural, postcolonial, and contemporary approaches to historical writing, enabling an understanding of historical methods, evidence, narrative construction, memory, and the politics of representing the past.						
Course Outcomes	On successful completion of this course the students shall be able to: - Identify major historiographical traditions, schools, and historians from ancient to contemporary periods. - Explain the principles, methods, and assumptions underlying different approaches to historical writing and interpretation. - Discuss the contributions of major historians and historiographical schools in shaping the methods, themes, and interpretations of historical inquiry. - Interpret historical narratives and historiographical texts by examining their evidence, perspectives, and methodological frameworks. - Employ historiographical concepts and critical approaches to analyse debates concerning history, memory, identity, and the uses of the past.						
Course Content:	Historiography						
Module 1	Ancient and Medieval Historical Writing — Before 'History'	Assignment	Ancient Historian Comparison	09 Sessions			
Historical writing in the modern academic sense is a recent development — but human societies have always produced accounts of their past. This module examines the varieties of historical writing before the emergence of the modern discipline. Key Topics - Thucydides: the first critical historian — evidence, cause, and the demand for accuracy - Herodotus: 'the father of history' and the father of lies — the boundaries of ancient historical writing - Kautilya and Indian political writing: Arthashastra as historical source and as statecraft manual - Islamic historical writing: Ibn Khaldun's Muqaddimah and the theory of historical cycles - Medieval chronicles: the monk-historian, the court chronicle, and the purposes of pre-modern historical writing							
Module 2	The Professionalization of History — Ranke and the Birth of Scientific History	Assignment	Ranke Analysis	09 Sessions			
The nineteenth century saw the transformation of history from a literary and philosophical discipline into a professionalised academic science — with archives, footnotes, seminars, and the ambition to establish what 'actually happened'.							

Key Topics • Leopold von Ranke: wie es eigentlich gewesen — the programme of archival, document-based history • The seminar system: the institutionalisation of historical research as a university discipline • Positivism in history: the application of scientific methods to historical evidence • The Whig interpretation of history: Herbert Butterfield's critique of progress narratives in history • Nationalist historiography: how European national histories were written as justifications for national states				
Module 3	The Annales School and Social History	Assignment	Annales Close Reading	09 Sessions
The Annales School, founded in France in 1929, transformed historical practice by shifting attention from political events and great men to economic structures, social relations, and long-term geographical forces. Key Topics • Marc Bloch and Lucien Febvre: the founding of the Annales School and its manifesto • Fernand Braudel: the longue durée, the Mediterranean world, and the three speeds of history • Social history: E. P. Thompson's 'history from below' and the recovery of the working-class experience • Demographic and economic history: the quantitative turn — Cliometrics and the use of statistics in history • Indian social history: the Subaltern Studies group as India's equivalent of the Annales turn				
Module 4	Cultural History, Gender History, and Postcolonial History	Assignment	Historiographical Essay	09 Sessions
The late twentieth century saw history fragment into multiple sub-disciplines — cultural history, gender history, environmental history, and postcolonial history — each claiming to have found dimensions of the past that previous histories had missed. Key Topics • Cultural turn: Geertz's thick description adapted for history — the Linguistic Turn and meaning in history • Gender history: from women's history to gender history — Joan Wallach Scott's 'Gender as a Useful Category of Historical Analysis' • The new cultural history: Robert Darnton, Natalie Zemon Davis, and the history of the particular • Postcolonial historiography: Said, Spivak, and the critique of Eurocentric history • Subaltern Studies: the recovery of voices from below — and Spivak's critique of whether this recovery is possible				
Module 5	Memory, Narrative, and the Uses of the Past	Assignment/ Quiz	Historiographical Project	09 Sessions
Contemporary historiography grapples with questions about the relationship between academic history and public memory, the narrative form of historical writing, and the political uses — and abuses — of history.				

Key Topics • Narrative in history: Hayden White's 'Metahistory' — the poetic dimension of historical writing • History and memory: Paul Connerton's social memory vs. professional history • The politics of heritage: who controls the past — museums, monuments, textbooks, and national narratives • The Indian textbook controversy: the political battles over how history is taught in schools • Digital history: how the internet has changed historical research, communication, and the public use of the past	
Targeted Application & Tools that can be used: Primary Historiographical Texts: Google Books, Project Gutenberg, JSTOR Academic: History and Theory journal, Past and Present, Rethinking History Indian Historiography: Contributions to Indian Sociology, IESHR, EPW Writing: Chicago Manual of Style, Zotero, Google Docs	
Project Work/ Assignment: 6. Compare two pre-modern historians (e.g., Herodotus and Ibn Khaldun or Thucydides and Kautilya) by examining their purposes, methods, and use of evidence. Submit a comparative essay (1200–1500 words) and present key findings. 7. Examine a set of primary historical documents, letters, chronicles, or archival records and analyse how Rankean methods establish historical evidence and objectivity. Submit an annotated source analysis report.	
Text Book(s): 1. Mr. Sushil Kumar, Dr. Ranjith Kumar Varre, Dr. A. Ajmal Khaan, Narendra Giri. (2026). Historiography. Kiribati: BR Publications. 2. Woolf, D. (2019). A Concise History of History: Global Historiography from Antiquity to the Present. India: Cambridge University Press. 3. Iggers, G. G., Wang, Q. E., Mukherjee, S. (2017). A Global History of Modern Historiography. United Kingdom: Routledge. 4. Munslow, A. (2017). The New History. United Kingdom: Taylor & Francis Group.	
Reference Book (s): 1. Croce, B., Ainslie, D. (2025). Theory & History of Historiography. United States: Creative Media Partners, LLC. 2. Burke, P. (2019). What is Cultural History. United Kingdom: Wiley. 3. Tosh, J. (2021). The Pursuit of History: Aims, Methods and New Directions in the Study of History. United Kingdom: Routledge. 4. Carr, E. H. (2018). What is History. United Kingdom: Penguin UK.	
Web Sources: 1. https://www.jstor.org/ 2. https://www.classcentral.com/subject/historiography 3. https://histography.io/ 4. https://www.britannica.com/topic/historiography/Methodology-of-historiography	
Topics relevant to “SKILL DEVELOPMENT”: Indian Historiography, using Chicago Manual of Style, Zotero, Google Docs	
Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: ECO2502	Course Title: INTERNATIONAL ECONOMICS Type of Course: Theory		L-T-P-C	3	1	0	4
Version No.	1.0						
Course Pre-requisites							
Anti-requisites	NIL						
Course Description	This course provides a comprehensive treatment of international economic theory and policy. It covers the theory of comparative advantage and modern trade theory, commercial policy instruments, the balance of payments, exchange rate determination, and international monetary arrangements. Tutorial sessions apply these frameworks to India's external sector and ongoing global trade debates.						
Course Outcomes	On successful completion of this course the students shall be able to: 11. Explain the major theories of international trade and their role in understanding patterns of global trade and specialization. 12. Describe the instruments of trade policy and the functions of international trade institutions in shaping global economic relations. 13. Classify the components of balance of payments accounts, exchange rate systems, and international monetary arrangements. 14. Use trade and external sector data to interpret trends in trade flows, balance of payments, and exchange rate movements. 15. Demonstrate the application of international economic concepts in evaluating trade policies and contemporary global economic issues.						
Course Content:	International Economics						
Module 1	Trade Theory — From Ricardo to Krugman	Assignment	Tutorial Problem Set	12 Sessions			
• Absolute advantage (Smith) and comparative advantage (Ricardo) • Heckscher-Ohlin theorem: factor endowments and trade patterns • The Leontief paradox and tests of HO theory • New trade theory: economies of scale, product differentiation, and intra-industry trade • Krugman's contributions: gravity model and the geography of trade							
Module 2	Trade Policy — Instruments, Arguments & Institutions	Assignment	Policy Debate	12 Sessions			
• Tariffs: ad valorem, specific, and their welfare effects • Non-tariff barriers: quotas, voluntary export restraints, and technical standards • The infant industry argument: theory, evidence, and abuse • Strategic trade policy: subsidies, dumping, and retaliatory tariffs • The WTO: principles, dispute settlement, and India's experience							
Module 3	Balance of Payments — India's External Accounts	Assignment	Data Analysis	12 Sessions			
• BOP structure: current account, capital account, financial account, and reserves • Current account deficit: causes, sustainability, and India's experience • Capital flows: FDI, FII, ECBs, and remittances • BOP crises: 1991 and beyond — what triggers them and how to respond • The twin deficits hypothesis: fiscal and current account deficits							
Module 4	Exchange Rate Economics — Determination & Policy	Assignment	Exchange Rate Tutorial	12 Sessions			
• Nominal vs. real exchange rate: purchasing power parity • Interest rate parity: covered and uncovered							

- Exchange rate regimes: fixed, floating, currency board, and managed float - Speculative attacks and currency crises: the Krugman and second-generation models - The impossible trinity: monetary independence, exchange rate stability, and capital mobility				
Module 5	Global Trade Governance & India's Trade Policy	Assignment/ Quiz	Current Affairs Seminar	12 Sessions
- WTO: Doha Round failure and the fragmentation of multilateralism - Regional trade agreements: RCEP, CPTPP, and India's decision to opt out of RCEP - US-China trade war: economic and geopolitical dimensions - India's trade policy: export promotion, import substitution tensions, and PLI scheme - The future of globalisation: reshoring, friendshoring, and value chain reconfiguration				
Targeted Application & Tools that can be used: UN Comtrade, WTO Statistics, RBI BOP data, RBI, XE.com, FRED, R, Excel, Datawrapper, WTO, MEA India, FICCI Trade Reports				
Project Work/ Assignment:				
- Trade Theory Problem Set - Trade Policy Essay - BOP Analysis Report - Exchange Rate Case Study - Trade Policy Brief				
Text Book(s): - Acharyya, R. (2022). International Economics: An Introduction to Theory and Policy. United Kingdom: Oxford University Press. - Kenneth A. Reinert. (2021). Introduction to International Economics: McGraw-Hill Education. - Salvatore, D. (2019). International Economics. United Kingdom: Wiley. - Viphindartin, S., Bawono, S. (2021). International Economics: Lulu.com. - Salvatore, D. (2012). Introduction to International Economics. Singapore: Wiley.				
Reference Book (s): - Mohtadi, S. (2019). A Guide to International Economics. United States: Business Expert Press. - Krein, M., Clark, D. (2014). International Economics: A Policy Approach. United Kingdom: Pearson Learning Solutions. - Sadler, T. R. (2024). Absolute Essentials of International Economics. United Kingdom: Taylor & Francis. - Pugel, T. A. (2019). International Economics. United Kingdom: McGraw-Hill Education.				
Web Sources: https://www.wto.org/ https://comtradeplus.un.org/ https://rbi.org.in/scripts/BalanceOfPayments.aspx https://onlinecourses.swayam2.ac.in/e-learning/preview/cec23_hs49 https://internationalecon.com/index.php				
Topics relevant to "SKILL DEVELOPMENT":				
Catalogue prepared by				
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code	Human Rights and Global Justice		L- T- P- C	3	1	0	4
POL2502							
Version No.	1.0						
Course Pre-requisites	NIL						
Anti-requisites	NIL						
Course Description	This course examines the philosophical foundations, legal frameworks, and contemporary challenges of human rights and global justice. It explores debates on universality, cultural diversity, equality, development, humanitarian intervention, and international responsibility, enabling an informed understanding of rights, dignity, and justice in an interconnected world. Course Philosophy: Rights, Dignity, and the Struggle for a Just World						
Course Outcome	On successful completion of the course, the students shall be able to: 1. Recall the key concepts, historical milestones, and institutions associated with human rights and global justice. 2. Describe the philosophical foundations and normative principles underlying human rights discourse. 3. Discuss major debates concerning universalism, cultural relativism, equality, and global justice. 4. Demonstrate the application of human rights frameworks to contemporary social, political, and humanitarian issues. 5. Employ human rights principles to address challenges related to development, discrimination, conflict, and international responsibility.						
Course Content: Theory							
Module 1	Foundations of Human Rights	Philosophy & History	Philosophy Debate	12 Classes			
Topics: Human rights are both a philosophical claim and a political practice. This module examines their intellectual origins and the historical processes through which they became a global norm. - Natural rights tradition: Grotius, Locke, and the rights of man - Kant's dignity argument: the categorical imperative and universal personhood - Utilitarianism and rights: Bentham's 'nonsense upon stilts' and its implications - The 1948 Universal Declaration: drafting history, compromises, and philosophical foundations - Non-Western traditions of rights: Buddhist, Confucian, African, and Islamic perspectives							
Module 2	The International Human Rights Regime		Document Analysis	12 Classes			

Topics:

Since 1945, states have constructed an elaborate architecture of human rights treaties and institutions. This module examines how this regime works — and how often it does not.

- UDHR (1948), ICCPR (1966), ICESCR (1966): the International Bill of Human Rights
- UN human rights bodies: Human Rights Council, treaty bodies, and Special Procedures
- Regional systems: European Court of Human Rights, Inter-American Court, African Commission
- Non-governmental organisations: Amnesty International, Human Rights Watch, and domestic organisations
- Enforcement problem: why do states ratify treaties they do not intend to honour?

Module 3

Universalism vs. Relativism

A Contested Debate

Seminar

**12
Classes**

Topics:

The most fundamental challenge to human rights is cultural relativism — the claim that rights are Western impositions on non-Western societies. This module examines this debate and its political uses.

- The universalist position: human rights as inherent to persons regardless of culture
- Cultural relativism: legitimate diversity or excuse for oppression?
- The Asian values debate: Mahathir, Lee Kuan Yew, and Singapore's challenge
- Postcolonial critiques of human rights: whose humanity? whose rights?
- Sen's response: democracy as a universal value, not a Western gift

Module 4

Civil, Political, Economic & Social Rights

Generations & Tensions

& Rights Audit

**12
Classes**

Topics:

The human rights framework includes civil and political rights, economic and social rights, and emerging collective rights. This module examines the tensions between them.

- Three generations of rights: civil/political, economic/social/cultural, solidarity rights
- The indivisibility debate: are economic rights as important as civil liberties?
- Right to development: the Global South's contribution to human rights thinking
- Rights in tension: free speech vs. hate speech; religious freedom vs. gender equality
- India's record: where does it excel, where does it fall short?

Module 5

Humanitarian Intervention, R2P & Transitional Justice

Case Study

**12
Classes**

Topics:

When states violate the rights of their own citizens, the international community faces the hardest question: intervene or not? This module examines the politics and ethics of humanitarian intervention.

- The Responsibility to Protect (R2P) doctrine: origins, principles, and practice
- Cases: Kosovo, Libya, Syria, Rwanda — when R2P was and was not invoked
- Transitional justice: truth commissions, reparations, and the International Criminal Court
- The ICC: achievements, limitations, and African critique of selective justice
- Human rights defenders: protecting those who protect rights

Course Content: Practical Sessions

NIL (No separately credited practical component.)

Targeted Application & Tools that can be used: Human Rights Data: OHCHR, Human Rights Watch, Amnesty International; Legal Instruments: UN Treaty Collection, Universal Human Rights Index; India Data: NHRC India, NCRB, National Human Rights organisations; Research: Human Rights Quarterly, Journal of Human Rights, JSTOR

Project work/Assignment:

1. Module 1 – Human Rights Philosophy Reflection: Read selected excerpts from Locke, Kant, or the Universal Declaration of Human Rights and prepare a reflective essay discussing the foundations of human rights.
2. Module 2 – Treaty Analysis Exercise: Examine a major international human rights treaty (UDHR, ICCPR, or ICESCR) and prepare a report outlining its objectives, provisions, and implementation challenges.
3. Module 3 – Universalism vs. Relativism Seminar: Participate in a structured seminar on the universalism-relativism debate and submit a position paper defending one perspective with supporting evidence.
4. Module 4 – Human Rights Audit: Conduct a rights-based assessment of a contemporary issue such as education, health, gender equality, freedom of expression, or minority rights using human rights indicators.
5. Module 5 – Humanitarian Intervention Case Study: Analyse a case involving humanitarian intervention, Responsibility to Protect (R2P), or transitional justice and prepare a policy brief evaluating the outcomes and ethical implications.

References

1. Freeman, M. (2022). Human Rights. United Kingdom: Polity Press.
2. Goodhart, M. (2022). Human Rights: Theory and Practice. United States: Oxford University Press.
3. Brooks, T. (2023). Global Justice: An Introduction. United Kingdom: Wiley.
4. Moellendorf, D. (2022). Mobilizing Hope: Climate Change and Global Poverty. United States: Oxford University Press.
5. Mehta, P. B. (2017). The Burden of Democracy. India: Penguin Random House India Private Limited.
6. Kamal Nayan Choubey, Mithilesh Kumar Jha. (2023). Indian Politics and Political Processes: Ideas, Institutions and Practices. India: Taylor & Francis.
7. Pasquale De Sena, Riccardo Pisillo Mazzeschi. (2019). Global Justice, Human Rights and the Modernization of International Law. Switzerland: Springer International Publishing.
8. Lawford-Smith, H. (2017). Global Justice. United Kingdom: Taylor & Francis.
9. <https://www.ohchr.org/>
10. <https://www.hrw.org/>
11. <https://nhrc.nic.in/>
12. https://onlinecourses.swayam2.ac.in/e-learning/preview/cec19_lw01
13. <https://www.coursera.org/learn/humanrights>

Topics Relevant to “employability”: Conceptual understanding, Legal literacy, Argumentation and interpretation, Applied rights assessment, Policy application

Topics Relevant to “Human Values and Professional Ethics”: human dignity, equality, universality, cultural respect, humanitarian responsibility, and global justice

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Module 3	The Classical Era I — Galant Style, Sonata Form, and Haydn	Assignment	The Classical Era I — Galant Style, Sonata Form, and Haydn	12 Sessions
- The galant style: the rejection of Baroque complexity — simplicity, singable melody, and natural expression - The Mannheim orchestra: the orchestral innovations that gave Classical style its vocabulary of dynamic contrast - Haydn and the development of the string quartet: from divertimento to the most sophisticated chamber genre - Haydn's symphonic development: the 104 symphonies and the evolution of the symphony as a formal journey - Sonata form in Haydn: wit, surprise, and formal innovation — how Haydn used form as a vehicle for humour				
Module 4	The Classical Era II — Mozart and Operatic Achievement	Assignment	Opera Analysis Exercise	12 Sessions
- Mozart's early development: child prodigy, Grand Tour, and the education of a genius - The piano concertos: the most sophisticated examples of the Classical concerto — the dialogue between soloist and orchestra - Mozart and opera: Le Nozze di Figaro, Don Giovanni, and Die Zauberflöte — three different operatic worlds - The da Ponte operas: the combination of comedy, psychological depth, and social critique - The late symphonies (nos. 39, 40, 41): the Vienna period and the sublimation of Classical form				
Module 5	Performance Practice in the Baroque and Classical Periods	Assignment/ Quiz	Performance Practice Research	12 Sessions
- Baroque ornamentation: the trill, mordent, turn, and appoggiatura — how to realise them correctly - Figured bass realisation: the keyboard player's art of improvising harmony from a bass line and numbers - Classical dynamics: how to execute the characteristic Mannheim crescendo, the piano-forte contrast, and period tempo markings - Period instruments: harpsichord, clavichord, and early piano — how the instruments shaped the music - Contemporary period performance: Gardiner, Harnoncourt, Norrington — what historically informed performance has revealed				
Targeted Application & Tools that can be used: IDAGIO, Spotify Classical, Naxos Music Library, IMSLP (complete Bach, Handel, Haydn, Mozart editions), Grove Music Online, JAMS, Early Music journal, JSTOR, Brilliant Classics lectures, BBC Music Magazine archive				
Project Work/ Assignment:				
8. Baroque Listening Test 9. Bach/Handel Score Analysis				

10. Classical Style Analysis Essay 11. Opera Analysis 12. Performance Practice Report	
Text Book(s): 10. Burkholder, J. P., Grout, D. J., Palisca, C. V. (2019). A History of Western Music. United Kingdom: W.W. Norton. 11. Taruskin, R., Gibbs, C. H. (2025). The Oxford History of Western Music. United States: Oxford University Press, Incorporated. 12. Hanning, B. R., Grout, D. J. (2019). Concise History of Western Music: Anthology Update. United States: W. W. Norton, Incorporated. 13. Blume, F. (1975). Renaissance and Baroque Music: A Comprehensive Survey. United Kingdom: Faber & Faber.	
Reference Book (s): 5. Bukofzer, M. F. (2013). Music in the Baroque Era - From Monteverdi to Bach. United Kingdom: Read Books Limited. 6. Rosen, C. (1997). The classical style : Haydn, Mozart, Beethoven. United Kingdom: W. W. Norton. 7. Heartz, D. (2003). Music in European Capitals: The Galant Style, 1720-1780. United Kingdom: WW Norton. 8. Sadie, J. (Ed.). (1998). Companion to Baroque music. University of California Press. 9. Lawson, C., & Stowell, R. (1999). The historical performance of music: An introduction. Cambridge University Press.	
Web Sources: 6. https://study.com/academy/lesson/western-music-history-timeline-lesson-quiz.html 7. https://bmusician.com/blog/the-huge-spread-of-western-classical-music/ 8. https://www.britannica.com/art/Western-music/The-tonal-era-and-after-1600-to-the-present 9. https://www.tes.com/teaching-resource/baroque-music-western-classical-music-eras-music-history-and-styles-13314349	
Topics relevant to “SKILL DEVELOPMENT”: Musical analysis, Period style knowledge, Operatic analysis, Historical performance knowledge.	
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Module 2	Anxiety Disorders, Somatic Symptom Disorder & Dissociative Disorders	Assignment	10 Sessions
IIA: Anxiety Disorders: Fear and anxiety response pattern, Meaning of Anxiety Disorders, Definition, Types, Clinical picture, Causes & Treatment - Phobias, Social Anxiety Disorder and GAD, Panic Disorder Obsessive-Compulsive Disorder, PTSD II B: Somatic Symptom Disorders: Meaning of Somatic Symptom Disorders, Definition, Types, Clinical picture, Causes & Treatment - Somatic Symptom Disorder, Illness anxiety disorder, Conversion Disorder, Factitious Disorder. II C: Dissociative Disorder: Meaning of dissociative disorders; Definition, Types, Clinical picture, Causes & Treatment - Depersonalization/Derealisation disorder, Dissociative Amnesia and Fugue, Dissociative Identity Disorder			
Module 3	Personality Disorders and Substance-Related and Addictive Disorders	Assignment	10 Sessions
III A: Personality Disorders-Meaning and Clinical Features of Personality disorders, Definition, Types (Cluster A,B,C), Clinical picture, Causes & Treatment III B: Substance-Related and Addictive Disorders- Substance-induced disorders: Definition, Substance intoxication, substance withdrawal, Tolerance Substance use disorders: Meaning, Alcohol use disorder, Categories of psychoactive drugs: depressants - alcohol and opioids; stimulants - amphetamines and cocaine; hallucinogens; Physical & Psychological dependence, Pathways to Addiction, Treatment			
Module 4	Mood Disorders and Schizophrenia & Delusional Disorders	Assignment	10 Sessions
IV A: Mood Disorders: Definition, Types of mood disorders. Unipolar Mood Disorders Persistent Depressive Disorder, Major Depressive Disorder, Specifiers of Major Depressive Disorder, Bipolar and Related Disorders- Cyclothymic Disorder, Bipolar Disorders (I and II) - Features of Bipolar Disorders IV B: Schizophrenia & Delusional Disorders Definition, Clinical picture/ Symptoms, Types, Causes, Treatment- Schizophrenia & Delusional Disorders			

Practical Psychopathology (30 sessions)

Module 1	DSM 5 & ICD 11	6 sessions
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Classification of Mental Disorders

Module 2	General Health Questionnaire/ Brief-COPE	6 sessions
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Conduction

Analysis

Discussion

Module 3	Beck's Depression Inventory/HAM-D	6 sessions
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Conduction

Analysis

Discussion

Module 4	IPAT Anxiety Scale/ HAM-A	6 sessions
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Conduction

Analysis

Discussion

Module 5	Brief Personality Inventory (PID-5-BF)	6 sessions
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Conduction

Analysis

Discussion

Targeted Application & Tools that can be used:

ICD-11 Browser & DSM-5-TR App – for exploring classification systems and diagnostic criteria.

Symptom Checker Simulators – for practicing differential diagnosis.

SimuCase / PsychSim – for virtual case studies and role-play scenarios.

YouTube Clinical Interviews – for observing real-life symptom presentations.

Project Work/ Assignment:

Case study: Choose a disorder from any module. Analyze a case (video, written, or simulated) using DSM-5-TR or ICD-11 criteria. Discuss symptoms, differential diagnosis, possible causes, and treatment options.

Output: 1000-word report or presentation.

Create a visual map (mind map or flowchart) of a disorder category (e.g., Anxiety Disorders). Include definitions, types, symptoms, causes, and treatments. Present map in class.

Text Book(s):

Abnormal Psychology 15 th Edition, Butcher IN, Hooley, JM Mineka, 5. Dwivedi, CB

American Psychiatric Association. (2022). *Diagnostic and statistical manual of mental disorders* (5th ed., text rev.; DSM-5-TR).

Reference Book (s):

Abnormal Psychology(2001), Gerald C. Davison, John M. Neale, Wiley

Abnormal Psychology-The Problem of Maladaptive Behavior(2005), Irwin G. Sarason, Barbara R. Sarason, Pearson/Prentice Hall

ICD 11

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 clinical & counseling psychology.

**Catalogue
prepared by**

Ms. Meera Ruxana

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PRESIDENCY UNIVERSITY

Private University Estd. in Karnataka State by Act No. 41 of 2013
Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064

