# CALICUT UNIVERSITY – FOUR-YEAR UNDER GRADUATE PROGRAMME (CU-FYUGP)

## BA ENGLISH LANGUAGE AND LITERATURE HONOURS

### MINOR

### BASKET 2: ENGLISH AT WORKSPACE

| Programme | **ENGLISH LANGUAGE AND LITERATURE HONOURS** | | | | |
|---|---|---|---|---|---|
| Course Code | **ENG1MN102** | | | | |
| Course Title | **THE LANGUAGE OF DIGITAL SPACE: ENGLISH AND NEW MEDIA** | | | | |
| Type of Course | **MINOR** | | | | |
| Semester | 1 | | | | |
| Academic Level | 100-199 | | | | |
| Course Details | Credit | Lecture per week | Tutorial per week | Practical per week | Total Hours |
| | 4 | 4 | - | - | 60 |
| Pre-requisites | Basic communication skills and technological knowledge | | | | |
| Course Summary | The course is designed for the new age generation, allowing students to use popular media platforms and create collaborative spaces with empathy and social responsibility. It is an analytical syllabus, enriched by student participation and exploring digital media content as cultural texts for analysis. | | | | |

**Course Outcomes (CO):**

| CO | CO Statement | Cognitive Level* | Knowledge Category# | Evaluation Tools used |
|---|---|---|---|---|
| CO1 | Understand the relevance of online communication platforms and its intervention in human lives. | U | F | Discussions<br><br>Classroom Instruction |
| CO2 | Develop creative and engaging content for new media platforms using modern digital tools. | Ap | P | Assignments<br><br>Discussions |
| CO3 | Practice discretion to use digital platforms with empathy and social responsibility. | Ap | M | Experience Sharing<br><br>Discussions |
| CO4 | Understand the relationship between economy, society and new media to explore the students to explore entrepreneurial and employment opportunities | U | C | Discussions<br><br>Presentations |
| CO5 | Enhance creative and analytical skills for content creation in various employment scenarios. | Ap | P | Assignments |
| * - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)<br><br># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M) | | | | |

**Detailed Syllabus:**

| MODULE | UNIT | CONTENT | Hrs | Marks |
|---|---|---|---|---|
| I | | **NEW AGE DIGITAL SPACES** | 13 | 19 |
| | 1 | Brief outline of the shift from unidirectional media to dynamic and interactive media | 2 | |
| | 2 | Overview of relevant media platforms -target users-content creation- digital interactions | 3 | |
| | 3 | An introduction and discussion on the types of content on social media, Online News Portals, Blogs, and Audio Visual Content Sharing Platforms | 3 | |
| | 4 | Transformation from traditional literary text to digital literature | 3 | |
| | 5 | Digital literature and Contemporary Media | 2 | |
| | | **Suggested Activities:**<br><br>1. Tool Sharing: Learners are grouped and asked to work on various innovative tools they are familiar with which aid in content creation and analytics for various platforms. They present the tools before the class and explain its use, effectiveness etc.<br>2. Presentations and discussions are done on the cultural atmosphere that results in different kinds of popular content and the reasons behind their virality.<br>3. Prepare a podcast episode on trending online content of the time. | | |
| II | | **FICTIONAL NARRATIVES IN DIGITAL SPACE** | 9 | 13 |
| | 6 | Evolution of Digital storytelling- new media tools and platforms for story telling | 2 | |
| | 7 | Introducing Digital Platforms:<br><br>OTT - ( E.g.: Web Series, Animated series etc.)<br><br>Vlogs-Audio books-podcast<br><br>Independent Publishing Platforms-Gaming apps | 4 | |
| | 8 | Co-story writing -websites for Collaborative fiction | 3 | |

| | | **Suggested Activities**: | | |
|---|---|---|---|---|
| | | 1. Analyse popular fiction and creative content online to delineate novel and effective ways of storytelling and present an assignment<br>2. Write scripts using interactive media and create stories.<br>3. Prepare an audiobook or a short film based on a story you have read | | |
| **III** | | **DIGITAL MEDIA AND SOCIAL IMPACT** | **13** | **18** |
| | 9 | Impact of digital media in socio political and cultural arena | **2** | |
| | 10 | Role of social media and celebrity culture | **2** | |
| | 11 | Ethical online etiquette- the use of offensive language and issues of online abuse. | **2** | |
| | 12 | Privacy and security in the online space | **2** | |
| | 13 | Social media activism- media influence- opinion formation- manufacturing consent | **3** | |
| | 14 | The concept of Digital Detox- taking control of the human- media relationship | **2** | |
| | | **Suggested Activities:** | | |
| | | 1. Group discussion -any election campaigns you saw on digital platforms<br>2. Prepare a write up on any social media influencer you follow giving emphasis on the reason why you do so<br>3. Identify cyber security laws implemented in India and list it out | | |

| IV | | **NEW MEDIA AND ITS COMMERCIAL DIMENSIONS** | 13 | 20 |
|---|---|---|---|---|
| | 15. | Production and consumption in new media- democratisation of media content- shift from passive media consumption to active use and participation-Crowd Sourcing-Linkages-Corporate Sites | 4 | |
| | 16 | Brief introduction to the business model of social media-How users and audiences are commodified -Conflict between Media industry and users-Piracy/Copyright issues-Virality-Monetizing content | 3 | |
| | 17 | Media for Branding and Market Research-Building a personal brand-Practical Strategies to build a strong brand on social media | 3 | |
| | 18 | Use of Digital media in workspace-Content creation and monetization, social media promotions, campaigns, and advertising. How digital media can be effectively used in workspace<br><br>Opportunities for employment - content creators, social Media Managers-Content Marketing Experts | 3 | |
| | | **Suggested Activities:**<br><br>1. Organise a discussion on the difference between tools that are ethically permissible and non-ethical.<br>2. Use the insights from the discussion to put together a creative or critical piece in written or multimedia format and present it before the class.<br>3. Identify creative methods and apply it to produce content suitable for the platform of their preference. | | |
| V | | **OPEN ENDED** | 12 | |

**Note:** The course is divided into five modules, with four having total 18 fixed units and one open-ended module with a variable number of units. There is total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 18 units from the fixed modules.

**Suggested Reading:**

1. *New Media: An Introduction* by Terry Flew, Oxford, 2022 Edition (only Chapter 1- "Introduction to New Media" to be discussed)
2. *Creator Culture: An Introduction* to *Global Social Media Entertainment* by Stuart Cunningham, New York University Press, 2021 Edition (only the introduction part to be discussed)
3. *Social Media and Society* by Quihao Ji, Routledge, 2024 Edition, Part 1, Unit1 (What is Social Media?)
4. *Pragmatics Online* by Kate Scott, Routledge, 2022
5. *The New News* by Joan Van Tassel, Routledge, 2020
6. *The New Digital Storytelling: Creating Narratives with New Media* by Bryan Alexander Praeger,2011.
7. *Digital Story Telling: A Creator's Guide to Interactive Entertainment*, by Carolyn Handler Miller, Routledge, 2017
8. *Language, Creativity and Humour* Online by Camilla Vasquez, Routledge, 2019
9. *Social Media Communication: Concepts, Practices, Data, Law and Ethics* by Jeremy Harris Lipschultz, Routledge, 2024 Edition (Only the Unit on Social Media Ethics needs to be discussed)
10. Basics of Online Safety by Google Guidebooks: https://guidebooks.google.com/online-security/understand-online-security/online-security-basics?hl=en (at least 2 linked articles in this guidebook can be briefly discussed).
11. Article on Digital Detox: https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8862700/
12. *Digital Etiquette* by Victoria Turk, Ebury Press, 2019
13. *Understanding Media,* London by Eugenia Siapera Sage publications,2018.
14. Political economy, power and new media & Society, 6(1), 96–105. R Mansell, 2004, New Media
15. In the Social Factory? Immaterial labour, precariousness and cultural work. Theory, Culture & Society, 25(7–8), 1–30 by Gill, R. and Pratt, A.2008
16. *Influencer: Building Your Personal Brand in the Age of Social Media* by Brittany Hennessy. London: Kensington;2018.
17. *Everybody Writes* by Ann Wiley Handley,2014.
18. *Confident Digital Content* by Adam Waters Kogan Page.2018.

**Mapping of COs with PSOs and Pos and Correlation:**

| | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| CO1 | 2 | - | 2 | 3 | - | - | 2 | - | - | 3 | - | 1 | - |
| CO2 | - | - | - | 3 | 2 | - | 3 | 2 | 1 | 3 | - | - | 1 |
| CO3 | - | - | 3 | 2 | - | - | 1 | 1 | - | 2 | - | 2 | - |
| CO4 | - | 2 | 3 | - | 1 | - | 2 | - | - | 2 | - | 1 | 3 |
| CO5 | - | - | 3 | - | 3 | 2 | 2 | 1 | - | 3 | - | - | 2 |

**Corelation level:**

| Level | Correlation |
|---|---|
| - | Nil |
| 1 | Slightly / Low |
| 2 | Moderate / Medium |
| 3 | Substantial / High |

**Assessment Rubrics:**

- Quiz / Assignment/ Discussion / Seminar

- Presentation
- Midterm Exam
- Final Exam (70%)

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**Mapping of COs to Assessment Rubrics:**

|  | Internal Exam | Assignment | Project Evaluation/Presentation | End Semester Examinations |
|---|---|---|---|---|
| CO 1 | ✓ | ✓ |  | ✓ |
| CO 2 | ✓ | ✓ |  | ✓ |
| CO 3 | ✓ | ✓ |  | ✓ |
| CO 4 | ✓ | ✓ | ✓ | ✓ |
| CO 5 | ✓ | ✓ | ✓ | ✓ |

# CALICUT UNIVERSITY – FOUR-YEAR UNDER    GRADUATE PROGRAMME (CU-FYUGP)

## BA ENGLISH LANGUAGE AND LITERATURE HONOURS

## MINOR

### BASKET 2: ENGLISH AT WORKSPACE

| Programme | **BA ENGLISH LANGUAGE AND LITERATURE HONOURS** | | | | |
|---|---|---|---|---|---|
| Course Code | **ENG2MN102** | | | | |
| Course Title | **PROFESSIONAL PRESENTATION SKILLS IN ENGLISH** | | | | |
| Type of Course | **MINOR** | | | | |
| Semester | 2 | | | | |
| Academic Level | 100-199 | | | | |
| Course Details | Credit | Lecture per week | Tutorial per week | Practical per week | Total Hours |
| | 4 | 4 | - | - | 60 |
| Pre-requisites | Basic communication skills giving emphasis to spoken communication. | | | | |
| Course Summary | The course is designed to enhance the professional competency of the learners by improving their presentation skills. The course covers a range of topics, including news anchoring, reading, virtual presentations, and business presentations, providing a comprehensive understanding of effective communication in English. | | | | |

**Course Outcomes (CO):**

| CO | CO Statement | Cognitive Level* | Knowledge Category# | Evaluation Tools used |
|---|---|---|---|---|
| CO1 | Identify practical techniques to master public speaking successfully. | U | C | Presentations |
| CO2 | Understand different types and modes of presentations and their varied requirements in each field. | U | F | Assignments and presentations |
| CO3 | Identify different components of presentations in each area. | Ap | P | Seminar Presentation Presentation with peers |
| CO4 | Develop verbal and non-verbal skills that are required for presentation | C | M | Group assignments and brainstorming sessions |
| CO5 | Utilize technology and digital tools to enhance presentations to engage and captivate the audience | Ap | M | Mock Presentation |

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

\# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

**Detailed Syllabus:**

| MODULE | UNIT | CONTENT | Hrs | Marks |
|--------|------|---------|-----|-------|
| **I** | | **INTRODUCTION TO PUBLIC SPEAKING IN DIGITAL ERA** | **14** | **22** |
| | 1 | Synchronous and Asynchronous Public Speaking | **2** | |
| | 2 | Overcoming nervousness and adapting to changes in social media platforms. | **2** | |
| | 3 | The benefits of Persuasive Speaking for social media influencers and aspirants | **2** | |
| | 4 | Captivating audiences with delivery techniques, mastering the art of vocal projection and modulation | **2** | |
| | 5 | Digital public speaking, exploring Virtual Reality and Augmented Reality in presentations. | **3** | |
| | 6 | Building a personal brand through public speaking | **3** | |
| | | **Suggested Activities:**<br><br>1. Use AR apps on smartphones or tablets and they will create presentations with overlays of additional information (e.g., graphs, images) to enhance their delivery and engage the audience.<br>2. Participate in a VR platform where they present to a simulated audience that reacts in real-time. This helps them practise adapting to audience cues and feedback.<br>3. Participate in a TED-Ed Club and deliver a persuasive talk on a topic of your choice. They can use the TED-Ed platform to create and share their talks with a global audience. | | |

| II | | NEWS READING, ANCHORING SKILLS AND TECHNIQUES | 13 | 19 |
|---|---|---|---|---|
| | 7 | News Anchor versus News Reader | 2 | |
| | 8 | Anchoring from an Outdoor Location-Sports Anchoring Business Anchoring-Entertainment Anchoring- Lifestyle Anchoring-Weather Anchoring | 2 | |
| | 9 | Deciphering Fake from Fact | 1 | |
| | 10 | Conducting Phonos, OBs, and Interviews | 2 | |
| | 11 | Panel Discussions and Talk Shows | 1 | |
| | 12 | Reading a Teleprompter and voice modulation | 2 | |
| | 13 | Preparing for a Career in Anchoring | 2 | |
| | 14 | Preparing anchoring scripts | 1 | |
| | | **Suggested Activities:** <br><br> 1. Record yourself reading the anchor links of five news stories with the smartphone. Analyse the performance for tone, pace, and clarity, then practise and re-record to improve. <br> 2. Use AI-powered tools that analyse anchoring performances and provide real-time feedback on aspects like tone, pacing, and body language. For instance, certain media offer AI-powered tools that can analyse video content, including anchoring performances and emotion recognition technology that can analyse facial expressions and provide insights into the emotional impact of an anchoring performance. <br> 3. Record a short news segment script and practice voice modulation to convey different emotions and tones (e.g., serious, empathetic, enthusiastic). | | |

| III | | ESSENTIAL SKILLS FOR BUSINESS PRESENTATION | 11 | 17 |
|---|---|---|---|---|
| | 15 | Different types of business presentations:<br><br>Status Reports, Sales Pitch and Product Demonstrations | 3 | |
| | 16 | Methods of Effective Business Presentation: Understanding the goal, audience, organising. Crafting an engaging introduction, presenting core messages, handling Q&A and summarising. | 3 | |
| | 17 | Story Marketing Techniques: Use of narratives to build connection and to shape brand identity. | 2 | |
| | 18 | Role of Verbal and Non-verbal Communication in Business Presentation: Use of suitable vocabulary, body language and voice modulation. | 2 | |
| | 19 | Basics of Data Visualisation and Infographics. | 1 | |
| | | **Suggested Activities:**<br><br>1. Analyse the following video and observe how to introduce the product, engage with the audience and communicate non-verbal<br>**https://www.youtube.com/watch?v=t4S6cHZD3x4**<br>2. Elevator Pitch Practice: Plan well-structured elevator pitches on a business idea or a product and present them in front of their peers. Constructive feedback on clarity, engagement and persuasiveness should be given to the learners during the debriefing session.<br>3. watch the videos given below and make a presentation using the storytelling technique.<br><br>**https://www.youtube.com/watch?v=r5_34YnCmMY**<br><br>**https://youtu.be/WKIZ0bicfFw?feature=shared**<br><br>The Storytellers Secret | Carmine Gallo | Talks at Google | | |

| | | | | |
|---|---|---|---|---|
| **IV** | | **EFFECTIVE PRACTICES FOR VIRTUAL PRESENTATIONS** | **10** | **12** |
| | 20 | Challenges of virtual presentations: Information overload, screen fatigue, and lack of emotional connection | **02** | |
| | 21 | Crafting an engaging language: Use of compelling openings, short sentences, engaging audience, inclusive language, and avoiding jargons | **03** | |
| | 22 | Necessary etiquettes and the use of Vocal and Visual Elements in Virtual Presentation | **03** | |
| | 23 | Use of Web and AI tools in virtual presentations | **02** | |
| | | *Activities:*<br><br>1. Make a virtual team presentation on a desired topic. Constructive feedback is given on the use of language, clarity, structure, audience engagement and the use of visual aids<br>2. Integrated business presentations using virtual platforms, web tools and storytelling techniques.<br>3. Building a Personal Brand through Public Speaking | | |
| **V** | | **OPEN-ENDED** | **12** | |

**Note:** The course is divided into five modules, with four having a total of 23 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended module. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 23 units from the fixed modules.

**Suggested Reading:**

1. Budhale, Prajeet. *The Golden Book of Business Presentation Skills*.Bloomsbury,2021.
2. Coughter, Peter.*The Art of the Pitch: Persuasion and Presentation Skills that Win Business*.Palgrave Macmillan,2012.
3. Lightheart, Andrew (2016) *Presentation Now: Prepare a Perfect Presentation in Less than Three Hours*. Pearson,2016
4. Ofoegbu, Nnenne. (2024) Talk Like TED: Public Speaking Secrets Revealed - The Art of Persuasive Speaking: Public Speaking Secrets for Social Media Influencers and Coaches
5. Robert T. and Cindy Malone, (2004), Broadcast journalism handbook: A Television news survival guide, Lanham, Rowman and Littlefield
6. Kalra, R.(2012), The ABC of News Anchoring, Noida, Pearson education India
Reardon N. (2006), On Camera: how to report anchor and interview, London, Focal

Press.

7. Bird, Malcolm. T*he Complete Guide to Business and Sales Presentation.*Quarto,1990

8. The Official Ted Guide: https://www.youtube.com/watch?v=HN0hkfD6c_c

9. AI-powered soft skills training in virtual reality (VR)  :https://virtualspeech.com/

10.  Practise Public Speaking using VR

https://youtu.be/vo1EftVfLh

11. Anchoring Script samples:

https://testbook.com/articles/news-anchoring-script

12. Tips for improving reporting skills

https://www.wikihow.com/Read-and-Speak-Like-a-TV-News-Reporter
https://www.decklinks.com/sales-tips/top-10-virtual-presentation-tricks-and-tips-that-will-make-you-shine/

**Mapping of COs with PSOs and POs:**

|  | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| CO1 | 2 | - | - | - | 2 | - | 2 | 1 | 1 | - | - | - | - |
| CO2 | - | - | - | 2 | 3 | - | 3 | 2 | 2 | 1 | 1 | - | - |
| CO3 | 3 | - | - | 1 | 3 | - | 1 | 1 | 3 | 1 | - | - | - |
| C04 | 2 | - | - | 2 | 2 | - | 3 | 3 | 2 | 2 | - | - | - |
| CO5 | 3 | - | - | 3 | 2 | - | 2 | 2 | 1 | 3 | 1 | - | 2 |

**Correlation Levels:**

| Level | Correlation |
|-------|-------------|
| - | Nil |
| 1 | Slightly / Low |
| 2 | Moderate / Medium |
| 3 | Substantial / High |

**Assessment Rubrics:**

- Assignment/ Discussion / Seminar
- Midterm Exam
- Presentation
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics:**

|  | Internal Exam | Assignment | Presentation | End Semester Examinations |
|------|------|------|------|------|
| CO 1 | ✓ | ✓ | ✓ | ✓ |
| CO 2 |  | ✓ | ✓ | ✓ |
| CO 3 | ✓ | ✓ | ✓ | ✓ |
| CO 4 |  | ✓ | ✓ | ✓ |
| CO 5 |  | ✓ | ✓ | ✓ |

# CALICUT UNIVERSITY – FOUR-YEAR UNDER    GRADUATE PROGRAMME (CU-FYUGP)

## BA ENGLISH LANGUAGE AND LITERATURE HONOURS

## MINOR

## BASKET 2: ENGLISH AT WORKSPACE

| Programme | **BA ENGLISH LANGUAGE AND LITERATURE HONOURS** | | | | |
|---|---|---|---|---|---|
| Course Code | **ENG3MN202** | | | | |
| Course Title | **WRITING FOR THE SCREEN: THEORY AND PRAXIS** | | | | |
| Type of Course | **MINOR** | | | | |
| Semester | 3 | | | | |
| Academic Level | 200-299 | | | | |
| Course Details | Credit | Lecture per week | Tutorial per week | Practical per week | Total Hours |
| | 4 | 4 | - | - | 60 |
| Pre-requisites | Basic writing skills in English, aptitude for creative writing, interest in film and storytelling, familiarity with popular culture | | | | |
| Course Summary | This course delves into the intricate relationship between language and cinema. It explores the communicative strategies and narrative structures utilised by films. Through a multifaceted pedagogical methodology encompassing lectures, screenings, interactive activities, and facilitated discussions, learners will cultivate a foundational understanding of film analysis, screenwriting, subtitling, and adaptation. | | | | |

**Course Outcomes (CO):**

| CO | CO Statement | Cognitive Level* | *Knowledge Category | Evaluation Tools used |
|---|---|---|---|---|
| CO1 | Understand the concept of film as a medium of communication and identifies the key elements that constitute its language | E | C | Assignments, Seminars Quiz |
| CO2 | Write insightful and critically engaged reviews across diverse genres, enhancing proficiency in critical writing for movies | E | P | Assignments, Seminars, Review Writing Group Discussions |
| CO3 | Enhance creative screenwriting outputs encompassing script formats, the writing process, narrative perspective, and cinematic techniques | C | P | Assignments, Seminars, Brainstorming sessions Script writing exercises |
| CO4 | Create subtitle incorporating process analysis, cultural considerations, and practical application | C | C | Assignments, Seminars, Exercises of Subtitle Creations |
| CO5 | Create adaptations considering cultural and linguistic nuances | E | P | Assignments, Review & Presentations |
| | * - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M) | | | |

**Detailed Syllabus:**

| MODULE | UNIT | CONTENT | Hrs | Marks |
|--------|------|---------|-----|-------|
| I | | **BASICS OF SCREENWRITING** | 13 | 20 |
| | 1 | Introduction to Screenwriting- the foundation of screenwriting- visual storytelling/narration- types of scripts- abbreviations- stages of screenwriting, rules of screenwriting, the structure of screenplay-teleplay | 4 | |
| | 2 | Introduction to screenwriting software | 2 | |
| | 3 | Script breaking down sheet - camera positions-shots-basics of camera editing | 3 | |
| | 4 | Illustrative Reading:<br><br>*The Shawshank Redemption* by Frank Darabont (focus on the screenplay)<br><br>Transcript of "Feeling Through" (2020) by Doug Roland https://www.feelingthrough.com/transcript | 4 | |
| | | **Suggested Activities:**<br><br>1. Practical exercises in screenplay writing<br>2. Creating character profiles based on film characters<br>3. Writing short dialogue scenes & analysis of screenplay excerpts | | |

| II | | **SUBTITLING** | 13 | 20 |
|----|---|---|----|----|
| | 5 | Introduction-Audio-visual translation -subtitling as translation-loss and gain in subtitling | 2 | |
| | 6 | Types of subtitling- principles of subtitling- creating subtitles | 2 | |
| | 7 | Culture and subtitling | 2 | |
| | 8 | Subtitles and International Anglification - Henrik Gottlieb | 4 | |
| | 9 | Amelie - Jean-Pierre Jeunet | 3 | |
| | | **Suggested Activities:** <br><br> 1. Create subtitles for sections of regional movies or short films. <br> 2. Watch a movie of your choice create your own subtitles <br> 3. Translate the subtitles of any regional movie into English | | |
| III | | **FILM REVIEW** | 12 | 18 |
| | 10 | Language and cinema – Synopsis- abstract- drafting of film review | 2 | |
| | 11 | Factors that contribute to the language of film (camera- editing- sound-Mise-en-scène-performance) | 2 | |
| | 12 | Elements of a good film review: critical writing skills | 2 | |
| | 13 | Reading and analysis of reviews | 2 | |
| | 14 | *2001: A Space Odyssey* by Roger Ebert <br><br> *https://www.rogerebert.com/reviews/great-movie-2001-a-space-odyssey-1968* <br><br> Oppenheimer Review – Nolan's Atom Bomb Epic is Flawed but Extraordinary- Peter Bradshaw https://www.theguardian.com/film/2023/jul/19/oppenheimer-review-nolans-atom-bomb-epic-is-flawed-but-extraordinar | 4 | |

| | | | | |
|---|---|---|---|---|
| | | **Suggested Activities:**<br><br>1. Reviews of regional movies within six months of release<br>2. Review any movie nominated for/won Oscar/ Cannes 'Palme d'Or/ Golden Peacock, IFFI/ IFFK for the current year<br>3. Prepare a transcript of a audio/video review of any movie that you watched | | |
| **IV** | | **ADAPTATIONS** | **10** | **12** |
| | 15 | Media translation-fidelity Vs. creativity in adaptation- different types of adaptation - narrative shifts in adaptation - adapting literary texts into films - challenges and strategies of adapting novels, short stories, and plays – adaptation of movies from one language to another | 4 | |
| | 16 | Cultural and Linguistic Considerations - adapting works from different cultures and languages -discussion on the impact of translation on adaptation | 2 | |
| | 17 | Haider - Vishal Bhardwaj<br><br>The Godfather -Francis Ford Coppola | 4 | |
| | | **Suggested Activities:**<br><br>1. Analyse any adaptation you watched and submit an assignment on it<br>2. Short filmmaking/documentary/reels of any literary work you enjoyed (5-10 mins.)<br>3. Organise/ attend film festivals, interviewing filmmakers/actors etc | | |
| **V** | | **OPEN ENDED** | **12** | |

**Note:** The course is divided into five modules, with four having a total of 17 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended module. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 17 units from the fixed modules.

**Suggested Reading:**

1. Corrigan, Timothy. *A Short Guide to Writing About Film*. Longman, 2015.

2. Field, Syd. *Screenplay: The Foundations of Screenwriting*. Delta, 2007.

3. Gottlieb, Henrik. "Subtitles and International Anglification." *Nordic Journal of English Studies* 3.1 (2004): 219-232. doi.org/10.35360/njes.32.

4. Gulino, Paul Joseph. *Screenwriting: The Sequence Approach*. Bloomsbury Publishing USA, 2013.

5. Howard, David, and Edward Mabley. *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. Macmillan, 1993.

6. McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford UP on Demand, 1996.

7. Monaco, James. *How to Read a Film: Movies, Media, and Beyond*. OUP USA, 2009.

8. Seger, Linda. *Making a Good Script Great*.Silman-James Press, 2010.

9. Alessandra, Pilar. *The Coffee Break Screenwriter: Writing Your Script Ten Minutes at a Time*.Michael Wiese Productions, 2016.

10. Aronson, Linda. *The21st Century Screenplay: A Comprehensive Guide to Writing Tomorrow's Films*. Allen and Unwin, 2010.

11. Chamberlain, Jill. *The Nutshell Technique: Crack the Secret of Successful Screenwriting*. University of Texas Press, 2016.

12. Hauge, Michael. *Writing Screenplays That Sell*. Bloomsbury Publishing, 2011.

13. Horton, Andrew. *Writing the Character-Centered Screenplay, Updated and Expanded Edition*. University of California Press, 2000.

14. Ranzato, Irene and Serenella Zanotti. *Linguistic and Cultural Representation in Audiovisual Translation*. Taylor and Francis, 201

15. *Subtitling: Concepts and Practices* by Jorge Díaz Cintas, and Remael Aline. Routledge, 2020.

**Mapping of COs with PSOs and Pos and Correlation Levels:**

|  | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| CO1 | 3 | - | 2 | - | 3 | - | 3 | 2 | 3 | - | - | - | - |
| CO2 | 2 | - | 1 | - | 3 | - | 2 | 1 | 3 | - | 2 | - | - |
| CO3 | 3 | - | - | - | 2 | 1 | 1 | 3 | 2 | - | 1 | - | - |
| CO4 | 1 | - | - | 2 | 3 | - | 3 | 2 | 3 | - | 3 | 1 | - |
| CO5 | 2 | 2 | 1 | 3 | 3 | - | 1 | 2 | 1 | - | 2 | 3 | - |

**Corelation Level:**

| Level | Correlation |
|---|---|
| - | Nil |
| 1 | Slightly / Low |
| 2 | Moderate / Medium |
| 3 | Substantial / High |

**Assessment Rubrics:**

- Assignment/ Discussion / Seminar
- Midterm Exam
- Class Tests/Quiz
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics:**

|  | Internal Exam | Assignment | Project Evaluation/Assignment/Discussion/Presentation | End Semester Examinations |
|---|---|---|---|---|
| CO 1 | ✓ |  | ✓ | ✓ |
| CO 2 | ✓ | ✓ |  | ✓ |
| CO 3 | ✓ | ✓ | ✓ | ✓ |
| CO 4 | ✓ | ✓ |  | ✓ |
| CO 5 | ✓ | ✓ | ✓ | ✓ |