KU1DSCFNG105: WORLD OF STORIES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100 - 199	KU1DSCFNG105	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	-	-	30	70	100	2

Course Description: This course explores the mechanics of storytelling by tracing the evolution of stories from traditional oral folklore to contemporary digital and interactive forms. Students analyze how different types of stories function as powerful vehicles for social commentary, examining the ways in which they shape our understanding of identity, culture, and reality.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Distinguish between story and plot to analyze how the structure of stories influences reader engagement.	**U**
2	Apply the formal elements of short stories, such as point of view and narrator types, to literary analysis.	**U, R**
3	Critique conventions in horror, detective, and realist stories to understand their thematic constraints.	**An, E**
4	Analyze representations of caste, poverty, and race to evaluate stories as modes of social commentary.	**An**
5	Evaluate the transition of stories from folk traditions to modern digital and interactive platforms.	**E**

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

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7

CO 1	✔	✔		✔			
CO 2	✔						✔
CO 3		✔	✔	✔			
CO 4		✔			✔		
CO 5		✔	✔	✔		✔	✔

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
MODULE I: INTRODUCTION TO NARRATIVE	**Unit 1**		
	a)	"Why Tell Stories": Vincenzo Ferriero and Ray Chou https://www.myth.works/blogs/story/why-tell-stories	**13**
	b)	"The Gift of the Magi": O Henry	
	c)	"The Universality of Narrative": H. Porter Abbott	
	d)	"The Face on the Wall": E.V. Lucas	
MODULE II: GENRE AND SUBGENRES	**Unit 1**		
	a)	Horror stories; Detective stories; Realist stories; Romance stories; Science fiction; Fantasy	**15**
	b)	"The Adventure of the Egyptian Tomb": Agatha Christie	
	c)	Myths; Folktales; Fables; Legends; Lores	
	d)	"Naranathu Bhranthan" (from *Folktales of Kerala* by I.K.K. Menon)	
MODULE III : NARRATIVE MECHANICS	**Unit 1**		
	a)	*Fabula* and *Syuzhet*; Author, Narrator and Point of View	**12**
	b)	Fictional Prose Narratives; Verse Narratives; Graphic Narratives	

	c)	"The Night Train at Deoli": Ruskin Bond	
	d)	"The Pied Piper of Hamelin": Robert Browning (Verse Narrative)	
MODULE IV: STORIES AS SOCIAL COMMENTARY	**Unit 1 -**		
	a)	"Thank You, Ma'am": Langston Hughes	**15**
	b)	"Open It!" ("Khol Do"): Saadat Hasan Manto	
	c)	"The Goophered Grapevine": Charles W. Chesnutt	
MODULE V	**Teacher Specific Module**		**5**
	Directions:		
	• Explore **"Twine" (Interactive Fiction)** or **Twitter (X) Threads** as a new form of "Stories". Discuss how "hyperlinks" change the "Plot vs. Story" dynamic • Teachers are encouraged to bring in a local folk tale or regional story		

Essential Readings:

1. Abbott, H. Porter. "The Universality of Narrative." *The Cambridge Introduction to Narrative*, Cambridge University Press, 2002, pp. 1-3. *Library of Congress*, catdir.loc.gov/catdir/samples/cam031/2001037549.pdf.

2. Bond, Ruskin. "The Night Train at Deoli." *The Night Train at Deoli and Other Stories*, Penguin Books, 1988. https://esl-bits.eu/ESL.English.Listening.Short.Stories/FiveXRusk/NightTrain/design.html

3. Christie, Agatha. "The Adventure of the Egyptian Tomb." *Poirot Investigates: A Hercule Poirot Story Collection*, Dover Publications, 2024, pp. 88-105, www.libraryofshortstories.com/storiespdf/the-adventure-of-the-egyptian-tomb.pdf.

4. Chesnutt, Charles W. "The Goophered Grapevine." *The Conjure Woman*, Houghton, Mifflin and Co., 1899. https://chesnuttarchive.org/item/ccda.works00009

5. Ferriero, Vincenzo, and Ray Chou. "Why Tell Stories." *Mythworks*, 31 Mar. 2023, www.myth.works/blogs/story/why-tell-stories.

6. Hughes, Langston. "Thank You, Ma'am." *The Collected Poems of Langston Hughes*, edited by Arnold Rampersad and David Roessel, Alfred A. Knopf, 1994. https://shortstoryamerica.com/pdf_classics/hughes_thank_you_maam.pdf

7. Lucas, E. V. "The Face on the Wall." *Gaurav's Blog*, created by Gaurav, 3 Aug. 2017, gauravsk98.wordpress.com/2017/08/03/face-on-the-wall-by-e-v-lucas/.
8. Manto, Saadat Hasan. "Khol Do." *Black Margins: Stories*, translated by M. Asaduddin, edited by Muhammad Umar Memon, Katha, 2003. https://shortbustoparadise.wordpress.com/2025/05/10/open-it-a-translation-of-saadat-hasan-mantos-short-story-khol-do/
9. Menon, I. K. K. "Naranathu Bhranthan." *Folktales of Kerala*, Sahitya Akademi, 1998. https://archive.org/details/folktalesofkeral00meno/page/n7/mode/2up
10. *An Introduction to Literary Studies : Third Edition* (2013) by Mario Klarer
11. *A Background to the Study of English Literature : Revised Edition* (2010) by B. Prasad
12. *An Introduction to the Study of Literature* (1998) by W.H. Hudson
13. *A Dictionary of Literary Terms and Literary Theory* (2012) by J.A. Cuddon

Suggested Readings:

1. Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. Toronto: U of Toronto P, 1985.
2. Prince, Gerald. *A Dictionary of Narratology.* Lincoln: U of Nebraska P, 1987.
3. *The Cambridge History of the English Short Story*. Edited by Dominic Head. 2016
4. *The Cambridge Introduction to the Short Story in English*. Adrian Hunter. 2007
5. https://englishliterature.in/a-journey-through-the-evolution-of-short-stories/
6. https://influno.com/narrative-types/
7. https://status.net/articles/types-of-narrative-writing/#google_vignette
8. https://nownovel.com/narrative-examples-strong-narration/
9. https://literarydevices.net/narrative/
10. https://sfliteraryfestival.org/literary-genres-for-short-story-enthusiasts/
11. https://www.blurb.com/blog/what-is-a-short-story/

Assessment Rubrics:

Evaluation Type	Marks

End Semester Evaluation		**70**
Continuous Evaluation		**30**
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	10
d)	Seminar/Presentation/Story Review	10
Total		**100**