

KU3DSCFNG205: HUMOUR NARRATIVES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200 - 299	KU3DSCFNG205	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description: This comprehensive course explores humour across literature, film, and graphic novels. Students will delve into the theory behind comedic techniques like satire, parody, and absurdist humour. Analysing diverse texts – from classic short stories to contemporary Indian graphic novels – the course examines the evolution of Indian comics and the use of humour in films like silent classics and modern comedies. This exploration reveals how humour reflects and shapes culture and society

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the major concepts in humour studies	U
2	Enhanced communication and presentation skills	U, A
3	Explore critically the intersections of gender, class and caste within the discourses of humour.	An
4	Analyse various techniques used in humorous narratives	An
5	Analyse the ways in which humour is used in films and literature.	An

***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: FOUNDATIONS OF HUMOUR	Unit 1 – Concepts and Forms of Humour		
	a)	Comedy and Humour – Definitions and distinctions	5
	b)	Comic Relief – Function in literature and film	
	c)	The Clown – Archetype, tradition, and transformation	
	d)	Pun & Paradox – Language play and cognitive humour	
	Unit 2 – Humour in Popular Media: Comics and Cartoons		
	a)	“The Evolution of Indian Comics” : <i>Madras Courier</i>	10
	b)	“The Importance of Representation in Comics - A Social Psychology Perspective” : Maria Norris	
	c)	“Chronicling History through Cartoons”: Rasheed Kappan	
MODULE II	Unit 1 - Social and Cultural Dimensions of Humour		
	a)	Absurdist Humour	5
	b)	Gender and Humour	
	c)	Humour and Race	
	d)	Sitcom & Standup Comedy	
	Unit 2 – Poem		
	a)	“Love Song” : Dorothy Parker	5
	b)	“The Pig” : Roald Dahl	
	c)	“My Shadow” : RL Stevenson	

MODULE III	Unit 1 – Literary Devices and Genres		
	a)	Satire	4
	b)	Parody	
	c)	Carnival	
	d)	Comedy of Menace	
	Unit 2 – Fiction and Drama		
	a)	<i>Animal Farm</i> : George Orwell	10
	b)	<i>Where There Is A Will</i> : Mahesh Dattani	
c)	<i>English, August</i> : Upmanyu Chatterjee		
MODULE IV	Unit 1 – Varieties of Humour		
	a)	Spoof	4
	b)	Dialect Humour	
	c)	Ethnic Jokes	
	d)	Black humour	
	Unit 2 – Films		
	a)	<i>Modern Times</i> : Charlie Chaplin (1936, English)	12
	b)	<i>Panchavadi Palam</i> : KG George (1984, Malayalam)	
c)	<i>Peepli Live</i> : Anusha Rizvi (2010, Hindi)		
MODULE V	Teacher Specific Module		5
	Directions: <ul style="list-style-type: none">Analyse funny anecdotes, jokes, and stand-up routines. Discuss key elements like surprise, timing, delivery, and character.Explore how humour varies across cultures. Discuss how topics like satire, sarcasm, and social commentary are brought out through humour.Facilitate discussions on humorous works (articles, short stories, stand-up routines). Encourage students to analyse the techniques used.		

Essential Readings:

1. Attardo, Salvatore, editor. *The Routledge Handbook of Language and Humor*. Routledge, 2017.
2. Attardo, Salvatore, editor. *Encyclopaedia of Humor Studies*. Sage, 2014.
3. Chaplin, Charlie, director. *Modern Times*. United Artists, 1936.
4. Chatterjee, Upamanyu. *English, August: An Indian Story*. Faber and Faber, 1988.
5. Dattani, Mahesh. *Where There Is A Will*. Published in *Collected Plays*. Penguin Books India, 2000.
6. Eisner, Will. *Comics and Sequential Art*. Poorhouse Press, 1985.
7. George, K.G., director. *Panchavadi Palam*. Performances by Bharath Gopi, Nedumudi Venu, and Thilakan, Cochin Film Society, 1984.
8. Gravett, Paul. *Manga: 60 Years of Japanese Comics*. Laurence King Publishing, 2004.
9. Hirsch, Paul S. *Pulp Empire: The Secret History of Comic Book Imperialism*. University of Chicago Press, 2021
10. Kappan, Rasheed. "Chronicling History through Cartoons.":
<https://www.deccanherald.com/lifestyle/design/chronicling-history-through-cartoons-2653019>
11. Nayar, Pramod K. *The Indian Graphic Novel: Nation, History and Critique*, Routledge, 2016.
12. Nayar, Pramod K. *The Human Rights Graphic Novel: Drawing it Just Right*, Routledge, 2021.
13. Norris, Maria. "The Importance of Representation in Comics - A Social Psychology Perspective."
<https://blogs.lse.ac.uk/humanrights/2015/02/02/comics-and-human-rights-the-importance-of-representation-in-comics-a-social-psychology-perspective/>
14. Orwell, George. *Animal Farm*. Rupa, 2010.
<https://www.arvindguptatoys.com/arvindgupta/orwellanimalfarm.pdf>
15. Rizvi, Anusha, director. *Peepli Live*. Performances by Omkar Das Manikpuri, Nawazuddin Siddiqui, and Shalini Vatsa, Aamir Khan Productions, 2010.
16. Westbrook, Vivienne and Shun-liang Chao, editors. *Humour in the Arts: New Perspectives*. Routledge, 2019.
17. "The Evolution of Indian Comics." : *Madras Courier*

<https://madrascourier.com/insight/the-evolution-of-indian-comics/#:~:text=The%20evolution%20of%20Indian%20comics%20helps%20us%20understand%20how%20comics,integral%20part%20of%20media%20culture.>

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper - 1	5
b)	Test Paper - 2	5
c)	Book/ Article/ Film Review	10
d)	Seminar/Presentation	10
Total (ESE + CE)		100