



**KANNUR UNIVERSITY**

**BA ENGLISH**

**SYLLABUS**

w.e.f. 2024 admission onwards

(KU-FYUGP Regulations and Curriculum Framework, 2024)

**PREFACE**

This curriculum is designed to introduce students to the English Language and Literature. At the core of this discipline is the critical reading of texts—an attempt that surpasses mere understanding to probe into the social, cultural, and philosophical implications inherent in various literary and cultural forms. Through the study of diverse narratives in English, students will gain insights into the human experience across different times and spaces.

The program engages with the subtleties of the English language and the students will explore the evolution of the language, tracing its development from its origins to its current global status, fostering a lifelong appreciation for the transformative power of language. By engaging with a wide variety of literary works, spanning classical to contemporary, canonical and beyond, and by examining the interplay between language and literature, students will develop a critical awareness of how language constructs reality. This comprehensive approach not only enhances their linguistic competence but enhances their theoretical perspectives as well, preparing them for various courses both within and outside academia.

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Chairperson  
Board of Studies, English  
Kannur University

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Dr Ummer K.C.  
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Gopalakrishnan P.R.  
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Hredya P.  
Smt. Priya Nair  
Anjaly Nair M.K.  
Dr Shobha S. Nair  
Mani K.P.

## **PROGRAMME OUTCOMES**

**PO1: Critical Thinking and Problem-Solving** - Apply critical thinking skills to analyze information and develop effective problem-solving strategies for tackling complex challenges.

**PO2: Effective Communication and Social Interaction** - Proficiently express ideas and engage in collaborative practices, fostering effective interpersonal connections.

**PO3: Holistic Understanding** - Demonstrate a multidisciplinary approach by integrating knowledge across various domains for a comprehensive understanding of complex issues.

**PO4: Citizenship and Leadership** - Exhibit a sense of responsibility, actively contribute to the community, and showcase leadership qualities to shape a just and inclusive society.

**PO5: Global Perspective** - Develop a broad awareness of global issues and an understanding of diverse perspectives, preparing for active participation in a globalized world.

**PO6: Ethics, Integrity and Environmental Sustainability** - Uphold high ethical standards in academic and professional endeavors, demonstrating integrity and ethical decision-making. Also acquire an understanding of environmental issues and sustainable practices, promoting responsibility towards ecological well-being.

**PO7: Lifelong Learning and Adaptability** - Cultivate a commitment to continuous self-directed learning, adapting to evolving challenges, and acquiring knowledge throughout life.

**PROGRAMME SPECIFIC OUTCOMES**

**PSO1:** Proficiency in Language: Students achieve proficiency in the use of English language in academic, professional and everyday contexts.

**PSO2:** Critical Thinking: Students will be able to interpret and critique texts, from various genres and contexts, using appropriate theoretical frameworks and methodologies.

**PSO3:** Creative Interventions: The students will be able to creatively intervene and constructively approach language and literature.

**PSO4:** Research Skills: Students will develop academic research skills, including the ability to formulate research questions, employ various research methodologies, and present findings.

**PSO5:** Digital Literacy: Students will be proficient in using digital technologies for research, writing, and communication, adapting to the evolving digital landscape in the field of higher education.

**PSO6:** Interdisciplinary Approach: Students will integrate knowledge from related disciplines to their understanding and analysis of literature and culture.

**PSO7:** Lifelong Learning: Students will demonstrate a commitment to lifelong learning, showing the ability to continuously update their knowledge and skills in response to changing academic and professional contexts.

**COURSE DISTRIBUTION**

SEMESTER	COURSE CODE	COURSE NAME	MARKS			CREDITS	HRS/WEEK
			CE	ESE	TOTAL		
I	KU1AECENG101	Enhancing English	25	50	75	3	4
	KU1AECENG102	Enriching English	25	50	75	3	4
	KU1AECENG103	Engaging English	25	50	75	3	4
	KU1AECENG104	Everyday English	25	50	75	3	4
	KU1MDCENG101	Film Narratives	25	50	75	3	3
	KU1MDCENG102	Visual Mediations	25	50	75	3	3
	KU1MDCENG103	English and Artificial Intelligence	25	50	75	3	3
	KU1DSCENG101	Poetry in English	30	70	100	4	5
	KU1DSCENG102	History of English Language	30	70	100	4	5
	KU1DSCENG103	Life Writings	30	70	100	4	5
	KU1DSCENG104	Multiple Voices	30	70	100	4	5
	KU1DSCENG105	New Literatures	30	70	100	4	5

II	KU2AECENG105	English in Context	25	50	75	3	4
	KU2AECENG106	English for Career	25	50	75	3	4
	KU2AECENG107	English Through Culture	25	50	75	3	4
	KU2AECENG108	English for Content Creation	25	50	75	3	4
	KU2MDCENG104	Comic and Graphic Narratives	25	50	75	3	3
	KU2MDCENG105	Food and Fashion Narratives	25	50	75	3	3
	KU2MDCENG106	Popular Narratives	25	50	75	3	3
	KU2DSCENG106	Prose in English	30	70	100	4	5
	KU2DSCENG107	History of Literatures in English	30	70	100	4	5
	KU2DSCENG108	Travel Literatures	30	70	100	4	5
	KU2DSCENG109	Sports Literatures	30	70	100	4	5
	KU2DSCENG110	Contemporary Literatures	30	70	100	4	5

III	KU3VACENG201	Recovering Nature	25	50	75	3	3
	KU3VACENG202	Reconstructing Gender	25	50	75	3	3

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	KU3VACENG203	Reclaiming Constitution	25	50	75	3	3
	KU3MDCENG201	Malayalam Literature in Translation	25	50	75	3	3
	KU3MDCENG202	Popular Narratives in Malayalam	25	50	75	3	3
	KU3MDCENG203	Narratives of Northern Kerala	25	50	75	3	3
	KU3DSCENG201	English Literature: Chaucer to Contemporary Poets	30	70	100	4	5
	KU3DSCENG202	Literature in Context: Medieval English	30	70	100	4	5
	KU3DSCENG203	Grammar and Phonetics	30	70	100	4	5
	KU3DSCENG204	Selections from English Poetry	30	70	100	4	5
	KU3DSCENG205	Crime and Detective Narratives	30	70	100	4	4
	KU3DSCENG206	Migration and Border Studies	30	70	100	4	4
	KU3DSCENG207	Trauma and Memory Studies	30	70	100	4	4

<b>IV</b>	KU4VACENG204	Class and Caste Constructions	25	50	75	3	3
	KU4VACENG205	Ethics and Aesthetics	25	50	75	3	3
	KU4VACENG206	Inclusiveness and Intersectionality	25	50	75	3	3
	KU4SECENG201	Presentation and Performance Skills	25	50	75	3	4
	KU4SECENG202	Typesetting, Proofreading and Editing	25	50	75	3	4
	KU4DSCENG208	English Literature: Bacon to Contemporary Writers	30	70	100	4	5
	KU4DSCENG209	Literature in Context: Renaissance and Restoration	30	70	100	4	5
	KU4DSCENG210	Selections from English Prose and Drama	30	70	100	4	5
	KU4DSCENG211	Literary Criticism and Theory	30	70	100	4	5

<b>V</b>	KU5SECENG301	Academic Research Skills	25	50	75	3	4
	KU5SECENG302	Digital Media and Publishing	25	50	75	3	4
	KU5DSCENG301	Linguistics and Advanced Grammar	30	70	100	4	5
	KU5DSCENG302	Critical Theories	30	70	100	4	4
	KU5DSCENG303	Literature in Context: The Romantics and The Victorians	30	70	100	4	4
	KU5DSCENG304	World Classics in Translation	30	70	100	4	4

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	KU5DSCENG305	Literatures of India	30	70	100	4	4
	KU5DSEENG301	Environmental Humanities	30	70	100	4	4
	KU5DSEENG302	Theatre and Performance Studies	30	70	100	4	5
	KU5DSEENG303	Art and Architecture Studies	30	70	100	4	4
	KU5DSEENG304	Writing and Activism	30	70	100	4	4
	KU5DSEENG305	Writing for social media	30	70	100	4	4
	KU5DSEENG306	Speculative Literatures	30	70	100	4	4

<b>VI</b>	KU6SECENG303	Public Speaking Skills	25	50	75	3	4
	KU6SECENG304	Employability Skills	25	50	75	3	4
	KU6DSCENG306	Literature in Context: Modern and Postmodern Literatures	30	70	100	4	4
	KU6DSCENG307	Postcolonial Literatures	30	70	100	4	4
	KU6DSCENG308	Sociolinguistics	30	70	100	4	5
	KU6DSCENG309	Gender and Sexuality Studies	30	70	100	4	4
	KU6DSCENG310	Visual Culture Studies	30	70	100	4	4
	KU6DSEENG307	Translation Studies	30	70	100	4	4
	KU6DSEENG308	Literatures of the Middle East	30	70	100	4	4
	KU6DSEENG309	Subcontinental Literatures	30	70	100	4	4
	KU6DSEENG310	Partition Literatures	30	70	100	4	4
	KU6DSEENG311	Myths and Folklores	30	70	100	4	4
	KU6DSEENG312	Children's Literatures	30	70	100	4	5
		KU6INTENG301	INTERNSHIP	15	35	50	2

<b>VII</b>	KU7DSCENG401	Research Methodology	30	70	100	4	4
	KU7DSCENG402	Digital Humanities	30	70	100	4	4
	KU7DSCENG403	Medical Humanities	30	70	100	4	4
	KU7DSCENG404	Culture Studies	30	70	100	4	4
	KU7DSCENG405	Film Studies	30	70	100	4	4
	KU7DSCENG406	Masculinity Studies	30	70	100	4	4
	KU7DSCENG407	Disability Studies	30	70	100	4	4

<b>VII I</b>	KU8DSCENG408	Alternative Aesthetics	30	70	100	4	4
	KU8DSCENG409	Indigenous Literatures	30	70	100	4	4
	KU8DSCENG410	Regional Narratives	30	70	100	4	4
	KU8DSCENG411	Creative Writings	30	70	100	4	5
	KU8DSCENG412	Content Writing	30	70	100	4	5
OR							



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	KU8RPHENG401	Research Project	90	2 10	300	1 2	-
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**KU1AECENG101: ENHANCING ENGLISH**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	AEC	100-199	U1AECENG101	3	60 HRS

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	0	25	50	75	1.5 HRS

**Course Description:**

The course is designed to equip students with essential language and interpersonal skills required for personal and professional success. The course emphasizes the development of effective verbal and written communication in English, focusing on clarity, coherence, and confidence. This course focuses on enhancing proficiency in English for scientific purposes, including writing research papers, lab reports, and presenting scientific findings. Additionally, it covers key soft skills such as teamwork, problem-solving, time management, and leadership. Through interactive sessions, practical exercises, and real-world applications, students will enhance their ability to communicate effectively, collaborate with others, and navigate various social and professional settings with confidence and competence.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand how clarity, coherence, and appropriate language usage	U

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	enhance verbal and written communication in English.	
2	Understand the importance of adapting communication styles to different personal and professional contexts.	U
3	Learn active listening techniques used to comprehend communication inputs.	U
4	Demonstrate proficiency in writing scientific documents such as research papers, lab reports, and research proposals with clarity, coherence, and precision.	R
5	Understand how appropriate visual aids and communication techniques enhance the presentation of scientific research and findings.	U

*\*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	X						
CO 2		X					
CO 3			X			X	X
CO 4				X		X	
CO 5					X		

## COURSE CONTENTS

### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>Module 1: Listening and Speaking Skills</b>		
	1.1	Types of listening- Listening for detailed and specific information	2
	1.2	Speaking in communication <ul style="list-style-type: none"> <li>○ Essentials of effective speaking</li> <li>○ Familiarity with English sounds</li> <li>○ Phonetics.... Concept of pronunciation in different eras....vowels... diphthongs.... Consonants....</li> <li>○ Transcription...</li> <li>○ Englishes not English....</li> <li>○ Stress... Intonation... RP</li> </ul>	4

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	1.3	Introducing oneself and others - Giving directions and instructions	3
	1.4	Expressing gratitude, making requests, congratulating, apologizing	3

	<b>Module 2 Reading Skills</b>		
<b>2</b>	2.1	Close reading	2
	2.2	Reading Comprehension	3
	2.3	Note making and Paraphrasing	3
	2.4	Interpreting graphs, charts, tables and diagrams	3

	<b>Module 3 Writing skills</b>		
<b>3</b>	3.1	Scientific papers and lab reports	4
	3.2	Letter writing	3
	3.3	Resume and Cover Letter	4
	3.4	Essay writing	3

	<b>Module 4 Soft Skills</b>		
<b>4</b>	4.1	Goal setting and Time Management	2
	4.2	Presentation skills	3
	4.3	Interview skills	3
	4.4	Group discussion	3

	<b>Teacher Specific Module</b>		<b>12 hrs</b>
	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>		
<b>5</b>	Lab Report Writing: Focus on teaching the structure, format, and language of lab reports, with practical exercises to reinforce these skills.		
	Science Blogging: Encourage students to write blog posts about scientific topics for a general audience, improving their ability to communicate complex ideas simply and engagingly.		

<p>Video Abstracts:</p> <p>Have students create short video abstracts summarizing their research projects, enhancing their skills in concise and visual communication.</p> <p>Peer Review Sessions:</p> <p>Implement peer review activities where students critique each other's scientific writing and presentations, fostering a collaborative learning environment.</p>	

**Essential Readings:**

1. Ahmad, Shahnawaz. *Ultimate English-Speaking Course*. Notion press, 2018.
2. Carver, Tina Kasloff, and Sandra Fotinos-Riggs. *A Conversation Book 1: English in Everyday Life, Teacher's Edition*. Pearson Education, 2007.
3. Hancock, Mark. *English Pronunciation in Use Intermediate with Answers*. Cambridge UP, 2012.
4. Hancock, Ophelia H. *Reading Skills for College Students*. Prentice Hall, 2003.
5. How to Write and Speak Better. *Reader's Digest*. 1989.
6. Kane, Thomas S. *The Oxford Essential Guide to Writing*. Oxford University Press, 2003  
Publisher
7. Kumar, Soma Mahesh. *Soft Skills: Enhancing Personal and Professional Success*. McGraw Hill. June 2023
8. Kumar, Yogesh. *Learn English: Your Guide to Everyday Conversation*. Independently Published, 2017.
9. Manser, Martin, and Stephen Curtis. *The Penguin Writer's Manual*. Penguin Books Ltd. 2002.
10. McKenna, Hazel J., Chang, Leo & Brinkerhoff, M. Roxanne (2023). Numeracy. A Quantitative Reasoning Approach. <https://uen.pressbooks.pub/uvumqr/>
11. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2009.
12. Sadanand, Kamlesh and Susheela Punitha. *Spoken English: A Foundation Course*. Orient BlackSwan, 2022.
13. Shah, Arvind. *Handbook of Communication Skills & English Grammar*. 2021.

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### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
b)	Assignment	5
c)	Seminar	5
d)	Listening tests	5
e)	Speaking assignments	5
<b>Total</b>		<b>75</b>

Note: Practicums have only internal assessments.

## **KU1AECENG102: ENRICHING ENGLISH**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	AEC	100-199	KU1AECENG102	3	60 HRS

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	0	25	50	75	1.5 HRS

**Course Description:**

The course is designed to equip students with the essential language and interpersonal skills needed for success in the professional business environment. This course focuses on enhancing proficiency in English communication, including writing business emails, reports, and delivering presentations. It also emphasizes effective verbal communication in meetings, negotiations, and networking situations. Additionally, the course covers key soft skills such as teamwork, problem-solving, time management, emotional intelligence, and leadership. The course aims to prepare students to navigate and excel in various business contexts, fostering both their professional and personal growth.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Acquire proficiency in using English language in professional business contexts, including writing emails, reports, and presentations with clarity, precision, and appropriate tone	U
2	Understand how different active listening techniques help in responding appropriately to diverse communication inputs.	U
3	Learn to collaborate efficiently in team projects and meetings, contributing constructively to discussions and decision-making processes.	U
4	Understand how emotional intelligence helps in managing emotions and resolving conflicts in professional interactions.	U
5	Learn how to adapt communication strategies to effectively address different business situations.	U

*\*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	X	X			X		
CO 2		X					
CO 3			X			X	
CO 4							X
CO 5							X

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>Module 1: Listening and Speaking Skills</b>		
	1.1	Types of listening- Listening for detailed and specific information	2
	1.2	Speaking in communication <ul style="list-style-type: none"> <li>○ Essentials of effective speaking</li> <li>○ Familiarity with English sounds</li> <li>○ Phonetics.... Concept of pronunciation in different eras....vowels... diphthongs.... Consonants....</li> <li>○ Transcription...</li> <li>○ Englishes not English....</li> </ul> Stress... Intonation... RP	4
	1.3	Introducing oneself and others - Giving directions and instructions	3
	1.4	Expressing gratitude, making requests, congratulating, apologizing	3

<b>2</b>	<b>Module 2: Reading Skills</b>		
	2.1	Close reading	2
	2.2	Reading Comprehension	3
	2.3	Paraphrasing and summarising	3
	2.4	Interpreting graphs, charts, tables and diagrams	3

<b>3</b>	<b>Module 3: Writing Skills</b>		
	3.1	Writing for professional communication <ul style="list-style-type: none"> <li>○ Business letters</li> <li>○ Orders and replies</li> <li>○ Invitation And replies</li> <li>○ Writing circulars, memos, agendas, notices</li> </ul>	5
	3.2	Report writing (newspapers and events)	4
	3.3	Job application (cover letter & Resume)	4

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	3.4	Essay writing	3
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	<b>Module 4: Soft Skills</b>		
<b>4</b>	4.1	Attitude & Emotional intelligence	2
	4.2	Goal setting & Time management	2
	4.3	Leadership and Team work	2
	4.4	Workplace etiquette & communication	3

	<b>Teacher Specific Module</b>	<b>12 hrs</b>
	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>	
<b>5</b>	Role-Playing Exercises: Simulate real business scenarios such as meetings, negotiations, and presentations to practice language skills and professional etiquette.	
	Case Studies: Analyse real-world business case studies to develop critical thinking and problem-solving skills, and discuss communication strategies used in these cases.	
	Business Correspondence Practice: Engage students in writing various types of business correspondence, including emails, reports, memos, and proposals, focusing on clarity, tone, and professionalism.	
	Peer Review Sessions: Implement peer review activities where students critique each other's business writing and presentations, fostering a collaborative learning environment.	

**Essential Readings:**

1. Ahmad, Shahnawaz. *Ultimate English-Speaking Course*. Notion press, 2018.
2. Carver, Tina Kasloff, and Sandra Fotinos-Riggs. *A Conversation Book 1: English in Everyday Life, Teacher's Edition*. Pearson Education, 2007.
3. Hancock, Ophelia H. *Reading Skills for College Students*. Prentice Hall, 2003.
4. Kane, Thomas S. *The Oxford Essential Guide to Writing*. Oxford University Press, 2003  
Publisher
5. Kumar, Soma Mahesh. *Soft Skills: Enhancing Personal and Professional Success*. McGraw Hill. June 2023



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6. Kumar, Yogesh. *Learn English: Your Guide to Everyday Conversation*. Independently Published, 2017.
7. Manser, Martin, and Stephen Curtis. *The Penguin Writer's Manual*. Penguin Books Ltd. 2002.
8. McKenna, Hazel J., Chang, Leo & Brinkerhoff, M. Roxanne (2023). *Numeracy. A Quantitative Reasoning Approach*. <https://uen.pressbooks.pub/uvumqr/>
9. Sadanand, Kamlesh and Susheela Punitha. *Spoken English: A Foundation Course*. Orient BlackSwan, 2022.
10. Shah, Arvind. *Handbook of Communication Skills & English Grammar*. 2021.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
b)	Assignment	5
c)	Seminar	5
d)	Listening test	5
e)	Speaking assignments	5
<b>Total</b>		<b>75</b>

Note: Practicums have

## KU1AECENG103: ENGAGING ENGLISH

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	AEC	100-199	U1AECENG103	3	60 HRS

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	0	25	50	75	1.5 HRS

**Course Description:**

The course is designed to equip students with essential language and interpersonal skills required for personal and professional success. The course emphasizes the development of effective verbal and written communication in English, focusing on clarity, coherence, and confidence. Through interactive sessions, practical exercises, and real-world applications, students will enhance their ability to communicate effectively, collaborate with others, and navigate various social and professional settings with confidence and competence.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Acquire proficiency in verbal and written communication in English, including clarity, coherence, and appropriate language usage.	U
2	Learn to effectively convey ideas, information, and opinions in various personal and professional contexts.	U
3	Understand the key strategies for conveying ideas, information, and opinions in different contexts.	U
4	Acquire proficiency in communication style and strategies to suit different audiences and situations.	U
5	Understand the value of reflecting on personal communication skills and seeking continuous improvement opportunities.	U

*\*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	X						
CO 2	X	X					
CO 3			X				
CO 4					X	X	
CO 5							X

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

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M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>Module 1: Communication Skills</b>		
	1.1	Types of communication	2
	1.2	Verbal and non-verbal communication	3
	1.3	Barriers and strategies	2
	1.4	Workplace communication	2
<b>2</b>	<b>Module 2 Speaking Skills</b>		
	2.1	Introducing oneself and others	2
	2.2	Giving directions and instructions	3
	2.3	Expressing gratitude, making requests, congratulating, apologizing	4
	2.4	Group discussion	3
<b>3</b>	<b>Module 3 Reading skills</b>		
	3.1	Close reading	2
	3.2	Reading Comprehension	3
	3.3	Note making, Paraphrasing, summarising	4
	3.4	Interpreting graphs, charts, tables and diagrams	4
<b>4</b>	<b>Module 4 Writing Skills</b>		
	4.1	Report writing (newspapers and events)	3
	4.2	Writing circulars, minutes, agendas, Letter writing	4
	4.3	Resume and Cover Letter	4
	4.4	Essay writing	3
<b>5</b>	<b>Teacher Specific Module</b>		<b>12 hrs</b>
	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>		

	<p>Peer Review Sessions: Implement peer review sessions where students critique each other's written work and presentations, providing constructive feedback and fostering a collaborative learning environment.</p> <p>Interactive Theatre and Drama: Use interactive theatre and drama activities to enhance verbal and non-verbal communication skills, as well as to explore complex social issues.</p>	
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**Essential Readings:**

1. Ahmad, Shahnawaz. *Ultimate English-Speaking Course*. Notion press, 2018.
2. Carver, Tina Kasloff, and Sandra Fotinos-Riggs. *A Conversation Book 1: English in Everyday Life, Teacher's Edition*. Pearson Education, 2007.
3. Hancock, Ophelia H. *Reading Skills for College Students*. Prentice Hall, 2003.
4. Kane, Thomas S. *The Oxford Essential Guide to Writing*. Oxford University Press, 2003  
Publisher
5. Kumar, Soma Mahesh. *Soft Skills: Enhancing Personal and Professional Success*. McGraw Hill. June 2023
6. Kumar, Yogesh. *Learn English: Your Guide to Everyday Conversation*. Independently Published, 2017.
7. Manser, Martin, and Stephen Curtis. *The Penguin Writer's Manual*. Penguin Books Ltd. 2002.
8. McKenna, Hazel J., Chang, Leo & Brinkerhoff, M. Roxanne (2023). *Numeracy. A Quantitative Reasoning Approach*. <https://uen.pressbooks.pub/uvumqr/>
9. Sadanand, Kamlesh and Susheela Punitha. *Spoken English: A Foundation Course*. Orient BlackSwan, 2022.
10. Shah, Arvind. *Handbook of Communication Skills & English Grammar*. 2021.

**Assessment Rubrics:**

Evaluation Type	Marks
End Semester Evaluation	<b>50</b>
Continuous Evaluation	<b>25</b>
a) Test Paper- 1	5
c) Assignment	5
d) Seminar	5
e) Listening tests	5

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f)	Speaking assignments	5
<b>Total</b>		<b>75</b>

Note: Practicums have only internal assessments.

## **KU1AECENG104: EVERYDAY ENGLISH**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	AEC	100-199	KU1AECENG104	3	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	0	25	50	75	1.5

### **Course Description:**

The course is designed to equip students with essential language and interpersonal skills required for personal and professional success. The course emphasizes the development of effective verbal and written communication in English, focusing on clarity, coherence, and confidence. This course focuses on enhancing proficiency in English at all levels of communication namely, reading, writing, listening and speaking. Through interactive sessions, practical exercises, and real-world applications, students will be able to enhance their ability to communicate effectively, collaborate with others, and navigate various social and professional settings with confidence and competence.

### **Course Prerequisite: NIL**

### **Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Show proficiency in verbal and written communication in English, including clarity, coherence, and appropriate language usage.	U, A,
2	Effectively convey ideas, information, and opinions in various	A

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	personal and professional contexts.	
3	Demonstrate skill in spoken communication, as well as in writing essays, formal and informal letters, and resume with clarity, coherence, and precision.	A
4	Present thoughts and ideas effectively, using appropriate communication techniques.	A,C
5	Build strong language and vocabulary through digital platforms and mobile applications	A,C

*\*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	x						
CO 2	x		x				
CO 3	x		x				
CO 4	x	x	x				
CO 5	x				x		

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>Module 1: Essentials of Speech</b>		<b>18</b>
	1.1	Fundamentals of Phonetics <ul style="list-style-type: none"> <li>● Phonemes</li> <li>● Syllables</li> <li>● Intonation, stress, and rhythm in speech</li> </ul>	<b>3</b>
	1.2	Basics of Grammar <ul style="list-style-type: none"> <li>○ Parts of Speech</li> <li>○ Determiners, Articles</li> <li>○ Modals</li> <li>○ Types of sentences: Declarative/ Assertive, Imperative, Interrogative, Exclamatory</li> <li>○ Types of sentences: Simple, Compound, Complex</li> </ul>	<b>6</b>
	1.3	Applied grammar and usage <ul style="list-style-type: none"> <li>○ Subject-verb agreement</li> <li>○ Active and Passive Voice</li> </ul>	<b>5</b>

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		<ul style="list-style-type: none"> <li>○ Reported speech</li> <li>○ Tag Questions</li> </ul>	
1.4	Building Vocabulary:	<ul style="list-style-type: none"> <li>○ Synonyms &amp; Antonyms, Homonyms &amp; Homophones, Eponyms, Prefixes &amp; Suffixes</li> <li>○ Phrasal Verbs and Idiomatic expressions</li> </ul>	4

	<b>Module 2: Speaking</b>		<b>14</b>
2.1	Greeting and Introduction, engaging in small talk, making requests, seeking and granting permission, giving suggestions, giving directions, expressing gratitude and apology, making complaints		3
2.2	Vocabulary and speech etiquettes in public places-on road, railway/bus stations, Bank, Restaurant, movie theatre		3
2	<b>2.3 Public Speaking</b> Introducing different types of speeches <ul style="list-style-type: none"> <li>○ Persuasive, informative, argumentative, memorial, extemporaneous, ceremonial, impromptu</li> </ul> Elements of effective public-speaking <ul style="list-style-type: none"> <li>○ Organising content</li> <li>○ Body language-posture, hand movements, eye contact, facial expressions, gestures</li> </ul>		4
2.4	<b>Group discussion</b> <ul style="list-style-type: none"> <li>○ Difference between GD and debate</li> <li>○ Etiquette and mannerisms</li> <li>○ Personality traits: Reasoning ability, leadership, openness, assertiveness, initiative, attentive listening</li> </ul>		4

	<b>Module 3: Writing</b>		<b>8</b>
3.1	Writing paragraphs, summaries, and precis		2
3	3.2 Essay writing: descriptive, analytical, argumentative		2
3.3	Letter writing: Business and informal letters		2
3.4	Resumé and Cover Letter		2

	<b>Module 4: Digital platforms</b>		<b>8</b>
4	<b>4.1 Building vocabulary through mobile applications</b> <ul style="list-style-type: none"> <li>○ Quizlet</li> <li>○ Quizizz</li> <li>○ Vocabulary-Learn words daily</li> </ul> Building vocabulary through mobile games <ul style="list-style-type: none"> <li>○ WORDLE</li> </ul>		2

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	<ul style="list-style-type: none"> <li>○ 7 Little Words</li> <li>○ Word to Word</li> <li>○ Vocabulary Builder</li> </ul>	
4.2	Learning language through games <ul style="list-style-type: none"> <li>○ Babbel</li> <li>○ Hello Talk</li> <li>○ Crossword</li> <li>○ Learn English Grammar</li> </ul>	2
4.3	Learning language through Podcasts <ul style="list-style-type: none"> <li>○ 6 minute English podcast by BBC Learning English “The right way to say sorry” 27 July 2023 <a href="https://open.spotify.com/episode/1eawPEmlXK1KzP3fIFIVWw?si=gKVS09IWTqGmzB2L6OO9ag&amp;t=276">https://open.spotify.com/episode/1eawPEmlXK1KzP3fIFIVWw?si=gKVS09IWTqGmzB2L6OO9ag&amp;t=276</a></li> <li>○ “Confused by modern idioms?” 28 July 2022 <a href="https://open.spotify.com/episode/21ONDBkci0o2UeEPyEI89y?si=3hhTe4ruTKudTREyqgNIsg&amp;context=spotify%3Ashow%3A3CF9ANEicXGxEROA3cOryE&amp;t=2">https://open.spotify.com/episode/21ONDBkci0o2UeEPyEI89y?si=3hhTe4ruTKudTREyqgNIsg&amp;context=spotify%3Ashow%3A3CF9ANEicXGxEROA3cOryE&amp;t=2</a></li> </ul>	2
4.4	Learning vocabulary through podcasts <ul style="list-style-type: none"> <li>○ Learn English Easily-Learn Vocabulary Episode1 <a href="https://open.spotify.com/episode/5Csz6a5kko3RyDHG0gaFBd?si=SZ8BNp5OTryB0LZhTWhhpw&amp;t=339&amp;context=spotify%3Ashow%3A2iz7MrjCfl6z8QP2B4Fe9u">https://open.spotify.com/episode/5Csz6a5kko3RyDHG0gaFBd?si=SZ8BNp5OTryB0LZhTWhhpw&amp;t=339&amp;context=spotify%3Ashow%3A2iz7MrjCfl6z8QP2B4Fe9u</a></li> </ul>	2

	<b>Teacher Specific Module</b>	<b>12 hrs</b>
	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>	
<b>5</b>	<p>Paragraph and Essay Writing: Focus on teaching the structure, format, and language of Paragraphs and Essays, with practical exercises to reinforce these skills.</p> <p>Blogging: Encourage students to write blog posts about literary or cultural topics for a general audience, improving their ability to communicate ideas simply and engagingly.</p> <p>Peer Review Sessions: Implement peer review activities where students critique each other’s creative writing (literary/ film reviews) and presentations, fostering a collaborative learning environment.</p>	

**Essential Readings:**

1. Acker, Mike. *Speak with Confidence: Overcome Self-Doubt, Communicate Clearly, and Inspire Your Audience*. John Wiley & Sons, 2022.



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2. Beebe, Steven A., and Susan J. Beebe. *Public Speaking Handbook*. Pearson Higher Ed, 2012.
3. Bala, Vijayan. *Improving Your English Skills: The Ideal Companion for English Improvement*. Wonder House, 2023.
4. *Everyday English Grammar and Composition*. Viva Education. 2023.
5. Kumar, Sanjay and Pushp Lata. *English Language and Communication Skills*. OUP, 2012.
6. Sadanand, Kamlesh and Susheela Punitha. *Spoken English: A Foundation Course*. Orient BlackSwan, 2022.
7. Stickler, Ursula. *Cambridge Elements: Technology and Language Teaching*. 2022.

### **Suggested Readings:**

1. Carver, Tina Kasloff, and Sandra Fotinos-Riggs: *A Conversation Book 1: English for Everyday Life. Teachers Edition*. Pearson Education, 2007.
2. Das, Sandip Kumar. *A Handbook of English Grammar and Vocabulary*. Blue Rose, 2023.
3. Kumar, Yogesh. *Learn English: Your Guide to Everyday Conversation*. 2017.
4. Michael McCarthy and Felicity O'Dell. *English Vocabulary in Use: Upper-Intermediate*. CUP, 2008.

### **Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar/ Viva Voce	5
e)	Speaking tests- Debate/ Group discussion	5
<b>Total</b>		<b>75</b>

Note: Practicums have only internal assessments.

**KU1MDCENG101: FILM NARRATIVES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100-199	KU1MDCENG101	3	45 HRS

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5 HRS

**Course Description:**

The course aims to familiarize students with the fundamentals of film appreciation, without delving into the complexities of filmmaking and critical analysis. The course examines the evolution of film from its early days to contemporary cinema, highlighting significant movements from around the world. It exposes students to various genres in contemporary Indian and international films, allowing them to watch and appreciate these works. The course also encourages students to analyse films within their cultural, social, and historical contexts, fostering a deeper understanding of how cinema reflects and influences society. By the end of the course, students will be equipped with the knowledge and tools to critically evaluate films and articulate their insights effectively.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students will understand the basic grammar of films	U
2	Students will gain an understanding of the historical evolution of film narratives, from early cinema to contemporary trends, and their cultural significance	U
3	Students will be able to identify and analyze different genres of film narratives and understand how conventions within these	An

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	genres shape storytelling.	
4	Students will develop the ability to critically analyze and interpret various elements of film narratives, including plot structure, character development, symbolism, and thematic elements	An, A
5	Students will practice evaluating and critiquing film narratives, considering aspects such as narrative coherence, pacing, and the effectiveness of storytelling techniques.	A

**\*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		x					
CO 2		x				x	
CO 3		x					
CO 4		x				x	
CO 5	x	x		x			x

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>Module 1 Language of Visual Culture</b>		
	1.1	History of motion picture: Birth of cinema - silent period - the Classical Period - Evolution of Sound Cinema - Post War Period - the transition period - the Contemporary period - OTT Platforms	2
	1.2	Film Movements: German expressionism - Soviet Montage - Italian Neo Realism - French New Wave - Hollywood Cinema - Korean Cinema - Japanese cinema – Iranian Cinema - African Cinema - Indian Cinema - Malayalam Cinema	2
	1.3	Genres / types of Films: Action films, fantasy films, horror films, science-fictions, animations, Romantic Comedies, melodrama, short films, digital films	2
	1.4	Space and time in films	2

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	<b>Module 2 Basic aspects of Film Language</b>		
<b>2</b>	2.1	Cinematography: shot, long shot, medium shot, close up, deep focus shot, high angle shot, low angle shot, canted frame, masking, pan, tilt, tracking, zoom	2
	2.2	Sound: diegetic and non –diegetic sound effect, voice overs, special effects, sound editing, spotting, onscreen sounds and off-screen sounds, background and foreground music, dialogue tracks, music tracks	2
	2.3	Editing: Chronological editing, Cross cutting, Montage, Continuity editing, Continuity cuts, Jump cuts, Match cuts, 30 Degree rule, 180 Degree rule - Long Take	2
	2.4	Mise-en-scene: Setting, Props, Costume, Performance, Lighting and Colour	2

	<b>Module 3 Indian Movies</b>		<b>10</b>
<b>3</b>	3.1	<i>Ancham Pathira</i> by Midhun Manuel Thomas	
	3.2	<i>Pariyerum Perumal</i> by Mari Selvaraj	
	3.3	<i>Devadas</i> by Sanjay Leela Bhansali	
	3.4	<i>Elephant Whisperer</i> by Karthiki Gonsalves	

	<b>Module 4 World Cinema</b>		<b>10</b>
<b>4</b>	4.1	<i>Interstellar</i> by Christopher Nolan	
	4.2	<i>The Willow Tree</i> by Majid Majidi	
	4.3	<i>Spirited Away</i> by Hayao Miyazaki	
	4.4	<i>I Dream in Another Language</i> by Ernesto Contreras	

	<b>Teacher Specific Module</b>		<b>9 hrs</b>
<b>5</b>	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>		
	The student is required to watch at least three films of their choice and write an appreciation in not less than 10 pages and submit to the teacher concerned. This may be used for internal evaluation.		

**Essential Readings:**

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1. Bordwell, David, et al. *Film Art: An Introduction*. 13<sup>th</sup> edition, McGraw Hill Education, 2023
2. Giannetti, Louis and Scott Eyman. *Flashback: A Brief History of Film*. Pearson Education, 2009
3. Hayward, Susan. *Cinema Studies: The Key Concepts*. 2<sup>nd</sup> edition, Routledge, 2001
4. Sikov, Ed. *Film Studies: An Introduction*. Columbia University Press, 2010
5. Thompson, Kristin and David Bordwell. *Film History: An Introduction*. McGraw-Hill Higher Education, 2003

**Suggested Movies to watch:**

1. *Memories in March* by Ruthu Parno
2. *Mr & Mrs Ayer* by Aparna Sen
3. *Devadas* by Bimal Roy
4. *Kumbalanghi Nights* by Madhu C Narayanan
5. *The Kid* by Charlie Chaplin
6. *The Violinist* by Carlo Besasie
7. *Dreams* by Kurasova
8. *Home Coming* by Rao Xiaozhi

**Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Movie Review	5
<b>Total</b>		<b>75</b>

**KU1MDCENG102: VISUAL MEDIATIONS**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100 -199	KU1MDCENG102	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5 HRS

**Course Description:**

This course explores the complex world of visual media, examining how images and visual narratives shape our understanding of culture, society, and individual identity. Students will study a variety of visual media forms, including photography, film, television, digital media, and art, analysing their impact and significance. The course will introduce theoretical frameworks for critically engaging with visual texts, understanding their production, dissemination, and reception.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students are able to develop critical viewing skills	U
2	Students are able to critique advertisements with a focus on cultural elements.	A
3	Examine performative and artistic expressions within cultural contexts.	E

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4	Analyse the influence of digital platforms on cultural production and class dynamics	An
5	Evaluate the impact and artistic value of digital performances and lectures.	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		X	X				
CO 2						X	
CO 3						X	
CO 4					X	X	X
CO 5					X	X	X

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOUR S
<b>I</b>	<b>MODULE 1: Critical Viewing</b>		
	1	“On Defining Visual Narratives” (Excerpts) Sherline Piementa and Ravi Pooviah.	2
	2	“John Berger/Ways of Seeing, Episode 2” (BBC Documentary) John Berger	2
	3	“The Indian Cartoon: An Overview” E.P. Unni	2
	4	“Blue Pencil” N.S. Madhavan	2

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<b>II</b>	<b>MODULE 2: Advertisements</b>	
1	“All that Glitters.... Gold and the Indian Imaginary” (Excerpts) P.P. Ajayakumar	3
2	“Torches of Freedom: How the world’s first PR campaign came to be” Rakhi Chakraborty	3
3	“‘All the Mall’s a Stage’: The Shopping Mall as Visual Culture.” (Excerpts) Jeanne Van Eeden	3
4	“India Debates Skin-Tone Bias as Beauty Companies Alter Ads.” Sameer Yasir and Jeffrey Gettleman.	3

<b>III</b>	<b>MODULE 3: Body and Performance</b>	
1	“Exploring Theyyam Face: An Artistic Journey from Drawing to Kerala’s Rich Heritage.” - <i>Medium</i>	2
2	“Towards an Aesthetics of Sports.” Benjy Malings	2
3	“Instagram has largely replaced TikTok in India, and erased working-class creators.” Yashraj Sharma	2
4	“Fillers, Filters and Facials: Can Art Hold up a Mirror to Cosmetic Surgery Culture” Sukayna Powell	2

<b>IV</b>	<b>MODULE 4: New Mediations</b>	
1	“Photo Essays: Ideas and Examples.” - <i>Medium</i>	2
2	“The Rise of Video Essays.” Leah Dietle	2
3.	“Performing Lectures.” Mindy Seu	2
4.	“Video Games: 21 <sup>st</sup> Century Art.” Catherine Jewell	2

<b>5</b>	<b>Teacher Specific Module</b>	<b>9 hrs</b>
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<i>Directions</i>	
Equip students to create compelling visual narratives through photo and video essays.	9
Help students critically analyse digital performances and lectures, understanding their impact and artistic value.	
Help to integrate digital media and technologies in the creation of contemporary art forms.	

**Essential Reading:**

1. Berger, John. *Ways of Seeing*. 1972.
2. Glenny, E. Grace. “Visual Culture and the World of Sport.” *S&F Online*, vol.4, no.3, 2006, [www.sfonline.barnard.edu/visual-cultureand-the-world-of-sport/](http://www.sfonline.barnard.edu/visual-cultureand-the-world-of-sport/)
3. Mirzoeff, Nicholas: “What is Visual Culture?” *An Introduction to Visual Culture*.
4. Sherry Jr, John F. “Advertising as a Cultural System.” *Marketing and Semiotics: New Directions in the Study of Signs for Sale*, edited by Jean Umiker-Sebeok, Mouton de Gruyter, 1986
5. Stokes, Jennifer and Bianca Price. “Social Media, Visual Culture and Contemporary Identity.” *Proceedings of the 11th International Multi-Conference on Society, Cybernetics and Informatics*, 2017.

**Suggested Reading:**

1. Darley, Andrew. *Visual Digital Culture: Surface, Play and Spectacle in New Media*, Routledge, 2000.
2. Ehrlich, Nea. *Animating Truth: Documentary and Visual Culture in the 21st Century*. Edinburgh University Press, 2021. *JSTOR*, [www.jstor.org/stable/10.3366/j.ctv1hm8gpd](http://www.jstor.org/stable/10.3366/j.ctv1hm8gpd).
3. Herrmann, Anne. “Shopping for Identities: Gender and Consumer Culture.” *Feminist Studies*, vol. 28, no. 3, 2002, pp. 539–49. *JSTOR*, <https://doi.org/10.2307/3178785>.

**Assessment Rubrics:**

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Evaluation Type		Marks
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>75</b>

**KU1MDCENG103: ENGLISH AND ARTIFICIAL INTELLIGENCE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100-199	KU1MDCENG103	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:**

In this course, students will explore the dynamic intersection of artificial intelligence and digital literature, delving into how AI technologies are reshaping the landscape of literary creation, consumption, and analysis. Through a combination of theoretical discussions, hands-on activities, and case studies students will investigate the ethics of AI in generating, interpreting, and interacting with digital literary works.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students will gain an awareness of the fundamental concepts and theories surrounding large language model based artificial intelligence, including syntax, semantics, machine learning, and natural language processing.	U
2	Students will be equipped with the necessary know-how to implement and evaluate basic machine learning algorithms developed for language-related tasks, such as neural networks, transformers, and other deep learning models.	E
3	Students will gain an awareness of the impact of artificial intelligence in society and culture.	U
4	Students will be familiar with the different ways in which human beings have engaged with and imagined artificial intelligence, particularly through novels, films and short stories.	An
5	Students will critically evaluate the strengths and limitations of various AI approaches to language processing, and understand the ethical considerations of AI technologies relating to creative writing and plagiarism.	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	X				X		
CO 2			X				
CO 3						X	
CO 4						X	
CO 5		X					

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

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<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>I</b>	<b>MODULE 1: INTRODUCTION</b>		
	1	AI-Driven Linguistic Creativity: How AI is Unlocking New Possibilities in Language and Literature Pipplet Team	3
	2	“LLMs and Language Learning” Madelyn Graves	2
	3	“Intellectual Property & Artificial Intelligence: Chat GPT – A Battle Against Plagiarism in the Realm of Academic Essays” Cherry Makena	2
	4	“Regulating deepfakes and generative AI in India” Aaratrika Bhaumik.	2

<b>II</b>	<b>MODULE 2: LITERATURE AND AI</b>		
	1	“Literary Special 2023: A Writer Outsources Her Work” Meena Kandasamy	2
	2	“Cyberpunk” Bruce Bethke	2
	3	“Professor Shonku and Robu” Satyajit Ray.	2
	4	“Robot Dreams” Issac Asimov	2

<b>III</b>	<b>MODULE 3: CULTURE AND AI</b>		
	1	AI Take-Over in Literature and Culture: Truth, Post-Truth, and Simulation (Excerpts)	2
	2	“Artists’ Perspective: How AI Enhances Creativity and Reimagines	2

		Meaning” Sachin Waikar	
	3	“Human Touch” Karishma Mehrotra	2
	4	A.I. for Writers: The Dance Between Art and Productivity Michael Orr	2

<b>IV</b>	<b>MODULE 4: ART IN THE AGE OF AI</b>		
	1	“How Artificial Intelligence Is Impacting Our Everyday Lives” Ilija Mihajlovic - <i>Medium</i>	3
	2	“Art in the Age of Artificial Intelligence” Joshua Krook	3
	3.	“Preventing AI Art Plagiarism.” Emma Ehan.	3
	4.	“Found in Translation” Amal Shiyas	2

	<b>Teacher Specific Module</b>	<b>9hrs</b>
	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>	
<b>5</b>	Teachers can use any LLM AI like ChatGPT to conduct the following activities in the classroom:  Chatting with a popular fictional character, making notes using AI, translation from regional language to English, generating stories and poems, fanfiction, etc.	9

**Essential Reading/Viewing**

1. Kazuo Ishiguro. *Klara and the Sun*. 2021
2. Ratheesh Balakrishna Poduval. *Android Kunjappan Ver 5.25* (2019)

**Suggested Reading/Viewing**

1. Cave, Stephen and Kanta Dihal. *Imagining AI: How the World Sees Intelligent Machines*. Oxford University Press, 2023
2. Bostrom, Nick. *Superintelligence: paths, dangers, strategies*. 2014

**Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>75</b>

**KU1DSCENG101: POETRY IN ENGLISH**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100-199	KU1DSCENG101	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	30	70	100	2

**Course Description:**

Poetry in English is designed to provide students with an understanding of various poetic utterances from different historical periods and cultural contexts. The course will cover a range of literary pieces and creative approaches. The students will explore the diversity of literary expressions and develop essential skills for interpreting and appreciating literature. Students will examine key elements of literary analysis. In addition, students will engage with critical perspectives and theoretical frameworks that enhance their understanding of literature as both art and cultural artifact. This course serves as foundation for further study in literature and related disciplines.

**Course Prerequisite:** Proficiency in English language.

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students will be able to critically interpret a variety of poems from different periods and cultural contexts with a focus on intersectionality.	U
2	Students will develop the ability to compare and contrast different	An,

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	poetic forms, identifying similarities and differences in themes, techniques, and cultural perspectives across literatures in English.	
3	Students will develop an appreciation for the diversity of poetic utterances, including multiple voices, fostering an inclusive and empathetic perspective towards different cultural contexts.	An
4	Students will learn the value of lifelong learning in the study of poetry and culture, and will be equipped to produce knowledge necessary to continue exploring texts beyond the class and canon.	A, C
5	Students will look into the interdisciplinary nature of literary studies, recognizing connections between poetry and other fields and appreciating how these connections enhance their ability in making sense of the world around them.	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	X	X					
CO 2		X				X	
CO 3		X				X	X
CO 4			X	X			X
CO 5						X	

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>MODULE 1: English Literatures</b>		
	1	“Sonnet 18” William Shakespeare	4
		“On Shakespeare. 1630” John Milton	
	2	“The Tiger” William Blake	4



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		“The Jaguar” Ted Hughes	
	3	“Ozymandias” PB Shelley	4
		“A Peasant” R.S. Thomas	
	4	“Stopping by Woods on a Snowy Evening” Robert Frost	4
		“I’m wife; I’ve finished that” Emily Dickinson.	

	<b>MODULE 2 Indian Literatures</b>		
<b>2</b>	1	“Where the Mind is Without Fear” Ravindranath Tagore	3
	2	“Where the Mind” Ayyappa Paniker	3
	3	“Background Casually” Nissim Ezekiel:	3
	4	“An Introduction” Kamala Das	3

	<b>MODULE 3 Literatures in Translation</b>		
<b>3</b>	1	“Tonight I Can Write” Pablo Neruda	4
	2	“The Last Toast” Anna Akhmatova	4
	3	“The Animal Trainer” Vijayalakshmi	4
	4	“Krishna” Savithri Rajeevan	4

	<b>MODULE 4 New Perspectives</b>		
<b>4</b>	1	“Travellers on Foot” E.V. Ramakrishnan	4
		“Panting” Madhavan Purachery	
	2	“Mulligatawny Dreams” Meena Kandasamy	4
		“My English” Aleena Aakashmittayi	
	3	“Hijada” Vijayarajamallika	4

		“Poem 1” Tito Mukhopadhyay	
	4	“Forest” Sukumaran Chaligatha	4
		“Ramayanam” Dhanya Vengachery	

		<b>Teacher Specific Module</b>	<b>15</b>
		<i>Directions</i>	
<b>5</b>		<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>	
		Introduce major and minor narratives and also literary discourses like counter writings, translation, adaptation, reviews etc. to students to demystify the act of writing and utterances.	15

**Essential Readings:**

1. Greenblatt, Stephen, et al., editors. *The Norton Anthology of English Literature*, 2006.
2. Eagleton, Terry. *How to Read a Poem*. Blackwell Publishing, 2007.
3. Thayil, Jeet, editor. *The Penguin Book of Indian Poets*. Penguin, 2022.
4. Tharu, Susie, et al., editors. *A World of Equals*. Orient BlackSwan, 2022.

**Suggested Readings:**

1. Muraleedharan, K.C. editor. *Reading Literature in English*. Foundation Books, 2009.
2. Ramakrishnan E.V. “Translation and Malayalam Literary Sensibility: A Note on How it all Began.” *Malayalam Literature in Translation*, edited by C.R. Murukan Babu. MainSpring publishers, 2016, pp. 27-32.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation		<b>70</b>
Continuous Evaluation		<b>30</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5

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f)	Viva-Voce	5
<b>Total</b>		<b>100</b>

Note: Practicums have only internal assessments.

**KU1DSCENG102: HISTORY OF ENGLISH LANGUAGE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100-199	KU1DSCENG102	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	30	70	100	2

**Course Description:**

This course covers the history and evolution of the English language from its beginnings to today, focusing on key changes and influences. The course discusses invasions, migrations, cultural exchanges, and the impact of technology on language development. Students will study word origins and meaning changes, and explore dialects influenced by different regions and cultures. They will also examine the global spread of English and how people from different cultures have engaged with it. By the end, students will understand the History of English Language in the broader context of the relationship between language and society.

**Course Prerequisite: Nil**

**Course Outcomes:**

CO No.	Expected Outcome	Learning
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		Domains
1	Students will be able to explain the major historical phases of the English language, including Old English, Middle English, Early Modern English, and Modern English, identifying key linguistic changes and influences at each stage.	U
2	Students will demonstrate the ability to trace the etymology of English words and understand how meanings and usages have evolved over time, illustrating the dynamic nature of the language	A
3	Students will analyse the various external and internal factors that have influenced the development of English, including the impact of invasions, migrations, cultural exchanges, and technological advancements.	An
4	Students will recognize and describe significant dialectal variations and changes in English across different regions and periods, understanding how socio-political and cultural contexts shape language diversity.	An
5	Students will evaluate the historical spread of English around the world, understanding its role as a global lingua franca, and discuss the implications of its widespread use on local languages and cultures.	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	X						
CO 2			X			X	
CO 3			X				
CO 4						X	
CO 5						X	

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

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<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
		<b>MODULE 1: The Origins of English</b>	
<b>1</b>	1	Indo-European Family of Languages, Anglo-Saxon Period, Norman Conquest, Old English, Middle English.	3
	2	Modern English Period, Latin and Greek influence, Loan Words, words coined by Shakespeare, Bible Translation.	4
	3	Dr Johnson's Dictionary, The Great Vowel Shift, Pidgins and Creoles, Evolutions of Standard English.	4
	4	English in India: Macaulay's Minutes, English as Language of Administration, Three language formula in education, English as a lingua franca.	4

		<b>MODULE 2: English Goes Global</b>	
<b>2</b>	1	Jacob Mikanowsky. "Behemoth, Bully, Thief: How the English Language is Taking Over the Planet"	4
	2	Keith Johnson. "Crossing the Atlantic: Noah Webster and American English" (Excerpt: "A New Dictionary for a New Language")	3
	3	Seth Lerer. "English in the World" (Excerpt: "English in South Asia")	4
	4	Amy Tan. "Mother Tongue"	4

		<b>MODULE 3: Multiple Englishes</b>	
<b>3</b>	1	Chimamanda Ngozi Adichie. "The Danger of a Single Story"	3
	2	James Baldwin. "If Black English isn't Language, Then Tell me, What is?"	4
	3	Kalpana Mohan. "Introduction: A Killer Language" (Excerpts)	4
	4	P.P. Ajayakumar. "English in India: Demystifying the Canon."	4

	<b>MODULE 4: Worldling English</b>		
<b>4</b>	1	John McWhorter. “The Secret Lives of Words”	3
	2	Seth Lerer. “Twenty-First-Century English” (Excerpt: “Internet and Social Media English”)	4
	3	Emma Goldberg. “The New Words for Our New Misery”	4
	4	Rebecca Mead. “The Common Tongue of Twenty-First-Century London”	4

	<b>Teacher Specific Module</b>		<b>15</b>
<b>5</b>	<i>Directions</i>		
	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation</i>		
	Students should be made aware of changing trends in language, particularly social media influences on English.		15

**Essential Readings:**

1. Krishnaswamy. Lalitha and N Krishnaswamy. *The Story of English in India*.
2. Lerer, Seth. *The History of English Language, 2<sup>nd</sup> Edition*. The Great Courses.

**Suggested Readings:**

1. Pillière, Linda, et al. *Standardising English: Norms and Margins in the History of the English Language*, Cambridge University Press, 2018
2. Johnson, Keith. *Landmarks in the History of English Language*, Routledge, 2024
3. Trudgill, Peter. *The Long Journey of English: A Geographical History of the Language*, Cambridge University Press, 2023.

**Assessment Rubrics:**

Evaluation Type	Marks
End Semester Evaluation	<b>70</b>

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Continuous Evaluation		<b>30</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>100</b>

Note: Practicums have only internal assessments.

**KU1DSCENG103: LIFE WRITINGS**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100-199	KU1DSCENG103	4	75

Learning Approach (Hours/Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	30	70	100	2

**Course Description:**

This course explores the multifaceted genre of Life Writing, encompassing diverse forms such as biography, autobiography, memoir, and more. Through examining these genres, students will delve into the intricacies of personal narrative and its intersection

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with historical, cultural, and social contexts. The course will discuss themes such as identity, memory, and personal history. By the end of the semester, students will be able to critically engage with life writing and even create some of their own.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	The foundations of Life Writing will have been established.	U
2	The skill to identify how life writing has been used over the decades by different writers as a unique form to address their self will have been achieved.	A
3	To equip the students for an intersectional approach towards various narratives they encounter.	A
4	The knowledge to analyse the prescribed texts focusing on the special aspects of life writings using theoretical readings will have been acquired.	An
5	To problematise the experiential truth in life writings and by doing so to open new research opportunities	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	X	X					
CO 2		X					
CO 3						X	
CO 4			X				
CO 5				X			X

### COURSE CONTENTS

**Contents for Classroom Transaction:**



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M O D U L E	U N I T	DESCRIPTION	HOURS
<b>I</b>	<b>MODULE TITLE 1: Introduction to Life Writings</b>		
	1	Biography, Autobiography, Memoir, Diary	3
	2	Autobiographical Fiction, Memory, Bildungsroman, Letters,	4
	3	Autobiographical acts, Biopic, History and Autobiography, Testimonio	4
	4	Intersectionality, Experience, Autobiographical Truth, Personal Essay	4

<b>II</b>	<b>MODULE 2: Autobiography to Life Writing</b>		
	1	Jawaharlal Nehru. "A Birthday Letter." <i>Glimpses of World History</i> .	4
	2	Dr Babasaheb Ambedkar. "A Childhood Journey to Goregaon Becomes a Nightmare." <i>Waiting for a Visa</i> .	4
	3	Kamala Das. "The Humiliation of a Brown Child in a European School," <i>My Story</i> .	3
	4	Bama. <i>Karukku</i> (Chapter 1 & 2)	4

<b>III</b>	<b>MODULE 3: Life Writing and Activism</b>		
	1	BebīKāmbale. <i>The Prisons We Broke</i> (Excerpts)	4
	2	Sally Morgan. <i>My Place</i> (Selected Chapters)	3
	3	John M Hull. <i>Touching the Rock</i> (Excerpts)	4
	4	A. Revathi. <i>The Truth About Me: A Hijra Life Story</i> (Excerpts)	4

<b>IV</b>	<b>MODULE TITLE: Forms of Life Writings</b>		
	1	Aleena Aakashmittayi. "My Savarna Friend"	3
	2	Sukirtharani. "A Dalit Poet's Explorations into Discrimination and the Female Body." Interview by Divya Karthikeyan.	4
	3.	E.V. Ramakrishnan. "A Night in the City"	4
	4.	Oliver Sacks. <i>The Man Who Mistook His Wife for a Hat</i> (Excerpts)	4

<b>5</b>	<b>Teacher Specific Module</b>		<b>15</b>
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<i>Directions: A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities. This module is for internal evaluation</i>	
Familiarise students with the narrative strategies employed in various life writings and encourage them to generate their own memoirs based on their own experiences	15

**Essential Reading/Viewing**

1. Ramakrishnan, E.V. “Self and Society; The Dalit Subject and the Discourse of Autobiography.” *Locating Indian Literature: Texts, Traditions, Translations*. Orient BlackSwan, 2011, pp. 63-75.
2. Sharmila Rege: “Introduction.” *Writing Caste Writing Gender: Narrating Dalit Women’s Testimonios*. Zubaan, 2006, pp. 1-8.
3. *Gandhi*. Directed by Richard Attenborough, Columbia Pictures, 1982.
4. *Celluloid*. Directed by Kamal, Prime Time Cinema, 2013.

**Suggested Reading/Viewing:**

1. Yogesh Maitreya. *Water in a Broken Pot*.
2. *Mother Forest: The Unfinished Story of C.K. Janu*.
3. *Dr. Babasaheb Ambedkar*. Directed by Jabbar Patel, The Mooknayak, 2000.
4. Rahman, M.A. “The politics of documentary making.” <https://campusnow.wordpress.com/2012/08/23/blending-politics-with-aesthetics/>

**Assessment Rubrics:**

Evaluation Type	Marks
End Semester Evaluation	<b>70</b>
Continuous Evaluation	<b>30</b>
a) Test Paper- 1	5
b) Test Paper-2	5
c) Assignment	5
d) Seminar	5
e) Book/ Article Review	5
f) Viva-Voce	5
<b>Total</b>	<b>100</b>

## KU1DSCENG104: MULTIPLE VOICES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100-199	KU1DSCENG104	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	30	70	100	2 HRS

### Course Description

This course is designed to explore the literary works on marginalised section including Dalit, Adivasis, women, Transgender, disabled persons and ethnic minorities. By delving into literature students will gain an understanding of the social, cultural and political forces that shape the experience of marginalised groups. This course will examine themes such as identity, power, resistance and resilience. The course aims to foster a deeper understanding of the complexities of marginality and the Importance of inclusive narratives in promoting equity.

### Course Outcomes

CO No.	Expected Outcome	Learning Domains
1	Students recall concepts, terms and historical contexts related to marginalised communities	R
2	Students understand the experiences and challenges faced by the marginalised people	U
3	Students relate historical and contemporary issues of marginalisation to current events	A
4	Students analyse various narratives and examine how power dynamics are portrayed in those forms of expressions	An
5	Students create solutions addressing issues of marginalisation	C

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

### Mapping of Course Outcomes to PSOs

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

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>I</b>	<b>MODULE 1:</b>		
	1	“In search of Our Mother’s Gardens” Alice Walker	4
	2	“Can the Subaltern Speak” Gayatri Chakravorty Spivak	4
	3	“The Social Model of Disability” Tom Shakespeare	4
	4	“Confronting Class in the Class Room” bell hooks	4

<b>II</b>	<b>MODULE 2:</b>		
	1	The God of Small Things (Excerpts) Arundhati Roy	4
	2	The Dowry Bride (Excerpts) Shobhana Bantwal	4
	3	<i>Eri</i> (Excerpts) Pradeepan Pampirikunnu	4
	4	“Dakshayani Velayudhan” (Excerpts) Meera Velayudhan	3

<b>III</b>	<b>MODULE 3:</b>		
	1	A Wife’s letter Rabindranath Tagore	3
	2	The Poisoned Bread Bandhu Madhav	4

3	“The Arrangers of Marriage” Ngozi Adichie	4
4	“Adiyar Teacher” Thaha Madayi	4

<b>IV</b>	<b>MODULE 4:</b>	
1	“An Introduction” Kamala Das	4
2	“I Am Not One of The” Cheryl Marie Wade	3
3.	“Phallus I Cut” Kalki Subrahanyan	4
4.	“The Wasteland” Vijila Chirapadu	3

	<b>Teacher Specific Module</b>	<b>15</b>
<b>5</b>	<i>Directions: A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities. This module is for internal evaluation</i>	
	Sensitize students about class, caste and gender disparities within the classroom	15

**Essential Readings:**

1. Dasan, M. et al. “General Introduction.” *The Oxford Anthology of Malayalam Dalit Writing*. OUP, 2012, pp. xiii-xxxiii.
2. Gee Imaan Semmalar. “Structural Violence and the Trans Struggle for Dignity.”
3. Gopal Guru. “Dalit Women Talk Differently.”
4. Shakespeare, T., & Watson, N. (1997). *Defending the social model. Disability and Society*12(2), 293-300

**Suggested Readings**

- Ngugi Wa Thiong’o. *Decolonising the Mind: The Politics of Language in African Literature*. James Currey,1986
- Davis, Angela. *Women, Race & Class*. Vintage Books,1983
- In Alice Walker, *You Can't Keep a Good Woman Down* (New York: Harcourt Brace and Company, 1981), 105-1
- Spivak, Gayatri Chakravorty. “Can the subaltern speak?” *Reflections on the history of an idea* (1988)

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hooks, bell. *Ain 'I a Woman: Black Women and Feminism*. South End Press,1981

Angelou, Maya. *I Know Why the Caged Bird Sings*. Random House,1969

Roy, Arundathi. discusses *The God of Small Things* on Book Club: BBC Radio 4 Book Club (Oct.4,2011) at [http://www.youtube.com /watch?v=vAA DoKnn5Hg](http://www.youtube.com/watch?v=vAA DoKnn5Hg)

https Omvedt Gail. *Dalit Visions: The Anti-Caste Movement and the Construction of an Indian Identity*. Orient Longman,2006

Bandhu Madhav: A progenitor of Dalit Literature.

<https://theatyashodhak.com/2021/02/26/bandhu-madhav-the-primpgenito-of-dalit-literature/>

A.N. Dwivedi, Kamala Das and Her Poetry, New Delhi: Atlantic Publishers, 2000.

Satyanarayana and Susie Tharu. ed. *No Alphabet in Sight: New Dalt writing form South India*. Penguin books,2011

Nandha, Serena. *Neither Man nor Woman: The Hijras of India*. Wordsworth Publishing, 1999.

### **Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation		<b>70</b>
Continuous Evaluation		<b>30</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>100</b>

Note: Practicums have only internal assessments.

## **KU1DSCENG105: NEW LITERATURES**

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Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100-199	KU1DSCENG105	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	-	30	70	100	2

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**Course Description:**

This course is designed for the students to derive enjoyment and inspire thinking from reading and learning English language and literature from around the world, both original and translation. Exploring a wide range of literary works from Asia, Africa, The Caribbean and the Global North, the proposed course would open up new vistas for the students. The reader-student will travel through various cultural geographies, engage with contemporary themes and mentalities and learn intricacies of the language.

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**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students will be introduced to the literature in English from various regional, cultural, social, and political locations.	U
2	Students will learn to read and appreciate different genres and writers.	A
3	Students will understand terms, ideas and concepts in critical theory.	U
4	Students will familiarize with the nuances of narrative structures and themes.	U

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5	Students will critically analyse the ideological issues embedded in literary works.	An
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**\*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	X					X	
CO 2		X					
CO 3		X				X	
CO 4	X		X				
CO 5		X					

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>Module 1: Poetry</b>		
	1	“We Are Going” Oodgeroo Noonucca	4
	2	“This is a Photograph of Me” Margaret Atwood	3
	3	“The Ballad of The Landlord” Langston Hughes	4
	4	“A Far Cry from Africa” Derek Walcott	4



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<b>Module 2: Short Stories</b>			
<b>2</b>	1	“Adam, One Afternoon” (Excerpts) Italo Calvino	4
	2	“Tales from Firozsha Baag” (Excerpts) Rohinton Mistry	4
	3	“In Other Rooms, Other Wonders” (Excerpts) Danial Mueenuddin	4
	4	“Africa 39:” (Excerpts) Ella Wakayama Allfrey	4

<b>Module 3: Novels</b>			
<b>3</b>	1	<i>A Case of Exploding Mangoes</i> (Excerpts) Mohammad Hanif	4
	2	<i>Funny Boy</i> (Excerpts) Shyam Shelvadurai	3
	3	<i>Until August</i> (Excerpts) Gabriel Garcia Marquez	4
	4	<i>Anthill</i> (“Dr. Pris Augustine’s Clinic”) Vinoy Thomas	4

<b>Module 4: Autobiography/Memoir</b>			
<b>4</b>	1	<i>Persepolis: The Story of a Childhood</i> (Excerpts) Marjane Satrapi	3
	2	<i>When Breath Becomes Air</i> (Excerpts) Paul Kalanithi	4
	3	<i>Notes on Grief</i> (Excerpts) Chimamanda Ngozi Adichie	3

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4	<i>Knife: Meditations After an Attempted Murder</i> (Excerpts) Salman Rushdie	4
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	<b>Teacher Specific Module</b>	<b>15</b>
	<i>Directions</i>	
5	Contextualise how themes of identity, diaspora, resistance and liberation, cultural hybridity. etc inform newly emerging literary practices. Contemporary trends such as digital mediations, social media driven narratives influence global storytelling practices.	15

**Essential Readings:**

1. Bose, Brinda. *Translating Desire*. Katha, 2002.
2. Devy, G.N. *After Amnesia: Tradition and Changes in Indian Literary Criticism*. Orient Longman and Sangam Books, 1992
3. Kumar, Udaya. *Writing The First Person: Literature, History, and Autobiography in Modern Kerala*. Permanent Black. 2017.
4. Mukherji, Minakshi. *The Twice Born Fiction*. Heinemann, 1971.
5. Ricci Ronit, Jan Van der Putten. *Translation in Asia: Theories, Practices, Histories*. Routledge, 2014.
6. Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Role in India*.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation		<b>70</b>
Continuous Evaluation		<b>30</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5

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e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>100</b>

**KU2AECENG105: ENGLISH IN CONTEXT**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	AEC	100-199	KU2AECENG105	3	60 HRS

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	0	25	50	75	1.5 HRS

**Course Description:**

This course is designed to foster students' ability to create imaginative and engaging written works by utilizing various literary techniques and elements such as character development, plot construction, and stylistic devices. It intends to equip students to produce clear, concise, and effective technical documents, including manuals, reports, and proposals. It also intends to develop students' ability to engage in constructive peer reviews and collaborative writing exercises, enhancing their capacity to give and receive feedback effectively.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Recall the rules of English grammar, including syntax, punctuation, and sentence structure.	R
2	Understand literary techniques such as imagery, symbolism, and metaphor used in creative writing.	U

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3	Understand the principles of technical writing	U
4	Identify and correct grammatical errors in written texts.	A
5	Learn to analyse and critique both creative and technical texts to understand the strengths and weaknesses of each.	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	X						
CO 2	X		X				
CO 3	X	X					
CO 4	X	X	X				
CO 5			X				

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>Module 1: Grammar Usage 1</b>		
	1.1	Importance of proper language usage – introduction to parts of speech – nouns and pronouns	3
	1.2	Verbs (gerund, infinitive, modals and auxiliaries) Tenses	4
	1.3	Adjectives and adverbs, degrees of comparison	3
	1.4	Prepositions and conjunctions	3

<b>2</b>	<b>Module 2: Grammar Usage 2</b>		
	2.1	Sentence structure- subject, predicate and object	2
	2.2	Basic sentence types – simple, compound and complex sentences	4
	2.3	Subject verb agreement, common errors in sentence structure	4
	2.4	Punctuation and capitalisation	3

	<b>Module 3 Creative Writings</b>		
<b>3</b>	3.1	Picture / object description	2
	3.2	Outline story	2
	3.3	Diary Entry, blog writing	3
	3.4	Poem/ short story writing	3

	<b>Module 4 Technical Writings</b>		
<b>4</b>	4.1	Reviews – book, movie, web series	3
	4.2	Analysis of literary narratives	2
	4.3	Report Writing and SOP	4
	4.4	Preparing Questionnaires,	3

	<b>Teacher Specific Module</b>	<b>12hrs</b>
<b>5</b>	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>	
	<ol style="list-style-type: none"> <li>1. Encourage students to join online writing communities or forums where they can share their work and receive feedback from a broader audience.</li> <li>2. Organize field trips to places like publishing houses, technical writing firms, or literary events to give students real-world insights into writing careers.</li> </ol>	

**Essential Readings:**

1. *How to Write and Speak Better*. Reader’s Digest. 1989.
2. Kane, Thomas S. *The Oxford Essential Guide to Writing*. Oxford University Press, 2003
3. Manser, Martin, and Stephen Curtis. *The Penguin Writer's Manual*. Penguin Books Ltd. 2002.
4. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2009.
5. Swan, Michael. *Practical English Usage*, OUP, 2016

**Assessment Rubrics:**

<b>Evaluation Type</b>	<b>Marks</b>
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End Semester Evaluation	<b>50</b>
Continuous Evaluation	<b>25</b>
a) Test Paper- 1	5
b) Assignment	5
c) Seminar	5
d) Listening tests	5
e) Speaking assignments	5
<b>Total</b>	<b>75</b>

Note: Practicums have only internal assessments.

### **KU2AECENG106: ENGLISH FOR CAREER**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	AEC	100-199	KU2AECENG106	3	60 HRS

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	0	25	50	75	1.5 HRS

#### **Course Description:**

This course is designed to prepare students for the English language components of various competitive exams. It offers a comprehensive approach to mastering the essential skills required for success in standardized tests, including vocabulary enhancement, reading comprehension, grammar, writing, listening, and speaking. Through a combination of theoretical instruction and practical application, students will develop the proficiency needed to excel in the high-pressure environment of competitive examinations.

**Course Prerequisite: NIL**

#### **Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
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1	Expand and apply a diverse range of vocabulary suitable for competitive examinations.	A
2	Understand grammatical rules correctly to reduce errors in sentence structure, punctuation, and usage.	U
3	Gain experience and confidence by practicing under exam-like conditions, improving performance under pressure.	A
4	Analyze and interpret various texts, improving speed and accuracy in understanding passages.	An
5	Write coherent, structured, and concise essays and responses, adhering to the required formats and guidelines.	C

**\*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	X		X				
CO 2	X		X				
CO 3			X				
CO 4		X					
CO 5			X				

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>Module 1: Vocabulary</b>		
	1.1	Synonyms, Antonyms, Homonyms	3
	1.2	One Word Substitution	3
	1.3	Word Association, prefixes and suffixes	3
	1.4	Idioms & Phrases, phrasal verbs	3
<b>2</b>	<b>Module 2 Basic Grammar</b>		

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	2.1	Types of sentences - question tags	3
	2.2	Direct & Indirect Speech	3
	2.3	Active and Passive Voice	3
	2.4	Conjunction, Preposition, adverbs and adjectives, tenses.	3

	<b>Module 3</b>		
<b>3</b>	3.1	Sentence Correction / Error Spotting	3
	3.2	Para Jumble / Jumbled Sentence	3
	3.3	Closet test / Complete the sentence	3
	3.4	Do as directed questions	4

	<b>Module 4 Reading and Writing Skills</b>		
<b>4</b>	4.1	Reading comprehension	2
	4.2	Essay Writing	3
	4.3	Precise writing	3
	4.4	Punctuations	3

	<b>Teacher Specific Module</b>		<b>12hrs</b>
	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>		
<b>5</b>	<ol style="list-style-type: none"> <li>1. Incorporate word-of-the-day activities and encourage students to use new words in sentences.</li> <li>2. Conduct timed reading drills to improve speed and accuracy.</li> <li>3. Discuss different types of questions (main idea, inference, detail, etc.) and strategies to approach them.</li> <li>4. Encourage peer review sessions for grammar correction in written assignments.</li> <li>5. Provide practice prompts and conduct timed writing exercises.</li> </ol>		



**Essential Readings:**

1. Geyte, Elsvan. Collins Reading for IELTS, Collins: London, 2011.
- 2 Malek, et al. GRE Literature in English, Research and Education Association, 2013.
3. McCarthy, Michael and Felicity O'Dell. Vocabulary in Use. Cambridge University Press. 2016
4. Sharpe, Pamela J. Barron's How to Prepare for the TOEFL. Barron's Educational Series, Inc., 2004
5. Witt, Rayde. How to Prepare for IELTS, British Council, English Language Publications, 1995.
6. Swan, Michael. Practical English Usage, OUP, 2016

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	10
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
<b>Total</b>		<b>75</b>

Note: Practicums have only internal assessments.

**KU2AECENG107: ENGLISH THROUGH CULTURE**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	AEC	100-199	KU2AECENG107	3	60 HRS

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	

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2	2	0	25	50	75	1.5HRS
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**Course Description:**

The course is designed to enhance students' English language proficiency through the exploration of diverse cultural contexts. The course integrates language learning with cultural studies, providing students with a comprehensive understanding of how culture influences communication, identity, and societal norms. Through the analysis of literature, films and other cultural artefacts, students will develop advanced language skills while gaining insights into the cultural dynamics of English-speaking communities.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Recognise the cultural expressions within various media, understand their societal impact and the ways they shape and reflect cultural identities.	U
2	Understand the cultural references and idiomatic language in everyday communication.	U
3	Enhance listening comprehension of various English accents, dialects, and colloquialisms through exposure to cultural content such as films.	U
4	Develop a global perspective on the use of English, recognizing its role in global communication, migration, and cultural exchange.	A
5	Recognise the process of literary creation and the artistic choices involved in crafting narratives.	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	X					X	
CO 2	X					X	
CO 3	X						
CO 4		X					
CO 5			X				

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>Module 1:</b>		
	1.1	I Could Never Feel That Way About Kanji – Nisha Susan	3
	1.2*	Mexican Tacos recipe - <a href="https://www.tarladalal.com/tacos-mexican-tacos-recipe-vegetarian-tacos-1257r">https://www.tarladalal.com/tacos-mexican-tacos-recipe-vegetarian-tacos-1257r</a> <ul style="list-style-type: none"> <li>• Method of writing a recipe</li> <li>• Use of present tense</li> <li>• Giving instructions and directions</li> </ul>	4
	1.3	Vocabulary: cuisine, culinary, ingredients, Al dente, blanch, brine, leaven, barbecue, gravy, simmer	2
	1.4	Food idioms: piece of cake, hard nut to crack, bad egg, butter someone up, cool as a cucumber, hot potato, nuts about something or someone, like two peas in a pod, have bigger fish to fry, eat like a horse	3
<b>2</b>	<b>Module 2:</b>		
	2.1	“I am Legend” from <i>Faster than Lightning: My Autobiography</i> by Matt Allen and Usain Bolt. (first 4 pages of the chapter)	3
	2.2*	Commentary <a href="https://www.youtube.com/watch?v=pbWABJrPels">https://www.youtube.com/watch?v=pbWABJrPels</a> <ul style="list-style-type: none"> <li>• sports commentary – types: play by play commentary, colour commentary</li> <li>• steps of commentary – gather immense information, details, present the info in a succinct manner</li> <li>• concentrate on vocabulary and voice modulation</li> </ul>	4
	2.3	Vocabulary: arena, amateur, hurdles, equestrian, track and field,	2
	2.4	Sports idioms: call the shots, front runner, hit below the belt, blow the whistle, Slam Dunk, throw in the towel, take the bull by the horns, blind sided	3

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<b>3</b>	<b>Module 3:</b>		
	3.1	“Dialogue between Fashion and Death” by Giacomo Leopardi trans by Charles Edwardes	3
	3.2*	<a href="https://www.travelfashiongirl.com/">https://www.travelfashiongirl.com/</a> creating a blog - process of blog writing – topic selection- defining audience-creating outline – content writing- captivating headlines – including images – editing	4
	3.3	Vocabulary: accessories, mannequin, hipster, fashion icon, fashion victim, sloppy, baggy, brand loyalty, showstopper, catwalk/runway	2
	3.4	Idioms and phrases: To have a sense of style – To be old-fashioned – Strike a pose – To be dressed to the nines/ kill –To have an eye for fashion – Dress for the occasion-First In, Best Dressed- Lose the Thread -If the shoe fits -Dyed in the wool	3

<b>4</b>	<b>Module 4:</b>		
	4.1	<i>Cigarettes and Coffee</i> (1993) by Paul Thomas Anderson	3
	4.2*	<i>Five Feet and Rising</i> (2000) screen play by Peter Sollet  Screen play writing Process- story concept-background research- create an outline- character development- first draft- revise- technical guidelines.	4
	4.3	Vocabulary: script, special effect, score, blooper, flashback/flash-forward, outtake, sequel, voice over, spooky, end credits, premiere	2
	4.4	Idioms and phrases: To pan something, to give thumbs up, to take top billing, box office hit, live up the hype, to be in the limelight, a dog and pony show, sell out, to steal the show, to jump the shark	3

<b>5</b>	<b>Teacher Specific Module</b>		<b>12hrs</b>
	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>		
	<ul style="list-style-type: none"> <li>• Activities that explore how English language influences and reflects cultural identity.</li> <li>• Study the variations of English spoken around the world and the cultural influences on the evolution of these variations.</li> <li>• The influence of the internet and social media on English language and culture and how digital communication is creating new cultural norms in English usage.</li> </ul>		

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\* *The links are only to provide samples for a recipe, sports commentary and a blog. Students are expected to learn the process of recipe writing, blog writing, screen play writing and sports commentary.*

### **Essential Readings:**

1. *How to Write and Speak Better. Reader's Digest. 1989.*
2. Kane, Thomas S. *The Oxford Essential Guide to Writing.* Oxford University Press, 2003
3. Manser, Martin, and Stephen Curtis. *The Penguin Writer's Manual.* Penguin Books Ltd. 2002.
4. McCarthy, Michael and Felicity O'Dell. *Vocabulary in Use.* Cambridge University Press. 2016
5. Swan, Michael. *Practical English Usage,* OUP, 2016.

### **Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Speaking assignments	5
<b>Total</b>		<b>75</b>

Note: Practicums have only internal assessments.

## **KU2AECENG108: ENGLISH FOR CONTENT CREATION**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	AEC	100-199	KU2AECENG108	3	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	2	0	25	50	75	1.5 hrs

**Course Description:**

This course aims to enhance students' abilities in content creation, focusing on the translation and writing techniques necessary for effective communication in various contexts. Students will explore different types of translation, delve into the characteristics of flash fiction, and participate in creative writing workshops. They will also learn to write for different purposes, such as blurbs, book reviews, travelogues, and biographies. The course emphasizes cultural sensitivity, ethical considerations, and practical applications in content creation.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Understand the principles and scope of translation, including the importance of cultural sensitivity and ethical considerations.	U
2	Identify and apply the characteristics of flash fiction and other writing techniques in content creation.	An, A
3	Develop skills in prequel and sequel writing, as well as in writing prefaces and brochures.	A, E
4	Creative writings focusing on limericks and picture-inspired poetry.	C
5	Create content for various purposes, such as blurbs, book reviews, travelogues, and biographies.	C

**\*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	x					x	
CO 2		x	x				
CO 3			x				
CO 4	x		x				
CO 5	x		x				

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>MODULE 1: Translation</b>		
	<b>1</b>	<b>Definition and Scope of Translation</b> - Language transfer - Meaning preservation - Context consideration - Equivalence - Cultural sensitivity	3
	<b>2</b>	<b>Types of Translation</b> - Literary translation - Medical translation - Legal translation - Technical translation - Audio-visual translation	3

		<ul style="list-style-type: none"> <li>- Business translation</li> <li>- Localization</li> </ul>	
	3	<b>Key Terms in Translation</b> <ul style="list-style-type: none"> <li>- Source language</li> <li>- Target language</li> <li>- Source text</li> <li>- Target text</li> <li>- Cultural competence</li> </ul>	3
	4	<b>Professional and Ethical Considerations in Translation</b> <ul style="list-style-type: none"> <li>- Confidentiality</li> <li>- Accuracy</li> <li>- Impartiality</li> </ul>	3

	<b>MODULE 2: Flash Fiction and Writing Techniques</b>		
2	1	<b>Flash Fiction Writing</b> <ul style="list-style-type: none"> <li>- Conciseness</li> <li>- Plot</li> <li>- Characterization</li> <li>- Conflict and resolution</li> <li>- Theme</li> <li>- Emotions</li> <li>- Surprise or twist</li> </ul>	3
	2	<b>Prequel Writing</b> <ul style="list-style-type: none"> <li>- Backstory and origin</li> <li>- Foreshadowing</li> <li>- Character development</li> <li>- Consistency</li> <li>- New perspectives</li> </ul>	3



	<ul style="list-style-type: none"> <li>- Filling gaps</li> </ul> <p><b>Sequel Writing</b></p> <ul style="list-style-type: none"> <li>- Continuation of the plot</li> <li>- Character evolution</li> <li>- New conflicts</li> <li>- Thematic developments</li> <li>- Progressions</li> <li>- Satisfying resolutions</li> </ul>	
3	<p><b>Preface Writing</b></p> <ul style="list-style-type: none"> <li>- Introduction to the author</li> <li>- Purpose and scope</li> <li>- Inspiration and background</li> <li>- Acknowledgments</li> <li>- Overview of the content</li> <li>- Intended audience</li> <li>- Call to action or reader</li> </ul>	3
4	<p><b>Brochure Making</b></p> <ul style="list-style-type: none"> <li>-Clear objective</li> <li>-Target audience</li> <li>-Compelling design</li> <li>-Concise content</li> <li>-Engaging headlines</li> <li>-Ccall to action</li> <li>-Contact information</li> </ul>	3

<b>3</b>	<b>MODULE 3: Creative Writing</b>		
	1	<p><b>Limerick Writing</b></p> <ul style="list-style-type: none"> <li>- Guiding students through the process of brainstorming funny topics</li> </ul>	3

	<p>or themes</p> <ul style="list-style-type: none"> <li>- Drafting limericks using AABA rhyme scheme</li> <li>- Providing examples</li> <li>- Organizing a limerick writing competition</li> <li>- Arranging limerick reading circles</li> </ul>	
2	<p><b>Picture Inspired Poetry</b></p> <ul style="list-style-type: none"> <li>- Writing poetry using wordless picture books</li> <li>- Old family photographs</li> <li>- Political cartoons</li> <li>- Famous paintings</li> <li>- Hashtags</li> </ul>	3
3	<p><b>Haiku Verses</b></p> <ul style="list-style-type: none"> <li>- Introduction to Haiku Poetry</li> <li>- Understand the structure and common themes.</li> <li>- Study well-known Haiku poems.</li> <li>- Practice writing with descriptive and sensory details.</li> <li>- Peer Review Sessions</li> <li>- Emphasis on Clarity</li> </ul>	3
4	<p><b>Free Verse Poetry</b></p> <ul style="list-style-type: none"> <li>- Characteristics of Free Verse</li> <li>- Learn about the lack of a fixed rhyme scheme.</li> <li>- Explore the flexibility of line lengths.</li> <li>- Use enjambment effectively.</li> <li>- Engage in creative brainstorming activities.</li> <li>- Focus on Content and Meaning</li> <li>.</li> </ul>	3
<b>4</b>	<b>MODULE 4: Writing for Different Purposes</b>	

1	<b>Blurb Writing</b> <ul style="list-style-type: none"><li>- Conciseness</li><li>- Hook</li><li>- Clarity</li><li>- Tone and style</li><li>- Pacing</li><li>- Voice</li><li>- Promise</li><li>- Call to action</li><li>- Avoiding spoilers</li><li>- Providing examples</li></ul>	3
2	<b>Book Review</b> <ul style="list-style-type: none"><li>- Bibliographic information</li><li>- Brief summary</li><li>- Analysis and evaluation of themes, character, plot, writing style, setting</li><li>- Strengths and weaknesses</li><li>- Personal reflections</li><li>- Comparisons</li><li>- Recommendations</li></ul>	3
3	<b>Travelogues</b> <ul style="list-style-type: none"><li>- First person narrative</li><li>- Description detail</li><li>- Chronological structure</li><li>- Cultural insights</li><li>- Personal reflections</li><li>- Informative content</li><li>- Adventure and discovery</li><li>- Interaction with locals</li></ul>	3

	- Visual elements	
4	<b>Biography</b> - Life story - Research-based - Objective perspective - Narrative structure - Contextualization - Factual accuracy - Literary style	3

	<b>Teacher Specific Module</b>	<b>12</b>
5	<i>Directions:</i> A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities related to them. This module is for internal evaluation	
	Students should be instructed to produce original content based on the prescribed concepts.	

**Essential Readings:**

1. Ann Handley. *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*
2. John Seely. *Oxford Guide to Effective Writing and Speaking*
3. Orson Scott Card. *Elements of Fiction Writing*
4. Miri Rodriguez. *Brand Storytelling: Put Customers at the Heart of Your Brand*
5. Dan Lawrence. *Digital Writing: A Guide to Writing for Social Media and the Web.*

**Suggested Readings:**

1. Eileen Pollack. *Creative Non-Fiction: A Guide to Form, Content and Style with Readings.*
2. Stanley Fish. *How to Write a Sentence: And How to Read One.*
3. William Zinsser. *On Writing Well.*
4. Barbara Lounsberry. *The Art of the Fact: Contemporary Artists of Non-Fiction*

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Writing assignments	5
<b>Total</b>		<b>75</b>

Note: Practicums have only internal assessments.

**KU2MDCENG104: COMICS AND GRAPHIC NARRATIVES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	MDC	100-199	KU2MDCENG104	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:**

This course explores the rich and dynamic world of comics and graphic narratives, examining their evolution, cultural impact, and storytelling techniques. Students will delve into the history and development of comics, from early newspaper strips to contemporary graphic novels, and analyze how these forms engage with social, political, and personal themes. It is

designed for students with an interest in literature, visual arts, cultural studies, or anyone passionate about the vibrant world of comics and graphic storytelling. No prior experience with comics is necessary, just a willingness to engage creatively and critically with the material.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students will demonstrate a comprehensive understanding of the history and evolution of comics and graphic narratives, including key movements, influential creators, and significant works.	U
2	Students will investigate the relationship between comics and other media forms, understanding how graphic narratives influence and are influenced by literature, film, and popular culture.	A
3	Students will conduct independent research on topics related to comics and graphic narratives, effectively utilizing academic resources and presenting their findings in a coherent, scholarly manner both in writing and presentations.	A
4	Students will develop the ability to critically analyze the formal elements of comics, such as visual storytelling, panel composition, and narrative structure.	An
5	Students will explore and evaluate the ways in which comics and graphic narratives reflect, critique, and shape cultural, social, and political issues, including themes of identity, gender, race, and power	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	X	X				X	
CO 2						X	
CO 3				X			
CO 4		X					

CO 5		X		X		X	
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### COURSE CONTENTS

**Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>I</b>	<b>MODULE 1: Foundations of Comics Studies</b>		<b>10</b>
	1	“How to Study Comics and Graphic Novels: A Graphic Introduction to Comic Studies.” - Enrique del Rey Cabero	
	2	“Storytelling Through Visuals: Crafting Compelling Graphic Narratives.” - Siddhita Upare	
	3	“Popular Culture: Manga.” - Akkio Hashimoto	
	4	“The Evolution of Indian Comics.” - <i>Madras Courier</i> .	
<b>II</b>	<b>MODULE 2: Comics and Culture</b>		<b>10</b>
	1	“The Importance of Representation in Comics - A Social Psychology Perspective.” Maria Norris	
	2	“Gender Differences in Comics.” Tina Robbins	
	3	“The Role of Comics Journalism in Modern Media.” Kimberlee Meier	
	4	“Chronicling History through Cartoons.” Rasheed Kappan	

<b>III</b>	<b>MODULE 3: Varieties of Graphic Novels</b>		
1	<i>Maus: A Survivor's Tale</i> (Chapter 2: "The Honeymoon") Art Spiegelman		2
2	<i>Diary of a Wimpy Kid</i> ("September") Jeff Kinney		2
3	<i>Palestine</i> (Chapter Six) Joe Sacco		2
4	<i>Death Note</i> (Chapter 1) Tsugumi Ohba		2

<b>IV</b>	<b>MODULE 4: Comic and Graphic Narratives in India</b>		
1	<i>Bhimayana: Experiences of Untouchability</i> (Excerpts) Srividya Natarajan and S. Anand		2
2	<i>The People of Indus</i> (Excerpts) Nikhil Gulati and Jonathan Mark Kenoyer		2
3.	<i>Chotu: A Tale of Partition and Love</i> (Excerpts) Varud Gupta and Ayushi Rastogi		2
4.	<i>The Pig Flip</i> Joshy Benedict		2

	<b>Teacher Specific Module</b>	<b>9</b>
<b>5</b>	<i>Directions:</i> A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation.	



**Module I:** Teachers should introduce basic terms and definitions related to comics and graphic novels and introduce them to comics studies as an academic discipline.

**Module II:** Explore the cultural dimensions of comics, including gender representation, manga as a global phenomenon, the role of comics journalism in media, and using cartoons to document historical events.

**Module III:** Teach the diversity of genres and texts within graphic novels through the prescribed texts as well as the varied storytelling techniques and visual styles deployed by the writers and illustrators, as well as underscoring elements of personal and collective history, adolescence, morality, etc.

**Module IV:** Teachers should highlight the tradition of comics and graphic novels in India, and emphasise themes such as cultural identity, history, partition, and social issues like untouchability.

**General Instructions:**

Students must be encouraged to read the comics on their own and generate classroom discussions based on it

Teachers should research and contextualise the core reading material before assigning them to students.

If possible, film adaptations of the texts prescribed in Module III and IV as well as other animated or live action adaptations of popular graphic novels can be shown in class

**Essential Reading:**

1. Eisner, Will. *Comics and Sequential Art*. Poorhouse Press, 1985
2. Gravett, Paul. *Manga: 60 Years of Japanese Comics*. Laurence King Publishing, 2004.
3. Hirsch, Paul S. *Pulp Empire: The Secret History of Comic Book Imperialism*, University of Chicago Press, 2021
4. Nayar, Pramod K. *The Indian Graphic Novel: Nation, History and Critique*, Routledge, 2016
5. Nayar, Pramod K. *The Human Rights Graphic Novel: Drawing it Just Right*, Routledge, 2021
6. Veld, Laurike in't. "Graphic Journalism." *The Cambridge Companion to the American Graphic Novel*, edited by Jane Baetens, Hugo Frey and Fabrice Leroy

**Suggested Reading:**

1. Miller, Frank. *The Dark Knight Returns*, DC Comics, 1986

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2. Moore, Alan. *Watchmen*, DC Comics, 1987
3. Satrapi, Marjane. *The Complete Persepolis*, Pantheon, 2007.
4. *Spiderman: Across the Spider-Verse*. Directed by Joaquim Dos Santos, Kemp Powers and Justin K. Thompson, Sony Pictures Releasing, 2023.
5. *Spirited Away*. Directed by Hayao Miyazaki, Studio Ghibli, 2001.
6. *The Boys*. Created by Eric Kripke, Amazon Prime Video.

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
b)	Assignment	5
c)	Seminar	5
d)	Book/ Article Review	5
e)	Viva-Voce	5
<b>Total</b>		<b>75</b>

## **KU2MDCENG105: FOOD AND FASHION NARRATIVES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100-199	KU2MDCENG105	3	45

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Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	-	0	25	50	75	1.5

**Course Description:**

This course will explore the fascinating connections between food and fashion. By reading literature, and going through case studies, students will learn about the cultural, social, and economic aspects of these two important industries. By the end of the course, students will have a deeper understanding of how food and fashion shape our lives and society. No prior knowledge is required, just a curiosity about the world around us.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students will gain insights into how historical events have impacted both food and fashion trends.	U
2	Students will be able to understand the relationship between food and fashion and how they influence each other.	An
3	Students will understand how food and fashion trends influence literature	U
4	Students will be able to critically evaluate the role of media and advertising in shaping our perceptions of food and fashion.	E
5	Students will be able to communicate ideas clearly about how food and fashion shape our daily lives and society.	A

**\*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						X	
CO 2						X	
CO 3	X					X	

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CO 4		X				X	
CO 5	X		X				

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>I</b>	<b>MODULE TITLE 1: FOOD FOR THOUGHT</b>		<b>10</b>
	1	On taste: An etymological and gustatory exploration Anita Roy	
	2	Disreputable cuisines: The politics of street food in India Krishnendu Ray	
	3	“Food System and Ecological Well Being” (Excerpts) S. Susan Deborah	
	4	"Kerala and Its Food." Food, Memory, Community: Kerala as both ‘Indian Ocean’ Zone and as Agricultural Homeland Caroline Osella and Filippo Osella.	

<b>II</b>	<b>MODULE 2: NARRATIVES OF FOOD</b>		
	1	“Poem to Curry” William Makepeace Thackeray	2
	2	“The Rise of the Curry” Sayantani Sengupta	2
	3	“A Mad Tea Party.” <i>Alice in Wonderland</i> Lewis Carroll	2
	4	“Tea, Fiction and the Imperial Sensorium” [Excerpts] Kate Thomas and Bryn Marr College	2

<b>III</b>	<b>MODULE 3: FASHION AND FE/MALE</b>		
1	“What Do Women Want?” Kim Addonizio		2
2	“Garments” Tahmima Anam		2
3	"The Remains of the Feast." Gita Hariharan.		2
4	“Ode to the Cross Dresser” DickyD.		2

<b>IV</b>	<b>MODULE TITLE: FASHIONING SUB/NATION</b>	<b>10</b>
1	“The Limits of Jeans in Kannur, Kerala.”	
2	“Rethinking ‘Keraleeyatha’: Clothing and the Politics of the Body” <i>Ala</i> (Podcast) <a href="http://www.alablog.in/tag/Keraleeyatha/">www.alablog.in/tag/Keraleeyatha/</a>	
3.	“Story Telling Through Textiles” (Gandhi and Khadi: The Fabric of Indian Independence)	
4.	“How a kidnapped girl from Mughal India inspired Mexico’s traditional costume” Srinwantu De.	

<b>5</b>	<b>Teacher Specific Module</b>	<b>9</b>
	<i>Directions: A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>	
	Encourage students to share their insights and experiences regarding recent food and fashion trends.	9

**Essential Reading/Viewing**

1. Kallen Pokkudan: “Dalits and the Mangrove Forest Region”
2. Satheeshbabu Payyanur: “Some Culinary Experiments”
3. *Salt N’ Pepper* (2011)
4. *Ustad Hotel* (2012)

**Suggested Reading/Viewing:**

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1. Salim Ahamed: *Pathemari* (2015)
2. Musthafa Mubashir and M. Shuaib Mohamed Haneer. “Dress and Gulf imagery in two Malayalam films: *Pathemari* and *Marubhoomiyile Aana*.”
3. TEDx Talks. “Neutral uniforms help stop stereotyping (sic) gender ideals.” by Alida B, *YouTube*. [www.youtube.be/DvohCKI8rkI?si=veZKRBEFGiV8IJ5N](http://www.youtube.be/DvohCKI8rkI?si=veZKRBEFGiV8IJ5N)

### Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>75</b>

## KU2MDCENG106: POPULAR NARRATIVES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	MDC	100-199	KU2MDCENG106	3	45

Learning Approach (Hours/ Week)	Marks Distribution	Duration of
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Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	ESE (Hours)
3	-	-	25	50	70	1.5

**Course Description:**

The course is intended to help students develop a critical understanding of the different constituent categories of writing within the broad rubric of popular literature and also learn to differentiate between popular literature and its alternative, i.e. canonical literature, using parameters theorized under Suggested Reading.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students will gain an understanding of how popular narratives reflect and shape cultural and societal values	U
2	Students will examine how major graphic narratives comment on contemporary culture history and mythology;	A, An
3	Students will explore the social and cultural relevance of popular texts and bestsellers, as products of their time and age, mirroring the aspirations and anxieties of the society and class of their readership.	An
4	Students will develop critical thinking skills to analyze why certain narratives become popular and the impact they have on society.	An
5	Students will be able to problematise the traditional boundary between the classical and the popular	E, C

**\*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						x	

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CO 2		x				x	
CO 3		x				x	
CO 4		x					
CO 5			x	x			x

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
		<b>MODULE 1: Nonfiction</b>	<b>8</b>
<b>1</b>		<i>Smoke and Ashes</i> (Excerpts) Amitav Gosh	
		“The Lost Mariner” Oliver Sacks	
		<i>An Era of Darkness</i> (Excerpts) Shashi Tharoor	
		“The Dancer of Kannur: The Story of Hari Das.” William Dalrymple	

		<b>MODULE 2: Fiction</b>	<b>10</b>
<b>2</b>	1	<i>The Blue Umbrella</i> (Excerpts) Ruskin Bond	
	2	<i>Little Woman</i> (Excerpts) Louisa Alcott	



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3	<i>The Fate of Our Star</i> (Excerpts) John Green	
4	<i>Animal Farm: The Graphic Novel</i> (Excerpts) (Adapted and illustrated by Odyr) George Orwell	

	<b>MODULE 3: Detective/Crime</b>	<b>8</b>
3	<i>The Murder of Roger Ackroyd</i> (Excerpts) Agatha Christie	
	<i>Frankenstein</i> (Excerpts) Mary Shelley	
	<i>Inspector Ghote Goes by Train</i> (Excerpts) H.R.F. Keating	
	“Sherlock Holmes: The Red-Headed League” Arthur Conan Doyle:	

	<b>MODULE 4: Mythology/Fantasy</b>	<b>10</b>
4	<i>The Philosophers Stone</i> (Excerpts) Harry Potter	
	<i>Through the Looking Glass</i> (Excerpts) Lewis Carroll	
	<i>The Alchemist</i> (Excerpts) Paulo Coelho	
	“World Famous Moustache.” ( <i>Moustache</i> ) S. Hareesh	

5	<b>Teacher Specific Module</b>	<b>9</b>
	<i>Directions: A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones</i>	

<i>given below. This module is for internal evaluation</i>	
Reading material together in small groups initiating discussion topics/ participating in discussions	9
Watch films that explore themes of marginalization and discuss how these themes are depicted in the films.	

**Essential Readings:**

1. Todorov, Tzvetan. 'The Typology of Detective Fiction'. 1966, *Modern Criticism and Theory: A Re Lodge*. Rev. and expanded ed. Delhi: Pearson Education, 2005: 137-44.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances? Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

**Suggested Readings:**

1. Coming of Age
2. The Canonical and the Popular
3. Caste, Gender and Identity
4. Ethics and Education in Children's Literature
5. Sense and Nonsense

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation		<b>50</b>
Continuous Evaluation		<b>25</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5

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d)	Seminar	5
e)	Book/ Article Review	5
<b>Total</b>		<b>75</b>

**KU2DSCENG106: PROSE IN ENGLISH**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU2DSCENG106	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	30	70	100	2

**Course Description:**

Prose in English is designed to provide students with an understanding of prose narratives from different historical periods and cultural contexts. The course will cover a range of literary and critical approaches. The students will explore the diversity of literary expressions and develop essential skills for interpreting and appreciating literature. Students will examine key elements of literary analysis. In addition, students will engage with critical perspectives and theoretical frameworks that enhance their understanding of literature as both art and cultural artifact. This course serves as a foundation for further study in literature and related disciplines.

**Course Prerequisite:** Proficiency in English language.

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**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students will understand, appreciate, and critically analyze diverse forms of linguistic expressions.	U
2	Comprehend the cultural and historical contexts in which literary narratives were produced, including how social, political, and regional factors influence both content and reception.	U
3	Develop an awareness of ethical issues related to literature, such as representation, authorship, and cultural appropriation, and learn to engage thoughtfully with these issues.	A
4	Recognize the value of lifelong learning in the study of literature, equipped with the skills and knowledge necessary to continue exploring and engaging with literary texts beyond the classroom and traditional canon.	A
5	Understand the interdisciplinary nature of literary studies, recognizing connections between literature and other fields, and appreciating how these connections enhance their comprehension of both literature and the world around them.	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	X	X					
CO 2						X	
CO 3		X				X	
CO 4							X
CO 5						X	

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

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<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>MODULE 1: Prose Writings</b>			
<b>1</b>	1	“Of Studies” Francis Bacon	3
	2	“As Others See Us” Betrand Russel	3
	3	“How to Read Classics in Classrooms” E.P. Rajagopalan.	4
	4	“Translation: Crossing Borders” E. V. Fathima.	4

<b>MODULE 2 Short Fiction</b>			
<b>2</b>	1	“The Thousand-and-Second Tale of Scheherazade” Edgar Allan Poe	4
	2	“The Diamond Necklace” Guy de Maupassant.	4
	3	“Girl” Jamaica Kincaid	3
	4	“Cinderella” Angela Carter	3

<b>MODULE 3 Stories in Translation</b>			
<b>3</b>	1	“Dwaraka” Kesari Vengayil Kunhiraman Nayanar	4
	2	“Sherlock”	4

		M.T. Vasudevan Nair	
3		“Lucifer” Chandramathi	4
4		“Fire” Sithara S.	4

		<b>MODULE 4 Non-Fiction</b>	
4	1	“New Directions” Maya Angelou	4
	2	“Discovering Coorg” Dervla Murphy	4
	3	“Adiyar Teacher” Taha Madayi	4
	4	“Korappolu, the Grandma” D. Vadavathi	4

		<b>Teacher Specific Module</b>	<b>15</b>
5		<i>Directions: A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities related to them. This module is for internal evaluation</i>	
		Introduce linguistic and literary discourses like literary appreciation, critical thinking, counter writing, content writing, translation, adaptation, review/critical/creative writing.	15

**Essential Readings:**

5. Raveendran, P.P., and G.S. Jayasree, editors. *The Oxford India Anthology of Modern Malayalam Literature*. Oxford University Press, 2017
6. Dasan, M., et al., editors. *The Oxford India Anthology of Malayalam Dalit Writing*. Oxford University Press, 2012

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7. Pillai, Meena T. *Translating Kerala: The Cultural Turn in Translation Studies*. Orient Blackswan, 2024.
8. Viswanatha, Vanamala, Editor. *Routes: Representations of the West in Short Fiction from South India in Translation*. Macmillan, 2000.

**Suggested Readings:**

1. Board of Editors. *Crossing the Borders: Malayalam Literature in English Translation*. Saradhi Publishers and Distributors, 2019.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation		<b>70</b>
Continuous Evaluation		<b>30</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>100</b>

Note: Practicums only internal assessments.

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**KU2DSCENG107: HISTORY OF LITERATURES IN ENGLISH**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU2DSCENG107	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/	Tutorial	CE	ESE	Total	

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	Internship					
2	2	0	30	70	100	2

**Course Description:**

History of Literatures in English is designed to provide students with an understanding of literary history from different political and cultural contexts. The course will cover a range of literary and critical approaches. The students will explore the diversity of literary expressions and develop essential skills for interpreting and approaching literary history. Students will examine key elements of historical analysis. In addition, students will engage with critical perspectives and theoretical frameworks that enhance their understanding of literature as both historical document and cultural artefact. This course serves as a foundation for further study in literary history and related disciplines.

**Course Prerequisite:** Proficiency in English language.

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students, through exposure to a variety of texts across different historical and cultural contexts, will understand and appreciate and critically analyse diverse forms of linguistic expressions.	U
2	Students will understand the cultural and historical contexts in which literary narratives were produced, including how social, political, and regional factors determine both the content and reception of them.	U
3	Students will develop an awareness of ethical issues related to literature, including questions of representation, authorship, and cultural appropriation, and will learn to engage with these issues.	A
4	Students will learn the value of lifelong learning in the study of literature, and will be equipped with the skills and knowledge necessary to continue exploring and engaging with literary texts beyond the class and canon.	An
5	Students will understand the interdisciplinary nature of literary studies, recognizing connections between literature and other	E



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	fields, and appreciating how these connections enhance their ability in the understanding of both literature and the life around them.	
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*\*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	X	X					
CO 2						X	
CO 3		X				X	
CO 4							X
CO 5						X	

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>MODULE 1: Constructing the Canon</b>			
<b>1</b>	1	The Renaissance and the Enlightenment	3
	2	The Romantics and The Victorians	4
	3	The Modern and The Postmodern	3
	4	Commonwealth/Postcolonial/New Literatures	4
<b>MODULE 2: Critiquing the Canon</b>			
<b>2</b>	1	Postcolonial Shakespeares	4

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	2	The Rise of the English Novel	4
	3	Colonialism and Romanticism	3
	4	The Victorians and Gender Constructions	4

	<b>MODULE 3: Writing back to the Canon</b>		
<b>3</b>	1	From English Literature to Literatures in English	3
	2	Technology, the Body and Literature	4
	3	Post-national/Posthuman Literatures	4
	4	Englishing Indigenous Literatures	4

	<b>MODULE 4: Canon and Classroom</b>		
<b>4</b>	1	<i>The Beginnings of English Literary Study in British India.</i> (Excerpts) Gauri Viswanathan	4
	2	<i>The Lie of the Land: English Literary Studies in India</i> (Excerpts) Rajeswari Sunder Rajan (ed)	4
	3	"Evolution of English Studies in Kerala: Colonialism, Resistance, and Modernity" Lekshmy, P.L.	4
	4	"Gender Bias in English Syllabi: A Case Study" K.C. Muraleedharan	4

	<b>Teacher Specific Module</b>		<b>15</b>
<b>5</b>	<i>Directions:</i> A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation		
	Introduce linguistic and literary discourses like literary appreciation, critical thinking, counter writing, content writing, translation, adaptation, review/critical/creative writing.		15

**Essential Readings:**

1. Pramod K. Nayar. *A Short History of English Literature*.
2. E.V. Ramakrishnan. *Indigenous Imaginaries: Literature, Region, Modernity*.
3. Keith Breen and Shane O’Neill. *After the Nation? Critical Reflections on Nationalism and Postnationalism*.
4. Brian Mchale and Len Platt. *The Cambridge History of Postmodern Literature*.

**Suggested Readings:**

1. Anna Beer. *Eve Bites Back: An Alternative History of English Literature*.
2. Stephen Greenblatt. *The Norton Anthology of English Literature*.
3. Ian Watt. *The Rise of the Novel*
4. Paul Poplawsky. *English Literature in Context*.

**Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation		<b>70</b>
Continuous Evaluation		<b>30</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>100</b>

Note: Practicums have

## KU2DSCENG108: TRAVEL LITERATURES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCENG108	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	30	70	100	2

### Course Description:

This introductory paper delves into the rich tradition of travel writing, examining how journeys—whether real or imagined—shape our understanding of different cultures, landscapes, and human experiences. Students will engage with a diverse range of texts, from classic travelogues and memoirs, gaining insight into the literary techniques and cultural contexts that inform travel narratives.

### Course Prerequisite: NIL

### Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the historical development of travel literature and its role in shaping perceptions of different cultures and regions.	U
2	Develop the ability to critically analyze and interpret travel literature, identifying themes, motifs, and narrative techniques.	An
3	Analyze the influence of socio-political contexts on the production and reception of travel narratives.	An
4	Investigate the interplay between the traveller's perspective and the depiction of the 'Other.'	E
5	Reflect on personal travel experiences and articulate them effectively in writing.	C

**\*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	X					X	
CO 2	X	X					
CO 3		X				X	
CO 4		X		X		X	
CO 5			X				X

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>I</b>	<b>MODULE 1: Introduction</b>		
	1	Tools and Guides: maps and atlas: Karl Baedeker guides- Lonely Planet - Google maps - travelogues, travel stories, travel guides -GPS.	4
	2	Evolution: Ptolemy -Marco Polo Ibn Battuta -Elizabethan voyages of discovery and English explorers Captain James Cook -- Charles Darwin- Colonial travellers: David Livingston - Richard Burton - Pandita Ramabai - Frances Parker Bowles – Thoma Paremmakkal - S. K. Potttekatt - contemporary travellers: Jan Morris - Bill Bryson – Michael Palin - Santhosh George Kulangara, Sujith Bhaktan	4
	3	Types of Travels: pilgrimages - adventures- war and immigration exile – tourism -migration-motor cycle trips-village tourism Vlogging	4
	4	Travel narratives and post colonialism - Transculturation- 'Counter - travel'- post colonial travel narratives from India - Indians abroad - Students migration	4

<b>II</b>	<b>MODULE 2: Critical Essays on Travel Narratives</b>		
	1	Jan Borm: Defining Travel. “On the Travel Book, Travel Writing and Terminology”	4
	2	Deepti Ruth Azariah. “Introduction: tourism, travel, and blogging”	4
	3	Susan Basnett. “Travel Writing and Gender”	4

	4	Tim Youngs. “Where Are We Going? Cross-border Approaches to Travel Writing”	4
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<b>III</b>	<b>MODULE 3: Novels on Travel</b>		
	1	William Dalrymple. <i>City of Djinns: A Year in Delhi</i>	4
	2	Pico Iyer. <i>Falling off the Map</i>	4
	3	Cheryl Stayed. <i>Wild: From Lost to Found on the Pacific Crest Trail</i>	4
	4	Alex Garland. <i>The Beach</i>	4

<b>IV</b>	<b>MODULE 4: Movies on Travel</b>		
	1	Sean Penn. <i>Into the Wild</i>	3
	2	Walter Salles. <i>The Motorcycle Diaries</i>	3
	3.	Danny Boyle. <i>The Beach</i>	3
	4.	Dr Biju. <i>Veetilekkulla Vazhi</i>	3

	<b>Teacher Specific Module</b>	<b>15</b>
<b>5</b>	<i>Directions: A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation</i>	
	Familiarise students with different narrative techniques employed by writers and encourage them to produce original writings about their travel experiences.	15

**Essential Reading**

1. Paulo Coelho: *The Alchemist*
2. Robert M. Pirsig. *Zen and the Art of Motorcycle Maintenance*
3. Samanth Subramanian: *Following the Fish: Travels Around the Indian Coast*

**Suggested Reading**

1. Hooper, Glenn and Tim Youngs (eds) *Perspectives on Travel Writing*.
2. Lipski, Jakub(ed). *Travel and Identity: Studies in Literature, Culture and Language*. Springer Cham, 2018.
3. Forsdick Charles, Zod Kinsley and Kathrine Walchester (eds). *Keywords for Travel Writing Studies -A Critical Glossary*. Anthem Press, London 2019.

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation		<b>70</b>
Continuous Evaluation		<b>30</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>100</b>

Note: Practicums have only internal assessments.

**KU2DSCENG109: SPORTS LITERATURES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU2DSCENG109	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	30	70	100	2

**Course Description:**

This course takes students on an exhilarating journey through the captivating world of sports literature. From adrenaline-pumping victories to poignant tales of resilience, it explores

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a diverse array of literary works that highlight the intersection of sports, culture, and the human experience. Students will delve into sports narratives spanning various genres, cultures, and historical periods. Covering everything from the thrilling arenas of cricket to regional sports traditions, the course reveals the rich tapestry of athletic stories. Through novels, autobiographies, and critical analyses, participants will gain deep insights into the profound impact of sports on society, identity, and the human psyche.

**Course Prerequisite: NIL**

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students will develop a heightened appreciation for sports literature's unique storytelling and stylistic choices.	U
2	Students will gain insights into how sports literature reflects societal values and shape collective identity	U
3	Students can enhance critical analysis skills through diverse sports narratives.	An
4	Students will develop articulation through effective communication in discussions, presentations, and written assignments.	A
5	Students can delve into athletes' inner worlds, fostering empathy for their challenges and triumphs.	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	X						
CO 2		X				X	
CO 3		X					
CO 4	X		X				
CO 5				X		X	X

## COURSE CONTENTS

**Contents for Classroom Transaction:**



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M O D U L E	U N I T	DESCRIPTION	HOURS
<b>I</b>	<b>Introduction to Sports Literature</b>		
	1	Definition of Sports Literature- Understanding the literary genre focused on sports themes	3
	2	Impact of Sports Literature- Analyzing how sports literature influences cultural perceptions.	3
	3	Impact of Sports Literature- Analyzing how sports literature influences cultural perceptions.	3
	4	Role of Sports in Literature and Culture- Examining the intersection of sports and broader cultural contexts.	3

<b>II</b>	<b>Sports and Culture</b>		
	1	“Sports and Nationalism in Colonial India: A Cultural Weapon for Indians” (excerpts) Saroj Mahata	4
	2	“The Cricket Factor in Indian Politics.” – Shashi Tharoor	4
	3	“Women’s Football in Kerala: Some Reflections from The Ground.” - Amritha Mohan	4
	4	“Culture, eSports, and the Beauty of an Industry in its Infancy.” - Robel Efrem	4

<b>III</b>	<b>Sports Fiction/Poetry</b>		
	1	“The Loneliness of the Long-Distance Runner” – Alan Sillitoe	4
	2	<i>Selection Day</i> (Excerpts) – Aravind Adiga	4
	3	"To An Athlete Dying Young" (Poetry) - A.E. Housman	4
	4	“Dear Basketball” (Poetry) – Kobe Bryant	4

<b>IV</b>	<b>Life Narratives</b>		
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1	<i>A Shot at History: My Obsessive Journey to Olympic Gold</i> (Excerpts) Abhinav Bindra	4
2	<i>Open</i> (Excerpts) Andre Agassi	4
3.	<i>Unbreakable: An Autobiography</i> (Excerpts) Mary Kom and Dina Serto	4
4.	<i>The Soul of a Butterfly</i> (Excerpts) Muhammad Ali	4

	<b>Teacher Specific Module</b>	<b>15</b>
<b>5</b>	<i>Directions: A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation</i>	
	Encourage students to explore the culture and history behind games and sports popularly played within their region.	15

**Essential Reading:**

1. *Sport and the British* by Richard Holt
2. *Beyond a Boundary* by C.L.R. James.

**Suggested Reading/Viewing:**

1. *My Losing Season: A Memoir* by Pat Conroy
2. *Shoe dog: A Memoir by the Creator of Nike* by Phil Knight

**Assessment Rubrics:**

Evaluation Type		Marks
End Semester Evaluation		<b>70</b>
Continuous Evaluation		<b>30</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5

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d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>100</b>

Note: Practicums have only internal assessments.

**KU2DSCENG110: CONTEMPORARY LITERATURES**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCENG110	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	30	70	100	2

**Course Description:**

This course is designed to introduce the students to contemporary world literature and to enable them to understand and analyse the social relations and their literary representations occurring in the world around them.

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Students learn the concept and styles of contemporary literatures	U

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2	Students get acquainted with the variety of contemporary writings	U
3	Students are able to discuss the issues related to the Literature and all their varied implications	E
4	Students' community become familiar with the literary experiences of the world around them	A
5	Students read and analyse some of the representative literatures from the category of contemporary literatures of the world	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	X						
CO 2		X					
CO 3		X				X	
CO 4						X	
CO 5		X				X	

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>MODULE 1: Concepts</b>			
<b>1</b>	1	Major themes in Contemporary Literature I  Audiobooks - Chick lit – Creepypasta – E-books - Epic Fantasy – Fanfiction	4
	2.	Major themes of Contemporary Literature II  Geek culture - Interactive Fiction - Novelisation – Shared	4

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		World/Universe – Textual Poaching – Twitterature	
	3.	“The Promise and Potential of Fanfiction” – Stephanie Burt	4
	4	“Afrofuturism and the Art of Seeing.” – Ciona Rouse	4

<b>E2</b>	<b>MODULE 2: Poetry</b>		
	1	“Identity Card” Mahamoud Darvish	3
	2	“Latin Women Pray” Judith Ortiz (Cofer)	3
	3	“The Right Word” Imtiaz Dharker	3
	4.1	“With God on Our Side” Bob Dylan	3

<b>3</b>	<b>MODULE 3: Short Stories</b>		
	1	“Hunting Knife” Haruki Murakami	4
	2	“Eyes of a Blue Dog” Gabriel García Márquez	4
	3	“The Art of Dying” Githa Hariharan	4
	4	“Vermin” Lionel Shriver	4

<b>4</b>	<b>MODULE 4: Fiction</b>		
	1	<i>Pedro Paramo</i> (Excerpts)	4

	Juan Rulfo	
2	<i>Until August</i> (Excerpts) Gabriel Garcia Marquez	4
3	<i>The Seven Moons of Maali Almeida</i> (Excerpts) Shehan Karunatilaka	4
4	<i>The Inheritance of Loss</i> (excerpts) Kiran Desai	4

	<b>Teacher Specific Module</b>	<b>15</b>
5	<i>Directions:</i> A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation	
	Reading material together in small groups initiating discussion topics/ participating in discussions  For Entries “1” and “2” in Module 1 teachers may refer to the books prescribed in “Essential Readings”	15

**Essential Readings:**

1. Padley, Steve. *Key Concepts in Contemporary Literature*, Bloomsbury Publishing, 2006
2. Murphy, Bernice M. *Key Concepts in Contemporary Popular Fiction*. Edinburg University Press, 2017

**Suggested Readings:**

1. Tenngart, Paul. *The Nobel Prize and the Formation of Contemporary World Literature*. Bloomsbury Publishing, 2023.
2. Carpio, Glenda R. *Migrant Aesthetics: Contemporary Fiction, Global Migration, and the Limits of Empathy*, Colombia University Press, 2023
3. Anjaria, Ulka. *Reading India Now: Contemporary Formations in Literature and Popular Culture*, Temple University Press, 2019.

4. Benzon, Paul. *Archival Fictions: Materiality, Form, and Media History in Contemporary Literature*. University of Massachusetts Press, 2021.

**Assessment Rubrics:**

<b>Evaluation Type</b>		<b>Marks</b>
End Semester Evaluation		<b>70</b>
Continuous Evaluation		<b>30</b>
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Book/ Article Review	5
f)	Viva-Voce	5
<b>Total</b>		<b>100</b>

Note: Practicums have only internal assessments.