KANNUR UNIVERSITY

FYUGP ENGLISH

SYLLABUS FOR SEMESTER VI

English (U.G.) Board of Studies Members :

Mr. Samson Rajan (Convenor)

Ms. Vineetha Vijayan N.

Ms. Shasni N.

Ms. Aardra V.S.

Mr. Gopikrishnan P.

Dr. Nishna K.

Mr. Nasrullah Mambrol

Ms. Shini George

Dr. Raj Sree M.S.

Dr. Shayini O. (English P.G. BoS Chairperson)

COURSE DISTRIBUTION

	Sl. No	COURSE CODE	COURSE NAME	MARKS			CREDIT	HOURS PER WEEK
				CE	ESE	TOTAL		
SEM VI	1.	KU6SECENG303	PUBLIC SPEAKING SKILLS	25	50	75	3	4
	2.	KU6SECENG304	EMPLOYABILITY SKILLS	25	50	75	3	4
	3.	KU6DSCENG306	LITERARY THEORY	30	70	100	4	4
	4.	KU6DSCENG307	ENGLISH LANGUAGE TEACHING	35	65	100	4	5
	5.	KU6DSCENG308	CONTENT WRITING	35	65	100	4	5
	6.	KU6DSCENG309	POSTCOLONIAL LITERATURES	30	70	100	4	4
	7.	KU6DSCENG310	LITERATURE IN CONTEXT : MODERN AND POSTMODERN LITERATURES	30	70	100	4	4
	8.	KU6DSCENG311	WOMEN'S WRITINGS	30	70	100	4	4
	9.	KU6DSEENG305	CHILDREN'S LITERATURES	30	70	100	4	4
	10.	KU6DSEENG306	ENVIRONMENTAL HUMANITIES	30	70	100	4	4
	11.	KU6DSEENG307	AI AND LITERARY STUDIES	30	70	100	4	4

KU6SECENG303: PUBLIC SPEAKING SKILLS

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	SEC	300-399	KU6SECENG303	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:

This course introduces students to the principles and practice of public speaking. It enables learners to overcome speech anxiety, analyse audiences, listen with empathy, employ effective body language and voice, prepare and organise speeches, and make use of narration and visual aids. The course also acquaints students with renowned speeches and speakers, and promotes honest, ethical and responsible communication. It aims to develop confident, clear and effective speakers who can communicate with ease in academic, professional and public contexts. The course is open to students of all disciplines.

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Explain the nature, components, types and ethical principles of public speaking, and the causes and management of speech anxiety.	**(U)**
2	Apply the principles of audience analysis, empathic listening and effective body language in speaking situations.	**(A)**
3	Apply techniques of topic selection, organisation, narration and visual support in the preparation of speeches.	**(A)**
4	Create and deliver informative, persuasive and impromptu speeches with clarity, confidence and effective use of voice and gesture.	**(C)**
5	Analyse and evaluate renowned speeches and speakers, and assess one's own and others' performance using stated criteria.	**(An/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**	**X**	**X**	**X**		

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS 60
	MODULE 1: Introduction to Public Speaking		**12**
	1	Presentation Literacy: The significance of public speaking in academic, professional and social life *(Anderson, Chris. TED Talks: The Official TED Guide to Public Speaking, "Presentation Literacy")*	
	2	Speech Anxiety: Causes and methods of building confidence before an audience *(Carnegie, Dale, and J. Berg Esenwein. The Art of Public Speaking, Chapter I, "Acquiring Confidence Before an Audience")*	
	3	Personal Initiative: Taking responsibility for one's own development as a speaker *(Covey, Stephen R. The 7 Habits of Highly Effective People, "Habit 1: Be Proactive")*	
	4	Purpose and Integrity in Speech: Defining the objective of a speech; honesty, acknowledgement of sources and responsible use of digital and AI tools *(Covey, Stephen R. The 7 Habits of Highly Effective People, "Habit 2: Begin with the End in Mind")*	

	Module 2: Audience, Listening and Non-Verbal Communication		**14**
	1	Audience Analysis: Understanding the interests, needs and expectations of listeners *(Maxwell, John C. Everyone Communicates, Few Connect, Chapter 2, "Connecting Is All About Others")*	
	2	Empathic Listening: Listening for understanding in conversations and discussions *(Covey, Stephen R. The 7 Habits of Highly Effective People, "Habit 5: Seek First to Understand, Then to Be Understood")*	
	3	First Impressions and Rapport: Greeting, courtesy and the opening of an interaction *(Carnegie, Dale. How to Win Friends and Influence People, Part Two, "A Simple Way to Make a Good First Impression")*	
	4	Gesture and Body Language: Posture, movement, facial expression and eye contact *(Carnegie, Dale, and J. Berg Esenwein. The Art of Public Speaking, Chapter XV, "The Truth About Gesture")*	

	Module 3: Preparation and Delivery of a Speech		**14**
	1	Selection of Subject and Preparation: Choosing a topic, gathering material and planning the speech *(Carnegie, Dale, and J. Berg Esenwein. The Art of Public Speaking, Chapter XVIII, "Subject and Preparation")*	
	2	Organisation of the Speech: The central idea, the opening, the body and the conclusion *(Anderson, Chris. TED Talks: The Official TED Guide to Public Speaking, "The Throughline")*	
	3	Narration and Illustration: The use of stories and examples to make a speech effective *(Carnegie, Dale, and J. Berg Esenwein. The Art of Public Speaking, Chapter XXI, "Influencing by Narration")*	

	4	Visual Aids: Principles of preparing and using slides and other visual support *(Anderson, Chris. TED Talks: The Official TED Guide to Public Speaking, "Visuals")*	

	Module 4: Study of Renowned Speeches		**12**
	1	"Tryst with Destiny", Jawaharlal Nehru, 1947	
	2	"How Dare You" Speech at the UN Climate Summit, Greta Thunberg, 2019	
	3	Commencement Address at Stanford University by Steve Jobs (2005): storytelling in a speech *(Anderson, Chris. TED Talks: The Official TED Guide to Public Speaking, "Narration")*	
	4	Address by President Nelson Mandela at International Day of Solidarity with Palestinian People, Pretoria	

5	**Teacher Specific Module**	**8**
	teacher can design activities for internal evaluation	
	This module may be designed according to the interests, expertise and available facilities of the teacher and the institution. It provides opportunities for practical speaking activities, discussions and creative assignments that develop students' confidence, clarity and ethical awareness as speakers. The following activities and assignments are suggested:	

Suggested Activities and Assignments:

1. Prepared Speech: a five-minute speech on a topic selected from the list given below, with a written plan comprising an opening, three main points and a conclusion.
2. Body Language Decoding: observation of three muted video clips of speakers or interviews selected by the teacher; recording of posture, gesture, facial expression and eye contact, and inference of the speaker's emotion; comparison with the same clips played with sound; submission of a one-page report or a two-minute oral presentation.
3. Speech Study: analysis of one speech from Module 4, identifying its opening, central idea, illustrations, pauses and conclusion; presentation of the findings in three minutes.
4. Group Discussion: a fifteen-minute group discussion on a current topic, assessed on listening, clarity and courtesy.
5. Mock Interview or Viva Voce: a five-minute mock interview or viva voce on the student's own subject, assessed on first impression, clarity and confidence.
6. Impromptu Speaking: a ninety-second speech on a topic drawn at random, followed by peer feedback.
7. Speaking Journal: a brief written reflection after each speaking activity, recording strengths, areas for improvement and a goal for the next speech.

Suggested Topics for the Prepared Speech:

(1) A skill I learned and how I learned it; (2) A person who inspired me; (3) Social media and mental health; (4) Can artificial intelligence replace human creativity?; (5) Life without the internet; (6) Fake news and the verification of facts; (7) Teamwork: the qualities of a good team; (8) My proposal for a better campus; (9) A book, film or song that changed my thinking; (10) A mistake from which I learned; (11) Staying fit and healthy as a student; (12) If I were the Prime Minister; (13) A problem in my field of study that needs a solution; (14) Degrees and skills: which matters more?; (15) The best advice I ever received.

Essential Readings:

1. Anderson, Chris. *TED Talks: The Official TED Guide to Public Speaking*. Houghton Mifflin Harcourt, 2016.
2. Carnegie, Dale, and J. Berg Esenwein. *The Art of Public Speaking*. Fall River Press, 2019.
3. Carnegie, Dale. *How to Win Friends and Influence People*. Simon and Schuster, 1936.
4. Covey, Stephen R. *The 7 Habits of Highly Effective People*. Free Press, 1989.
5. Maxwell, John C. *Everyone Communicates, Few Connect: What the Most Effective People Do Differently*. Thomas Nelson, 2010.

Assessment Rubrics:

Evaluation Type	**Marks**
End Semester Evaluation	**50**
Theory	35
Practicum	15
Continuous Evaluation	**25**
Seminar / Presentation	5
Assignments	5
Practical	10
Test-1	5
Total	**75**

KU6SECENG304: EMPLOYABILITY SKILLS

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	SEC	300-399	KU6SECENG304	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

Employability Skills is a practice-oriented course designed to prepare Undergraduate students for professional engagement, workplace communication, recruitment processes, and emerging employment opportunities across diverse sectors. It combines advanced communication, professional writing, critical thinking, collaborative problem-solving, leadership, digital proficiency, career planning, and entrepreneurial competence. The course emphasises the application of language and literary skills to real-world professional contexts, including corporate communication, publishing, media, content development, public relations, education, administration, and digital industries. Students will learn to evaluate workplace situations, communicate with diverse audiences, develop professional documents, manage projects, participate in collaborative decision-making, and present evidence of their competencies through a professional portfolio.

Course Outcomes:

By the end of the course, students will be able to:

CO No.	Expected Outcomes	Learning Domains
1	Analyse professional communication contexts and produce effective oral, written, and digital communication suited to diverse audiences and workplace requirements.	U/A
2	Design and present professional application materials, including résumés, cover letters, professional profiles, portfolios, and interview responses.	U/A
3	Apply critical thinking, evidence-based reasoning, negotiation, and collaborative problem-solving to complex workplace situations.	A
4	Demonstrate leadership, emotional intelligence, cross-cultural competence, ethical judgement, and accountability in individual and team-based professional tasks.	An
5	Develop and evaluate a career-development or entrepreneurial action plan using labour-market information, digital tools, and reflective assessment of personal competencies.	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
CO1	**X**	**X**					
CO2	**X**		**X**		**X**		**X**
CO3		**X**		**X**			
CO4				**X**		**X**	
CO5	**X**		**X**		**X**		**X**

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS 60
1		**MODULE 1: Professional Communication and Presentation**	**12**
	1	Professional communication: Principles, purposes, audiences, registers, tone, clarity, precision, and context.	
	2	Advanced Verbal and Nonverbal communication: Relevance of Eye Contact, Gestures, use of Space, Voice modulations & Tone variations, Skill of asking questions, etc. (Task based Teaching on Mock Speeches, Mock PPT Presentations, and Mock conversations with focus on concepts of Eye contact, Gestures, use of Space, Voice modulations, Tone variations, & Q&A Sessions)	
	3	Professional writing: Emails, formal letters, Memos, Reports, Proposals, and Minutes of meetings.	
	4	Interpersonal and Intercultural communication: Workplace etiquette, Emotional Intelligence, Conflict management, inclusive language, and communication across cultural contexts.	

		MODULE 2: Job Market and Digital Tools for Speaking Enhancement	**12**
	1	Job Scope with English Speaking Skills : Anchoring, Public Speaking, Mentorship, Language Trainer, Book Narrator	
	2	Digital tools for enhancing English Speaking Skills : Free4Talk, Youtube Edu, TED Talks, Duolingo, HelloTalk	

2	3	Artificial Intelligence in Speaking contexts : Stimuler, Elispeak, ELSA Speak, SpeakX	
	4	Tasks for enhancing English Speaking skills : Just A Minute (JAM) Preparation and deliver Speech, Short Self Introduction for Interviews, Picture description, Voice Dubbing for Dialogues in Films, Mock Interviews, Role Plays, Product Pitch Test (Sell a product in 60 seconds), Group Discussions, etc.	

3		**MODULE 3: Job Market and Digital Tools for Listening & Reading Enhancement**	**12**
	1	Job Scope with English Listening and Reading Skills : Subtitling, Book Reader, Book Reviewer	
	2	Digital tools for Listening to Books : Librivox, Kobo Books, Spoti Books, Everand, Bookmate	
	3	Digital tools for Reading Books : ACX, Kindle, Reedsy, Libby, BookBub, Wattpad, nook	
	4	Tasks for enhancing Listening and Reading skills : Creating Audio texts, Creating Subtitles for Films, Book Review Writing,	

4		**MODULE 4: Job Market and Digital Tools for Writing Enhancement**	**12**
	1	Job Scope with English Writing Skills : Editing, Proofreading, Caption Writing, Technical Writing, Business Writing and Translation	
	2	Digital tools for Self-Publishing & Collaborative writing : Reedsy Studio, Ellipsus, ClickUp, Etherpad, Authorea, Grammarly, Google Docs, Notion, Medium, Simily.	
	3	Artificial Intelligence in Writing contexts: Prompt Engineering, ChatGPT, Google Gemini, Claude, Microsoft Copilot, Canva Magic Write, Jenni AI, Sudowrite, Wordtune, Humata, Jasper, Copy.ai, Castmagic, Medium	

	4	Tasks for enhancing Writing skills : Creating About Section in LinkedIn, Summarization Task	
		Teacher Specific Module : Employability Skills Laboratory and Professional Portfolio	**12**
5	A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation		
	Mock Recruitment: Conduct a simulated recruitment process involving job-description analysis, résumé screening, group discussion, and a structured interview.		
	Professional Writing Lab: Prepare a targeted résumé, cover letter, professional email, and a short workplace report.		
	Collaborative Project : Work in teams to undertake a Collaborative Writing Project		
	Text Conversion : Compile an audio book from a typewritten one or create a typewritten text from listening to an audio book		

Essential Readings:

Alred, Gerald J., Charles T. Brusaw, and Walter E. Oliu. *Handbook of Technical Writing*. Bedford/St. Martin's. 2015.

Anderson, Chris. *TED Talks: The Official TED Guide to Public Speaking*. Nicholas Brealey Publishing. 2018.

Bovee, Courtland L., and John V. Thill. *Business Communication Today*. Pearson Education. 2025.

Díaz-Cintas, Jorge, and Aline Remael. *Subtitling: Concepts and Practices*. Routledge. 2021.

Guffey, Mary Ellen, and Dana Loewy. *Essentials of Business Communication*. Cengage Learning. 2023.

Handley, Ann. *Everybody Writes: Your New and Improved Go-To Guide to Creating Ridiculously Good Content*. Wiley. 2022.

Lucas, Stephen E, Paul Stob. *The Art of Public Speaking*. McGraw-Hill Education. 2020.

Pease, Allan, and Barbara Pease. *The Definitive Book of Body Language*. Bantam Books. 2006.

Raman, Meenakshi, and Sangeeta Sharma. *Technical Communication: Principles and Practice.* Oxford University Press. 2015.

Son, Jeong-Bae, and Andrew Philpott. *AI-Powered Language Teaching*. Cambridge University Press. 2026.

Suggested Readings :

Official User Documentation & Prompt Guides for Large Language Models (OpenAI ChatGPT, Anthropic Claude, Google Gemini).

Assessment Rubrics:

Evaluation Type	**Marks**
End Semester Evaluation	**50**
Theory	35
Practical	15
Continuous Evaluation	**25**
Components	**Marks**
Seminar/Presentation	5
Assignment	5
Practical	10
Test 1	5
TOTAL	**75**

NB : Type A questions will not be asked from Modules 2 & 3

KU6DSCENG306: LITERARY THEORY

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSCENG306	4	60

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

Course Description:

This course introduces students to major theoretical approaches used to interpret literary and cultural texts. It examines how meaning is produced through language, form, ideology, gender, psychology, history, culture, colonialism, and the environment. Students will engage with key concepts and representative thinkers associated with formalism, structuralism, poststructuralism, Marxism, psychoanalysis, feminism, postcolonial theory, cultural studies, and ecocriticism. The course emphasises the application of theoretical concepts to literary texts and encourages critical, comparative, and independent interpretation.

Course Outcomes:

By the end of the course, students will be able to:

CO No.	Expected Outcomes	Learning Domains
1	Explain the key concepts, assumptions, and historical development of major literary theories.	U

2	Apply selected theoretical approaches to interpret literary and cultural texts.	A
3	Analyse the relationship between language, literature, ideology, identity, and power.	An
4	Compare different theoretical perspectives and assess their strengths and limitations.	E
5	Develop independent critical responses using appropriate theoretical terminology and evidence.	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**				**X**	
CO 2	**X**	**X**	**X**				
CO 3		**X**	**X**	**X**			**X**
CO 4		**X**		**X**		**X**	**X**
CO 5	**X**	**X**	**X**	**X**	**X**		

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	**UNIT**	**DESCRIPTION**	**HOURS 60**
	MODULE 1: CRITICAL TERMS		**12**
	1	Hegemony, Subaltern, Orientalism	
	2	Hermeneutics, Logocentrism, Anxiety of Influence	
	3	Panopticon, ISA, Heteroglossia	
	4	Rhizome, Simulacrum, Male Gaze	

	MODULE 2: CRITICAL SCHOOLS II		**12**
	1	Reception Theory	
	2	Reader-response criticism	
	3	New Historicism and Cultural materialism	
	4	Semiology / Semiotics	

	MODULE 3: CRITICAL SCHOOLS III		**12**
	1	Post-structuralism	
	2	Deconstruction	
	3	Psychoanalytic Criticism	
	4	Marxist Literary Theory	

	MODULE 4: CRITICAL SCHOOLS IV		**12**
	1	Ecocriticism	
	2	Queer Theory	
	3	Thing Theory	

	4	Affect Theory	

	Teacher Specific Module	**12**
	A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation	
	Teacher-designed readings, student presentations, guided reading, and application of theory to selected literary or cultural texts.	
	Seminar presentations, reading responses, group discussions, critical projects, debates, or short research assignments for internal evaluation.	

Essential Readings

Barry, Peter. Beginning Theory: An Introduction to Literary and Cultural Theory. 4th ed., Manchester University Press, 2017.

Goring, Paul, Jeremy Hawthorn, and Domhnall Mitchell. Studying Literature: The Essential Companion. Bloomsbury Academic India, 2022.

Klages, Mary. Key Terms in Literary Theory. Continuum, 2012.

Guerin, Wilfred L., et al. A Handbook of Critical Approaches to Literature. 3rd ed., Oxford University Press, 1992.

Tyson, Lois. Critical Theory Today: A User-Friendly Guide. 4th ed., Routledge, 2023.

Truran, Wendy J. “Affect Theory.” The Routledge Companion to Literature and Emotion, edited by Patrick Colm Hogan, Bradley J. Irish, and Lalita Pandit Hogan, Routledge, 2022, pp. 26–37.

Suggested Readings

Erll, Astrid. Memory in Culture. Palgrave Macmillan, 2011.

Greenblatt, Stephen, et al., editors. The Norton Anthology of Theory and Criticism. W. W. Norton & Company, 2010.

Lodge, David, and Nigel Wood, editors. Modern Criticism and Theory: A Reader. Pearson, 1988.

Storey, John. Cultural Theory and Popular Culture: An Introduction. Routledge, 2018.

Waugh, Patricia. Literary Theory and Criticism. Oxford University Press, 2006.

Assessment Rubrics:

Evaluation Type	**Marks**
End Semester Evaluation	**70**
Continuous Evaluation	**30**
Components	**Marks**
Test Paper - 1	5
Test Paper - 2	5
Assignment	5
Seminar	5
Book/Article Review	**5**
Viva-Voce	**5**
TOTAL	**100**

NB : Type A questions will not be asked from Guided Self-study Portions

KU6DSCENG307: ENGLISH LANGUAGE TEACHING

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSCENG307	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	35	65	100	1.5

Course Description

This course introduces students to the historical development of English language teaching, its theoretical foundations, pedagogical approaches, language skills, assessment practices, instructional resources, and emerging trends. The syllabus is designed to prepare students for the changing demands of English language education in schools, colleges, and other learning environments.

Course Outcomes:

By the end of the course, students will be able to:

CO No.	Expected Outcomes	Learning Domains

1	Explain the historical development of English language teaching in India and internationally.	**U**
2	Analyse major theories of language learning and their pedagogical implications.	**An, E**
3	Compare and apply appropriate methods and approaches to English language teaching.	**An, A**
4	Design learning activities to develop LSRW skills, grammar, vocabulary, and communicative competence.	**C**
5	Select and develop effective teaching aids and digital learning resources.	**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**
CO1						**X**	**X**
CO2		**X**		**X**	**X**	**X**	
CO3		**X**		**X**		**X**	
CO4	**X**		**X**	**X**	**X**		
CO5	**X**		**X**		**X**	**X**	**X**

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS 75
		MODULE 1: INTRODUCTION TO ELT	**15**
1	1	History of English in India: Introduction and development of English education in India; English education during British rule; English in post-independence India.	
	2	Acronyms in ELT : ESL, EFL, ESP, EAP, ELF, L1, L2	
	3	English as a Global Language and Lingua Franca	
	4	"World Englishes" by Noelle Vance.	

		MODULE 2: LEARNING THEORIES, METHODS, AND APPROACHES	**20**
2	1	Behaviourism, Cognitivism	
	2	Constructivism, Sociocultural Theory	
	3	Grammar-Translation Method, Direct Method, Audio-Lingual Method, Total Physical Response	

	4	Communicative Language Teaching (CLT), Structural and Oral Approaches, Community Language Learning	

3	**MODULE 3: TEACHING LANGUAGE SKILLS AND RESOURCES**		**20**
	1	Teaching Listening and Speaking: Active and Passive Listening, Critical Listening, Empathetic Listening, Appreciative Listening. Listening Activities: Story Dictation, Following Directions, Audio-Based Quizzes, Guess the Lyrics Speaking activities: Conversation, Role-play, Discussion, Interviews and Presentation.	
	2	Teaching Reading: Loud Reading and Silent Reading, Skimming, Scanning, Intensive and Extensive Reading. Reading Activities Teaching Writing: Mechanics of writing. Stages of Writing Process: Planning, Drafting, Revising, Editing Writing Activities	
	3	Teaching Grammar: Inductive and Deductive Approaches Teaching Vocabulary: Active and Passive Vocabulary Activities and Word Games	
	4	Teaching Aids: Blackboard, Charts, Flashcards, Audio-visual aids, Videos, and Language Laboratories.	

		Digital Resources: Educational Apps, Online Dictionaries, Learning Platforms, and Multimedia Resources.	

4		**MODULE 4: TESTING, ASSESSMENT AND EMERGING TRENDS**	**10**
	1	Language Testing: Objectives and Types of Tests; Diagnostic, Achievement, and Proficiency Tests.	
	2	Assessment: Formative and Summative Assessment	
	3	Immigration and certification agencies: TOEFL, IELTS, BEC, CEFR Levels	
	4	Emerging Trends in ELT: Blended learning, Mobile-Assisted Language Learning (MALL), Online teaching, and Gamification. Artificial Intelligence in ELT: AI tools for language learning, benefits and limitations.	

	PRACTICUM	**10**
	Students shall complete the following activities:	
	1. Microteaching (5-10 minutes): Conduct a short teaching session using an appropriate method or approach.	

	2. Teaching Aid Preparation: Develop teaching aids for teaching grammar, vocabulary, or a language skill.	

Essential Readings:

Crystal, David. "World English: Past, Present, Future." ASKO Europa-Stiftung Symposium, 11–13 June 1999.

John, Robins D. "LSRW Skills: A Way to Enhance Communication." *International Journal of English Literature and Social Sciences*, vol. 7, no. 1, Jan.–Feb.2022, pp. 6–9.(https://ijels.com/upload_document/issue_files/2IJELS-10120224-LSRW.pdf?utm_source=chatgpt.com). https://doi.org/10.22161/ijels.71.2.

Khan, Saima. "Colonial and Post-Colonial Praxis of Teaching and Learning English in India." *Journal of English Language Teaching*, vol. 61, no. 5, 2019, pp. 26–30. https://journals.eltai.in/index.php/jelt/article/view/JELT610508

Nagaraj, Geetha. *English Language Teaching: Approaches, Methods, Techniques*. 3rd ed. Oriental Blackswan,2021

Vance, Noelle. "World Englishes." *EBSCO Research Starters,* 2019, https://www.ebsco.com/research-starters/language-and-linguistics/world-englishes

Suggested Readings :

Brown, H. Douglas. *Principles of Language Learning and Teaching*. 6th ed., Pearson Education, 2014.

Crystal, David. *English as a Global Language*. 2nd ed., Cambridge UP, 2003.

Harmer, Jeremy. *The Practice of English Language Teaching. 5th ed.,* Pearson Longman, 2015.

Larsen-Freeman, Diane, and Marti Anderson. *Techniques and Principles in Language Teaching.* 3rd ed., Oxford UP, 2011.

Mesthrie, Rajend, and Rakesh M. Bhatt. "The Field of 'World Englishes.'" *World Englishes: The Study of New Linguistic Varieties*, Cambridge University Press, 2008, pp. 3–12.

Assessment Rubrics:

Evaluation Type	**Marks**
End Semester Evaluation	**65**
Theory	50
Practical	15
Continuous Evaluation	**35**
Components	**Marks**
Viva/ Presentation	10
Assignment	5
Practical	10
Test 1	5
Test 2	5
TOTAL	**100**

KU6DSCENG308: CONTENT WRITING

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300- 399	KU6DSCENG 308	4	75

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

Course Description:

This course trains students to plan, write, edit and publish effective content for professional, academic and digital contexts. It moves from the fundamentals of clear writing, through writing for the web and social media, to specialised formats such as business, journalistic and technical content, and closes with content strategy, editing, ethics and the use of AI tools. Every unit includes a hands-on writing task, so students graduate with a portfolio of publishable work.

Course Outcomes:

By the end of the course, students will be able to:

CO	Course Outcome	Leraning Domains
CO1	Understand the fundamental concepts, principles, purposes, and types of content writing.	Understand (U)
CO2	Write clear, accurate, audience-focused content in a consistent style and tone.	Apply (A)
CO3	Research, structure and develop content across multiple formats and platforms and produce professional content for business, media and technical purposes.	Create (C)

CO4	Apply basic SEO, headline and social media writing techniques.	**Apply (A)**
CO5	Edit, proofread and revise their own and others' work to publication standard.	**Evaluate (E)**
CO6	Use AI writing tools responsibly and follow ethical and legal norms such as plagiarism, copyright and disclosure.	**Evaluate (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**	
CO2							**X**
CO 3	**X**	**X**		**X**	**X**	**X**	
CO 4	**X**	**X**			**X**	**X**	
CO 5	**X**	**X**		**X**	**X**	**X**	**X**
CO 6		**X**			**X**	**X**	**X**

COURSE CONTENTS

		DESCRIPTION	TOTAL HOURS 75
1		**MODULE 1: Foundations of Content Writing**	**15**
	1	**Introduction to Content Writing** What content is and why it matters; types of content (informational, persuasive, promotional, creative); the role of a content writer; career pathways in content, copywriting and communications. *Task:* Analyse three pieces of published content for purpose and audience.	
	2	**Audience, Purpose and Tone** Audience analysis and personas; defining the purpose and call to action; voice and tone; formal versus conversational registers; writing for Indian and global readers. *Task:* Rewrite one message for three different audiences.	
	3	**Principles of Clear Writing** Plain language; sentence and paragraph construction; active and passive voice; concision, clarity and coherence; common grammar, punctuation and usage errors; the "Hemingway" approach to readable prose. Text: *Purdue OWL: Plain Style* *Task:* Edit a dense passage to half its length without losing meaning.	
	4	**Research and Structuring Content** Finding and evaluating credible sources; note-taking and fact-checking; outlining; the inverted pyramid and other structures; introductions, transitions and conclusions; citing and attributing sources. *Task:* Produce a researched outline and 500-word article with sources.	

2	**MODULE 2: Writing for Digital Platforms**		**15**
	1	**Web Writing and SEO Basics** How people read online; scannable formatting, headings and bullets; keyword research and search intent; on-page SEO (title tags, meta descriptions, URLs, internal links); readability and accessibility. Text: *Google Search Central: SEO Starter Guide* *Task:* Write and optimise a 600-word blog post around a chosen keyword.	
	2	**Blogs, Articles and Long-Form Content** Blog formats (listicles, how-tos, opinion, explainers); storytelling in non-fiction; headlines and hooks; evergreen versus timely content; case studies and interviews. Text: *HubSpot Academy: Creating Blog Content* *Task:* Draft a long-form article (800 to 1,000 words) with a strong headline and hook.	
	3	**Social Media and Short-Form Content** Platform differences (LinkedIn, Instagram, X, YouTube, WhatsApp channels); captions, threads and microcopy; hashtags and engagement; content calendars; writing for regional audiences, including Malayalam and bilingual content. *Task:* Create a one-week content calendar with five platform-specific posts.	
	4	**Scripts, Email and Multimedia Content** Writing for video, reels and podcasts; basic script formats; email newsletters and subject lines; landing pages and microcopy; repurposing one idea across formats. Text: *How to Write a Podcast Script That Shines* https://www.wellsaid.io/resources/blog/podcast-script *Task:* Write a 60-second video script and a matching newsletter.	

3	**MODULE 3: Professional and Specialised Writing**		**15**
	1	**Copywriting and Marketing Content** Principles of persuasion; AIDA and PAS frameworks; product descriptions, ads and slogans; brand voice; calls to action; writing benefits rather than features. Text: *Content Marketing Guide — Indian School of Skills* *Task:* Write ad copy and a product description for a real or fictional product.	
	2	**Business and Corporate Communication** Professional emails and reports; press releases; company profiles and "About" pages; proposals and executive summaries; internal communication and workplace writing etiquette. *Task:* Draft a press release and a short business proposal.	
	3	**Journalistic and Feature Writing** News values and news writing; the 5 Ws and 1 H; interviews and quotations; feature articles and profiles; objectivity, balance and accuracy; local and community reporting. *Task:* Report and write a 500-word news or feature story on a campus or local topic.	
	4	**Technical, Academic and Educational Content** Explaining complex ideas simply; user guides, FAQs and how-to documentation; academic abstracts, summaries and web content for institutions; instructional design basics; infographics and visual-text integration. *Task:* Convert a technical or academic text into a clear user guide or explainer.	

4	**MODULE 4: Strategy, Editing, Ethics and AI**		**15**
	1	**Content Strategy and Planning** Setting goals and audience research; content types across the buyer or reader journey; editorial calendars; workflow and collaboration tools; measuring performance (traffic, engagement, conversions) with basic analytics. Text : https://www.outbrain.com/blog/8-tips-to-create-better-content-for-your-target-demographic/ *Task:* Prepare a content strategy brief for a small organisation.	
	2	**Editing, Proofreading and Style Guides** Levels of editing (developmental, copyediting, proofreading); proofreading marks; consistency in spelling, punctuation and formatting; using a style guide (house style, Chicago, AP, Indian English conventions); giving and receiving feedback. *Task:* Copyedit a flawed draft and prepare a one-page style sheet.	
	3	**Ethics, Copyright and Responsible Writing** Plagiarism and originality; copyright, fair use and Creative Commons; attribution and permissions; misinformation, fact-checking and bias; inclusive and culturally sensitive language; privacy and disclosure norms. *Task:* Audit a piece of content for plagiarism, accuracy and bias, and correct it.	
	4	**AI Tools and the Future of Content Writing** How generative AI tools work at a basic level; prompting for research, drafting and editing; strengths, limitations and errors (hallucination, bias, sameness); human oversight and fact-checking; disclosure and institutional policies; building a personal brand and portfolio. *Task:* Compare an AI-generated draft with a human-written one and prepare a final portfolio.	

	Teacher Specific Module : Practicum in Content Writing	**15**
	A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation	
	Analyse three published pieces of content to identify their purpose, target audience, tone, and effectiveness.	
	Rewrite a message for three different audiences, adapting its tone, style, and call to action.	
	Prepare a one-week social media content calendar with five platform-specific posts for a college, NGO, or business.	
	Edit a draft for clarity, coherence, accuracy, and readability, and evaluate its source attribution and ethical compliance.	
	Internal evaluation activity: Prepare and present a content-writing portfolio comprising a blog article, social media posts, promotional copy, and a reflective note on editing, ethical writing, and the responsible use of AI.	

Essential Readings:

Feldar, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound*. New Riders, CA, USA. ISBN-13: 978-0321794437

James, Anthony. *Blog Writing : The Content Creation Blueprint*. Amazon digital services LLDKDP print US, 2018.

Robinson Joseph. *Content Writing Step-by-step*. Amazon digital services LLC--KDP print US, 2020. ISBN: 9798603871929.

Handley, Ann, and C. C. Chapman. *Content Rules: How to Create Killer Blogs, Podcasts, Videos, Ebooks, Webinars (and More) That Engage Customers and Ignite Your Business*. Wiley, 2011.

Suggested Readings:

Handley, Ann. *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*. 2nd ed., Wiley, 2022.

Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. 30th anniversary ed., HarperCollins, 2006.

Strunk, William, and E. B. White. *The Elements of Style*. 4th ed., Longman, 2000.

Bly, Robert W. *The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy That Sells*. 4th ed., St. Martin's Griffin, 2020.

Halvorson, Kristina, and Melissa Rach. *Content Strategy for the Web*. 2nd ed., New Riders, 2012.

Garner, Bryan A. *Garner's Modern English Usage*. 5th ed., Oxford University Press, 2022.

Online resources: Google Search Central documentation, HubSpot Academy, and Content Marketing Institute (as per institutional access)

Assessment Rubrics:

Evaluation Type		**Marks**
End Semester Evaluation		**70**
Continuous Evaluation		**30**
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Web Content Creation	5
f)	Viva-Voce	5
	Total	**100**

KU6DSCENG309: POSTCOLONIAL LITERATURES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSCENG309	4	60

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

Course Description:

This course examines the literary and cultural expressions that have emerged from the experience of colonisation and its aftermath across diverse regions including Africa, the Caribbean and South Asia. Through critical analysis of key theoretical concepts, poetry, fiction, drama, and prose works, students will explore how postcolonial writers engage with and challenge colonial narratives, reclaim cultural identities, and articulate complex responses to empire and its legacies. By examining the texts through critical postcolonial perspectives, students will develop a nuanced understanding of the historical forces that have shaped contemporary global relations, cultural productions, and ongoing struggles for decolonisation in literature and society.

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Students will be able to define and explain key postcolonial concepts such as Orientalism, hybridity, mimicry, and subalternity	**U**
2	Students will analyse postcolonial texts across genres to identify themes of resistance, identity and cultural conflict	**An**
3	Students will evaluate the historical and cultural contexts of postcolonial literatures from different regions including Africa, the Caribbean and South Asia	**E**
4	Students will be able to critique the ideological underpinnings of colonial and neo-colonial discourse in literature	**E**
5	Students will be equipped to produce original and theoretically informed analyses of postcolonial texts that contribute to scholarly conversations about literature's role in addressing the continuing impact of colonialism in our globalised world	**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**		**X**	**X**	
CO2	**X**		**X**	**X**			**X**
CO 3	**X**	**X**		**X**	**X**	**X**	
CO 4	**X**	**X**			**X**	**X**	
CO 5	**X**	**X**		**X**	**X**	**X**	**X**
CO 6		**X**			**X**	**X**	**X**

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1	**MODULE 1: Key Concepts**		**12**
	1	Colonialism, Imperialism, Decolonisation, Settler Colonialism, Neocolonialism and Postcoloniality (Pages 1-10, Nayar, Pramod K. *Postcolonial Literature: An Introduction*)	
	2	From Commonwealth to Postcolonial, White Studies, Post-Colonial Theory: Franz Fanon and Edward Said (Pages 17-25, Nayar, Pramod K.)	
	3	Subalternity and Othering: Gayatri Chakravorty Spivak Mimicry, Hybridity and Ambivalence: Homi K. Bhabha (Pages 25-28, Nayar, Pramod K.)	
	4	Diaspora and Imaginary Homelands (Pages 186-192, Nayar Pramod K.)	
2	**MODULE 2: Poetry**		**13**
	1	"Telephone Conversation" Wole Soyinka	
	2	"A Far Cry from Africa" Derek Walcott	

	3	"Colonization in Reverse" Louise Bennett-Coverley	
	4	"A Different History" Sujata Bhatt	

3	**MODULE 3: Fiction/ Short Fiction**		**15**
	1	"Dead Men's Path" Chinua Achebe	
	2	"The Collector of Treasures" by Bessie Head	
	3	"Karma" Khushwant Singh	
	4	*Wide Sargasso Sea* Jean Rhys (Self-study)	

4	**MODULE 4: Essays**		**15**
	1	"Imaginary Homelands" Salman Rushdie	
	2	"On Seeing England for the First Time" Jamaica Kincaid	
	3	"On Some Aspects of the Historiography of Colonial India" Ranajit Guha	
	4	*Neo-Colonialism: The Last Stage of Imperialism* "Introduction" Kwame Nkrumah	

5	**Teacher Specific Module**	**5**
	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	

	· Students can be encouraged to create a visual or digital collage expressing postcolonial identity · Screen films that depict colonial experiences or conduct role plays, based on specific scenes from the texts studied	

Essential Readings:

Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures.* 2nd ed., Routledge, 2002.

Fanon, Frantz. *Black Skin, White Masks*. Translated by Charles Lam Markmann, Pluto Press, 1986.

Loomba, Ania. *Colonialism/Postcolonialism.* 3rd ed., Routledge, 2015.

Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson Education, 2008.

Said, Edward W. *Orientalism.* Vintage Books, 1979.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271–313.

Suggested Readings:

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, editors. *The Post-Colonial Studies Reader*. Routledge, 1995.

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Columbia University Press, 1998.

Hall, Stuart. "Cultural Identity and Diaspora." *Colonial Discourse and Post-Colonial Theory,* edited by Patrick Williams and Laura Chrisman, Columbia University Press, 1994, pp. 392–403.

Ngũgĩ wa Thiong'o. *Decolonising the Mind: The Politics of Language in African Literature*. James Currey, 1986.

Young, Robert J. C. *Postcolonialism: A Very Short Introduction.* Oxford University Press, 2003.

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

Assessment Rubrics:

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

KU6DSCENG310

LITERATURE IN CONTEXT: MODERN AND POSTMODERN LITERATURES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSCENG310	4	60

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

Course Description:

This course introduces students to the major literary, cultural, political, and intellectual developments that shaped modern and postmodern literature in English during the twentieth and early twenty-first centuries. It explores the relationship between literature and historical transformations such as the World Wars, the decline of the British Empire, technological advancement, changing gender relations, globalization, and the emergence of new cultural identities. The course examines the transition from the experimental aesthetics of literary modernism to diverse post-war and postmodern forms. Through selected literary works and contextual readings, students explore alienation, fragmentation, subjectivity, class, gender, power, identity and representation, with an emphasis on the relation between literature, history and culture.

Course Outcomes:

By the end of the course, students will be able to:

CO No.	Expected Outcome	Learning Domains
1	Identify the major historical, cultural, philosophical and intellectual influences that shaped modern and postmodern literature.	**R, U**

2	Explain the relationship between literature and the social and political transformations of the twentieth and early twenty-first centuries.	**U, An**
3	Analyse literary texts in relation to modernism, postmodernism, gender, class, identity, war and social change.	**An**
4	Compare the aesthetic features, literary innovations and ideological concerns of modern and postmodern writers.	**An, E**
5	Develop critical and interpretative perspectives through the contextual reading of modern and postmodern literary texts.	**E, C**

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

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**		**X**	**X**
CO 4		**X**		**X**			**X**
CO 5	**X**	**X**	**X**			**X**	

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	**UNIT**	**DESCRIPTION**	**HOURS**
	MODULE 1: Modernism		**15**
1	1	Historical Overview (479-483, 487-489 & 492-494)	
	2	Literary Overview: Introduction (496-498); Forms, Genres and Styles (505-507) Texts and Issues: Psychology, Perception and the Question of Meaning (515-519	

2	**MODULE 2: Literature in Context**		**10**
	1	W.B. Yeats. “The Second Coming”	
	2	T.S. Eliot. *The Waste Land* (Part 1: “The Burial of the Dead”)	
	3	D. H. Lawrence. *The Rainbow* (523–527)	
	4	Virginia Woolf. *Mrs Dalloway* (528–531)	

3	**MODULE 3: Postmodernism**		**15**
	1	Historical Overview: (550-552) Literary Overview: Introduction; Literature and the Second World War; Realism, Modernism, Post-Modernism; The Twentieth Century Novel; Post- Imperial and Post-Colonial English Writing (566-573)	
	2	Literary Overview: Language, Forms, Genres and Styles (578-583) Text and Issues: Gender and Sexuality (588-591)	

4	**MODULE 4: Literature in Context**		**10**
	1	Sam Selvon. *The Lonely Londoners* (596–598)	
	2	John Fowles. *The French Lieutenant’s Woman* (Guided self study)	
	3	Sarah Kane. *Blasted* (602–605)	
	4	Carol Ann Duffy. “History”	

5	**Teacher Specific Module**	**10**
	A teacher can use this module to give further practice on the topics discussed in the previous modules. The module is for internal evaluation.	
	Group Discussion: Examine the impact of war, technological advancements and social change on modern and postmodern literature.	
	Comparative Analysis: Compare the narrative techniques, literary innovations and thematic concerns of modernism and postmodernism.	
	Visual Presentation: Prepare timelines or posters illustrating the historical, cultural and intellectual contexts of modern and postmodern literature.	
	Book Review: Prepare a critical review of a selected modernist or postmodernist literary work, focusing on its themes, techniques and historical context.	
	Critical Discussion: Analyse representations of gender, class, identity and power in modern and postmodern writing.	

NB : The page numbers given are from Paul Poplawski (ed.), English Literature in Context, 2nd ed., CUP, 2017.

Essential Readings:

Poplawski, Paul, editor. *English Literature in Context*. 2nd ed., Cambridge University Press, 2017.

Greenblatt, Stephen, general editor. *The Norton Anthology of English Literature*. Edited by Jahan Ramazani, 10th ed., vol. F, W. W. Norton, 2018.

Carter, Ronald and John Mc Rae. *The Routledge History of Literature in English: Britain and England*. Routledge, 1997.

Suggested Readings:

Lewis, Pericles. *The Cambridge Introduction to Modernism*. Cambridge University Press, 2007.

Levenson, Michael, editor. *The Cambridge Companion to Modernism*. 2nd ed., Cambridge University Press, 2011.

Christopher Butler, Postmodernism: *A Very Short Introduction*. Oxford University Press, 2002.

Assessment Rubrics:

Evaluation Type	**Marks**
End Semester Evaluation	**70**
Continuous Evaluation	**30**
Components	**Marks**
a) Test Paper -1	5
b) Test Paper -2	5
b) Viva Voce	5
c) Assignment	5
d) Seminar/ Group presentation	5
e) Book review/Critical review	5
TOTAL	**100**

NB : Guided Self-study is for non- detailed study and will include B and C-Type questions

KU6DSCENG311: WOMEN'S WRITINGS

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSCENG311	4	60

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

Course Description:

This course introduces undergraduate students to the history, development, forms and critical frameworks of women's writing. It examines women's exclusion from the literary canon and the recovery of women's literary traditions and selected feminist concepts and approaches. Through poetry, prose, fiction and life writing from varied cultural and social locations, students explore questions of gender, voice, embodiment, education, power, caste, race, enslavement, identity and resistance. The course encourages close reading, comparative interpretation and informed engagement with women's lived experiences and literary expression.

Course Outcomes:

By the end of the course, students will be able to:

CO No.	Expected Outcome	Learning Domains
1	Explain the historical exclusion and recovery of women writers and key feminist concepts.	**U**
2	Identify and interpret themes, imagery, voice and form in poetry written by women.	**U, An**
3	Analyse how women's prose and fiction challenge patriarchal norms and literary conventions.	**An**
4	Compare representations of identity, oppression, agency and resistance across women's life writings.	**An, E**
5	Develop evidence-based critical responses to women's texts using appropriate feminist concepts.	**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**	**X**		**X**			
CO 2	**X**	**X**	**X**				
CO 3	**X**	**X**		**X**		**X**	
CO 4	**X**	**X**		**X**		**X**	**X**
CO 5		**X**	**X**	**X**		**X**	**X**

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1	**MODULE 1: History and Foundations**		**14**
	1	Women and the Literary Canon: Exclusion, Recovery, and the Female Literary Tradition (Guided Self Study) (Pages 3-13 of Chapter 1 "The Female Tradition" from *A Literature of Their Own: British Women Novelists from Bronte to Lessing* by Elaine Showalter)	
	2	Feminism and Feminist Criticism, Feminist Criticism and the Role of Theory, Feminist Criticism and Language (From Chapter 6 of *Beginning Theory: An Introduction to Literary and Cultural Theory* by Peter Barry)	
	3	Women's Writing in India – A Short Introduction (Guided Self Study) (From "A World of Words, Lost and Found: A Brief Overview of Women's Literature in India from the 6th Century BC Onwards" by Sherin Koshy) https://www.lsj.org/literature/essays/indian-women-writers?utm	
	4	Feminisms: Cyber Feminism, Glitch Feminism, Post Feminism	

2	**MODULE 2 : Poetry**		**12**
	1	"Remembrance" Mamang Dai	
	2	"Phenomenal Woman" Maya Angelou	
	3	"Poem in Praise of Menstruation" Lucille Clifton	
	4	"Aunt Jennifer's Tigers" Adrienne Rich	

3	**MODULE 3: Prose & Short Fiction**		**12**
	1	"Sultana's Dream" Begum Rokeya	
	2	"The Laugh of the Medusa" (Guided Self Study) Helene Cixous	
	3	"Inside Every Woman Writer" – Sara Joseph	
	4	"Bad Feminist: Take Two" – Roxane Gay	

4	**MODULE 4: Life Writings**		**12**
	1	*The Story of My Life* (Chapter IV) – Helen Keller	
	2	*Mother Mary Comes To Me (*Memoir Extract) – Arundhati Roy https://www.theguardian.com/books/2025/aug/24/arundhati-roy-fugitive-childhood-my-wild-imperfect-fatherless-life	

	3	*The Prisons We Broke* (Chapter 8) – Baby Kamble (Guided Self Study)	
	4	*Persepolis* ("The Veil") – Marjane Satrapi	

5	**Teacher Specific Module**	**10**
	For internal evaluation and further practice on Modules 1–4. Suggested activities: comparative close-reading discussions; a timeline of feminist movements; a short presentation on a feminist critical term; reflective responses to life writing; a book/article review; or a brief comparison of two prescribed texts. Activities may be adapted to students' needs and available resources.	

Essential Readings:

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*.Viva Books Pvt. Ltd., 2023.

Genz, Stephanie, and Benjamin A. Brabon. *Postfeminism: Cultural Texts and Theories*. Edinburgh UP, 2009.

Hawthorne, Susan, and Renate Klein, editors. *Cyberfeminism: Connectivity, Critique and Creativity*. Spinifex P, 1999.

Humm, Maggie. *The Dictionary of Feminist Theory*. Ohio State UP, 1995.

Russell, Legacy. *Glitch Feminism: A Manifesto*. Verso, 2020.

Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Bronte to Lessing*. Princeton UP, 1977.

Wollstonecraft, Mary. *A Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects*. J. Johnson, 1792.

Woolf, Virginia. *A Room of One's Own*. Hogarth P, 1929.

Suggested Readings:

Beauvoir, Simone de. *The Second Sex*. Translated by H.M. Parshley, Jonathan Cape, 1953.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.

Eagleton, Mary, editor. *Feminist Literary Theory: A Reader*. Basic Blackwell, 1986.

Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale UP, 1979.

hooks, bell. *Feminist Theory: From Margin to Centre*. South End P, 1984.

Millet, Kate. *Sexual Politics*. Doubleday, 1970.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. Routledge, 1985.

Assessment Rubrics:

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

NB: Guided Self-study is for non- detailed study and will include B and C-Type questions

KU6DSEENG305: CHILDREN'S LITERATURE

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300-399	KU6DSEENG305	4	60

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

Course Description

This course introduces students to children's literature as a field of literary and cultural study. It moves from the idea of childhood and its oral and fairy-tale origins, through close analysis of short fiction from Indian, Kerala and Western traditions, to graphic narratives and comics, and finally to the stories now being told about androids, bots and humanoids. Each module is built around one level of thinking: understanding, analysing, applying and evaluating. The reading load is deliberately light, so that students read each text closely rather than skim many.

Course Outcomes:

By the end of the course, students will be able to:

CO No.	Expected Outcome	Learning Domains
1	Explain the theoretical foundations of children's literature, focusing on fantasy, imagination, narrative conventions, and moral values.	U/A
2	Examine childhood experiences, child agency, and the emotional, ethical, and social dimensions of children's literature.	An/E

3	Analyse folklore, regional traditions, courage, and human–animal relationships in shaping cultural representations of childhood.	**An**
4	Critically analyse graphic narratives and AI-themed stories through visual literacy, human–machine relationships, and technological ethics.	**An/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**
CO1	**X**	**X**				**X**	**X**
CO2	**X**			**X**		**X**	
CO3	**X**	**X**	**X**	**X**		**X**	**X**
CO4	**X**	**X**	**X**		**X**	**X**	

COURSE CONTENTS

Contents for Classroom Transaction:

		DESCRIPTION	
		MODULE 1: Childhood, Fantasy and the Fairy-Tale Tradition	**12**
1	1	G. K. Chesterton- "The Ethics of Elfland" from *Orthodoxy* (Page 72-80)	
	2	Brothers Grimm — "Hansel and Gretel"	
	3	Aesop — "The Lion and the Mouse"	

	4	Lewis Carroll — “A Mad Tea-Party” from *Alice's Adventures in Wonderland*	

2	**MODULE 2: Childhood Experiences, Empathy and Human–Nature Relationships**		**14**
	1	Oscar Wilde- “The Selfish Giant” from *The Happy Prince and Other Tales* (pages 47 to 56)	
	2	Roald Dahl. *The Magic Finger*. Selected episode: “The Transformation of the Gregg Family and the Confrontation with the Ducks.” (from page 22 to 53)	
	3	Gerald Durrell – ‘The World in a Wall’ from *My Family and Other Animals* (Chapter 9, pages 168 to 174)	
	4	Tetsuko Kuroyanagi- *Totto-Chan, The Little Girl at the Window*- ‘Trip to a Hot Spring’	

3	**MODULE 3: Folklore, Cultural Traditions and Human–Animal Relationships**		**12**
		Rudyard Kipling- “Rikki Tikki Tavi”	
		Rabindra Nath Tagore- “Postmaster”	
		Story of Kidangoor Kandankoran from Aithihyamala-Vivalok Comics	
		Edasseri Govindan Nair- “Poothappattu” (lines from *Day light waned--bright crescent moons on her body*)trans. By Asokakumar Edasseri	

4		**MODULE 4: Graphic Narratives, Artificial Intelligence and Technological Ethics**	**12**
		Winsor McCay. - *Little Nemo in Slumberland*. Ha! Ha! I see smugglers in the distance!	
		Amar Chitra Katha- *Forest Ranger S. Sathish*	
		Ted Hughes – "*The Iron Man"* Chapter 1&2- "The Coming of the Iron Man" & The return of the Iron Man	
		Guided Self Study: Hugh Howey – "Machine Learning"	

5		**Teacher Specific Module:**	**10**
		A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation	
		Create an illustrated picture book inspired by Jataka or Tenali Raman tales, exploring childhood imagination and emotions.	
		Group Activity – Literature and Film Adaptation: Comparative analysis of a children's literary text and its film adaptation, focusing on changes in characterisation, plot, themes, and visual storytelling, followed by group discussion and presentation.	
		Group Discussion on a local environmental concern, inspired by Dr. Seuss's The Lorax.	
		Individual Presentation –Individual presentation analysing the representation of disability, family structures, and cultural identities in selected children's literary texts.	

Essential Readings:

Aesop. *Aesop's Fables*. Translated by V. S. Vernon Jones. Illustrated by Arthur Rackham. London: William Heinemann, 1912.

Carroll, Lewis. *Alice's Adventures in Wonderland*. Illustrated by John Tenniel. London: Macmillan, 1865.

Chesterton, G. K. *Orthodoxy*. London: John Lane, The Bodley Head, 1908.

Dahl, Roald. *The Magic Finger*. Illustrated by Quentin Blake. London: George Allen & Unwin, 1966.

Durrell, Gerald. *My Family and Other Animals*. London: Rupert Hart-Davis, 1956.

Grimm, Jacob, and Wilhelm Grimm. *Children's and Household Tales*. 1812. English translation and edition to be specified.

Hughes, Ted. *The Iron Man: A Children's Story in Five Nights*. London: Faber and Faber, 1968.

Kipling, Rudyard. *The Jungle Book*. London: Macmillan, 1894.

Kuroyanagi, Tetsuko. *Totto-Chan: The Little Girl at the Window*. Translated by Dorothy Britton. Tokyo: Kodansha International, 1982.

Wilde, Oscar. *The Happy Prince and Other Tales*. London: David Nutt, 1888.

Suggested Readings:

Barrie, J. M. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, 1906.

Baum, L. Frank. *The Wonderful Wizard of Oz*. Chicago: George M. Hill Company, 1900.

Bond, Ruskin. *The Blue Umbrella*. New Delhi: Rupa & Co., 1980.

Hughes, Ted. *The Iron Man: A Children's Story in Five Nights*. London: Faber and Faber, 1968.

Murty, Sudha. *Grandma's Bag of Stories*. New Delhi: Puffin Books, 2015.

Seuss, Dr. *The Lorax*. New York: Random House, 1971.

Somadeva. *Kathasaritsagara: Ocean of the Streams of Story*. Translated by C. H. Tawney. 2 vols. Calcutta: Asiatic Society, 1880–1884.

Tan, Shaun. *The Arrival*. Melbourne: Lothian Books, 2006.

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		**70**
Continuous Evaluation		**30**
a)	Test Paper- 1	5
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
e)	Creative Project	10
Total		**100**

NB: Guided Self-study is for non- detailed study and will include B and C-Type questions

KU6DSEENG306: ENVIRONMENTAL HUMANITIES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSEENG306	4	60

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

Course Description

This course introduces students to Environmental Humanities, an interdisciplinary field that explores relationships among human societies, the natural world, and the cultural forms through which environments are represented and understood. It examines how literary texts and selected cultural narratives engage with nature, place, ecological change, and environmental responsibility. Through a small selection of key concepts, essays, and accessible literary texts, students will consider how questions of environment intersect with everyday life, culture, community, and social justice. The course prioritises close reading and discussion over an extensive survey of theoretical terminology, enabling students to develop a grounded understanding of environmental concerns through literature.

Course Outcomes:

By the end of the course, students will be able to:

CO No.	Expected Outcome	Learning Domains
1	Explain the scope of Environmental Humanities and its relevance to literary and cultural studies.	U

2	Identify and discuss representations of nature, place, and ecological change in selected literary and cultural texts.	**U/A**
3	Analyse how literary texts engage with environmental concerns and human–nonhuman relationships.	**An**
4	Relate selected environmental issues to cultural, social, and ethical questions through informed discussion.	**An**
5	Develop a clear critical response to an environmental text or issue using relevant concepts and textual evidence. .	**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**	**X**	**X**	**X**
CO 3	**X**	**X**	**X**	**X**	**X**	**X**	
CO 4	**X**	**X**	**X**		**X**	**X**	**X**
CO 5	**X**	**X**		**X**		**X**	**X**

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	**UNIT**	**DESCRIPTION**	**HOURS 60**
1	**MODULE 1: Introducing Environmental Humanities**		**10**
	1	"The Emergence of the Environmental Humanities" from *The Environmental Humanities : a Critical Introduction* by Robert S. Emmett and David E. Nye	

	2	"Literature" from *The Anthropocene and the Humanities : From Climate Change to a new Age of Sustainability* by Carolyn Merchant	
	3	"Is all Environmental Humanities Feminist Environmental Humanities?" Blog by Lauren LaFauci and Cecilia Asberg	
	4	Guided Self-study : Malayalam Film *eko* (2025)	

2	**MODULE 2: Ecology, Power and Literary Representations**		**14**
	1	Basic Concepts : Social Ecology, Feminist Ecology, Cultural Ecology, Political Ecology	
	2	"The Greater Common Good" (first 20 pages) by Arundathi Roy	
	3	"Black Feminist Ecological Thought : A Manifesto" by Dr. Chelsea Mikael Frazier	
	4	Guided self-study: Sarah Joseph's *Budhini* (2021)	

3	**MODULE 3: Climate Change, Community, and Justice**		**14**
	1	Climate Change and Climate Change Fiction	
	2	"Fossilized Forests" from *The Nutmeg's Curse* by Amitav Ghosh	
	3	"The impact of Climate Change on Western Ghats" (Chapter3 from *Report of the High Level Working Group on Western Ghats* Vol I)	

	4	Guided Self-study : “Is all writing environmental writing ?” by Camille T. Dungy	

4	**MODULE 4: Local Environments and Literary Response**		**10**
	1	“How a tree-hugging protest transformed Indian environmentalism” by Seema Mundoli	
	2	“G Rajkumar (1950–2026): Man who quietly held a movement together and walked the mountains into memory” – Newspaper article	
	3	“Bora Ring” — Judith Wright	
	4	Guided self-study: Sheela Tomy’s *Valli*	

	Teacher Specific Module : Environmental Activism in Local Contexts	**12**
	A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation	
	Close-reading workshop: Watch the films *Aavaasa Vyooham* (2022) and *Life of Pi* (2012) and prepare a Video Reel as an Ecological review of the films	
	Local environment observation: Prepare a short written or visual record of a nearby environmental feature or concern.	
	Prepare a Report on the ecological uniqueness of the student’s native place.	
	Internal evaluation activity: Students present an Environmental Impact Assessment Report of a Project recently undertaken in Kerala.	

Essential Readings:

Emmett, Robert S. David E. Nye, *The Environmental Humanities : a Critical Introduction*. The MIT Press, 2017.

Ghosh, Amitav. *The Nutmeg's Curse : Parables for a Planet in Crisis*. Penguin Random House, 2021.

Joseph, Sarah. *Budhini*. Translated by Sangeetha Sreenivasan, Penguin Random House, 2021.

Merchant, Carolyn. *The Anthropocene and the Humanities : From Climate Change to a new Age of Sustainability*. Yale University Press, 2020.

Report of the High Level Working Group on Western Ghats Vol I. Ministry of Environment and Forests, Government of India. 2013.

Tomy, Sheela. *Valli : a Novel*. Translated by Jayasree Kalathil, Harper Perennial, 2022.

Suggested Readings:

Carson, Rachel. *Silent Spring*. Houghton Mifflin, 1962.

Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 1996.

Gadgil, Madhav and Ramachandra Guha. *Ecology and Equity : The use and abuse of Nature in Contemporary India*. Routledge, 1995.

Ghosh, Amitav. *The Great Derangement : Climate Change and the Unthinkable*. Penguin Books, 2016.

Merchant, Carolyn. *The Death of Nature: Women, Ecology, and the Scientific Revolution*. Harper & Row, 1980.

Assessment Rubrics:

Evaluation Type	**Marks**
End Semester Evaluation	**70**
Continuous Evaluation	**30**
Components	**Marks**
Test Paper - 1	5
Test Paper - 2	5
Assignment	5
Seminar	5
Book/Film Review	**5**
Viva-Voce	**5**
TOTAL	**100**

NB: Guided Self-study is for non- detailed study and will include B and C-Type questions

KU6DSEENG307: AI AND LITERARY STUDIES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSEENG307	4	60

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

Course Description:

This course introduces students to the study of literature in the age of artificial intelligence. It examines how developments such as machine learning, large language models and generative AI are reshaping the ways in which literary texts are produced, read, circulated and interpreted. Through a focused selection of key concepts, critical essays, fiction, poetry and short stories, students will explore questions of creativity, authorship, originality and intentionality, as well as issues of data, power, bias, surveillance, copyright and ethics that surround machine-generated texts. The course also considers how speculative fiction and poetry imagine artificial minds and human–machine relationships. Close reading and discussion are prioritised over technical detail, enabling students to develop an informed and critical understanding of AI and its significance for literary and cultural studies.

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Explain the key terms and concepts of artificial intelligence and their relevance to literary studies.	R/U

2	Discuss issues of creativity, authorship, originality and intentionality in relation to AI-generated and human-authored texts.	**U/A**
3	Analyse representations of artificial intelligence, technological control and human–machine relationships in selected prose, fiction, poetry and short stories.	**An**
4	Examine critically the social, ethical and political dimensions of AI, including data, bias, surveillance, copyright and structural injustice, in relation to literature and culture.	**An**
5	Develop a clear critical response to an AI-related literary text or issue using relevant concepts and textual evidence.	**C**

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

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

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1	**MODULE 1: Key Terms and Concepts in AI and Literary Studies**		**12**
	1	Technofeudalism, Stochastic Parrots, Cloudalism	
	2	Big Data, Dataveillance, Data Capitalism	
	3	Synthetic Textuality, Model Hallucination, Algorithmic Bias	
2	**MODULE 2 : Prose and Critical Perspectives**		**12**
	1	"Prepare for the Textpocalypse" by Matthew Kirschenbaum, *The Atlantic* (2023)	
	2	"Luddites, Literature, and LLMs" by Kate Devlin, in *The Routledge Handbook of AI and Literature*, edited by Will Slocombe and Genevieve Liveley	
	3	Guided Self-study : Documentary film *Coded Bias* (2020), directed by Shalini Kantayya	
3	**MODULE 3: Fiction and Artificial Intelligence**		**14**
	1	*Klara and the Sun* (Novel) by Kazuo Ishiguro	

	2	"Unauthorized Bread" (Novella) from *Radicalized* by Cory Doctorow	
	3	Guided Self-study : Film *Her* (2013), directed by Spike Jonze	
4	**MODULE 4: Poetry and Short Story**		**12**
	1	Poetry: "All Watched Over by Machines of Loving Grace" by Richard Brautigan	
	2	Poetry: "The Robots" by Robert Pinsky, *The New Yorker* (2015)	
	3	Short Story: "Cat Pictures Please" by Naomi Kritzer, *Clarkesworld* (2015)	
5	**Teacher Specific Module : Practical Engagement with AI and Literature**		**10**
	A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation. Comparative close-reading workshop: Compare a selected AI-generated poem with a human-authored poem, focusing on imagery, voice, creativity, intentionality and literary value. Prompt and critique exercise: Use a generative AI tool to produce a short literary passage and prepare a brief critical commentary on its style, assumptions, bias and limitations, with AI use clearly acknowledged. Debate and discussion: Can a machine be an author? Discuss authorship, originality, copyright and the use of training data in literary contexts. Internal evaluation activity: Students present a short seminar		

	paper or report on an AI-related issue in a prescribed text from the syllabus.	

Essential Readings:

Bender, Emily M., et al. "On the Dangers of Stochastic Parrots: Can Language Models Be Too Big?" *Proceedings of the 2021 ACM Conference on Fairness, Accountability, and Transparency*, 2021, pp. 610–623.

Brautigan, Richard. "All Watched Over by Machines of Loving Grace." 1967.

Browne, Jude. "AI and Structural Injustice: A Feminist Perspective." *Critical Perspectives on Data, Algorithms and Intelligent Machines*, edited by Jude Browne, Oxford University Press, 2023.

Chiang, Ted. *The Lifecycle of Software Objects*. Subterranean Press, 2010.

Crawford, Kate. *Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence*. Yale University Press, 2021.

Devlin, Kate. "Luddites, Literature, and LLMs." *The Routledge Handbook of AI and Literature*, edited by Will Slocombe and Genevieve Liveley, Routledge, 2024.

Doctorow, Cory. "Unauthorized Bread." *Radicalized*. Tor Books, 2019.

Ishiguro, Kazuo. *Klara and the Sun*. Faber & Faber, 2021.

Kirschenbaum, Matthew. "Prepare for the Textpocalypse." *The Atlantic*, 2023.

Kritzer, Naomi. "Cat Pictures Please." *Clarkesworld*, 2015.

Pinsky, Robert. "The Robots." *The New Yorker*, 2015.

Slocombe, Will, and Genevieve Liveley, editors. *The Routledge Handbook of AI and Literature*. Routledge, 2024.

Zuboff, Shoshana. *The Age of Surveillance Capitalism*. PublicAffairs, 2019.

Suggested Readings:

Boden, Margaret A. *The Creative Mind: Myths and Mechanisms*. 2nd ed., Routledge, 2004.

Chiang, Ted. "Will A.I. Become the New McKinsey?" *The New Yorker*.

Hayles, N. Katherine. *How We Became Posthuman*. University of Chicago Press, 1999.

Nath, Rajakishore. "Artificial Intelligence (AI): An Evolution Toward an 'Authorless' Literature." *World Futures*, vol. 81, no. 4, 2025, pp. 291–298. https://doi.org/10.1080/02604027.2025.2499193

Vlaad, Sofie. "Texts without Authors: Ascribing Literary Meaning in the Case of AI."

Assessment Rubrics:

Evaluation Type		**Marks**
End Semester Evaluation		**70**
Continuous Evaluation		**30**
a)	Test Paper- 1	10
b)	Test Paper-2	5
c)	Assignment	5
d)	Viva/Presentation	5
e)	Book/Article/Film Review	5
Total		**100**