KANNUR UNIVERSITY
കണ്ണൂർ സർവകലാശാല

**(Abstract)**

FYUGP- English - Modified Scheme and Syllabus of First and Second Semester Courses - Approved and Implemented in Affiliated colleges w.e.f 2025 admission - Orders Issued

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**ACADEMIC C SECTION**

ACAD C/ACAD C5/20976/2024 Dated: 11.09.2025

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Read:-1. U.O No. ACAD C/ACAD C5/21976/2024 dtd: 30.11.2024, 14.03.2025 and 27.08.2025

2. Minutes of the meetings of the BoS in English (UG) held on 08.07.2025

3. Remarks received from Dean, Faculty Language and Literature via E-mail dtd: 01/08/2025

4. Minutes of the meeting of Standing Committee of Academic Council held on 08/08/2025

5. Orders of the Vice Chancellor in file of even number dtd:.26.08.2025

**ORDER**

1. The Scheme and Syllabus of courses of first to third semester FYUG English Programme was approved and implemented in affiliated colleges w.e.f.2024 admission vide paper read (1) above

2. The meeting of BoS in English (UG) held on 08.07.2025 , finalised the modified scheme and syllabus of first and second semester courses of FYUG English Programme, and the Chairperson forwarded the same for approval and implementation w.e.f 2025 admission in Affiliated Colleges .

3. The modified Scheme and syllabus of FYUG English Programme, submitted by the Chairperson, was forwarded to the Dean, Faculty of Language and Literature, for remarks, and vide paper read (3) above, the Dean recommended to approve the same .

4. Considering the matter, the Vice Chancellor ordered to place the modified Scheme and Syllabus of FYUG English Programme, before the Standing Committee of the Academic Council for consideration .

5. The Standing Committee of the Academic Council, vide paper read (4) above, recommended to approve the modified first and second semester scheme and Syllabus of FYUG English Programme for implementation w.e.f 2025 admission.

6.The Vice Chancellor, after considering the recommendation of the Standing Committee of Academic Council and in exercise the powers of the Academic Council, conferred under Section 11(1) Chapter III of Kannur University Act, 1996 and all other enabling provisions read together with, ***approved the modified scheme and syllabus of FYUG English programme ( First and Second semesters) and accorded sanction to implement the same w.e.f. 2025 admission in Affiliated Colleges under the University, subject to reporting to the Academic Council.***

7.The modified scheme and syllabus of first and second semester English programme under FYUGP, implemented in affiliated colleges of Kannur University, w.e.f. 2025 admission are appended with this U.O. & uploaded in the University website.

Orders are issued accordingly.

*Sd/-*

**Bindu K P G**

**DEPUTY REGISTRAR (ACADEMIC)**

For REGISTRAR

To: The Principals of Arts and Science Colleges affiliated to Kannur University

Copy To: 1. Controller of Examinations ( Through PA)
2. The Chairperson, Board of Studies in English (UG)
3. PS to VC/PA to R
4. EX CI/EG I/AR-I/AR-VII/JR II (EXAM)
5. DR/AR (Academic)
6. Web Manager/Computer Programmer
7. SF/DF/FC

Forwarded / By Order

SECTION OFFICER

KV



*KANNUR UNIVERSITY*

*BA ENGLISH*

*SYLLABUS*

*w.e.f. 2025 admission*

*(KU-FYUGP Regulations and Curriculum Framework, 2024)*

**BOARD OF STUDIES ENGLISH**

Dr Sreehari A. C.
(Chairperson)
Members:
Mridula M.
Dr Vinod Kumar K. V.
Vidya K.
Shaiju K. C.
Rakhee Raghavan
Shayini O.
Dr Padmanabhan C.
Biju N. C.
Latha E.S.
Dr Sreebitha P. V.
(Chairperson, P. G. Board of Studies)

## 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 endeavours, 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 | 35 | 65 | 100 | 4 | 5 |
| | KU1DSCENG102 | Evolution of the English Language | 35 | 65 | 100 | 4 | 5 |
| | KU1DSCENG103 | Life Writings | 35 | 65 | 100 | 4 | 5 |
| | KU1DSCENG104 | Multiple Voices | 35 | 65 | 100 | 4 | 5 |
| | KU1DSCENG105 | New Literatures | 35 | 65 | 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 | 35 | 65 | 100 | 4 | 5 |
| | KU2DSCENG107 | Evolving Literatures in English | 35 | 65 | 100 | 4 | 5 |
| | KU2DSCENG108 | Travel Literatures | 35 | 65 | 100 | 4 | 5 |
| | KU2DSCENG109 | Sports Literatures | 35 | 65 | 100 | 4 | 5 |
| | KU2DSCENG110 | Contemporary Literatures | 35 | 65 | 100 | 4 | 5 |

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|---|---|---|---|---|---|---|---|
| **III** | KU3VACENG201 | Recovering Nature | 25 | 50 | 75 | 3 | 3 |
| | KU3VACENG202 | Reconstructing Gender | 25 | 50 | 75 | 3 | 3 |
| | KU3VACENG203 | Reclaiming Constitution | 25 | 50 | 75 | 3 | 3 |
| | KU3MDCENG201 | Kerala Knowledge Systems | 25 | 50 | 75 | 3 | 3 |
| | KU3DSCENG201 | Chaucer to Contemporary Poets | 35 | 65 | 100 | 4 | 5 |
| | KU3DSCENG202 | Applied Grammar | 35 | 65 | 100 | 4 | 5 |
| | KU3DSCENG203 | Literature in Context:<br>Old English to Medieval English | 35 | 65 | 100 | 4 | 5 |
| | KU3DSCENG204 | Crime and Detective Narratives | 35 | 65 | 100 | 4 | 5 |
| | KU3DSCENG205 | Migration and Border Studies | 35 | 65 | 100 | 4 | 5 |
| | KU3DSCENG206 | Trauma and Memory Studies | 35 | 65 | 100 | 4 | 5 |

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|---|---|---|---|---|---|---|---|
| **IV** | KU4VACENG204 | Intellectual and Emotional Intelligence | 25 | 50 | 75 | 3 | 3 |
| | KU4VACENG205 | Inclusiveness and Intersectionality | 25 | 50 | 75 | 3 | 3 |
| | KU4VACENG206 | Agency and Ethics | 25 | 50 | 75 | 3 | 3 |
| | KU4SECENG201 | Presentation Skills | 25 | 50 | 75 | 3 | 4 |
| | KU4SECENG202 | Interpersonal Skills | 25 | 50 | 75 | 3 | 4 |
| | KU4DSCENG207 | Bacon to Contemporary Writers | 35 | 65 | 100 | 4 | 5 |
| | KU4DSCENG208 | Practical Phonetics | 35 | 65 | 100 | 4 | 5 |
| | KU4DSCENG209 | Popular Culture | 35 | 65 | 100 | 4 | 5 |
| | KU4DSCENG210 | Literature in Context:<br>Renaissance and Restoration | 35 | 65 | 100 | 4 | 5 |

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|---|---|---|---|---|---|---|---|
| **V** | KU5SECENG301 | Academic Research Skills | 25 | 50 | 75 | 3 | 4 |
| | KU5SECENG302 | Digital Media Skills | 25 | 50 | 75 | 3 | 4 |
| | KU5DSCENG301 | Literary Criticism | 35 | 65 | 100 | 4 | 5 |
| | KU5DSCENG302 | Applied Linguistics | 35 | 65 | 100 | 4 | 5 |
| | KU5DSCENG303 | Literature in Context:<br>The Romantics and The Victorians | 35 | 65 | 100 | 4 | 5 |
| | KU5DSCENG304 | Literatures of the World | 35 | 65 | 100 | 4 | 5 |
| | KU5DSEENG301 | World of Poetry in English | 35 | 65 | 100 | 4 | 5 |
| | KU5DSEENG302 | Theatre and Performance Studies | 35 | 65 | 100 | 4 | 5 |
| | KU5DSEENG304 | History of English Language | 35 | 65 | 100 | 4 | 5 |

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|---|---|---|---|---|---|---|---|
| | KU6SECENG303 | Public Speaking Skills | 25 | 50 | 75 | 3 | 4 |
| | KU6SECENG304 | Employability Skills | 25 | 50 | 75 | 3 | 4 |
| | KU6DSCENG306 | Literary Theory | 35 | 65 | 100 | 4 | 5 |
| | KU6DSCENG307 | English Language Teaching | 35 | 65 | 100 | 4 | 5 |
| | KU6DSCENG308 | Literature in Context:<br>Modern and Postmodern Literatures | 35 | 65 | 100 | 4 | 5 |
| | KU6DSCENG309 | Postcolonial Literatures | 35 | 65 | 100 | 4 | 5 |

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|---|---|---|---|---|---|---|---|
| **VI** | KU6DSCENG310 | Bhasha Literatures | 35 | 65 | 100 | 4 | 5 |
| | KU6DSCENG311 | Women's Writings | 35 | 65 | 100 | 4 | 5 |
| | KU6DSEENG305 | Children's Literatures | 35 | 65 | 100 | 4 | 5 |
| | KU6DSEENG306 | Sociolinguistics | 35 | 65 | 100 | 4 | 5 |
| | KU6DSEENG307 | History of English Literature | 35 | 65 | 100 | 4 | 5 |
| | KU6INTENG301 | INTERNSHIP | 15 | 35 | 50 | 2 | 2 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| **VII** | KU7DSCENG401 | Research Methodology | 35 | 65 | 100 | 4 | 5 |
| | KU7DSCENG402 | Critical Theories | 35 | 65 | 100 | 4 | 5 |
| | KU7DSCENG405 | Culture Studies | 35 | 65 | 100 | 4 | 5 |
| | KU7DSCENG406 | Gender Studies | 35 | 65 | 100 | 4 | 5 |
| | KU7DSCENG407 | Film Studies | 35 | 65 | 100 | 4 | 5 |
| | KU7DSCENG409 | Disability Studies | 35 | 65 | 100 | 4 | 5 |

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|---|---|---|---|---|---|---|---|
| **VIII** | KU8DSCENG410 | Alternative Aesthetics | 35 | 65 | 100 | 4 | 5 |
| | KU8DSCENG411 | Indigenous Imaginaries | 35 | 65 | 100 | 4 | 5 |
| | KU8DSCENG412 | Translating Kerala | 35 | 65 | 100 | 4 | 5 |
| | KU8DSCENG413 | Practicing Translation | 35 | 65 | 100 | 4 | 5 |
| | KU8DSEENG414 | Writing for Media | 35 | 65 | 100 | 4 | 5 |
| | KU8DSEENG415 | Content Writing | 35 | 65 | 100 | 4 | 5 |
| | KU8DSEENG415 | Critical Thinking | 35 | 65 | 100 | 4 | 5 |
| | KU8DSEENG415 | Creative Writing | 35 | 65 | 100 | 4 | 5 |
| | OR | | | | | | |
| | KU8RPHENG401 | Research Project | 90 | 210 | 300 | 12 | - |

# SEMESTER 1

## KU1AECENG101: ENHANCING ENGLISH

| Semester | Course Type | Course Level | Course Code | Credits | Total Hours |
|---|---|---|---|---|---|
| 1 | AEC | 100-199 | KU1AECENG101 | 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 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 enhance verbal and written communication in English. | U |
| 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 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:**

| MODULE | UNIT | DESCRIPTION | HOURS 60 |
|---|---|---|---|
| 1 | **Module 1: Listening and Speaking** | | **12** |
| | 1 | Types of listening- Listening for detailed and specific information | |
| | 2 | Speaking in communication<br>○ Essentials of effective speaking<br>○ Familiarity with English sounds<br>○ Phonetics.... Concept of pronunciation in different eras.... Vowels... Diphthongs.... Consonants....<br>○ Transcription...<br>○ Englishes not English....<br>○ Stress... Intonation... RP | |
| | 3 | Introducing oneself and others - Giving directions and instructions | |
| | 4 | Expressing gratitude, making requests, congratulating, apologizing | |

| | | | |
|---|---|---|---|
| 2 | **Module 2 Reading** | | **11** |
| | 1 | Close Reading | |
| | 2 | Reading Comprehension | |
| | 3 | Note Making and Paraphrasing | |
| | 4 | Interpreting Graphs, Charts, Tables and Diagrams | |

| | | | |
|---|---|---|---|
| **3** | **Module 3 Writing** | | **14** |
| | 1 | Scientific Papers and Lab Reports | |
| | 2 | Letter Writing | |
| | 3 | Resume and Cover Letter | |
| | 4 | Essay Writing | |

| | | | |
|---|---|---|---|
| **4** | **Module 4 Personal Attributes** | | **11** |
| | 1 | Goal setting and Time Management | |
| | 2 | Presentation Skills | |
| | 3 | Interview Skills | |
| | 4 | Group Discussion | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **12** |
| | *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* | |
| | **Lab Report Writing**: Focus on teaching the structure, format, and language of lab reports, with practical exercises to reinforce these skills.<br><br>**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.<br><br>**Video Abstracts**: Have students create short video abstracts summarizing their research projects, enhancing their skills in concise and visual communication.<br><br>**Peer Review Sessions**: Implement peer review activities where students critique each other's scientific writing and presentations, fostering a collaborative learning environment. | |

**Essential Reading:**

Pramod Kumar, K. V., and Jalson Jacob. *Enhancing English*. Cambridge University Press and Assessment, 2024.

**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| End Semester Evaluation | Theory | | 35 |
| | Practical | | 15 |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **50** |
| Continuous Evaluation | Theory | | 15 |
| | a) | Test Paper - 1 | 5 |
| | b) | Assignment | 5 |
| | c) | Seminar | 5 |
| | Practical | | 10 |
| | a) | Listening Test | 5 |
| | b) | Speaking Activity | 5 |
| | **CE Total** | | **25** |
| **Total** | | | **75** |

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 |

| 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 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:**

| MODULE | UNIT | DESCRIPTION | HOURS 60 |
|---|---|---|---|
| 1 | **Module 1: Listening and Speaking** | | **12** |
| | 1 | Types of listening- Listening for detailed and specific information | |
| | 2 | Speaking in Communication<br>○ Essentials of Effective Speaking<br>○ Familiarity with English Sounds<br>○ Phonetics.... Concept of Pronunciation in different eras.... Vowels... Diphthongs.... Consonants....<br>○ Transcription...<br>○ Englishes not English....<br>Stress... Intonation... RP | |
| | 3 | Introducing oneself and others - Giving directions and instructions | |
| | 4 | Expressing gratitude, making requests, congratulating, apologizing | |

| | | | |
|---|---|---|---|
| 2 | **Module 2: Reading** | | **11** |
| | 1 | Close Reading | |
| | 2 | Reading Comprehension | |
| | 3 | Paraphrasing and Summarising | |
| | 4 | Interpreting Graphs, Charts, Tables and Diagrams | |

| | | | |
|---|---|---|---|
| **3** | **Module 3: Writing** | | **16** |
| | 1 | Writing for professional communication<br>○ Business Letters<br>○ Orders and Replies<br>○ Invitation and Replies<br>○ Writing Circulars, Memos, Agendas, Notices | |
| | 2 | Report Writing (Newspapers and Events) | |
| | 3 | Job Application (Cover Letter & Resume) | |
| | 4 | Essay Writing | |

| | | | |
|---|---|---|---|
| **4** | **Module 4: Personal Attributes** | | **9** |
| | 1 | Attitude & Emotional Intelligence | |
| | 2 | Goal Setting & Time Management | |
| | 3 | Leadership and Team Work | |
| | 4 | Workplace Etiquette & Communication | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **12** |
| | *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* | |
| | **Role-Playing Exercises**: Simulate real business scenarios such as meetings, negotiations, and presentations to practice language skills and professional etiquette.<br><br>**Case Studies**: Analyse real-world business case studies to develop critical thinking and problem-solving skills, and discuss communication strategies used in these cases.<br><br>**Business Correspondence Practice**: Engage students in writing various types of business correspondence, including emails, reports, memos, and proposals, focusing on clarity, tone, and professionalism.<br><br>**Peer Review Sessions**: Implement peer review activities where students critique each other's business writing and presentations, fostering a collaborative learning environment. | |

**Essential Readings:**

Pramod Kumar, K. V., and Jalson Jacob. *Enriching English*. Cambridge University Press and Assessment, 2024.

**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| End Semester Evaluation | Theory | | 35 |
| | Practical | | 15 |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **50** |
| Continuous Evaluation | Theory | | 15 |
| | a) | Test Paper- 1 | 5 |
| | b) | Assignment | 5 |
| | c) | Seminar | 5 |
| | Practical | | 10 |
| | a) | Listening Test | 5 |
| | b) | Speaking Activity | 5 |
| | **CE Total** | | **25** |
| **Total** | | | **75** |

Note: Practicums have only internal assessments.

## KU1AECENG103: ENGAGING ENGLISH

| Semester | Course Type | Course Level | Course Code | Credits | Total Hours |
|---|---|---|---|---|---|
| 1 | AEC | 100-199 | KU1AECENG103 | 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. 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 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:**

| MODULE | UNIT | DESCRIPTION | HOURS 60 |
|---|---|---|---|
| 1 | **Module 1 Communication** | | **10** |
| | 1 | Types of Communication | |
| | 2 | Verbal and Non-verbal Communication | |
| | 3 | Barriers and Strategies | |
| | 4 | Workplace Communication | |
| 2 | **Module 2 Speaking** | | **12** |
| | 1 | Introducing oneself and others | |
| | 2 | Giving directions and instructions | |
| | 3 | Expressing gratitude, making requests, congratulating, apologizing | |
| | 4 | Group Discussion | |
| 3 | **Module 3 Reading** | | **12** |
| | 1 | Close Reading | |
| | 2 | Reading Comprehension | |
| | 3 | Note Making, Paraphrasing, Summarising | |
| | 4 | Interpreting Graphs, Charts, Tables and Diagrams | |
| 4 | **Module 4 Writing** | | **14** |
| | 1 | Report Writing (Newspapers and Events) | |
| | 2 | Writing Circulars, Minutes, Agendas, Letter Writing | |
| | 3 | Resume and Cover Letter | |

| | | | |
|---|---|---|---|
| | 4 | Essay Writing | |

| | | |
|---|---|---|
| 5 | **Teacher Specific Module** | **12** |
| | *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* | |
| | **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.<br>**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. | |

**Essential Readings:**

Pramod Kumar, K. V., and Jalson Jacob. *Engaging English*. Cambridge University Press and Assessment, 2024.

**Assessment Rubrics:**

| **Evaluation Type** | **Components** | | **Marks** |
|---|---|---|---|
| End Semester Evaluation | **Theory** | | **35** |
| | **Practical** | | **15** |
| | a) | Test paper / viva voce | 15 |
| | **ESE Total** | | **50** |
| Continuous Evaluation | **Theory** | | **15** |
| | a) | Test Paper- 1 | 5 |
| | b) | Assignment | 5 |
| | c) | Seminar | 5 |
| | **Practical** | | **10** |
| | a) | Listening test | 5 |
| | b) | Speaking activity | 5 |
| | **CE Total** | | **25** |
| **Total** | | | **75** |

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. | R, U, A, C |
| 2 | Effectively convey ideas, information, and opinions in various personal and professional contexts. | R, U, A, C |
| 3 | Demonstrate skill in spoken communication, as well as in writing essays, formal and informal letters, and resume with clarity, coherence, and precision. | R, U, A, C |
| 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 | | 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 |
|---|---|---|---|
| 1 | **Module 1: Essentials of Speech** | | **18** |
| | 1 | Fundamentals of Phonetics<br>● Phonemes<br>● Syllables<br>● Intonation, Stress, and Rhythm in Speech | |
| | 2 | Basics of Grammar<br>○ Parts of Speech<br>○ Determiners, Articles<br>○ Modals<br>○ Types of sentences: Declarative/Assertive, Imperative, Interrogative, Exclamatory<br>○ Types of sentences: Simple, Compound, Complex | |
| | 3 | Applied grammar and usage<br>○ Subject-Verb Agreement<br>○ Active and Passive Voice<br>○ Reported Speech<br>○ Tag Questions | |
| | 4 | Building Vocabulary:<br>○ Synonyms & Antonyms, Homonyms & Homophones, Eponyms, Prefixes & Suffixes<br>○ Phrasal Verbs and Idiomatic Expressions | |

| | | | |
|---|---|---|---|
| **2** | **Module 2: Speaking** | | **14** |
| | 1 | Greeting and Introduction, engaging in small talk, making requests, seeking and granting permission, giving suggestions, giving directions, expressing gratitude and apology, making complaints | |
| | 2 | Vocabulary and speech etiquettes in public places - on Road, Railway/ Bus stations, Bank, Restaurant, Movie Theatre | |
| | 3 | Public Speaking<br>Introducing different types of speeches<br>○ Persuasive, informative, argumentative, memorial, extemporaneous, ceremonial, impromptu<br>Elements of effective public-speaking<br>○ Organising content<br>○ Body language-posture, hand movements, eye contact, facial expressions, gestures | |
| | 4 | Group discussion<br>○ Difference between Group Discussion and Debate<br>○ Etiquette and Mannerisms<br>○ Personality traits: Reasoning ability, Leadership, Openness, Assertiveness, Initiative, Attentive Listening | |

| | | | |
|---|---|---|---|
| **3** | **Module 3: Writing** | | **8** |
| | 1 | Writing Paragraphs, Summaries, and Precis | |
| | 2 | Essay Writing: Descriptive, Analytical, Argumentative | |
| | 3 | Letter Writing: Business and Informal Letters | |
| | 4 | Resumé and Cover Letter | |

| | | | |
|---|---|---|---|
| **4** | **Module 4: Digital platforms** | | **8** |
| | 1 | Building vocabulary through mobile applications<br>○ Quizlet<br>○ Quizizz<br>○ Vocabulary - Learn words daily<br>Building vocabulary though mobile games<br>○ WORDLE<br>○ 7 Little Words<br>○ Word to Word<br>○ Vocabulary Builder | |
| | 2 | Learning language through games<br>○ Babbel<br>○ Hello Talk<br>○ Crossword<br>○ Learn English Grammar | |

| | | | |
|---|---|---|---|
| | 3 | Learning language through Podcasts<br>○ 6-minute English podcast by BBC Learning English "The right way to say sorry" 27 July 2023 https://open.spotify.com/episode/1eawPEmlXK1KzP3fIFIVWw?si=gKVS09lWTqGmzB2L6OO9ag&t=276<br>○ "Confused by modern idioms?" 28 July 2022https://open.spotify.com/episode/21ONDBkci0o2UeEPyEl89y?si=3hhTe4ruTKudTREyqgNIsg&context=spotify%3Ashow%3A3CF9ANEicXGxEROA3cOryE&t=2 | |
| | 4 | Learning vocabulary through podcasts<br>○ Learn English Easily-Learn Vocabulary Episode1 https://open.spotify.com/episode/5Csz6a5kko3RyDHG0gaFBd?si=SZ8BNp5OTryB0LZhTWhhpw&t=339&context=spotify%3Ashow%3A2iz7MrjCfl6z8QP2B4Fe9u | |

| | | |
|---|---|---|
| | **Teacher Specific Module** | **12** |
| | *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* | |
| **5** | **Paragraph and Essay Writing**: Focus on teaching the structure, format, and language of Paragraphs and Essays, with practical exercises to reinforce these skills.<br><br>**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.<br><br>**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. | |

**Essential Readings:**


1. Acker, Mike. *Speak with Confidence: Overcome Self-Doubt, Communicate Clearly, and Inspire Your Audienc*e. John Wiley & Sons, 2022.
2. Beebe, Steven A., and Susan J. Beebe. *Public Speaking Handbook*. Pearson Higher Ed, 2012.
3. *Everyday English Grammar and Composition*. Viva Education. 2023.
4. Sadanand, Kamlesh and Susheela Punitha. *Spoken English: A Foundation Course.* Orient BlackSwan, 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. Michael McCarthy and Felicity O'Dell. *English Vocabulary in Use: Upper-Intermediate.* CUP, 2008.

**Assessment Rubrics:**

| **Evaluation Type** | **Components** | **Marks** |
|---|---|---|
| End Semester Evaluation | **Theory** | **35** |
| | **Practical** | **15** |
| | a) Test paper / viva voce | 15 |
| | **ESE Total** | **50** |
| Continuous Evaluation | **Theory** | **15** |
| | a) Test Paper- 1 | 5 |
| | b) Assignment | 5 |
| | c) Seminar | 5 |
| | **Practical** | **10** |
| | a) Listening test | 5 |
| | b) Speaking activity | 5 |
| | **CE Total** | **25** |
| **Total** | | **75** |

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 |

| 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:**

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 | Understand the basic grammar of films | U |
| 2 | Understand different themes in films | U |
| 3 | Differentiate genres and modes of films | U |
| 4 | Understand how a film offers a set of social, political and cultural ideas and questions through form and content. | U |
| 5 | Develop the ability to appreciate films | 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 | | | | | |
| CO 4 | | | | | | X | |
| CO 5 | | | | | | | X |

## COURSE CONTENTS

### Contents for Classroom Transaction:

| MODULE | UNIT | DESCRIPTION | HRS 45 |
|---|---|---|---|
| 1 | **Module 1 Language of Visual Culture** | | **6** |
| | 1 | Birth of cinema - Silent films - Sound films - Digital films | |
| | 2 | Major Film Movements - Indian Films - Malayalam Films | |
| | 3 | Types of Films: Action, Horror, Sci-fi, Animations, ShortsS | |
| 2 | **Module 2 Basic Aspects of Film Language** | | **8** |
| | 1 | Cinematography: shots, angle, pan, tilt, tracking, zoom | |
| | 2 | Sound: sound effect, voice overs, background music | |
| | 3 | Editing: Montage, deep focus | |
| | 4 | Mise-en-scene | |
| 3 | **Module 3 Indian Films** | | **10** |
| | 1 | Midhun Manuel Thomas. *Ancham Pathira.* | |
| | 2 | Kartiki Gonsalves. *Elephant Whisperers.* | |

| | | | |
|---|---|---|---|
| **4** | **Module 4 World Films** | | **10** |
| | 1 | Majid Majidi. *The Willow Tree* | |
| | 2 | Hayao Miyazaki. *Spirited Away* | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **11** |
| | *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* | |
| | 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:**


1. Bordwell, David, et al. *Film Art: An Introduction*. 13th edition, Mc Graw Hill Education, 2023
2. Giannetti, Louis and Scott Eyman. *Flashback: A Brief History of Film*. Pearson Education, 2009


**Suggested Movies to watch:**

1. *Memories in March*. Directed by Sanjoy Nag, performances by Rituparno Ghosh and Deepti Naval, Reliance Entertainment, 2011.
2. *Kumbalangi Nights*. Directed by Madhu C. Narayanan, performances by Shane Nigam and Soubin Shahir, Fahadh Faasil and Friends, 2019.
3. *The Violinist*. Directed by Carlo Enciso Catu, performances by Carlo Enciso Catu and Jojit Lorenzo, Cinekatropa Productions, 2019.
4. *Home Coming*. Directed by Rao Xiaozhi, performances by Zhang Yi and Huang Bo, Beijing Jingxi Culture & Tourism Co., 2021.

**Assessment Rubrics:**

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

## 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 |

**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 |
| 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:**

| MODULE | UNIT | DESCRIPTION | HRS 45 |
|---|---|---|---|
| **I** | **MODULE 1: Critical Viewing** | | **8** |
| | 1 | Sherline Piementa and Ravi Pooviah. "On Defining Visual Narratives" (Excerpts) | |
| | 2 | N. S. Madhavan. "Blue Pencil" | |
| **II** | **MODULE 2: Advertisements** | | **8** |
| | 1 | P. P. Ajayakumar. "All that Glitters…. Gold and the Indian Imaginary" (Excerpts) | |
| | 2 | Rakhi Chakraborty. "Torches of Freedom: How the world's first PR campaign came to be" | |
| **III** | **MODULE 3: Body and Performance** | | **8** |
| | 1 | "Exploring Theyyam Face: An Artistic Journey from Drawing to Kerala's Rich Heritage." - *Medium* | |
| | 2 | Benjy Malings. "Towards an Aesthetics of Sports." | |

| | | | |
|---|---|---|---|
| **IV** | **MODULE 4: New Mediations** | | **8** |
| | 1 | Leah Dietle. "The Rise of Video Essays." | |
| | 2 | Catherine Jewell. "Video Games: 21st Century Art." | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **13** |
| | *Directions* | |
| | Equip students to create visual narratives through photo and video essays.<br>Help students critically analyse digital performances and lectures, understanding their impact and artistic value.<br>Help to integrate digital media and technologies in the creation of contemporary art forms. | |

**Essential Reading:**

1. Mirzoeff, Nicholaz: "What is Visual Culture?" *An Introduction to Visual Culture*.
2. 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.

**Assessment Rubrics:**

| **Evaluation Type** | | **Marks** |
|---|---|---|
| End Semester Evaluation | | **50** |
| Continuous Evaluation | | **25** |
| a) | Test Paper- 1 | 5 |
| c) | Assignment | 5 |
| d) | Seminar | 5 |
| e) | Movie Review | 5 |
| f) | Viva-Voce | 5 |
| **Total** | | **75** |

## 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:**

| **MODULE** | **UNIT** | **DESCRIPTION** | **HRS** |
|---|---|---|---|
| **I** | **MODULE 1: INTRODUCTION** | | **8** |
| | 1 | Pipplet Team. AI-Driven Linguistic Creativity: How AI is Unlocking New Possibilities in Language and Literature. | |
| | 2 | Madelyn Graves. “LLMs and Language Learning” | |
| **II** | **MODULE 2: LITERATURE AND AI** | | **8** |

| | | | |
|---|---|---|---|
| | 1 | Meena Kandasamy. "Literary Special 2023: A Writer Outsources Her Work" | |
| | 2 | Issac Asimov. "Robot Dreams" | |

| | | | |
|---|---|---|---|
| **III** | **MODULE 3: CULTURE AND AI** | | **8** |
| | 1 | AI Take-Over in Literature and Culture: Truth, Post-Truth, and Simulation (Excerpts) | |
| | 2 | Sachin Waikar. "Artists' Perspective: How AI Enhances Creativity and Reimagines Meaning" | |

| | | | |
|---|---|---|---|
| **IV** | **MODULE 4: ART IN THE AGE OF AI** | | **8** |
| | 1 | Ilija Mihajlovic – *Medium*. "How Artificial Intelligence Is Impacting Our Everyday Lives" | |
| | 2 | Amal Shiyas. "Found in Translation" | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **13** |
| | *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* | |
| | Teachers can use different activities to familiarise students with LLM AIs | |

**Essential Reading/Viewing**

1. Ishiguro, Kazuo. *Klara and the Sun*. Faber & Faber, 2021.
2. Jonze, Spike, director. *Her*. Warner Bros. Pictures, 2013.

**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:**

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

## 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 | 35 | 65 | 100 | 1.5 |

**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, through exposure to a variety of poems across different periods, and cultural contexts, will understand and appreciate and critically analyse diverse forms of utterances. | U |
| 2 | Students will understand the cultural and historical contexts in which poems were produced, including how social, political, and economic factors determine both the content and reception of literature. | An |
| 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. | An |

| | | |
|---|---|---|
| 4 | Students will learn the value of lifelong learning in the study of literature and culture, and will be equipped with the skills and knowledge necessary to continue exploring and engaging with literary texts beyond the class and canon. | A, C |
| 5 | Students will understand the interdisciplinary nature of literary studies, recognizing connections between literature and other fields and appreciating how these connections enhance their ability in the understanding 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 | | | | X | |
| CO 3 | | X | | | | X | X |
| CO 4 | | | X | X | | | X |
| CO 5 | | | | | | X | |

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

| MODULE | UNIT | DESCRIPTION | HRS 75 |
|---|---|---|---|
| 1 | **MODULE 1: English Literatures** | | **15** |
| | 1 | William Shakespeare. “Sonnet 18” | |
| | 2 | William Blake. “The Tiger” | |
| | 3 | P. B. Shelley. “Ozymandias” | |
| | 4 | Robert Frost. “Stopping by Woods on a Snowy Evening” | |

| | | | |
|---|---|---|---|
| 2 | **MODULE 2 Indian Literatures** | | **15** |
| | 1 | Ravindranath Tagore. “Where the Mind is Without Fear” | |
| | 2 | Ayyappa Paniker. “Where the Mind” | |

| | | | |
|---|---|---|---|
| | 3 | Nissim Ezekiel. “Background Casually” | |
| | 4 | Kamala Das. “An Introduction” | |

| | | | |
|---|---|---|---|
| **3** | **MODULE 3 Literatures in Translation** | | **15** |
| | 1 | Pablo Neruda. “Tonight I Can Write” | |
| | 2 | Anna Akhmatova. “The Last Toast” | |
| | 3 | Vijayalakshmi. “The Animal Trainer” | |
| | 4 | Savithri Rajeevan. “Krishna” | |

| | | | |
|---|---|---|---|
| **4** | **MODULE 4 New Perspectives** | | **15** |
| | 1 | Vijayarajamallika. “Hijada” | |
| | 2 | Tito Mukhopadhyay. “Poem 1” | |
| | 3 | Sukumaran Chaligatha. “Forest” | |
| | 4 | Dhanya Vengachery. “Ramayanam” | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **15** |
| | *Directions*<br><br>*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*<br><br>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.<br><br>Introduce key concepts such as canon formation, parody and pastiche, identity, feminism, post-feminism, posthumanism, postcolonialism, region, subalternity, gender fluidity, disability narratives, tribal literature, and intersectionality to enable critical approaches to poetry. | |

**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.

**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 | Components | | Marks |
|---|---|---|---|
| End Semester Evaluation | Theory | | 50 |
| | Practical | | 15 |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **65** |
| Continuous Evaluation | Theory | | 25 |
| | a) | Test Paper | 10 |
| | b) | Close reading/Translation | 5 |
| | c) | Assignment | 5 |
| | d) | Seminar/ Viva Voce | 5 |
| | Practical | | 10 |
| | a) | Presentations/ Debates | 5 |
| | b) | Field Visit | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

## KU1DSCENG102: EVOLUTION OF THE 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 | 35 | 65 | 100 | 1.5 |

**Course Description:**

The course introduces students to the evolution of the English language, tracing its roots to its current global presence. Special attention is given to indigenous aspects of English, with a focus on their interactions with local languages. The course adopts a sociocultural approach to help learners understand how languages change, influence one another, and function within multilingual societies.

**Course Prerequisite: Nil**

**Course Outcomes:** The students will be able to

| CO No. | Expected Outcome | Learning Domains |
|---|---|---|
| 1 | Identify major turning points in the English language | U |
| 2 | Understand how English has interacted with local languages | A |
| 3 | Recognize features of English varieties in multilingual contexts | An |
| 4 | Explore English as a tool of power, identity, and education | An |
| 5 | Analyse the dynamics of language contact, borrowing, and code- | E |

| | | |
|---|---|---|
| | switching | |

***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:**

| MODULE | UNIT | DESCRIPTION | HRS 75 |
|---|---|---|---|
| 1 | **MODULE 1: The English Language** | | **15** |
| | 1 | What is language? | |
| | 2 | Language families | |
| | 3 | How and why languages change | |
| | 4 | Concepts: borrowing, shift, convergence, diglossia, code-switching | |

| | | | |
|---|---|---|---|
| 2 | **MODULE 2: English – A Global Perspective** | | **15** |
| | 1 | Origins | |
| | 2 | Modern English | |
| | 3 | The printing press, colonial expansion | |

| | | | |
|---|---|---|---|
| | 4 | Dictionaries and grammar books - standardisation | |

| | | | |
|---|---|---|---|
| **3** | **MODULE 3:** | | **15** |
| | 1 | Macaulay's Minute and the politics of English education | |
| | 2 | English and Indian languages: influence, translation, hybridisation | |
| | 3 | English–Malayalam interaction: translation, loanwords, bilingualism | |
| | 4 | Present-day English usage in Kerala: media, education, youth culture | |

| | | | |
|---|---|---|---|
| **4** | **MODULE 4:** | | **15** |
| | 1 | Amy Tan. "Mother Tongue" | |
| | 2 | Arundhati Roy. *God of Small Things* (Excerpts) | |
| | 3 | Meena Kandasami. "Mulligatawny Dreams" | |
| | 4 | Aleena. "My English" | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **15** |
| | *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* | |
| | Students should be made aware of changing trends in language, particularly social media influences on English.<br>Comparing localised English usage (Indianisms, Malayalam-English mix)<br>Exploring bilingual advertisements, speeches, or classrooms<br>Minor projects: tracing a Malayalam word in English or vice versa<br>Short interviews on English in the home/community | |

**Essential Readings:**

1. Crystal, David. *English as a Global Language*
2. Krishnaswamy, N. and Lalitha Krishnaswamy. *The Story of English in India*

**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| End Semester Evaluation | Theory | | 50 |
| | Practical | | 15 |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **65** |
| Continuous Evaluation | Theory | | 25 |
| | a) | Test Paper | 10 |
| | b) | Classroom Activity | 5 |
| | c) | Assignment | 5 |
| | d) | Seminar | 5 |
| | Practical | | 10 |
| | a) | Presentations/ Debates | 5 |
| | b) | Field Visit | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

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 | 35 | 65 | 100 | 1.5 |

**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 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:**

| MODULE | UNIT | DESCRIPTION | HRS 75 |
|---|---|---|---|
| **I** | **MODULE TITLE 1: Introduction to Life Writings** | | **15** |
| | 1 | Biography, Autobiography, Memoir, Diary, Autobiographical Fiction, Memory, Bildungsroman, Letters | |
| | 2 | Autobiographical acts, Biopic, History and Autobiography, Testimonio, Experience, Autobiographical Truth | |
| **II** | **MODULE 2: Autobiography to Life Writing** | | **15** |
| | 1 | Dr Babasaheb Ambedkar. "A Childhood Journey to Goregaon Becomes a Nightmare." *Waiting for a Visa.* | |
| | 2 | Kamala Das. "The Humiliation of a Brown Child in a European School," *My Story*. | |
| **III** | **MODULE 3: Life Writing and Activism** | | **15** |
| | 1 | John M Hull. *Touching the Rock* (Facial Vision, I See What You Mean, Stairs and Escalators, Iona Abbey) | |
| | 2 | A. Revathi. *The Truth About Me: A Hijra Life Story* (Chapter 4) | |

| | | | |
|---|---|---|---|
| **IV** | **MODULE TITLE: Forms of Life Writings** | | **15** |
| | 1 | Aleena. "My Savarna Friend" | |
| | 2 | E. V. Ramakrishnan. "A Night in the City" | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **15** |
| | *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* | |
| | Familiarise students with the narrative strategies employed in various life writings and encourage them to generate their own memoirs based on their own experiences | |

**Essential Reading/Viewing**

1. Sharmila Rege: "Introduction." *Writing Caste Writing Gender: Narrating Dalit Women's Testimonios*. Zubaan, 2006.
2. *Gandhi*. Directed by Richard Attenborough, Columbia Pictures, 1982.

**Suggested Reading/Viewing:**

1. *Mother Forest: The Unfinished Story of C.K. Janu*.
2. *Dr. Babasaheb Ambedkar*. Directed by Jabbar Patel, The Mooknayak, 2000

**Assessment Rubrics:**

| **Evaluation Type** | **Components** | | **Marks** |
|---|---|---|---|
| End Semester Evaluation | Theory | | 50 |
| | Practical | | 15 |
| | a) | Test paper / viva voce | 15 |
| | **ESE Total** | | **65** |
| Continuous Evaluation | Theory | | 25 |
| | a) | Test Paper | 10 |
| | b) | Memoir/ diary writings | 5 |
| | c) | Assignment | 5 |
| | d) | Seminar | 5 |
| | Practical | | 10 |
| | a) | Presentations/ debates | 5 |
| | b) | Field Visit | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

Note: Practicums have only internal assessments.

## 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 | 35 | 65 | 100 | 1.5 |

### 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

| | 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:

| MODULE | UNIT | DESCRIPTION | HRS 75 |
|---|---|---|---|
| I | **MODULE 1:** | | **15** |
| | 1 | Alice Walker. "In search of Our Mother's Gardens" | |
| | 2 | Tom Shakespeare. "The Social Model of Disability" (Excerpts) | |
| II | **MODULE 2:** | | **15** |
| | 1 | Pradeepan Pampirikunnu. *Eri* (Chapters 1,2&3) | |
| | 2 | Meera Velayudhan. "Dakshayani Velayudhan – A Biographical Sketch" | |
| III | **MODULE 3:** | | **15** |
| | 1 | Rabindranath Tagore. "A Wife's letter". | |
| | 2 | ThahaMadayi. "Adiyar Teacher" | |
| IV | **MODULE 4:** | | **15** |
| | 1 | Kamala Das. "An Introduction" | |
| | 2 | Vijila Chirapadu. "The Wasteland" | |
| 5 | **Teacher Specific Module** | | **15** |

| | | |
|---|---|---|
| | *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* | |
| | Sensitize students about class, caste and gender disparities within the classroom | 15 |

**Essential Readings:**

1. Davis, Lennard J. *The Disability Studies Reader*
2. Gopal Guru. "Dalit Women Talk Differently."

**Suggested Readings**

Dasan, M. et al. "General Introduction." *The Oxford Anthology of Malayalam Dalit Writing*. OUP, 2012, pp. xiii-xxxiii.

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

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

Shakespeare, T., & Watson, N. (1997). *Defending the social model. Disability and Society*12(2), 293-300

**Assessment Rubrics:**

| **Evaluation Type** | **Components** | | **Marks** |
|---|---|---|---|
| End Semester Evaluation | Theory | | 50 |
| | Practical | | 15 |
| | a) | Test paper / viva voce | 15 |
| | **ESE Total** | | **65** |
| Continuous Evaluation | Theory | | 25 |
| | a) | Test Paper | 10 |
| | b) | Classroom Activity | 5 |
| | c) | Assignment | 5 |
| | d) | Seminar | 5 |
| | Practical | | 10 |
| | a) | Presentations/ debates | 5 |
| | b) | Field Visit | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

Note: Practicums have only internal assessments.

## KU1DSCENG105: NEW LITERATURES

| 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 | - | 35 | 65 | 100 | 1.5 |

**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.

**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 appreciate different genres and writers. | A |
| 3 | Students will understand terms and concepts in literary theory. | U |
| 4 | Students will familiarize with the nuances of narrative structures. | U |
| 5 | Students will analyse the ideology embedded in literary works. | 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 | | | | | |
| CO 3 | | X | | | | X | |
| CO 4 | X | | X | | | | |
| CO 5 | | X | | | | | |

## COURSE CONTENTS

**Contents for Classroom Transaction:**

| MODULE | UNIT | DESCRIPTION | HRS 75 |
|---|---|---|---|
| 1 | **Module 1: Poetry** | | **15** |
| | 1 | Oodgeroo Noonucca. "We Are Going" | |
| | 2 | Margaret Atwood. "This is a Photograph of Me" | |
| 2 | **Module 2: Short Stories** | | **15** |
| | 1 | Italo Calvino. "Adam, One Afternoon" | |
| | 2 | Rohinton Mistry. "Swimming Lessons" | |
| 3 | **Module 3: Novels** | | **15** |
| | 1 | Mohammad Hanif. *A Case of Exploding Mangoes* (Prologue) | |
| | 2 | Vinoy Thomas. *Anthill* ("Dr Pris Augustine's Clinic") | |

| | | | |
|---|---|---|---|
| **4** | **Module 4: Autobiography/Memoir** | | **15** |
| | 1 | Paul Kalanithi. *When Breath Becomes Air* (Excerpts from Part 1) | |
| | 2 | Chimamanda Ngozi Adichie. *Notes on Grief* (Chapters 4, 5, 7 and 8) | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **15** |
| | *Directions:* Contextualise how themes of identity, diaspora, resistance and liberation, cultural hybridity etc. inform newly emerging literary practices. | 15 |

**Essential Readings:**


1. Devy, G.N. *After Amnesia: Tradition and Changes in Indian Literary Criticism.* Orient Longman and Sangam Books, 1992
2. Kumar, Udaya. *Writing The First Person: Literature, History, and Autobiography in Modern Kerala*. Permanent Black. 2017.
3. Ricci Ronit, Jan Van der Putten. *Translation in Asia: Theories, Practices, Histories*. Routledge, 2014.
4. Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Role in India.* Columbia University Press, 1989.


**Assessment Rubrics:**

| **Evaluation Type** | **Components** | | **Marks** |
|---|---|---|---|
| End Semester Evaluation | Theory | | 50 |
| | Practical | | 15 |
| | a) | Test paper / viva voce | 15 |
| | **ESE Total** | | **65** |
| Continuous Evaluation | Theory | | 25 |
| | a) | Test Paper | 10 |
| | b) | Classroom activities | 5 |
| | c) | Assignment | 5 |
| | d) | Seminar | 5 |
| | Practical | | 10 |
| | a) | Presentations/ debates | 5 |
| | b) | Field Visit | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

Note: Practicums have only internal assessments.

# SEMESTER II

## KU2AECENG105: ENGLISH IN CONTEXT

| Semester | Course Type | Course Level | Course Code | Credits | Total Hours |
|---|---|---|---|---|---|
| 2 | AEC | 100-199 | KU2AECENG105 | 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 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 |
| 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:**

| MODULE | UNIT | DESCRIPTION | HRS 60 |
|---|---|---|---|
| 1 | **Module 1: Grammar Usage 1** | | **16** |
| | 1 | Importance of proper language usage – Introduction to Parts of Speech – Nouns and Pronouns | |
| | 2 | Verbs (Gerund, Infinitive, Modals and Auxiliaries) Tenses | |
| | 3 | Adjectives and Adverbs, Degrees of Comparison | |
| | 4 | Prepositions and Conjunctions | |
| 2 | **Module 2: Grammar Usage 2** | | **14** |
| | 1 | Sentence Structure – Subject, Predicate and Object | |
| | 2 | Basic Sentence Types – Simple, Compound and Complex Sentences | |
| | 3 | Subject Verb Agreement, Common Errors in Sentence Structure | |
| | 4 | Punctuation and Capitalisation | |
| 3 | **Module 3 Creative Writings** | | **12** |
| | 1 | Picture/ Object Description | |
| | 2 | Outline Story | |
| | 3 | Diary Entry, Blog Writing | |
| | 4 | Poem/ Short Story Writing | |
| 4 | **Module 4 Technical Writings** | | **13** |

| | | | |
|---|---|---|---|
| | 1 | Reviews – Book, Movie, Web Series | |
| | 2 | Analysis of Literary Narratives | |
| | 3 | Report Writing and SOP | |
| | 4 | Preparing Questionnaires | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **5** |
| | *A teacher can design activities like the ones given below for internal evaluation* | |
| | Encourage students to join online writing communities or forums where they can share their work and receive feedback from a broader audience.<br>Organize field trips to places like publishing houses, technical writing firms, or literary events to give students real-world insights into writing careers. | |

**Essential Readings:**

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

**Assessment Rubrics:**

| **Evaluation Type** | **Components** | | **Marks** |
|---|---|---|---|
| End Semester Evaluation | Theory | | 35 |
| | Practical | | 15 |
| | a) | Test Paper / Viva Voce | 15 |
| | **ESE Total** | | **50** |
| Continuous Evaluation | Theory | | 15 |
| | a) | Test Paper | 5 |
| | b) | Assignment I – Creative Writing | 5 |
| | c) | Assignment II – Technical Writing | 5 |
| | Practical | | 10 |
| | a) | Diary Entry / Short Story Writing | 5 |
| | b) | Group Project | 5 |
| | **CE Total** | | **25** |
| **Total** | | | **75** |

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 |

| 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 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 |
|---|---|---|
| 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:**

| MODULE | UNIT | DESCRIPTION | HRS 60 |
|---|---|---|---|
| 1 | **Module 1: Vocabulary** | | **12** |
| | 1 | Synonyms, Antonyms, Homonyms | |
| | 2 | One Word Substitution | |
| | 3 | Prefixes and Suffixes | |
| | 4 | Idioms & Phrases, Phrasal Verbs | |
| 2 | **Module 2 Basic Grammar** | | **17** |
| | 1 | Types of Sentences, Question Tags | |
| | 2 | Direct & Indirect Speech | |
| | 3 | Active and Passive Voice | |
| | 4 | Conjunction, Preposition, Adverbs and Adjectives, Tenses. | |
| 3 | **Module 3** | | **14** |
| | 1 | Sentence Correction/ Error Spotting | |
| | 2 | Para Jumble / Jumbled Sentence | |

| | | | |
|---|---|---|---|
| | 3 | Cloze test / Complete the Sentence | |
| | 4 | Punctuations | |

| | | | |
|---|---|---|---|
| **4** | **Module 4 Reading and Writing Skills** | | **12** |
| | 1 | Reading Comprehension | |
| | 2 | Essay Writing | |
| | 3 | Précis Writing | |
| | 4 | Writing CV and Cover Letter | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **5** |
| | *A teacher can design activities like the ones given below for internal evaluation* | |
| | 1. Incorporate word-of-the-day activities and encourage students to use new words in sentences.<br>2. Conduct timed reading drills to improve speed and accuracy.<br>3. Discuss different types of questions (main idea, inference, detail, etc.) and strategies to approach them.<br>4. Encourage peer review sessions for grammar correction in written assignments.<br>*5.* Provide practice prompts and conduct timed writing exercises. | |

**Essential Readings:**


1. Malek, et al. *GRE Literature in English, Research and Education Association*, 2013.
2. McCarthy, Michael and Felicity O'Dell. *Vocabulary in Use*. Cambridge University Press. 2016
3. Sharpe, Pamela J. *Barron's How to prepare for the TOEFL*. Barron's Educational Series, Inc., 2004
4. Swan, Michael. *Practical English Usage*, OUP, 2016


**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| End Semester Evaluation | Theory | | 35 |
| | Practical | | 15 |
| | a) | Test Paper / Viva Voce | 15 |
| | **ESE Total** | | **50** |
| Continuous Evaluation | Theory | | 15 |
| | a) | Test Paper | 5 |

| | | | |
|---|---|---|---|
| | b) | Assignment I – based on Writing Skills | 5 |
| | c) | Assignment II - based on Grammar and Vocabulary | 5 |
| | Practical | | 10 |
| | a) | Group Project – based on Vocabulary and Grammar | 5 |
| | b) | Individual Project – based on Writing | 5 |
| | **CE Total** | | **25** |
| **Total** | | | **75** |

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 |

| 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 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:**

| MODULE | UNIT | DESCRIPTION | HRS 60 |
|---|---|---|---|
| 1 | **Module 1:** | | **13** |
| | 1 | "I Could Never Feel That Way About Kanji." Nisha Susan | |
| | 2* | "Mexican Tacos recipe" - https://www.tarladalal.com/tacos-mexican-tacos-recipe-vegetarian-tacos-1257r<br>• Method of writing a recipe<br>• Use of present tense<br>• Giving instructions and directions | |
| | 3 | Vocabulary: cuisine, culinary, ingredients, Al dente, blanch, brine, leaven, barbecue, gravy, simmer | |
| | 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 | |
| 2 | **Module 2:** | | **14** |
| | 1 | "I am Legend." *Faster than Lightning: My Autobiography*. Matt Allen and Usain Bolt. (First 4 pages of the chapter) | |
| | 2* | Process of commentary<br>"Peter Drury best Commentaries on Dramatic moments 2022/2023" https://www.youtube.com/watch?v=pbWABJrPels | |
| | 3 | Vocabulary: arena, amateur, hurdles, equestrian, track and field, | |
| | 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 | |

| | | | |
|---|---|---|---|
| | **Module 3:** | | **14** |
| **3** | 1 | "Dialogue between Fashion and Death." Giacomo Leopardi. Trans. Charles Edwardes | |
| | 2* | https://www.travelfashiongirl.com/<br>creating a blog - process of blog writing – topic selection - defining audience - creating outline – content writing - captivating headlines – including images – editing | |
| | 3 | Vocabulary: accessories, mannequin, hipster, fashion icon, fashion victim, sloppy, baggy, brand loyalty, showstopper, catwalk/runway | |
| | 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 | |

| | | | |
|---|---|---|---|
| | **Module 4:** | | **14** |
| **4** | 1 | *Cigarettes and Coffee* (1993) Paul Thomas Anderson | |
| | 2* | *The Dark Knight*. Jonathan Nolan and Christopher Nolan (pp 1-12)<br>Screen play writing – Process- story concept-background research-create an outline- character development- first draft – revise- technical guidelines. | |
| | 3 | Vocabulary: script, special effect, score, blooper, flashback/flash-forward, outtake, sequel, voice over, spooky, end credits, premiere | |
| | 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 | |

| | | |
|---|---|---|
| | **Teacher Specific Module** | **5** |
| **5** | *A teacher can design activities for internal evaluation*<br>Activities that explore how English language influences and reflects cultural identity.<br>Study the variations of English spoken around the world and the cultural influences on the evolution of these variations.<br>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. | |

**Essential Readings:**

Kane, Thomas S. *The Oxford Essential Guide to Writing*. Oxford University Press, 2003
Manser, Martin, and Stephen Curtis. *The Penguin Writer's Manual*. Penguin Books Ltd. 2002.
McCarthy, Michael and Felicity O'Dell. *Vocabulary in Use*. Cambridge University Press. 2016
Swan, Michael. *Practical English Usage*, OUP, 2016.

**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| End Semester Evaluation | Theory | | 35 |
| | Practical | | 15 |
| | a) | Test Paper / Viva Voce | 15 |
| | **ESE Total** | | **50** |
| Continuous Evaluation | Theory | | 15 |
| | a) | Test Paper | 5 |
| | b) | Assignment I | 5 |
| | c) | Assignment II | 5 |
| | Practical | | 10 |
| | a) | Commentary on a Sports event | 5 |
| | b) | Blog Writing | 5 |
| | **CE Total** | | **25** |
| **Total** | | | **75** |

Note: * These are only meant as samples for class room discussion. The students are expected to comprehend the methods, strategies involved and frame work of the discourses. More samples may be provided.

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 |

**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. | A, An |
| 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 |

## 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:**

| MODULE | UNIT | DESCRIPTION | HRS 60 |
|---|---|---|---|
| 1 | **Module 1: Translation** | | **10** |
| | 1 | **Definition and Scope of Translation** - Language transfer - Meaning Preservation - Context consideration – Equivalence -- Cultural sensitivity | |
| | 2 | **Types of Translation** - Literary translation - Medical translation - Legal translation - Technical translation - Audio-visual translation -- Business translation -- Localization | |
| | 3 | **Key Terms in Translation** - Source language - Target language - Source text - Target text - Cultural competence | |
| | 4 | **Professional and Ethical Considerations in Translation** - Confidentiality - Accuracy - Impartiality | |
| 2 | **Module 2: Content Crafting** | | **16** |
| | 1 | **Blurb Writing** - Conciseness - Hook - Clarity- Tone and style - Pacing - Voice - Promise - Avoiding spoilers | |
| | 2 | **Book Review** -Bibliographic information - Brief summary - Analysis and evaluation of themes, character, plot, writing style, setting - Strengths and weaknesses - Personal reflections - Comparisons - Recommendations | |
| | 3 | **Forward/Preface Writing** - Introduction to the author - Purpose and scope - Inspiration and background - Acknowledgments - Overview of the content - Intended audience | |
| | 4 | **Brochure Making** - Clear objective - Target audience - Compelling design - Concise content - Engaging headlines - Contact information | |

| | | | |
|---|---|---|---|
| **3** | **Module 3: Creative Writing** | | **17** |
| | 1 | **Sequel Writing** - Continuation of the plot - Character evolution - New conflict - Thematic developments - Progressions - Satisfying resolutions | |
| | 2 | **Picture Inspired Poetry** - Writing poetry using wordless picture books - Old family photographs - Political cartoons - Famous paintings - Hashtags | |
| | 3 | **Flash Poems** – Brevity, concise, emotional impact, vivid imagery – focus on a single moment or idea - directness and simplicity - open interpretation- surprise or twist | |
| | 4 | **Free Verse Poetry** - Characteristics of Free Verse - Learn about the lack of a fixed rhyme scheme - Explore the flexibility of line lengths - Use enjambment effectively - Engage in creative brain storming activities - Focus on Content and Meaning. | |

| | | | |
|---|---|---|---|
| **4** | **Module 4:** | | **12** |
| | 1 | **Travelogues** - First person narrative - Description detail - Chronological structure - Cultural insights - Personal reflections -Informative content - Adventure and discovery - Interaction with locals - Visual elements | |
| | 2 | **Biography** - Life story - Research-based - Objective perspective - Narrative structure - Contextualization - Factual accuracy - Literary style | |

| | | |
|---|---|---|
| **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 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. Dan Lawrence. *Digital Writing: A Guide to Writing for Social Media and the Web*.

**Suggested Readings:**

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

**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| End Semester Evaluation | Theory | | 35 |
| | Practical | | 15 |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **50** |
| Continuous Evaluation | Theory | | 15 |
| | a) | Test Paper | 5 |
| | b) | Assignment I | 5 |
| | c) | Assignment II | 5 |
| | Practical | | 10 |
| | a) | Blurb Writing | 5 |
| | b) | Biography Writing | 5 |
| | **CE Total** | | **25** |
| **Total** | | | **75** |

Note: Practicums have only internal assessment

# 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 analyse 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 | Identify key historical movements, influential creators, and significant works in the evolution of comics and graphic narratives. | R |
| 2 | Explain how comics interact with literature, film, and popular culture, recognizing their mutual influence. | U |
| 3 | Examine the formal elements of comics, such as visual storytelling, panel composition, and narrative structure, to understand their impact on meaning. | An |

| | | |
|---|---|---|
| 4 | Assess how comics reflect, critique, and shape social, cultural, and political issues, including identity, gender, race, and power. | E |
| 5 | Develop original arguments or interpretations about comics, demonstrating critical thinking through writing, presentations, or creative projects. | 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 | |
| CO 3 | X | | | X | | | |
| CO 4 | | X | | X | | X | X |
| CO 5 | | X | X | X | | | X |

**COURSE CONTENTS**

**Contents for Classroom Transaction:**

| **MODULES** | **UNIT** | **DESCRIPTION** | **HRS 45** |
|---|---|---|---|
| **1** | **MODULE 1: Foundations of Comics Studies** | | **10** |
| | 1 | Enrique del Rey Cabero. "How to Study Comics and Graphic Novels: A Graphic Introduction to Comic Studies." | |
| | 2 | "The Evolution of Indian Comics." - *Madras Courier*. | |

| | | | |
|---|---|---|---|
| **2** | **MODULE 2: Comics and Culture** | | **10** |
| | 1 | Kimberlee Meier. "The Role of Comics Journalism in Modern Media." | |

| | | | |
|---|---|---|---|
| | 2 | Rasheed Kappan. "Chronicling History through Cartoons." | |

| | | | |
|---|---|---|---|
| **3** | **MODULE 3: Varieties of Graphic Novels** | | **10** |
| | 1 | Art Spiegelman *Maus: A Survivor's Tale* (Chapter 2: "The Honeymoon") | |
| | 2 | *Diary of a Wimpy Kid* ("September") Jeff Kinney | |

| | | | |
|---|---|---|---|
| **4** | **MODULE 4: Comic and Graphic Narratives in India** | | **10** |
| | 1 | Srividya Natarajan and S. Anand. *Bhimayana: Experiences of Untouchability* (Book 2: Shelter) | |
| | 2. | Varud Gupta and Ayushi Rastogi. *Chhotu: A Tale of Partition and Love* (Part 1: Jab Tak Rahega Aloo) | |

| | | |
|---|---|---|
| | **Teacher Specific Module** | **5** |
| **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.<br><br>**Module I**: Teachers should introduce basic terms and definitions related to comics and graphic novels and introduce them to comic studies as an academic discipline.<br><br>**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.<br><br>**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.<br><br>**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:**<br><br>Students must be encouraged to read the comics on their own and generate classroom discussions based on it<br><br>Teachers should research and contextualize the core reading material before assigning them to students.<br>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:**

Hirsch, Paul S. *Pulp Empire: The Secret History of Comic Book Imperialism*, University of Chicago Press, 2021

Nayar, Pramod K. *The Human Rights Graphic Novel: Drawing it Just Right*, Routledge, 2021

**Suggested Reading:**

*Spiderman: Across the Spider-Verse.* Directed by Joaquim Dos Santos, Kemp Powers and Justin K. Thompson, Sony Pictures Releasing, 2023.

*Spirited Away*. Directed by Hayao Miyazaki, Studio Ghibli, 2001.

*The Boys*. Created by Eric Kripke, Amazon Prime Video.

**Assessment Rubrics:**

| **Evaluation Type** | | **Marks** |
|---|---|---|
| End Semester Evaluation | | **50** |
| Continuous Evaluation | | **25** |
| a) | Test Paper- 1 | 5 |
| b) | Test Paper-2 | 5 |
| c) | Assignment | 5 |
| d) | Seminar | 5 |
| e) | Book/Article Review | 5 |
| **Total** | | **75** |

# KU2MDCENG105: FOOD AND FASHION NARRATIVES

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

| 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 | |
| CO 4 | | X | | | | X | |
| CO 5 | X | | X | | | | |

## COURSE CONTENTS

**Contents for Classroom Transaction:**

| MODULE | UNIT | DESCRIPTION | HRS 45 |
|---|---|---|---|
| 1 | | **MODULE TITLE 1: FOOD FOR THOUGHT** | **10** |
| | 1 | Anita Roy. "On taste: An etymological and gustatory exploration." | |
| | 2 | Krishnendu Ray. "Disreputable cuisines: The politics of street food in India." | |
| 2 | | **MODULE 2: NARRATIVES OF FOOD** | **10** |
| | 1 | William Makepeace Thackeray. "Poem to Curry." | |
| | 2 | Lewis Carroll. "A Mad Tea Party." *Alice in Wonderland.* | |
| 3 | | **MODULE 3: FASHION AND FE/MALE** | **10** |
| | 1 | Kim Addonizio. "What Do Women Want?" | |
| | 2 | Gita Hariharan. "The Remains of the Feast." | |
| 4 | | **MODULE TITLE: FASHIONING SUB/NATION** | **10** |

| | | | |
|---|---|---|---|
| | 1 | "Rethinking 'Keraleeyatha': Clothing and the Politics of the Body" *Ala* (Podcast) www.alablog.in/tag/Keraleeyatha/ | |
| | 2 | Srinwantu De. "How a kidnapped girl from Mughal India inspired Mexico's traditional costume." | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **5** |
| | *Directions* | |
| | Encourage students to share their insights and experiences regarding recent food and fashion trends. | |

**Essential Viewing**

1. *Salt N' Pepper* (2011)
2. *Ustad Hotel* (2012)

**Suggested Reading/Viewing:**

1. Salim Ahamed. *Pathemari* (2015)
2. Musthafa Mubashir and M. Shuaib Mohamed Hanee. "Dress and Gulf imagery in two Malayalam films: *Pathemari* and *Marubhoomiyile Aana.*

**Assessment Rubrics:**

| **Evaluation Type** | | **Marks** |
|---|---|---|
| End Semester Evaluation | | **50** |
| Continuous Evaluation | | **25** |
| a) | Test Paper- 1 | 5 |
| b) | Test Paper-2 | 5 |
| c) | Assignment | 5 |
| d) | Seminar | 5 |
| e) | Book/Article Review | 5 |
| **Total** | | **75** |

# 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 ESE (Hours) |
|---|---|---|---|---|---|---|
| Lecture | Practical/ Internship | Tutorial | CE | ESE | Total | |
| 3 | - | - | 25 | 50 | 75 | 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 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 problamatise 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 | |
| CO 2 | | X | | | | X | |
| CO 3 | | X | | | | X | |
| CO 4 | | X | | | | | |
| CO 5 | | | X | C | | | |

## COURSE CONTENTS

**Contents for Classroom Transaction:**

| MODULE | UNIT | DESCRIPTION | HRS 45 |
|---|---|---|---|
| 1 | **MODULE 1: nonfiction** | | **10** |
| | 1 | Amitav Gosh: "Smoke and Ashes" (*Here Be Dragons*) | |
| | 2 | William Dalrymple: "The Dancer of Kannur: The Story of Hari Das." | |
| 2 | **MODULE 2: fiction** | | **10** |
| | 1 | Ruskin Bond: "One" (*The Blue Umbrella*) | |
| | 2 | Louisa Alcott: "Playing Pilgrims" (*Little Woman*) | |
| 3 | **MODULE 3 detective/crime** | | **10** |
| | 1 | Agatha Christie: "Chapter 1" (*The Murder of Roger Ackroyd*) | |

| | | | |
|---|---|---|---|
| | 2 | Arthur Conan Doyle: "Sherlock Holmes: The Red-Headed League" | |

| | | | |
|---|---|---|---|
| **4** | **MODULE 4 mythology/ fantasy** | | **10** |
| | 1 | Harry Potter: "The Boy Who Lived" (*The Philosophers Stone*) | |
| | 2 | S. Hareesh: "World Famous Moustache." (*Moustache*) | |

| | | |
|---|---|---|
| **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* | |
| | Reading material together in small groups initiating discussion topics/ participating in discussions<br><br>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." *Modern Criticism and Theory: A Re Lodge*. Rev. and expanded ed. Delhi: Pearson Education, 2005: 137-44.
2. Sumathi Ramaswamy. "Introduction". *Beyond Appearances? Visual Practices and Ideologies in Modern India.* Sage, 2003) pp. xiii–xxix.

**Assessment Rubrics:**

| **Evaluation Type** | | **Marks** |
|---|---|---|
| End Semester Evaluation | | **50** |
| Continuous Evaluation | | **25** |
| a) | Test Paper- 1 | 5 |
| b) | Test Paper-2 | 5 |
| c) | Assignment | 5 |
| d) | Seminar | 5 |
| e) | Book/Article Review | 5 |
| **Total** | | **75** |

# 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 | 35 | 65 | 100 | 1.5 |

**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.

**Course Outcomes:**

| CO No. | Expected Outcome | Learning Domains |
|---|---|---|
| 1 | Students will understand, appreciate, and critically analyse 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:**

| **MODULE** | **UNIT** | **DESCRIPTION** | **HRS 75** |
|---|---|---|---|
| **1** | **MODULE 1: Prose Writings** | | **15** |
| | 1 | Francis Bacon. "Of Studies" (Guided Self Study) | |

| | | | |
|---|---|---|---|
| | 2 | E. P. Rajagopalan. "How to Read Classics in the Classroom" | |
| | 3 | E. V. Fathima. "Translation: Crossing Borders" | |

| | | | |
|---|---|---|---|
| **2** | **MODULE 2 Short Fiction** | | **15** |
| | 1 | Guy de Maupassant. "The Diamond Necklace" (Guided Self Study) | |
| | 2 | Jamaica Kincaid. "Girl" | |
| | 3 | Angela Carter. "Cinderella" | |

| | | | |
|---|---|---|---|
| **3** | **MODULE 3 Stories in Translation** | | **15** |
| | 1 | M. T. Vasudevan Nair. "Sherlock" (Guided Self Study) | |
| | 2 | Chandramathi. "Lucifer" | |
| | 3 | Sithara S. "Fire" | |

| | | | |
|---|---|---|---|
| **4** | **MODULE 4 Non-Fiction** | | **15** |
| | 1 | Maya Angelou. "New Directions" (Guided Self Study) | |
| | 2 | Taha Madayi. "Adiyar Teacher" | |
| | 3 | D. Vadavathi. "Korappolu, the Grandma" | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **15** |
| | *Directions* | |
| | Introduce linguistic and literary discourses like literary appreciation, critical thinking, counter writing, content writing, translation, adaptation, review/critical/creative writing. | |

**Essential Readings:**

1. Raveendran, P. P., and G. S. Jayasree, editors. *The Oxford India Anthology of Modern Malayalam Literature*. Oxford University Press, 2017

2. Dasan, M., et al., editors. *The Oxford India Anthology of Malayalam Dalit Writing*. Oxford University Press, 2012

**Suggested Readings:**

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

**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| **End Semester Evaluation (ESE)** | **Theory** | | **50** |
| | **Practical** | | **15** |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **65** |
| **Continuous Evaluation (CE)** | **Theory** | | **25** |
| | a) | Test Paper | 10 |
| | b) | Translation | 5 |
| | c) | Assignment | 5 |
| | d) | Presentation/Viva Voce | 5 |
| | **Practical** | | **10** |
| | a) | Group Discussion/Debate | 5 |
| | b) | Field Visit/Content Creation | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

Note: Guided Self Study is for non-detailed study and will include B-type questions.

## KU2DSCENG107: EVOLVING 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/ Internship | Tutorial | CE | ESE | Total | |
| 3 | 2 | 0 | 35 | 65 | 100 | 1.5 |

**Course Description:**

The course introduces students to the expanding domain of English literatures. Moving beyond the canon, the course explores how English has evolved into a global literary language. Students will engage with texts from different geographies, social positions, and mediums — indigenous, regional and diasporic. The course foregrounds the processes of canon formation, the role of translation, and the significance of both local and global perspectives in shaping English literary studies.

**Course Prerequisite: Nil**

**Course Outcomes:** The students will be able to

| CO No. | Expected Outcome | Learning Domains |
|---|---|---|
| 1 | To introduce the concept of literature as dynamic and evolving. | U |
| 2 | To familiarise students with the processes of canon formation and contestation. | A |
| 3 | To explore the importance of translation in the expansion of English literatures. | An |

| | | |
|---|---|---|
| 4 | To examine how local and global contexts shape literary production and reception. | An |
| 5 | To enable students to critically read texts beyond the traditional English literary canon. | 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:**

| **MODULE** | **UNIT** | **DESCRIPTION** | **HRS 75** |
|---|---|---|---|
| **1** | **MODULE 1:** | | **15** |
| | 1 | Key Concepts: Canon formation, literary prestige, cultural capital, exclusion/inclusion | |
| | 2 | Introduction to the idea of canon and canonical texts. Critiques of canon: feminist, postcolonial, and Dalit interventions | |
| | 3 | Gwendolyn Brooks. "A song in the front yard" | |
| **2** | **MODULE 2:** | | **15** |
| | 1 | Key Concepts: Untranslatability, loss and gain, vernacular cosmopolitanism, linguistic hierarchy | |

| | | | |
|---|---|---|---|
| | 2 | English in India and Kerala: context and growth | |
| | 3 | Dalit, Tribal, and Ethnic narratives in Indian English | |

| | | | |
|---|---|---|---|
| **3** | **MODULE 3: English Literatures in Global Contexts** | | **15** |
| | 1 | Key Concepts: Global Englishes, Migration, diaspora, multiculturalism | |
| | 2 | Contemporary media and storytelling across borders - digital and oral | |
| | 3 | Chimamanda Ngozi Adichie. “The Danger of a Single Story” (Excerpts) | |

| | | | |
|---|---|---|---|
| **4** | **MODULE 4: Alter-native English Literature** | | **15** |
| | 1 | Key Concepts: Subaltern, voice, linguistic ownership, hybridity, region | |
| | 2 | E. V. Ramakrishnan. “Tips For Living in an Expanding Universe” | |
| | 3 | Jeet Thayil. “Malayalam” | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **15** |
| | *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* | |
| | Lectures, close reading, group discussions<br>Use of multimedia resources<br>(audio-visual clips, translated versions, author interviews)<br>Reflective journals and response papers | |

**Essential Readings:**

Gauri Viswanathan – *Masks of Conquest*
Ngũgĩ wa Thiong’o – *Decolonising the Mind* (excerpts)
Salman Rushdie – *Imaginary Homelands* (essay)
Meenakshi Mukherjee – “The Anxiety of Indianness”

**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| End Semester Evaluation | Theory | | 50 |
| | Practical | | 15 |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **65** |
| Continuous Evaluation | Theory | | 25 |
| | a) | Test Paper | 10 |
| | b) | Classroom Activity | 5 |
| | c) | Assignment | 5 |
| | d) | Seminar | 5 |
| | Practical | | 10 |
| | a) | Presentations/ Debates | 5 |
| | b) | Field Visit | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

# 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 | 35 | 65 | 100 | 1.5 |

**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 travel literature | An |
| 3 | Analyze the contexts of the production of travel narratives. | An |
| 4 | Inspect the traveller's perspective and the depiction of the 'Other.' | E |
| 5 | Reflect on travel experiences and articulate them 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:**

| MODULE | UNIT | DESCRIPTION | HRS |
|---|---|---|---|
| **I** | **MODULE 1: Introduction** (Guided Self Study) | | **15** |
| | 1 | Tools and Guides: maps and atlas: Karl Baedeker guides - Lonely Planet - Google maps - travelogues, travel stories, travel guides - GPS | |
| | 2 | Evolution: Ptolemy - Marco Polo, Ibn Battuta - Elizabethan voyages of discovery and English explorers - contemporary travellers | |
| | 3 | Types of Travels: pilgrimages - adventures- war and immigration exile – tourism migration - motor cycle trips - village tourism Vlogging | |
| | 4 | Travel narratives – Transculturation - 'Counter-travel'- post colonial travel narratives from India - Indians abroad - Students migration | |
| **II** | **MODULE 2: Critical Essays on Travel Narratives** | | **15** |
| | 1 | Jan Borm. “Defining Travel: On the Travel Book, Travel Writing and Terminology” | |
| | 2 | Deepti Ruth Azariah. “Introduction: tourism, travel, and blogging” | |
| | 3 | Susan Bassnett. “Travel Writing and Gender.” (Excerpts) | |
| **III** | **MODULE 3: Writings on Travel** (Guided Self Study) | | **15** |
| | 1 | William Dalrymple. *City of Djinns: A Year in Delhi* | |
| | 2 | Pico lyer. *Falling off the Map* | |
| | 3 | Alex Garland. *The Beach* | |

| | | | |
|---|---|---|---|
| **IV** | **MODULE 4: Movies on Travel** | | **15** |
| | 1 | Walter Salles. *The Motorcycle Diaries* | |
| | 2 | Danny Boyle. *The Beach* | |
| | 3 | Dr Biju. *Veetilekkulla Vazhi* | |

| | | |
|---|---|---|
| **V** | **Teacher Specific Module** | **15** |
| | *Directions* | |
| | Familiarise students with different narrative techniques employed by writers and encourage them to produce writings about their travel experiences. | |

**Essential Reading**

1. Paulo Coelho: *The Alchemist*
2. Robert M. Pirsig. Zen *and the Art of Motorcycle Maintenance*

**Suggested Reading**

1. Lipski, Jakub (ed). *Travel and Identity: Studies in Literature, Culture and Language.* Springer Cham, 20I8.
2. Forsdick Charles, Zod Kinsley and Kathrine Walchester (eds). *Keywords for Travel Writing Studies -A Critical Glossary*. Anthem Press, London 2019.

**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| End Semester Evaluation | **Theory** | | **50** |
| | **Practical** | | **15** |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **65** |
| Continuous Evaluation | **Theory** | | **25** |
| | a) | Test Paper | 10 |
| | b) | Translation | 5 |
| | c) | Assignment | 5 |
| | d) | Presentation/Viva Voce | 5 |
| | **Practical** | | **10** |
| | a) | Group Discussion/Debate | 5 |
| | b) | Field Visit/Content Creation | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

Note: Guided Self Study is for non-detailed study and will include B-type questions.

# 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 | 35 | 65 | 100 | 1.5 |

**Course Description:**

This dynamic 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 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 shapes 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:**

| MODULE | UNIT | DESCRIPTION | HRS 75 |
|---|---|---|---|
| **I** | **Introduction to Sports Literature** (Guided Self Study) | | **15** |
| | 1 | Definition of Sports Literature - Understanding the literary genre | |
| | 2 | Analyzing how sports literature influences cultural perceptions. | |
| | 3 | The intersection of sports and broader cultural contexts. | |

| | | | |
|---|---|---|---|
| **II** | **Sports and Culture** | | **15** |
| | 1 | Saroj Mahata. “Sports and Nationalism in Colonial India: A Cultural Weapon for Indians” (Guided Self Study) | |
| | 2 | Shashi Tharoor. “The Cricket Factor in Indian Politics.” (Excerpts) | |
| | 3 | Amritha Mohan. “Women’s Football in Kerala: Some Reflections from The Ground.” | |

| | | | |
|---|---|---|---|
| **III** | **Sports Fiction/Poetry** | | **15** |
| | 1 | Aravind Adiga. *Selection Day* (Excerpts) (Guided Self Study) | |
| | 2 | A. E. Housman. "To An Athlete Dying Young" (Poetry) | |
| | 3 | Kobe Bryant. “Dear Basketball” (Poetry) | |

| | | | |
|---|---|---|---|
| **IV** | **Life Narratives** | | **15** |
| | 1 | Abhinav Bindra. *A Shot at History: My Obsessive Journey to Olympic Gold* (Chapter 3: “The Smell of Gun Oil.”) | |
| | 2 | Andre Agassi. *Open* (Chapter 2) | |
| | 3 | Mary Kom and Dina Serto. *Unbreakable: An Autobiography* (Chapter 7, 8 & 9) | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **15** |
| | *Directions* | |
| | Encourage students to explore the culture and history behind games and sports popularly played within their region. | |

**Essential Reading:**

1. Richard Holt. *Sport and the British*
2. Barrie Houlihan and Dominic Malcolm. *Sport and Society: A Student Introduction*
3. C. L. R. James. *Beyond a Boundary*

**Suggested Reading/Viewing:**

1. Pat Conroy. *My Losing Season: A Memoir*
2. Phil Knight. *Shoe dog: A memoir by the Creator of Nike*
3. Sachin Tendulkar. *Playing it My Way: My Autobiography*

**Assessment Rubrics:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| **End Semester Evaluation (ESE)** | **Theory** | | **50** |
| | **Practical** | | **15** |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **65** |

| | | | |
|---|---|---|---|
| **Continuous Evaluation (CE)** | **Theory** | | **25** |
| | a) | Test Paper | 10 |
| | b) | Translation | 5 |
| | c) | Assignment | 5 |
| | d) | Presentation/ Viva Voce | 5 |
| | **Practical** | | **10** |
| | a) | Group discussion/ Debate | 5 |
| | b) | Field Visit/ Content Creation | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

Note: Guided Self Study is for non-detailed study and will include only B-type questions.

# 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 | 35 | 65 | 100 | 1.5 |

**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 |
| 2 | Students get acquainted with the variety of contemporary writings in Literature | 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:**

| MODULE | UNIT | DESCRIPTION | HRS 75 |
|---|---|---|---|
| 1 | **MODULE 1:** (Guided Self Study) | | **15** |
| | 1 | Audiobooks - Chick lit – Creepypasta – E-books - Epic Fantasy – Fanfiction | |
| | 2 | Geek culture - Interactive Fiction - Novelisation – Shared World/Universe – Textual Poaching – Twitterature | |
| 2 | **MODULE 2: Poetry** | | **15** |
| | 1 | Mahamoud Darvish. “Identity Card” | |
| | 2 | Judith Ortiz. “Latin Women Pray" (Cofer) | |
| | 3 | Imtiaz Dharker. “The Right Word” | |
| | 4 | Bob Dylan. “With God on Our Side” | |
| 3 | **MODULE 3: Short Stories** | | **15** |
| | 1 | Haruki Murakami. “Hunting Knife” | |
| | 2 | Githa Hariharan. “The Art of Dying.” | |

| | | | |
|---|---|---|---|
| **4** | **MODULE 4: Novels** (Guided Self Study) | | **15** |
| | 1 | Gabriel Garcia Marquez. *Until August.* | |
| | 2 | Kiran Desai. *The Inheritance of Loss.* | |

| | | |
|---|---|---|
| **5** | **Teacher Specific Module** | **15** |
| | *Directions*<br>Reading materials together in small groups, initiating discussion topics/ participating in discussions<br>For Entries "1" and "2" in Module 1 teachers may refer to the books prescribed in "Essential Readings" | |

**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:**

| Evaluation Type | Components | | Marks |
|---|---|---|---|
| **End Semester Evaluation (ESE)** | **Theory** | | **50** |
| | **Practical** | | **15** |
| | a) | Test paper / Viva Voce | 15 |
| | **ESE Total** | | **65** |
| **Continuous Evaluation (CE)** | **Theory** | | **25** |
| | a) | Test Paper | 10 |

| | | | |
|---|---|---|---|
| | b) | Translation | 5 |
| | c) | Assignment | 5 |
| | d) | Presentation/ Viva Voce | 5 |
| | **Practical** | | **10** |
| | a) | Group Discussion/Debate | 5 |
| | b) | Field Visit/Content Creation | 5 |
| | **CE Total** | | **35** |
| **Total** | | | **100** |

Note: Guided Self Study is for non-detailed study and will include only B-type questions.