KANNUR UNIVERSITY

FYUGP ENGLISH

SYLLABUS FOR SEMESTER V

EXPERT COMMITTEE FOR SYLLABUS PREPARATION

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COURSE DISTRIBUTION

	COURSE CODE	COURSE NAME	MARKS			CREDIT	HOURS PER WEEK
			CE	ESE	TOTAL		
SEM V	KU5SECENG301	Academic Research Skills	25	50	75	3	4
	KU5SECENG302	Digital Media Skills	25	50	75	3	4
	KU5DSCENG301	Literary Criticism	30	70	100	4	4
	KU5DSCENG302	Applied Linguistics	35	65	100	4	5
	KU5DSCENG303	Literature in Context: The Romantics and The Victorians	35	65	100	4	5
	KU5DSCENG304	Literatures of the World	30	70	100	4	4
	KU5DSEENG301	World of Poetry in English	30	70	100	4	4
	KU5DSEENG302	Theatre and Performance Studies	30	70	100	4	4
	KU5DSEENG304	History of English Language	30	70	100	4	4

KU5SECENG301: Academic Research Skills

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	SEC	300-399	KU5SECENG301	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 demystifies the nature of scholarly discourse, training students to shift from opinion-based writing to evidence-backed arguments. It is a highly practical, step-by-step roadmap that teaches students how to unpack, plan, and execute undergraduate essay or project assignments. The course also guides students through the process of scaling up their writing skills from a standard class assignment to a structured, independent research paper. It aims to equip students with the regulatory and ethical literacy required to protect their own work and credit others correctly.

Course Outcomes

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

1. Identify the characteristics of academic writing and distinguish it from other writing styles.
2. Structure and draft undergraduate assignments.
3. Understand the foundational steps of conceptualizing and structuring a research paper.
4. Navigate academic ethics, including citation practices, Intellectual Property Rights (IPR), and plagiarism prevention.

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS 60
	Module 1: Introduction to Academic Writing		**10**
1	1.1	**Defining Academic Writing:** Core features (objectivity, formal tone, precision, and evidence-based logic); common myths vs. realities.	
	1.2	**Academic Vocabulary and Mechanics:** Moving away from colloquialisms, slang, and overused metaphors; mastering formal transitions and signposting.	
	1.3	**The Art of Argumentation:** Developing a compelling thesis statement; distinguishing between unsupported claims and logical academic arguments.	
	1.4	**Structural Architecture of Academic Texts:** Understanding macro-structures (the introduction-body-conclusion flow) and micro-structures (the unity and coherence of a paragraph).	
2	**Module 2: Designing and Writing Assignments**		**10**
	2.1	**Unpacking the Assignment Prompt:** Analyzing task verbs (e.g., Critically Analyze, Evaluate, Compare and Contrast, Elucidate) to understand exact expectations.	
	2.2	**Pre-Writing and Structural Mapping:** Brainstorming techniques, mind-mapping, and creating a working outline before writing a single sentence.	
	2.3	**Drafting the Essay Component:** Writing high-impact introductions (the hook, context, and thesis map) and synthesis-oriented conclusions	
	2.4	**Paragraph Development (The MEAL Approach):** Ensuring every paragraph contains a **M**ain point, **E**vidence/source, **A**nalysis, and a **L**ink back to the thesis.	
3	**Module 3: Fundamentals of Writing a Research Paper**		**16**

	3.1	**Choosing a Research Topic:** Narrowing down a broad field of interest into a manageable, focused research question; conducting preliminary literature searches	
	3.2	**The Anatomy of a Research Paper:** Understanding standard scholarly frameworks (e.g., Introduction, Literature Review, Methodology, Analysis/Discussion, Conclusion).	
	3.3	**The Literature Review:** How to read academic sources critically, identify research gaps, and map out existing critical debates surrounding a topic.	
	3.4	**Drafting and Revising:** Writing the first draft without self-censoring; the multi-tiered revision process (structural edits first, line editing and proofreading last)	

4	**Module 4: Academic Integrity, IPR, and Citations**		**12**
	4.1	**Plagiarism and Academic Misconduct:** Definition of plagiarism (intentional vs. accidental); self-plagiarism; understanding the legal and academic consequences.	
	4.2	**Introduction to Intellectual Property Rights (IPR):** Basic concepts of Copyright, Patents, and Fair Use; understanding how creative and academic assets are protected globally and nationally.	
	4.3	**Citation Styles and Documentation:** Why we document; overview of major global citation styles (subject specific).	
	4.4	**Mechanics of Referencing:** Mastering the execution of in-text citations, parenthetical references, footnotes, and constructing a flawless final Bibliography/Works Cited list.	

5	**Teacher Specific Module**	**12**
	A teacher can design activities for internal evaluation	

	The Database Hunt: Help the students locate peer-reviewed journal articles on Google Scholar, JSTOR, or an open-access repository, and write down its exact Title, Author, Journal Name, and Year of Publication for supporting their arguments in their writings/presentations. Paraphrase: Make the students rewrite an excerpt from a text in their own words, completely changing the sentence structure and vocabulary while retaining the original meaning. Citation: Ask the student to take the source they found in Task 1 and format it as a single bibliographic entry using the arts/science department's preferred style sheet (e.g., MLA 9th Edition) Portfolio: Assign the students a specific topic or allow them to choose from a list curated by the teacher. They must submit a 500-word mini-essay that includes: A clear, underlined Thesis Statement in the introduction. Two to three body paragraphs structured using the MEAL plan (Main Point, Evidence, Analysis, Link). A minimum of two distinct peer-reviewed sources cited correctly both in-text and in a final "Works Cited" / "References" section..

References for Further Reading

1. American Psychological Association. *Publication Manual of the American Psychological Association*. 7th ed., American Psychological Association, 2019.
2. Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE, 2014.
3. Modern Language Association. *MLA Handbook*. 9th ed., Modern Language Association of America, 2021.
4. Wallwork, Adrian. *English for Writing Research Papers*. 2011, https://doi.org/10.1007/978-1-4419-7922-3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**50**

Theory		35
Practical		15
Continuous Evaluation		**25**
	Component	**Marks**
a)	Seminar / Presentation	5
b)	Assignments	5
c)	Practical	10
d)	Test-1	5
Total		**75**

KU5SECENG302: DIGITAL MEDIA SKILLS

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	SEC	300-399	KU5SECENG302	3	60

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

Course Description:

This course introduces students to the fundamentals of digital media, digital communication, and contemporary online practices. It familiarizes learners with Google Workspace applications, self-publishing platforms, Microsoft Office and LibreOffice tools, and emerging Artificial Intelligence platforms used in academic, professional, and creative contexts. The course also develops students' practical digital skills in collaborative learning, professional communication, content creation, ethical AI use, and critical media literacy, enabling them to become responsible and effective digital citizens.

Course Prerequisite:

Basic computer literacy and familiarity with smartphones, internet browsing, and social media platforms.

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Explain the concepts, evolution, and significance of digital media, online communication, and critical media literacy in contemporary society.	(U)
2	Demonstrate the use of Google Workspace tools such as Gmail, Google Docs, Forms, Slides, Drive, and self-publishing platforms for academic and professional communication	(A)
3	Apply basic skills in Microsoft Office and LibreOffice applications for creating documents, presentations, spreadsheets, and collaborative digital content.	(A)

4	Evaluate the role of social media and self-publishing platforms in digital creativity and professional networking.	(C)
5	Explain the features, possibilities, and ethical concerns related to Artificial Intelligence tools in language and media practices.	(An/E)

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS 60
1	**Module 1: Introduction to Digital Media**		**10**
	1.1	What is digital media?	
	1.2	Evolution from print to Digital media	
	1.3	Digital Communication and Online Identities	
	1.4	Critical Media Literacy	
2	**Module 2: Google Features: An Overview**		**14**
	2.1	Gmail E-mail Etiquettes Formats of professional E-mail	
	2.2	Google Doc, Google Forms Importance of Collaborative Learning	
	2.3	Google Slides, Google Drive	
	2.4	Self -Publishing Platforms: Blogger, Wordpress.com	

3	**Module 3: Fundamentals of Microsoft Office and LibreOffice**		**14**
	3.1	Microsoft Word	
	3.2	Microsoft PowerPoint	
	3.3	Microsoft Excel	
	3.4	LibreOffice	

4	**Module 4: AI & Digital Skills**		**10**
	4.1	Introduction to AI Platforms: Chat GPT, Gemini, Perplexity	
	4.2	AI-assisted learning	
	4.3	Plagiarism and Ethical Use of AI	
	4.4	Language Experts in the Age of AI	

5	**Teacher Specific Module**	**12**
	A teacher can design activities for internal evaluation	
	This module may be designed according to the interests, expertise, and available digital facilities of the teacher and institution. The teacher can include practical activities, collaborative projects, discussions, and creative digital assignments. This module develops students' creativity, digital communication skills, and ethical awareness through activities such as digital storytelling, podcasting, educational content creation, cyber safety, fact-checking, and AI-assisted writing. It encourages students to create responsible and creative digital content using mobile applications and online platforms.	

Essential Reading:

5. Rheingold, Howard. *Net Smart: How to Thrive Online*. MIT Press, 2012.
6. "Digital Skills." *GCFGlobal.org*, Goodwill Community Foundation, GCFGlobal.org. Accessed 29 May 2026.
7. "Google Workspace Learning Center." *Google Workspace*, Google, Google Workspace Learning Center. Accessed 29 May 2026.
8. "Canva Design School." *Canva*, Canva Design School. Accessed 29 May 2026.
9. Russell, George. *Mastering Microsoft Office*. BPB Publications, 2019.
10. *LibreOffice Documentation*. LibreOffice Documentation Team, LibreOffice Documentation. Accessed 29 May 2026.

11. OpenAI. “ChatGPT Guide and Documentation.” *OpenAI*, OpenAI Documentation. Accessed 29 May 2026.
12. “Perplexity Help Center.” *Perplexity AI*, Perplexity AI. Accessed 29 May 2026.
13. Turban, Efraim, et al. *Information Technology for Management: Driving Digital Transformation to Increase Local and Global Performance, Growth and Sustainability*. Wiley, 2018.

Assessment Rubrics:

Evaluation Type		**Marks**
End Semester Evaluation		**50**
Theory		35
Practicum		15
Continuous Evaluation		**25**
a)	**Component**	**Marks**
b)	Seminar / Presentation	5
c)	Assignments	5
d)	Practical	10
e)	Test-1	5
Total		**75**

KU5DSCENG301: LITERARY CRITICISM

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSCENG301	4	60

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

Course Description:
This course introduces students to the major concepts, movements, and debates in literary criticism from classical antiquity to contemporary literary theory. It examines the evolution of critical thought across Western and Indian traditions, tracing how literature has been interpreted through aesthetic, philosophical, linguistic, political, and cultural frameworks. The course familiarizes students with foundational critical terms, major schools of criticism, and influential theoretical approaches while encouraging close reading, interpretation, and critical engagement with literary texts and ideas.

Course Outcomes:

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

CO No.	Expected Outcome	Learning Domains
1	Explain major concepts, schools, and movements in literary criticism from classical to contemporary periods.	U
2	Analyse literary texts using diverse critical and theoretical frameworks.	A
3	Compare Western and Indian aesthetic traditions and their approaches to literature.	An

4	Evaluate the social, political, philosophical, and cultural dimensions of literary interpretation.	An
5	Develop independent critical responses using appropriate theoretical concepts and critical vocabulary.	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	
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:** Classical Criticism		**10**
	1	Mimesis, Catharsis, Hamartia, The Three Unities, Sublimity	
	2	Rasa, Dhwani, Tinai, Orality	

	3	Plato's Theory of Mimesis	
	4	Aristotle's Concept of Tragedy	

2	**MODULE 2:** Neoclassical/Romantic Criticism		**14**
	1	Fable, Ballads, Diction, Folk Tradition, Fancy and Imagination	
	2	Enlightenment, Humanism, Rationalism, Neo-Classicism, Romantic Individualism, Emotion, Liberty and Revolution	
	3	John Dryden: "Preface to the Fables " (Guided Self- Study)	
	4	William Wordsworth: "Preface to Lyrical Ballads" (Guided Self-Study)	

3	**MODULE 3:** 20th Century Criticism		**14**
	1	Matthew Arnold: "The Study of Poetry." (Guided Self- Study)	
	2	T.S. Eliot: " Tradition and Individual Talent."	
	3	Cleanth Brooks. "The Language of Paradox" (Guided Self- Study)	
	4	Modernism, New Criticism, Formalism, Structuralism	

4	**MODULE 4:** Literary Criticism to Literary Theory		**10**
	1	Ayyappa Paniker. "Towards an Alternative Aesthetics"	
	2	E. V. Ramakrishnan. "An Approach to the Language(s) of Poetry"	

5	**Teacher Specific Module**		**12**
	A teacher can use this module to give further practice on the topics discussed in the previous modules. This module is for internal evaluation		
	Seminar presentations, reading responses, group discussions, creative-critical projects, debates, or short research assignments for internal evaluation. Activities should encourage analytical reading, theoretical application, and interdisciplinary engagement with literary and cultural texts.		

Essential Readings:

Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th edition.

Greenblatt, Stephen, et al., editors. *The Norton Anthology of Theory and Criticism*.

Paniker, Ayyappa. "Towards an Alternative Aesthetics." *Indian Literature*, vol. 35, no.5, 1992, pp. 9–18. : http://www.jstor.org/stable/23337584

Ramakrishnan, E. V. "An Approach to the Language(s) of Poetry." *Making It New: Modernism in Malayalam, Marathi, and Hindi Poetry*, Sahitya Akademi, 1995, pp. 1–18.

Prasad, B. *An Introduction to English Criticism*. Macmillan, 1965.

Suggested Readings:

Nagarajan, M. S. *English Literary Criticism and Theory: An Introductory History*. Orient BlackSwan, 2006.

Assessment Rubrics:

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

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

KU5DSCENG302: APPLIED LINGUISTICS

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSCENG302	4	75

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

Course Description

This course introduces students to the core practical domains of applied linguistics, bridging linguistic theory with real-world communication, culture, technology, and cognitive processes. It provides a foundational understanding of speech mechanics, structural language variations, and the cognitive pathways involved in language acquisition and processing. Additionally, the syllabus explores sociolinguistic dynamics, examining how diverse cultural identity markers and social factors interact with language use. Finally, the course addresses contemporary digital landscapes, computational developments, and emerging communication media, while developing the essential analytical, observational, and research skills needed to study natural language behavior across varied contexts.

Course Outcomes:

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

CO No.	Expected Outcome	Learning Domains
1	Identify and analyze speech sounds, accents, and patterns of language variation	U, An
2	Examine the role of social factors in shaping language use	An
3	Describe cognitive and neurological processes involved in language	U, R

4	Analyze discourse and interpret meaning in real-life communication contexts	An, A
5	Demonstrate analytical and observational skills in studying language in natural settings	A

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	**DESCRIPTION**	**HOURS 75**
	MODULE 1: Applied Phonetics	**15**
1	Speech sounds and classification: air stream mechanisms – organs of speech- vowels- consonants- phonemics	
2	Introduction to phonetic transcription (IPA basics)	
3	Articulation and pronunciation patterns – suprasegmental features	
4	MTI (mother-tongue influence): common pronunciation issues	

	MODULE 2: Language and Mind	15
1	Language processing: comprehension and production	
2	Mental lexicon and word storage, Language acquisition (overview)	
3	Cognitive aspects of multilingualism	
4	Language disorders and recovery	

	MODULE 3: Language and Society	15
1	Language and politics	
2	Language and gender	
3	Language and class	
4	Language and race	

	MODULE 4: Language in Modern Context	15
1	Language endangerment, intergenerational language variations	
2	Introduction to corpus, computational linguistics, and forensic linguistics	
3	Language and social media	
4	Language and AI	

	Teacher Specific Module	15
5	● Mini research project/field study ● Case study on language use in society, community-based language survey ● Practical discourse analysis assignment ● Phonetic transcription practice ● Seminar presentations ● Translation and interpretation ● Case study on language acquisition in children with hearing impairment	

Essential Readings:

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Macmillan, 1981.

Cook, Guy. *Applied Linguistics*. Oxford UP, 2003.

Field, John. *Psycholinguistics: A Resource Book for Students*. Routledge, 2004.

Fromkin, Victoria, et al. *An Introduction to Language*. 11th ed., Cengage Learning, 2018.

Yule, George. *The Study of Language*. 8th ed., Cambridge UP, 2022

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)	Seminar/ Viva Voce	5
	Practical		10
	a)	Presentations/ Debates	5
	b)	Field Visit	5
	CE Total		**35**
Total			**100**

Note: Practicums have only Internal Assessment

KU5DSCENG303

LITERATURE IN CONTEXT: ROMANTICS AND VICTORIANS

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSCENG303	4	75

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

Course Description:

This course introduces students to the major literary, cultural, and intellectual movements of the Romantic and Victorian periods in England. It examines how literature responded to social transformation, political revolution, industrialization, scientific advancement, colonial expansion, and changing ideas about nature, selfhood, gender, class, and morality. Through the study of poetry, fiction, and prose in their historical and cultural contexts, the course enables students to understand the relationship between literature and society during the late eighteenth and nineteenth centuries. The course also explores how Romantic writers emphasized imagination, emotion, and nature, while Victorian writers engaged with questions of faith, progress, empire, identity, and social reform.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify the major cultural, philosophical, and intellectual influences of the Romantic and Victorian periods.	R, U
2	Explain the relationship between literature and the historical contexts of the eighteenth and nineteenth centuries.	U, An
3	Analyze literary texts in relation to themes such as nature, industrialization, gender, empire, science, and social change.	An
4	Compare the literary concerns and aesthetic features of Romantic and Victorian writers.	An, E
5	Develop critical and interpretative skills through close reading of literary texts in their cultural contexts.	C

Remember (R), Understand (U), Apply (A), Analyze (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	X	
CO 4		X		X			X	
CO 5		X	X			X	X	

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS 75
1	**Module 1: Romantics**		**15**
	1	Culture and Society (279-284)	
	2	Texts and Issues: Science, Gender and Sexuality, Nationhood, Empire and the Orient, Slavery and the Transatlantic Slave Trade (321-333)	
2	**Module 2: Literature in Context**		**15**
	1	William Blake. "The Little Black Boy"	
	2	William Wordsworth. "Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour, July 13, 1798"	
	3	Jane Austen. *Sense and Sensibility* (338-342)	
	4	Mary Shelley. *Frankenstein* (346-351)	
3	**Module 3: Victorians**		**15**
	1	Literary Overview (387-395)	
	2	Texts and Issues: Science, Nature and Crisis of Faith, Empire, Race and National Identity, Gender Roles and relations (423-440)	
4	**Module 4: Literature in Context**		**15**

	1	Alfred, Lord Tennyson. “Ulysses”	
	2	Robert Browning. “My Last Duchess”	
	3	Charlotte Bronte. *Jane Eyre* (440-443)	
	4	Charles Dickens. *Bleak House* (443-447)	

5	**Teacher Specific Module**	**15**
	A teacher can design activities for internal evaluation	
	Group discussions on the role of writers in responding to social inequality, gender discrimination, imperial expansion, and moral crises. Creative assignments such as rewriting a Romantic or Victorian text from the perspective of a marginalized character, or preparing a visual presentation based on a literary text studied in the course.	

Essential Readings:

1. Poplawski, Paul. *English Literature in Context*. Cambridge University Press, 2017
2. The Norton Anthology of English Literature, Vol. 1. Ed. Stephen Greenblatt. W. W. Norton & Company, 2018

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)	Seminar/ Viva Voce	5
	Practical		10

	a)	Presentations/ Debates	5
	b)	Field Visit	5
	CE Total		**35**
Total			**100**

Note: Practicums have only Internal Assessment

The page numbers given are from Paul Poplawski. *English Literature in Context*. CUP, 2017

KU5DSCENG304: LITERATURES OF THE WORLD

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSCENG304	4	60

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

Course Description:

This course dismantles the Eurocentric myth of the novel to trace the global evolution of narrative form. It offers a rigorous narratological investigation into how stories are constructed, weaponized by states, and subverted by marginalized voices. Beginning with non-Western structural precursors, students will examine how empires use the "Archive" to enforce an imperial gaze. The curriculum then analyses postcolonial literary rebellion and culminates in an exploration of speculative futures, requiring students to analyse how contemporary authors navigate the spatial and ecological anxieties of late-stage capitalism.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand how complex stories are built by exploring ancient, non-Western texts that existed long before the modern English novel.	U
2	Explain how empires and modern governments use history books, laws, and official paperwork to control narratives and erase marginalized voices.	An
3	Evaluate how postcolonial writers break the rules of the colonizer by fracturing traditional storytelling structures.	E
4	Analyse how contemporary authors tackle modern issues like climate change, immigration, and global capitalism.	An
5	Formulate arguments that dismantle the traditional, Eurocentric view of World Literature.	C

Remember (R), Understand (U), Apply (A), Analyze (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		X	X	
CO 3		X		X			X	
CO 4		X		X		X	X	
CO 5		X	X	X			X	

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS 60
1	**Module 1: The Roots of World Fiction**		**12**
	1.1	*The Epic of Gilgamesh* (Tablet XI)	
	1.2	*The Panchatantra*: "The Monkey and the Crocodile", "The Loyal Mongoose", "The Brahmin's Dream"	
	1.3	Murasaki Shikibu. *The Tale of Genji* (Guided Self- Study)	
	1.4	Miguel de Cervantes. *Don Quixote* (Guided Self Study)	
2	**Module 2: The Imperial Gaze and The Archive**		**12**
	2.1	Jean Rhys. "The Day They Burned the Books"	
	2.2	Lu Xun. "Diary of a Madman"	
	2.3	Binyavanga Wainaina. "How to Write About Africa"	
	2.4	Valeria Luiselli. *Tell Me How It Ends: An Essay in Forty Questions* - Chapter 1 (Guided Self -Study)	
3	**Module 3: Subverting the Master's Tools**		**12**
	3.1	Amos Tutuola. *The Palm-Wine Drinkard* (Guided Self-Study)	
	3.2	Oodgeroo Noonuccal. "The Past"	
	3.3	Gloria Anzaldúa. "How to Tame a Wild Tongue"	
	3.4	Barbara Jane Reyes "Dear Brown Girl"	

4	**Module 4: Transnational and Speculative Futures**		**12**
	4.1	Lesley Nneka Arimah. “Who Will Greet You at Home”	
	4.2	Kathy Jetñil-Kijiner. “Dear Matafele Peinam”	
	4.3	Bora Chung, “The Head”	
	4.4	N. Prabhakaran. “Pigman”	

5	**Teacher Specific Module**	**12**
	A teacher can design activities for internal evaluation	
	Encourage students to question the idea of “World Literature” by debating who decides which regional texts become “global” and what cultural nuances are lost in translation for Western audiences. Facilitate readings that examine how imperial archives construct knowledge about colonized peoples and how postcolonial texts resist or rewrite such narratives through travel writing, memoirs, oral histories, and fiction.	

Essential Reading:

1. David Damrosch. *What is World Literature?* Princeton University Press, 2018.
2. Aamir R Mufti. *Forget English! Orientalisms and World Literatures.* Harvard University Press. 2016.
3. Chakrabarty, Dipesh. “The Planet: An Emergent Humanist Category.” *Critical Inquiry*, vol. 46, no. 1, 2019, pp. 1–31.
4. Jeanne-Marie Jackson. *The African Novel of Ideas*. Princeton Press, 2021.
5. Ferry, David, translator. Gilgamesh: A New Rendering in English Verse. Farrar, Straus and Giroux, 1992. https://www.poetryfoundation.org/poems/57375/gilgamesh-tablet-11

Assessment Rubrics:

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

	Review	
f)	Viva-Voce	5
Total		**100**

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

KU5DSEENG301: WORLD OF POETRY IN ENGLISH

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300-399	KU5DSEENG 301	4	60

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

Course Description

This course introduces students to a wide spectrum of poetic traditions that have shaped world literature across cultures, languages, and historical periods. Moving beyond the conventional canon that begins with medieval English poetry, the paper traces the evolution of poetic expression from ancient Greek and Sanskrit to Renaissance, Romantic, Persian, Urdu, Bengali, and Malayalam poetic worlds. Through poems translated into English, students encounter diverse utterances of love, nature, devotion, longing, spirituality, memory, and human relationships. The course encourages comparative literary understanding and highlights poetry as an artistic form that crosses borders. It also familiarizes learners with major poetic techniques, forms, symbols, and aesthetic traditions while nurturing sensitivity towards language, culture, and emotion.

Course Outcomes:

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

CO No.	Expected Outcome	Learning Domains
1	Identify major poetic traditions and literary movements across cultures and historical periods.	U
2	Analyze themes, imagery, symbols, and stylistic features in poetry from diverse world traditions.	An
3	Compare poetic expressions of love, nature, devotion, longing, and human experience across cultures.	A

4	Analyze important concepts and techniques related to poetry and poetic language.	An
5	Develop critical and creative responses to poetry through discussion, interpretation, and 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				X		
CO 3		X		X		X		
CO 4	X	X		X				
CO 5		X	X	X			X	

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	DESCRIPTION	HOURS 60
1	**MODULE 1: Poetic Voices**	**12**
	Sappho. “The Anactoria Poem” (Fragment 16)	
	Kalidasa. "Summer" (*Ṛtusaṃhāra*. Canto I.)	
	Allur Nanmullaiyar. "What She Said" (Translated by A.K. Ramanujan)	
	Geoffrey Chaucer. The Prologue to The Canterbury Tales (Lines 1–18)	
2	**MODULE 2: Poetic Renaissance**	**12**

	Akka Mahadevi. “I Have Fallen in Love”	
	Jalaluddin Rumi. "The Alchemy of Love"	
	Petrarch. “Breeze blowing that blonde curly hair”	
	William Shakespeare. “Let me not to the marriage of true minds”	

	MODULE 3: Poetics of Passion	**12**
	Johann Wolfgang Von Goethe. “Longing”	
3	Robert Burns. "A Red, Red Rose"	
	Alexander Sergeyevich Pushkin. “I Loved You”	
	Mirza Asadullah Khan Ghalib. "No, I Wasn't Meant to Love and Be Loved"	

	MODULE 4: Poetic Renewals	**12**
4	Rabindranath Tagore. “Unending Love”	
	Kumaran Asan. “The Fallen Flower” (Trans. K. Jayakumar)	
	Balamani Amma. “Offering” (Trans. Suvarna Nalapat)	
	Lopamudra. “That thou art” (Trans: K. C. Muraleedharan)	

	Teacher Specific Module	**12**
5	Teachers may introduce basic terms, concepts, and analytical approaches related to poetry, such as: Diction, Imagery, Symbolism, Metaphor, Simile, Rhythm, Rhyme, Metre, Structure, Tone, Translation, Lyric, Sonnet, Voice, Persona, Intertextuality, Intersectionality. Assessment may be based on: Classroom participation and response, Short analytical assignments, Comparative reading exercises, Debates, Seminar presentations. Evaluation may assess: Understanding of forms and themes, Ability to interpret and compare, Critical thinking and textual analysis, Creative and	

	independent engagements.	

Essential Readings:

1. Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed., Cengage Learning, 2015.
2. Puchner, Martin, et al., editors. *The Norton Anthology of World Literature*. 5th ed., W. W. Norton & Company, 2025.

Suggested Readings:

1. Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell Publishers, 1993.
2. Preminger, Alex, and T. V. F. Brogan, editors. *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton UP, 1993.

Assessment Rubrics:

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

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

KU5DSEENG302: THEATRE AND PERFORMANCE STUDIES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300-399	KU5DSEENG302	4	60

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

Course Description

This course introduces students to the foundational histories, diverse genres, and structural evolution of global theater and dramatic literature. The paper traces how plays have developed across different cultural, historical, and geographical contexts, from classical antiquity to the modern era. Through a representative selection of canonical and contemporary dramatic texts, learners engage with core elements of drama, including plot construction, characterization, thematic development, and linguistic devices. Beyond textual analysis, the course explores the transition of drama from the written page to live enactment, examining how performance elements shape meaning. It familiarizes students with various modes of cultural presentation, ranging from classical aesthetic forms to grassroots public expressions. By studying these dramatic movements and performance types, learners will develop the critical tools necessary to interpret, analyze, and evaluate both text-based plays and live cultural events.

Course Outcomes:

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

CO No.	Expected Outcome	Learning Domains
1	Trace the historical evolution and major structural movements of global theater across different historical eras and traditions.	R, U
2	Identify and explain foundational dramatic components, literary devices, and technical vocabulary essential for analyzing textual	U

	compositions	
3	Classify and contrast different dramatic genres, ranging from classical forms and stylized period plays to modern non-traditional dramatic structures.	An
4	Examine varied non-textual performance types, popular entertainment formats, and regional folk practices that function alongside conventional theatre.	An, E
5	Develop comparative analytical skills to interpret complex social, cultural, and thematic representations within diverse dramatic works.	C, E

Remember (R), Understand (U), Apply (A), Analyze (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		
CO 5		X		X			X	

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	**DESCRIPTION**	**HOURS 60**
	MODULE 1:	**14**
1	Evolution of Greek theatre – Choral hymns – Tragedies- Satyr plays – Comedies – Amphitheatre – Mystery plays – Miracle plays – Morality plays,	

2	Renaissance theatre, Jacobean Theatre, Restoration plays, Edwardian theatre, post-war British theatre,	
3	Plot, Character, Thought, Diction, Sound, Hamartia, Catharsis, Pathos, Stasimon, Deus ex machina, Comic relief, Stock characters, Interludes, Soliloquy	
4	Sentimental Comedy, Comedy of Manners, Tragi-comedy, Kitchen sink drama, Absurdist plays, Historical Plays, Liturgical plays. Closet drama	

2	**MODULE 2:**	**12**
	Marvin Carlson – "What is Performance?" *The Performance Studies Reader* (Guided Self-Study)	
	Kapila Vatsyayan - "Introduction" *Traditional Indian Theatre* (Guided self-study)	
	Broad Spectrum Approach, Is Performance vs. As Performance, Dramaturgy, Environmental Theatre, Ephemerality, Spect-actor, Subversion, Agency, Aesthetic Distance, Carnivalesque	
	Mime, Opera, Ballet, Stand-up Comedy, Slam poetry, Street-play (Nukkad Natak), Agit-prop, Flash mob, Rap songs, Mummers' play, Jatra, Ottamthullal	

3	**MODULE 3:**	**11**
	Sophocles - *Oedipus Rex* (Guided self-study)	
	William Shakespeare - *Othello* (Guided self-study)	
	Oscar Wilde - *Salome*	
	Enda Walsh - *Chatroom*	

4	**MODULE 4:**	**11**
	Vijay Tendulkar- *A Friend's Story* (Guided Self- Study)	
	Lorraine Hansberry – *A Raisin in the Sun* (Guided Self -Study)	
	Anton Chekov – *A Marriage Proposal*	

	A Santhakumar - *Dream Hunt*	

	Teacher Specific Module	**12**
5	Introducing KPAC Plays, 'Theyyetre' of North Kerala, for paper presentations and assignments. "Text vs. Performance" Classroom Debate: The teacher can coordinate a formal debate in which one side argues that a play's meaning relies strictly on the written text, while the other argues that it exists only as a live event.	

Essential Readings:

1. Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed., Cengage Learning, 2015.
2. Bial, Henry, and Sara Brady, editors. *The Performance Studies Reader*. 4th ed., Routledge, 2024.
3. Shepherd, Simon, and Mick Wallis. *Drama/Theatre/Performance*. Routledge, 2004.
4. Vatsyayan, Kapila. *Traditional Indian Theatre: Multiple Streams*. Revised ed., National Book Trust, India, 2005.

Suggested Readings:

1. Schechner, Richard. Performance Studies: An Introduction. 4th ed., Routledge, 2020.

Assessment Rubrics:

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

e	Role Play	5
f	Viva-Voce	5
Total		**100**

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

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KU5DSEENG304: HISTORY OF ENGLISH LANGUAGE

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300-399	KU5DSEENG304	4	60

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

Course Description:

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

Course Prerequisite: Nil

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Students will be able to explain the major historical phases of the English language, including Old English, Middle English, Early Modern English, and Modern English, identifying key linguistic changes and influences at each stage.	U

2	Students will demonstrate the ability to trace the etymology of English words and understand how meanings and usages have evolved over time, illustrating the dynamic nature of the language.	A
3	Students will analyse the various external and internal factors that have influenced the development of English, including the impact of invasions, migrations, cultural exchanges, and technological advancements.	An
4	Students will recognize and describe significant dialectal variations and changes in English across different regions and periods, understanding how socio-political and cultural contexts shape language diversity.	An
5	Students will evaluate the historical spread of English around the world, understanding its role as a global lingua franca, and discuss the implications of its widespread use on local languages and cultures.	E

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	**UNIT**	**DESCRIPTION**	**HOURS 60**

1	**MODULE 1: The Origins of English**		**12**
	1	Indo-European Family of Languages, Anglo-Saxon Period, Norman Conquest, Old English, Middle English.	
	2	Modern English Period, Latin and Greek influence, Loan Words, words coined by Shakespeare, Bible Translation.	
	3	Dr Johnson's Dictionary, The Great Vowel Shift, Pidgins and Creoles, Evolutions of Standard English.	
	4	English in India: Macaulay's Minutes, English as Language of Administration, Three-language formula in education, English as a lingua franca.	

2	**MODULE 2: English Goes Global**		**12**
	1	Jacob Mikanowsky. "Behemoth, Bully, Thief: How the English Language is Taking Over the Planet" (Guided Self Study)	
	2	Keith Johnson. "A New Dictionary for a New Language." *Crossing the Atlantic: Noah Webster and American English* (Excerpts)	
	3	Seth Lerer. "English in South Asia." *English in the World*. (Excerpts)	
	4	Amy Tan. "Mother Tongue"	

3	**MODULE 3: Multiple Englishes**		**12**
	1	Chimamanda Ngozi Adichie. "The Danger of a Single Story" (Guided Self-Study)	
	2	James Baldwin. "If Black English isn't Language, Then Tell me, What Is?"	
	3	Kalpana Mohan. "Introduction: A Killer Language" (Excerpts)	
	4	P. P. Ajayakumar. "English in India: Demystifying the Canon."	

4	**MODULE 4: Worldling English**		**12**
	1	John McWhorter. “The Secret Lives of Words” (Guided Self Study)	
	2	Seth Lerer. “Twenty-First-Century English” (Excerpt: “Internet and Social Media English”) (Guided Self Study)	
	3	Emma Goldberg. “The New Words for Our New Misery”	
	4	Rebecca Mead. “The Common Tongue of Twenty-First-Century London”	

5	**Teacher Specific Module**	**12**
	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.	

Essential Readings:

1. Krishnaswamy, Lalitha and N Krishnaswamy. *The Story of English in India*. Foundation books, 2006.
2. Lerer, Seth. *Introducing the History of English Language*. Routledge, 2024.

Suggested Readings:

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

Assessment Rubrics:

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

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