

FYUGP ENGLISH

COURSE DISTRIBUTION

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

KU2AECENG105: ENGLISH IN CONTEXT

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

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

Course Description:

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

Course Prerequisite: NIL

Course Outcomes:

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

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

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

	Teacher Specific Module	12hrs
	<i>A teacher can use this module to give further practice on the topics discussed in the previous modules or design activities like the ones given below. This module is for internal evaluation</i>	
5	<ol style="list-style-type: none"> 1. Encourage students to join online writing communities or forums where they can share their work and receive feedback from a broader audience. 2. 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*. Oxford University Press, 2003
3. Manser, Martin, and Stephen Curtis. *The Penguin Writer's Manual*. Penguin Books Ltd. 2002.
4. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2009.
5. Swan, Michael. *Practical English Usage*, OUP, 2016

Assessment Rubrics:

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

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

Course Description:

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

Course Prerequisite: NIL

Course Outcomes:

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

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

Essential Readings:

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

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		50
Continuous Evaluation		25
a)	Test Paper- 1	10
b)	Test Paper-2	5
c)	Assignment	5
d)	Seminar	5
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 HRS

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

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2	2	0	25	50	75	1.5HRS
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Course Description:

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

Course Prerequisite: NIL

Course Outcomes:

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

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Module 1:		
	1.1	I Could Never Feel That Way About Kanji – Nisha Susan	3
	1.2*	Mexican Tacos recipe - https://www.tarladalal.com/tacos-mexican-tacos-recipe-vegetarian-tacos-1257r <ul style="list-style-type: none"> • Method of writing a recipe • Use of present tense • Giving instructions and directions 	4
	1.3	Vocabulary: cuisine, culinary, ingredients, Al dente, blanch, brine, leaven, barbecue, gravy, simmer	2
	1.4	Food idioms: piece of cake, hard nut to crack, bad egg, butter someone up, cool as a cucumber, hot potato, nuts about something or someone, like two peas in a pod, have bigger fish to fry, eat like a horse	3

2	Module 2:		
	2.1	“I am Legend” from <i>Faster than Lightning: My Autobiography</i> by Matt Allen and Usain Bolt. (first 4 pages of the chapter)	3
	2.2*	Commentary https://www.youtube.com/watch?v=pbWABJrPels <ul style="list-style-type: none"> • sports commentary – types: play by play commentary, colour commentary • steps of commentary – gather immense information, details, present the info in a succinct manner • concentrate on vocabulary and voice modulation 	4
	2.3	Vocabulary: arena, amateur, hurdles, equestrian, track and field,	2
	2.4	Sports idioms: call the shots, front runner, hit below the belt, blow the whistle, Slam Dunk, throw in the towel, take the bull by the horns, blind sided	3

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

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

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

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

Essential Readings:

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

Assessment Rubrics:

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)	Speaking assignments	5
Total		75

Note: Practicums have only internal assessments.

KU2AECENG108: ENGLISH FOR CONTENT CREATION

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

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

Course Description:

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

Course Prerequisite: NIL

Course Outcomes:

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

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

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

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

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

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

Essential Readings:

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

Suggested Readings:

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

Assessment Rubrics:

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

Note: Practicums have only internal assessments.

KU2MDCENG104: COMICS AND GRAPHIC NARRATIVES

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

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

Course Description:

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

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

Course Prerequisite: NIL

Course Outcomes:

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

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

Mapping of Course Outcomes to PSOs

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

CO 5		X		X		X	
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COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

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

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

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

General Instructions:

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

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

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

Essential Reading:

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

Suggested Reading:

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

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

Assessment Rubrics:

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

FYUGP ENGLISH

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

Course Description:

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

Course Prerequisite: NIL

Course Outcomes:

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

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

Mapping of Course Outcomes to PSOs

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

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CO 4		X				X	
CO 5	X		X				

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

Essential Reading/Viewing

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

Suggested Reading/Viewing:

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

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

KU2MDCENG106: POPULAR NARRATIVES

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

Learning Approach (Hours/ Week)	Marks Distribution	Duration of
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FYUGP ENGLISH

Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	ESE (Hours)
3	-	-	25	50	70	1.5

Course Description:

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

Course Prerequisite: NIL

Course Outcomes:

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

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

Mapping of Course Outcomes to PSOs

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

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

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

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

Essential Readings:

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

Suggested Readings:

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

Assessment Rubrics:

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

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d)	Seminar	5
e)	Book/ Article Review	5
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	30	70	100	2

Course Description:

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

Course Prerequisite: Proficiency in English language.

Course Outcomes:

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

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

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

Essential Readings:

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

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

Suggested Readings:

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

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		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: Practicums only internal assessments.

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KU2DSCENG107: HISTORY OF LITERATURES IN ENGLISH

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

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

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	Internship					
2	2	0	30	70	100	2

Course Description:

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

Course Prerequisite: Proficiency in English language.

Course Outcomes:

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

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	fields, and appreciating how these connections enhance their ability in the understanding of both literature and the life around them.	
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***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

Essential Readings:

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

Suggested Readings:

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

Assessment Rubrics:

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: Practicums hav

KU2DSCENG108: TRAVEL LITERATURES

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

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

Course Description:

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

Course Prerequisite: NIL

Course Outcomes:

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

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

Essential Reading

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

Suggested Reading

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

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation		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: Practicums have only internal assessments.

KU2DSCENG109: SPORTS LITERATURES

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

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

Course Description:

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

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

Course Prerequisite: NIL

Course Outcomes:

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

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

Essential Reading:

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

Suggested Reading/Viewing:

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

Assessment Rubrics:

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

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

Note: Practicums have only internal assessments.

KU2DSCENG110: CONTEMPORARY LITERATURES

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

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

Course Description:

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

Course Outcomes:

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

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

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

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

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

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

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

Essential Readings:

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

Suggested Readings:

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

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

Assessment Rubrics:

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: Practicums have only internal assessments.