

KANNUR UNIVERSITY – CORE – FIRST SEMESTER

NEW CURRICULUM FOR BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

METHODOLOGY OF HUMANITIES

COURSE CODE	1 B 01 ENG
TITLE OF THE COURSE	METHODOLOGY OF HUMANITIES
SEMESTER ASSIGNED TO THE COURSE	I
NO. OF CREDITS	4
NO OF CONTACT HOURS PER WEEK	6
TOTAL NO. OF CONTACT HOURS	108
CORE TEXT	<i>Methodology and Perspectives of Humanities</i> , Pramod Nayar, Abhijit Kundu & Shweta Mehra, Pearson Longman, 2009.

1. AIM OF THE COURSE:

To introduce the students to the methodological issues which are specific to the disciplines referred to as the Humanities and to inculcate in them critical perspectives that would enable them to understand the discursive practices labeled as Humanities.

2. OBJECTIVES OF THE COURSE:

On completion of the course, the student will be able:

- To know the distinction between the methodologies of natural, social and human sciences
- To understand the questions concerning the relation between language and subjectivity as well as those pertaining to structure and agency in language
- Aware of the theories of textuality and reading both western and Indian

3. COURSE OUTLINE:

MODULE I (27 HOURS)

Introduction - difference between the natural, social and the human sciences – facts and interpretation - history and fiction - study of the natural world compared to the study of the subjective world - study of tastes, values and belief system - the question of ideology

MODULE II (27 HOURS)

Language, Culture and Identity – the relation between language, culture and subjectivity – the question of agency in language – the social construction of reality – language in history - language in relation to class, caste, race and gender – language and colonialism – non-essential view of subjectivity and identity.

MODULE III (27 HOURS)

Narration and representation - reality and/as representation – narrative modes of thinking – narration in literature, philosophy and history - textuality and reading: Text and work - reader

MODULE IV (27 HOURS)

Indian theories of knowledge – Methodologies of Indian knowledge systems – what is knowledge – concepts of knowledge in the Indian tradition - origin and development of Indian philosophical systems

4. CORE TEXT: *Methodology and Perspectives of Humanities*, Pramod Nayar, Abhijit Kundu & Shweta Mehra, Pearson Longman, 2009.

Sl.No	Title	Author	Publication details
1	<i>Methodology and Perspectives of Humanities</i>	Pramod Nayar, Abhijit Kundu & Shweta Mehra	Pearson Longman, 2009
2	<i>What is History?</i>	EH Carr.	Ed 2. London, Macmillan. 1986.
3	<i>Literary Theory: An Introduction.</i>	Terry Eagleton	Oxford: Blackwell, 1983
4	<i>Literature</i>	Peter Widdowson	London, Routledge, 1999
5	<i>The Social Construction of Reality: A Treatise in the</i>	Peter L Berger and Thomas Luckmann	Harmondsworth: Penguin, 1966.

	<i>Sociology of Knowledge</i>		
6	<i>From Prague to Paris.</i> London	J.G. Merquior	London: Verso, 1986
7	<i>Language and Materialism</i>	Rosalind Coward and John Ellis	London: Routledge, 1977.
8	<i>Narrative Fiction: Contemporary Poetics</i>	Shlomith Rimmon Kenan	London: Methuen, 1981.
9	<i>"The Syntax of Secularism in Hindi Cinema," in Composite Culture in a Multi-cultural Society</i>	ed. Bipan Chandra and Sucheta Mahajan	New Delhi: NBT and Pierson, 2007
10	<i>Telling Stories</i>	Linda M Shires and Steven Cohen	London: Methuen, 1985
11	<i>Outlines of Indian Philosophy</i>	M. Hiriyanna	London, 1956
12	<i>Indian Philosophy. : A popular Introduction.</i> Chapters 4, 8 & 24. 2 vols	Debiprasad Chattopadhyaya	New Delhi, Peoples Publishing House, 1982.
13	<i>Indian Philosophy, 2 vol</i>	S.Radhakrishnan	London, 1943

5. PATTERN & MODEL QUESTION PAPER TO BE PREPARED

MODEL QUESTION PAPER – 1B 01 –METHODOLOGY OF HUMANITIES

Time -- 3 hrs.

Total Weightage – 30

A. Write an essay of about 200 words on any one of the following:

1. Write an essay on objectivity in the subjective world.
2. Explain the narrative modes of thinking.

(Weightage -- 4)

B. Answer any four of the questions in about 80 – 100 words:

3. History as fiction
4. Tastes, Values and norm and mores

5. Explain the concept *Social Construction of Reality*
6. The Five Codes suggested by Roland Barthes
7. Author/Narrator
8. Compare the the Indian and western concept of knowledge/jnana/prama

(Weightage -- 4X 2 = 8)

C. Answer any *ten* short questions in 2 or 3 sentences:

9. What is the task of sociology according to Emile Durkheim?
10. What was the objection that Plato raised against artistic representation?
11. How does Marx explain the term *ideology*?
12. How do the Romantics regard a literary work?
13. What are discourses?
14. Comment on the racial undertones of the word 'denigrate'
15. Do women use *a different language* or use *language differently*, why?
16. Explain the term and concept *Diegesis*
17. Bring out the difference between a *work* and a *text*
18. Define *Metatextuality*.
19. What is the Epic Period of Indian philosophy?

20. Name the sight schools of Indian Philosophy (Weightage -- 10 X 1 = 10)

D. Give one word answers to the four questions:

21. What is the corner stone of Max Weber's contribution to Sociology?
22. Name an essay written by Louis Althusser
23. Who called for the abolition of the English Department?
24. What is the Materialist school of Indian philosophy known as?

(Weightage -- 4 X 1 = 4)

E. Answer the four bunches of four questions each:

25. (a) The term 'Humanities' probably appeared during which renaissance
 - (i) French (ii) English (iii) Italian (iv) Indian renaissance
 - (b) Aristotle stressed the _____ of literary texts

(i) aesthetic value (ii) truth and falsehood (iii) logical correctness

(iv) Similarity to Politics and Ethics

(c) Who among the following coined the term 'ideology'?

(i) Fredric Jameson (ii) Karl Marx (iii) Terry Eagleton (iv) Destutt de Tracy

(d) Which is a most important tool in the production and reproduction of meanings of culture, literature and history?

(i) Narrative imagination (ii) Reason (iii) Accuracy (iv) Precision

26. (a) Language _____ reality

(i) mirrors (ii) constructs (iii) reflects (iv) none of the above

(b) What is true about language?

(i) a system of signs (ii) based on difference (iii) involves repeated use and convention (iv) All of these.

(c) Girls or women have femininity because

(i) it is an essence in them (ii) of the discourse of femininity (iii) of evolution (iv) of nationality.

(d) The term *agency* is the capacity to

(i) perform a task (ii) influence an incident (iii) influence people (iv) do all the three

27. (a) Paratexts include:

(i) epigraphs and prefaces (ii) forewords and epilogues (iii) acknowledgements and footnotes (iv) all these

(b) The narrative mode that concludes logically offer a sense of completion is in

(i) the annals mode (ii) Chronicle mode (iii) historical mode (iv) none of these

(c) Plot is: (i) story (ii) fibula (iii) cause and effect sequence (iv) events in the order of happening

(d) A.J.Greimas evolved a set of six actants of which one is

(i) Subject/Object (ii) Good/Bad (iii) Reason/Imagination (iv) Life/Death

28. (a) There are _____ schools of thought in Indian philosophy divisible into -

(i) Five, three (ii) seven, two (iii) nine, two (iv) ten, five

(b) Which of the pairs depended directly on the Vedas?

(i) Vaisesika & Buddhism (ii) Jainism & Samkhya (iii) Mimamsa & Vedanta

(iv) Yoga & Nyaya

(c) What was the main aim of Mimamsa school?

(i) defending ritualism of the Vedas (ii) exposition of reality (iii) establish the primacy of matter (iv) to lead to vivekajnana through citta-vritti-nirodha

(d) Doubt in Indian philosophy is

(i) conflicting notions about the same object (ii) cognition of the object not as it really is (iii) two equally plausible yet contradictory alternatives on an issue

(Weightage -- 4 X 1 = 4)

KANNUR UNIVERSITY – CORE –SECOND SEMESTER

BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

CORE COURSE: METHODOLOGY OF LITERATURE

COURSE CODE	2 B 02 ENG
TITLE OF THE COURSE	METHODOLOGY OF ENGLISH LANGUAGE AND LITERATURE
SEMESTER ASSIGNED FOR THE COURSE	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS PER WEEK	6
TOTAL NO. OF CONTACT HOURS	108

1. AIM OF THE COURSE

- To familiarize the student with the critical tools used in the reading of literature
- To instill a broader and holistic sensibility in the student with the aim of eventually equipping him to approach, analyze and assess literary discourses through a host of complementary as well as conflictingly different theoretical frameworks.

- To form an idea of the complex nature of literary studies and how they are entangled with other aspects of the social body.
- To unveil the constitutive elements and cultural specificity of literature along with the intricate process of canon formation.
- To help the student gain perceptive insights into the socio-political dynamics, the structuring points of view, the dominant ideology, hegemony, the prevailing common sense and communal underpinnings that mediate the writing, production, reception and survival of a work.
- To familiarize the student with other media, popular literature and emerging trends

2. OBJECTIVES OF THE COURSE: ON COMPLETION OF THE COURSE, THE STUDENT WILL HAVE

- an awareness of the political operation of literature
- the capacity to appreciate and critically understand the constitution and discursive aspects of literature
- commendable understanding of literary theories and reading strategies
- the skill for applying these in reading all kinds of texts and cultural formations

3. COURSE OUTLINE

MODULE I: Literature: Constitutive elements and traits – literature as discourse - difference from other discourses – The Politics of the Unconscious - Canon Formation: Determination of taste – marginalization of works and authors – various national literatures: English literatures: British, American, African, Indian, Canadian, Australian etc. (see notes for details)

MODULE II: Textual approaches: New criticism, Formalism, Close Reading, Deconstruction, Reader response – Psychoanalytic: Freud, Lacan – Archetypal: Unconscious and universal patterns of repetition

MODULE III : Writing and reading: mediations by Gender, Class, Ideology etc. Marginalization: of gender, working class, the dalits, aboriginals, sexual minorities. The identity and assertion of the marginalized communities: Women, the Subaltern, the colonized etc

MODULE IV: Post colonial: Colonialism, Nationalism and literatures in the case of India and Africa – Writing back, Rereadings and Rewritings - Cultural studies: Cultural Materialism, New Historicism, Marxism, Postmodernism – Eco-critical: Awareness of nature and environment, eco-feminism

4. READING LIST

A) CORE TEXT: MATERIALS FROM DIFFERENT TEXTS ARE TO BE USED IN RELATION TO THE TOPICS GIVEN:

B) CORE AND REFERENCE READING

Sl No	Title	Author	Publisher/Year
1	<i>A Handbook of Critical Approaches to Literature (Core text)</i>	Wilfred L. Guerin, Earle Labor, et al	Delhi, OUP, 2006
2	<i>Contemporary Criticism: An Anthology</i>	V.S.Sethuraman (ed)	Chennai, Macmillan, 1989
3	<i>Principles of Literary Criticism</i>	S.Ravindranathan.	Chennai, Emerald, 1993
4	<i>Introduction to Literature, Criticism and Theory</i>	Andrew Bennett and Nicholas Royle	New Delhi: Pearson Education, 2008
5	<i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>	Peter Barry	New York: Manchester. 1995. 11-38
6	<i>An Introduction to Literary Studies</i>	Mario Klarer	London: Routledge, 1999
7	<i>A Glossary of Literary Terms (Core text)</i>	M.H.Abrams	Thomson Heinle, India, 1999

GUIDELINES FOR EVALUATION OF CORE COURSE -- 2 B 02 ENG (METHODOLOGY OF ENGLISH
LANGUAGE AND LITERATURE)

Internal/Continuous Evaluation (25% weightage)

Total weightage -- 5

Class Test (one written; one oral- average)	--	2 weightage
Written Assignment (one)	--	1 weightage
Viva (one)	--	1 weightage
Attendance	--	1 weightage

Written assignment/Seminar:

1. Assignment: Analysis of a poem/prose writing using the textual and theoretical aspects studied from the list given in the note.
2. Viva: on the Assignment paper.
3. Format: A facing sheet showing the particulars of the student, the topic and the Semester, a note on the author/director/writer and context, a copy of the text (in the case of a small poem or short story or such), summary of the text (in the case of a long text, film etc) followed by the analysis.
4. Mode of Presentation: Assignment: submit to the teacher, need not be read in the class. Viva: Individual sessions.

5. Assignment and Seminar paper: the analysis part to be given importance.
6. Documentation: Details of books and web sites – primary as well as secondary sources – to be given as per documentation rules in both the assignment and the Seminar Paper.
7. Continuous as well as End Semester Evaluation should be done in the direct grading system. (See University Regulations for details).

End Semester Examination (75% weightage)

Pattern of Question Paper

Time -- 3 hrs.

Total Weightage -- 30

1. Three bunches of four questions each (Weightage -- 3)
2. Seven short questions (2 or 3 sentences each) of one weightage each.
(Weightage: $7 \times 1 = 7$)
3. Five paragraph questions of 80 words each out of seven. (Weightage -- $5 \times 2 = 10$)
4. Critical appreciation of a poem (Weightage -- $1 \times 2 = 2$)
5. Two essay questions of 200 words each out of three (Weightage -- $2 \times 4 = 8$)

NOTE: ESSAY QUESTIONS ARE TO BE LIMITED TO THE FOLLOWING TOPICS:

1. New Criticism
2. Psychoanalytic literary criticism
3. Feminist literary criticism
4. Postcolonial criticism
5. Marxist Literary criticism
6. Archetypal criticism
7. Reader Response
8. New Historicism
9. National literatures (Indian, African and American)

Note: In the case of National and postcolonial literatures, a general account each national literature with a focussed account of the life and works of the following authors are to be taught:

English Literature from England: Charles Dickens and Jane Austen

American Literature: Mark Twain and Emily Dickinson

African Literature: Chimua Achebe

Indian Writing: R.K.Narayan and Shashi Deshpande, familiarize the students with the Indian writers in English from Kerala

Canadian Writing and Australian writing: Only familiarize the students with novelists and their important works.

MODEL QUESTION PAPER FOR 2B 02 ENG - METHODOLOGY OF ENGLISH LANGUAGE AND LITERATURE

I. A. Answer the three bunches of questions as directed: (3X1= 3 Weightage)

A.

1. Oedipus complex is a contribution of: (a) Freud (b) Melanie Klein (c) Lacan (d) none of these
2. Shakespeare is a canonical author: (a) True (b) false
3. Who among the following is an American woman poet: (i) Kamala Das (ii) Emily Dickinson (iii) Mary Shelley (IV) none of these
4. Who are the Indian novelists from Kerala: (i) Aundhati Roy (b) Shashi Tharoor (c) both (a) and (b) (d) none of these.

B.

5. Who is the American novelist: (a) Charles Dickens (b) Conrad (c) Mark Twain (d) Defoe
6. Name of an English woman novelist (a) Jane Austen (b) Shashi Desh Pande (c) Kaveri Nambisan (d) Amrita Preetham
7. Ferdinand Saussure is famous for his contribution to (a) linguistics (b) Literary studies (c) Indian English poetry (d) none of these
8. Formalism developed into structuralism (a) true (b) false

C.

9. Which of the following is a textual approach? (a) New Criticism (b) postmodernism (c) naturalism (d) Feminism
10. Who are marginalized in the Indian context? (a) Men (b) women (c) dalits (d) both (b) and (c)

11. Derrida is associated with (a) Structuralism (b) poststructuralism (c) Naturalism (d) Formalism.
12. Name a Marxist literary critic (a) Terry Eagleton (b) T.S.Eliot (c) Cleanth Brooks (d) Ezra Pound

II. Answer in a sentence or two all the *nine* questions (7 x 1 = 7 Weightage)

13. What do you mean by the term canon?
14. Name one archetypal critic.
15. What is marginalization?
16. What is close reading?
19. Name a work by Freud
20. What is the focus of the Reader Response Theory?
21. Mention the name of one of the pioneers of feminism in England

III Answer any *five* questions out of 7 in a paragraph each (5x2=10 Weightage).

22. New criticism
23. What do you know about Dalit literature?
24. Eco-feminism
25. Indian Novel in English
26. Give a brief account of African writing in English
27. Canonical authors in the Indian English context.
28. Write a critical analysis of the poem given (1X2= 2 Weightage)

IV. Answer any *two* out of the three given in about 200 words: (2X4= 8 Weightage)

29. Write an essay on postcolonial literatures

30. Discuss the possibilities opened up by Psychoanalytic criticism with suitable examples.

31. Features of feminist literary criticism and its interpretive strategies.

KANNUR UNIVERSITY – CORE – THIRD SEMESTER

Informatics for English Language and Literatures

Course Code	3B 03 ENG
Title of the course	Informatics for English Language and Literatures
Semester assigned to the course	3
No. of credits	4
No. of contact hours per week	4
Total no. of contact hours	72

1. Aims of the Course

- To provide basic knowledge in Information and Communication Technology and use of computer.
- To encourage students to employ ICT for knowledge gathering, sharing and even production of knowledge.
- To inspire computer aided academic transactions

2. Objectives of the Course

On successful completion of the course:

- The student will have a good awareness of Computer hardware and software
- The student will be able to make use of computer as an academic accessory

3. Course Outline

Module I: (13 hours): History of the development of computers - Types of computers- PC/ Workstations – Laptops – Palmtops - Mobile Devices – Notebooks - Significance of IT and the Internet

Module II: Hardware (8 hours)

Monitor - CRT and LCD – issues - CPU-mouse-keyboard-processor types - Ports - USB - Input-output devices - Printers-scanners-graphic tablet-thumb drive- modems-digital cameras-microphones-speakers - Bluetooth devices – e-book reader (kindle) - ipod

Module III: Softwares (15 hours)

Topics: Operating Systems - Windows- Windows versions- Linux – Free software- software licenses - GNU public license- other licenses - Windows software tools- Word, PowerPoint, Excel - Linux tools - Open Office - antivirus tools - File encryption- Cryptography - Various file formats and extensions- (eg: .jpg, .doc, .bmp .avi etc) format reading software- conversion between formats.

Module IV: Networking and the Internet (18 hours)

What is Networking - LAN- WAN- Wireless networks - Benefits of Networking- file sharing- sharing of printers- examples - networking in an office- in an internet café. The Internet- HTML- websites – blogs - search engines- e-mail- chat- wikis- social networking- file sharing- net banking- shopping on the internet- booking a rail ticket online- checking telephone directories online Checking electoral rolls at the Election Commission site- Online maps – online registrations – online examinations etc.

Module V: Internet and Academic PURSUIT (18 hours)

Encyclopedias – libraries - book sites – e- journals - content repositories - online education - other information sites - internet directories - websites of universities and research institutions - Online courses and Virtual Universities – audio and video downloads for literary appreciation – E – content development - Machine Translation - Virtual Classrooms – EDUSAT – Authoring tools

Student activities:

- a. Making and presenting PowerPoints on literary topics and authors
- b. Reading Online magazines.
- c. Listening to audio books

- d. Online academic interactions with teachers and scholars
- e. Understanding about Blogs

4. Core Text:

REFERENCE:

1. Outlines of Informatics: An Introduction by K. Ravindran Asari, Ane Books, New Delhi

Web Resources:

1. <http://youtube.com> 2. <http://iberry.com> 3. <http://litsum.com> 4. <http://www.dramapod.com> 5. <http://googlevideos.com>

5. Model Question Paper: *(To be incorporated)*

Internal assessment:

1. Assignment: (Weightage: 1)
 - I. A. Creation and presentation of a powerpoint on an author or a work or movement in literature.

B. Creation and presentation using computer any of the topics in the syllabus of this course
C. Demonstration of any of the topics and accessories mentioned in the syllabus.
D. Creation of a blog
E. Creation of audio and video texts
 - II. Viva: A viva based on the above assignment. (Weightage 1)
 - III. Class Test: 2 tests (one descriptive and one objective). (Weightage 2)
 - IV. Attendance: As per university regulations: (Weightage: 1)

PATTERN AND MODEL QUESTION PAPER FOR 3 B 03 ENG

Informatics for English Language and Literature is a new course introduced at the undergraduate level and is handled by teachers of English with some interest in and knowledge of computer and information technology. The course is aimed to familiarize the students to the fundamentals of informatics and computers. Question setters are requested to keep in mind this aspect when papers are set. They are requested to keep the questions within the boundaries of knowledge of a beginner in the area. The book prescribed and those given for reference are ambitious in their

scope and presentation and some of the topics have very high difficulty levels. Paper setters and evaluators are requested to remember these suggestions. Too much technical questions may be avoided.

PATTERN OF THE QUESTION PAPER

1. Two essays –out of four - 200 words – weightage 4 (8) (one essay to be invariably from the first module)
2. Paragraphs/short essays – four out of seven - 60 words – weightage 2 each (8)
3. Short questions – 10 out of 13 - one or two sentences – weightage 1 each (10)
4. Four bunches of four questions each – weightage 1 each (4)

MODEL QUESTION PAPER

1. Attempt any two of the following in 200 words.
(Weightage $2 \times 4 = 8$)
 1. The different types of computers.
 2. Describe computer generations.
 3. Which are the different services available on the internet?
 4. Which are the main hardware components of a computer?

II. Attempt any four of the following in 60 words each
(Weightage $4 \times 2 = 8$)

5. Mention three factors that determine screen clarity.
6. Mention any three input devices.
7. Describe computer hard disc and trace its evolution
8. What is a mother board and what are the various parts of a mother board?
9. What is a port? What are the different types of ports available?
10. What is a pen drive and what are its advantages compared to other portable memory?
11. What is Bluetooth? What are the differences between Bluetooth and WiFi?

III. Attempt any ten of the following in one or two sentences each (Weightage $10 \times 1 = 10$)

12. What is informatics?
13. What was the major difference between first and second generation computers?

14. What is Kindle?
15. What are the functions of escape key?
16. Explain LCD.
17. What is RAM?
18. Explain booting.
19. What is application software?
20. What is meant by bandwidth?
21. Give an example for the structure of a URL.
22. What is a barcode and what are its implications?
23. What is CPU and names its parts?
24. What is Moore's Law?

1V. Answer the four bunches of questions
(Weightage 4x1= 4)

- A. 25. Paper was invented in _____. (BC 300, BC 100, 100 AD, 200 AD)
26. Charles Babbage conceived the idea of an information processing machine in the _____. (1820s, 1850s, 1860s, 1920s)
27. _____ has developed the system of binary numbers. (Charles Babbage, Von Neumann, Gordon Moore, Claude Shannon)
28. ENIAC is the abbreviation of _____.
- B. 29. Eckert and Mauchly developed ENIAC at _____ University (Harvard, Georgia, Pennsylvania, Minnesota)
30. What was used for electronic circuit in the first generation computers? (Transistors, Silicon chips, ICs, Vacuum tubes)
31. Transistors were invented during which computer generation? (First, Second, Third, Fourth)
32. Which element was used in the transistors in the third generation computers? (Germanium, Silicon, Polonium, Copper)
- C. 33. Ordinary typewriter keyboard was first used by which company's PCs? (Microsoft, IBM, Apple, Intel)
34. Personal computers (PCs) made their entry during which generation? (First, Second, Third, Fourth)
35. MSDOS is the operating system developed by which company? (Microsoft, IBM, Apple, Intel)
36. According to Moore's Law, the speed of the computers and the number of circuits integrated into the microchip doubled every ____ months (10, 15, 18, 20)
- D. 37. Which of the following is associated with only fifth generation computers? (Artificial intelligence, Semiconductor memory, Database management systems, Simulations)

38. Which of the following is not a mobile computer device? (Laptop, Smart phone, Minicomputer, PDA)
39. BlackBerry is a PDA launched by which company? (RIM, IBM, Apple, Nokia)
40. Find the odd one out from the given group. (Wi-Fi, Bluetooth, GSM/GPRS, Fibre optical cable)

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BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE- CORE COURSES - STUDIES IN PROSE

COURSE CODE	3 B 04 ENG
TITLE OF THE COURSE	STUDIES IN PROSE
SEMESTER ASSIGNED FOR THE COURSE	3
NO. OF CREDITS	4
CONTACT HOURS PER WEEK	5
NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

- To Promote critical thinking of students and to enable them to critically interact with prose and fictional writings
- To give them a broad view of the world of fiction and prose

2. OBJECTIVES OF THE COURSE

- Students will learn to identify various modes of prose writing and will develop the ability to critically read them
- They are also expected to internalize the mechanics of fictional discourse

3. COURSE OUTLINE

MODULE 1: PROSE FORMS (20 HOURS)

Fiction: Short story/tales/fables/parables – Faction- Autobiography/Biography – Newspaper editorials - Book Reviews - Travelogues - Speech – Reports - govt order - Philosophical/Scientific Essays - Subjective/personal essays

Introduce the students to the above modes of prose expression and let them identify the features that make them what they are in relation to the articles prescribed for study.

MODULE 2 (70 HOURS)

1. From *The Bible* (King James Version) : Chronicles 2. Chapter. 9. "The Queen of Sheba Visits Solomon"; (Classics)
2. Francis Bacon : " Of Studies." (Renaissance essay)
3. Addison: Will Wimble
4. Goldsmith: The Man in Black
5. Charles Lamb : " Dream Children." (Personal essay)
6. Chicago Speech: Vivekananda (Speech) (*Great Speeches*)
7. Virginia Woolf: "Judith Shakespeare." (Biographical sketch)
8. Desmond Morris: A Little Bit of What You Fancy (Scientific essay)
9. One of the Greats: Hindu Newspaper Editorial (May 13 2010) on Chess Master V.Anand
10. The Idea of Apocalypse: Anil Nair's Review of Arundhati Roy's tracts: from Internet
11. Indian Literary Star faces caste sex trial, 2 July 1997: Newspaper Report of Court summons to Arundhati Roy.
12. Report of Parliamentary Proceedings: GOVERNMENT OF INDIA: MINISTRY OF HUMAN RESOURCE DEVELOPMENT : LOK SABHA UNSTARRED QUESTION NO 954 ANSWERED ON 06.03.2007
13. Govt Order: Abstract Higher Education Department – District Merit Scholarship- Amendment of rules-Issued HIGHER EDUCATION (C) DEPARTMENT GO.(MS)No: 79/08/HEdn Dated, Thiruvananthapuram 18.07.2008

INTERNAL ASSESSMENT:

1. Assignment: (Weightage: 1)
One of the following modes of assignment to be followed for internal assessment:
 - a) Prepare a review of a book (published after 1950) which comes under any of the prose categories prescribed.

- b) Conduct an actual interview with any person of the student's choice in consultation with the guiding teacher. The student may choose a poet/novelist/teacher/political activist/Members of local bodies /Police officer/businessman/principal/librarian/professionals/sportsperson/journalist/NGO social activists/doctors/freedom fighters. This assignment may be done by a group of two students with equal participation in conducting the interview and presenting the written draft in English.
- c) Class on a work of biography/autobiography/travelogue/Journal article/Editorial of a newspaper in English.
- d) A paper on the following books/excerpts/articles:
 - i) Any one act play in English/a short story in English translation from Malayalam or Hindi/ a travelogue or part of it/any biography
 - ii) Any chapter not included in other courses from Nehru's *Glimpses of World History* or *Discovery of India* or any chapter of Gandhi's *My Experiments with Truth* and APJ Abdul Kalam's *Wings of Fire*
- 2. Viva: A viva based on the above assignment. (Weightage 1)
- 3. Class Test: 2 tests (one descriptive and one objective). If more than one written test is conducted the best of the two should be taken. (Weightage 2)
- 4. Attendance: As per university regulations: (Weightage: 1)

Model Question Paper:

MODEL QUESTION PAPER – 3B 04 –STUDIES IN PROSE

Time -- 3 hrs.

Total Weightage: 30

A. Write an essay of about 200 words on one of the following: (Weightage: 1x4= 4)

- 26. Write an essay on the theme and style of Bacon's essay.
- 27. Virginia Woolf's observations on Judith Shakespeare.

B. Answer any six of the questions in about 80 words: (Weightage: 6x2= 12)

- 28. Food fascism
- 29. The story of the frog and its implication
- 30. The Man in Black and the Sailor
- 31. Will Wimble's letter
- 32. Queen Sheba's visit to Solomon
- 33. Pathos in Dream Children

34. Anand's title clash with Veselin Topalov

35. Roy's political tracts and their contexts

C. Answer any ten short questions in 2 sentences: (Weightage -- 10 x 1 = 10)

36. What was the purpose of Sheba's visit?

37. Which sorts of books can be read through deputy?

38. What was the story of the man in tattered finery?

39. When was the feast a feast?

40. What is the name of the grandmother in Lamb's essay?

41. Mention one off-the-board challenge he faced?

42. Who are the dream children?

43. Why is the essay described as a 'A Reverie'?

44. Mention any three women characters mentioned by Virginia.

45. How did Vivekananda address the gathering?

46. What was the charge against Arundhati Roy's book?

47. What should Roy do according to the reviewer?

D. Answer the four bunches of four questions each:

48. A. Anand Viswanathan won the ----- world chess crown in 2010

(i) Fourth

(ii) Fifth

(iii) Second

(iv) first

B. Who condemn studies?

(i) the learned

(ii) the cunning

(iii) c. the rich

(iv) the poor

C. The huge fish sent by the writer of the letter was called

(i) Perch

- (ii) Jack
- (iii)(iii) Sardine
- (iv)(iv) Salmon

D. Vivekananda's famous address was in the year

- (i) 1893
- (ii) 1857
- (iii) 1900
- (iv) 1947

49. A. Vivekananda told the story of the frog to

- (i) abuse other religions
- (ii) praise Hinduism
- (iii) illustrate narrow understandings of all religions about other religions
- (iv) to show expertise in story telling

B. Will Wimble is

- (i) A baron (ii) Baronet
- (ii) Lord
- (iii) Younger brother to a baronet

C. Wimble sent to the lady

- (i) A set of shuttle-cocks
- (ii) Jack
- (iii) Perch
- (iv) A dish of wild fowl

D. The essay 'The Man in Black' was written by

- (i) Oliver Goldsmith
- (ii) Richard Steel
- (iii) Addison
- (iv) Charles Lamb

50. A. Omnivore is a

- (i) Vegetarian
- (ii) Non-vegetarian
- (iii) One who eats all kinds of foods
- (iv) All the above

B. What possessed this beautiful earth according to Vivekananda?

- (i) Sectarianism
- (ii) Bigotry

(iii) Fanaticism

(iv) All the above

C. What did Anand value more

(i). The prize money of €1.2 million

(ii) The relief of keeping the title

(iii) The thrill of sporting

(iv) The glory of it.

D. One of the dream children is

(i) Alice

(ii) Jeevan

(iii) Bridget

(iv) Sheba

51. A. The history book referred to by Virginia was written by

(i) Trevelyan

(ii) Charles Lamb

(iii) Anonymous

(iv) Toynbee

B. Apocalypse is:

(i) final destruction

(ii) betrayal

(iii) Earthquake

(iv) a sin

C. Arundhati Roy's essay is titled

(i) End of Imagination

(ii) Apocalypse

(iii) God of Small Things

(iv) God and Man

D The subject matter of the Government Order was

(i) DMS

(ii) Use of mobile phones

- (iii) Ragging
- (iv) Grace marks

(Weightage: 4 X 1 = 4)

KANNUR UNIVERSITY – CORE - FOURTH SEMESTER

BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

READING POETRY

COURSE CODE	4 B 05 ENG
TITLE OF THE COURSE	READING POETRY
SEMESTER ASSIGNED FOR THE COURSE	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS PER WEEK	5
TOTAL NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

- To enhance the pleasure that students gain from reading poetry. It further aims at equipping the undergraduate students to critically interact with poems from different contexts and different periods.

2. OBJECTIVES OF THE COURSE

- To introduce the students to the technical aspects, different types, genres and to new voices in poetry emerging from different cultures.
- To familiarize the undergraduate students with the recent sub-genres of literature: sport, travel, ecology etc.
- To enable the students to relate poetic language to everyday language
- To train students in various perspective readings in poetry like gender, race, caste, ethnicity, religion, region, environment and nation etc.

3. COURSE OUTLINE

MODULE 1: BASIC ELEMENTS OF POETRY

Students may be introduced to the following terms:

What is poetry? Prosody—Rhythm, Meter, Rhyme, Diction - Figures of Speech: Simile, Metaphor, Metonymy, Imagery, Symbolism, Alliteration, Assonance and such figures - Forms and Genres: Ballad, Lyric, Ode, Sonnet, Elegy, Satire, Pastoral, Parody, Pastiche, Haiku, Limerick, Ghazal, Pantoum, Jintishi, Sestina, Ruba'I, Sijo - Narrative Poetry, Dramatic Poetry, Prose Poetry.

Module II

Section A

- | | |
|------------------------|---|
| 1. Geoffrey Chaucer | :First 18 lines from the Prologue |
| 2. William Shakespeare | :The Marriage of True Minds (Sonnet 116) |
| 3. John Donne | : A Valediction: Forbidding Mourning |
| 4. Alexander Pope | :From An Essay on Man
("Know then thyself . . .
. . . riddle of the World") |
| 5. William Wordsworth | :Three Years She Grew in Sun and Shower |
| 6. Robert Browning | : My Last Duchess |

Section B (For Assignment and Seminar only)

- | | |
|--------------------|----------------------|
| 1. Andrew Marvell | :To His Coy Mistress |
| 2. John Milton | :On His Blindness |
| 3. William Blake | :The Tiger |
| 4. P.B. Shelley | :To A Skylark |
| 5. Alfred Tennyson | : Ulysses |

Module III

Section A

- | | |
|---------------------|--|
| 1. T.S.Eliot | :Journey of the Magi |
| 2. Emily Dickinson | :After Great Pain, A Formal Feeling Comes |
| 3. Kathe Walker | :We Are Going |
| 4. A.K.Ramanujan | :Obituary |
| 5. R.Viswanathan | : Cliché (From <i>Petals and Patches</i>) |
| 6. E.V.Ramakrishnan | : Alzheimer's Day |

Section B (For Assignment and Seminar only)

- | | |
|--------------------|-----------------------|
| 1. Philip Larkin | :Next, Please |
| 2. Robert Frost | :Stopping By Woods |
| 3. Langston Hughes | :I, Too, Sing America |
| 4. Sarojini Naidu | :Coramandel Fishers |
| 5. Robert Kroetsch | :I'm Getting Old Now |

Module IV

Section A

- | | |
|------------------|------------------------|
| 1. Yvonne Legge | :Agent Orange Knife |
| 2. Judith Wright | : Request to a Year |
| 3. Sujata Bhatt | : Search for My Tongue |
| 4. Gieve Patel | :Killing a Tree |

Section B (For Assignment and Seminar only)

- | | |
|--------------------|---|
| 1. Maya Angelou | :Phenomenal Woman |
| 2. Seamus Heaney | :Digging |
| 3. Imogen Grosberg | :See Off the Shine |
| 4. Thomas Kinsella | :Traveller <i>or</i> Remembering Old Wars |

REFERENCE:

- B. Prasad. *A Background to the Study of English Literature*. Rev. Ed. 3. Delhi: Macmillan. 2008. (Module 1)
- Peck, John and Coyle, Martin, *Practical Criticism: How to Write a Critical Appreciation*. London: Macmillan, 1995 (Chapters 2 to 9, Pages 14 to 120)
- Abrams, M H. *Glossary of Literary Terms*, latest edition.
- Jeffrey Wainwright. *Poetry: The Basics*. London: Routledge. 2004.
- Bernard Blackstone. *Practical English Prosody*. Mumbai: Longman. 2003
- Thaker, Praveen K. *Appreciating English Poetry*. Hyderabad: Longman. 1999

(Module II, III and IV have two sections each. In each module, the poems listed under section A is intended for detailed study (end semester examination) and the poems under Section B is intended for assignment, seminar presentation and such activities. Both in class room discussion and in assignment, students have to be encouraged to make use of the new reading strategies learned in the preceding semesters.)

4. POEMS FOR FURTHER READING

- | | |
|----------------------------|-----------------------|
| (1) William Blake | : London |
| (2) Suheir Hammad | : 4.02 p.m. |
| (3) Mahmoud Darwish | : Psalm Three |
| (4) Joseph Brodsky | : Bosnia Tune |
| (5) Jeanette Armstrong | : Death Mummer |
| (6) Daya Pawar | : The City |
| (7) Sylvia Plath | : Daddy |
| (8) R. S. Thomas | : Song for Gwydion |
| (9) Paul Celan | : Speak, You Also |
| (10) Elizabeth Bishop | : One Art |
| (11) Meena Kandasamy | : Ekalaivan |
| (12) Federico García Lorca | : The Little Mute Boy |
| (13) Arthur Rimbaud | : Vowels |

5. Internal Assessment (Weightage – 5)

- Two Class Tests – 1. Descriptive; 2. Objective (Weightage 1+1 = 2)
- Two Written Assignments – Individual - Section B of Modules II, III and IV - (Weightage 1)
- One Seminar Presentation (Weightage 1)

- d. Attendance (Weightage 1)
- 5. End Semester Examination (Written Examination for 3 hours. Weightage 30)
- 6. Pattern of the question paper

Time: 3 hrs.

Weightage: 30

- I. Four bunches of multiple choice questions (4 questions in each bunch) covering Module I and Section A of all other modules (Weightage $4 \times 1 = 4$)
- II. Five paragraphs, each of 100 words, (from a choice of 6) covering all modules (Weightage $5 \times 2 = 10$)
- III. Four short questions out of five (All modules) (Weightage $4 \times 1 = 4$)
- IV. One essay of 250 words (from a choice of two) from Module II -- (Weightage 4)
- V. One essay of 250 words (from a choice of two) from Module III -- (Weightage 4)
- VI. One essay of 250 words (from a choice of two) from Module IV-- (Weightage 4)

7. MODEL QUESTION PAPER – TO BE PREPARED

Model Question Paper - 4 B 05 ENG: READING POETRY

Time: 3 hrs.

Weightage: 30

I. Answer the four bunches of questions choosing the right option: (Weightage $4 \times 1 = 4$)

1). (a) Which of the following is a figure of speech?

(Metaphor, Ode, Pastiche, Sestina)

(b) Which of the following is related to the vowel sounds?

(alliteration, assonance, metre, rhyme)

(c) The word 'soote' in Chaucer's poem means

(sweet, soot, sing, swallow)

(d) The girl mentioned in Wordsworth's poem is as sportive as a

(fawn, lawn, willow, clouds)

2. (a) Which of the following is not a poetic form?

(ballad, elegy, lyric, Onomatopoeia)

(b) The proper study of ----- is man.

(poetry; mankind; world; literature)

(c) What is the 'bark' in Shakespeare's poem?

(Ship, tree, sound of dog, log of wood)

(d) The speaker in Donne's poem is speaking to:

(wife, husband, son, herself)

3. (a) In Eliot's poem there is a mention of

(dicing, lions, Lucy, compass)

(b) The white men in Kathe Walker's poem hurry like

(pigs, ants, worries, lambs)

(c) 'The fat woman' in E V Ramakrishnan's poem is

(mother, sister, neighbour, colleague)

(d) Who is the speaker in R Viswanathan's poem?

(cliché, English teacher, English language, Grammarian)

4 (a) Which of the following refers to modern form poetry?

(Pastoral, parody, Jintishi, shi)

(b) 'And then, it is done' is line by

(Yvonne Legge, Gieve Patel, Sujata Bhatt, Judith Wright)

(c) 'Ghazal' has an

(Arabian origin, French origin, German origin, Tamil origin)

(d) What happened to the speaker of Legge's poem?

(died, wounded, imprisoned, stabbed)

II. Write a paragraph of 100 words each on any *five* of the following: (Weightage 5x2 = 10)

5. Figures of Speech

6. Haiku

7. Features of Emily Dickinson's poem

8. The theme and form of the poem 'Marriage of True Minds'

9. How do people respond to 'Cliché'?

10. The title of the poem 'Agent Orange Knife'

III. Answer any *four* of the following questions in a sentence or two each: (4x1=4)

11. What will pass into the face of the child in the Wordsworth poem?

12. What does the small fowl do in April?

13. Who came to the old bora ground?

14. Who suffers from Alzheimers?

15. What is a Limerick?

IV. Write an essay of 250 words on any *one* of the following: (Weightage 1x4=4)

16. Metaphysical elements in Donne's poem.

17. 'My Last Duchess' is informed by the Victorian prejudices against women: Discuss.

V. Write an essay of 250 words on any *one* of the following: (Weightage 1x4=4)

18. Discuss the experiences of the Magi.

19. 'Obituary' is brutally objective and ironic: Analyze

VI. Write an essay of 250 words on any *one* of the following: (Weightage 1x4 = 4)

20. 'Killing a Tree' makes a strong statement against human attitudes to nature: Evaluate.

21. Write an appreciation of 'Agent Orange Knife' bringing out the historical aspects of the theme.

HISTORY OF ENGLISH LANGUAGE AND LITERATURE

COURSE CODE	4 B 06 ENG
TITLE OF THE COURSE	HISTORY OF ENGLISH LANGUAGE & LITERATURE
SEMESTER ASSIGNED FOR THE COURSE	1
NO. OF CREDITS	4
NO. OF CONTACT HOURS PER WEEK	6
NO. OF CONTACT HOURS	108

1. AIM OF THE COURSE:

To initiate the students into a diachronic study of language and literature with special reference to English so as to enable them to recognize how language and literature adapt themselves, responding to the needs of the time and also how they influence the social formation.

.2. OBJECTIVES OF THE COURSE

- To acquaint the students with the dynamic nature of language
- To enable the students to trace the evolution of English language, connecting it with other related languages
- To provide the students with a sense of history in approaching language and literary texts
- To introduce major literary movements and prominent writers of English literature
- To set a platform for the students to enter into a meaningful discourse with individual literary works

3. COURSE OUTLINE

Part A – History of English Language:--

Module 1

- Ø Theories of the origin of languages
- Ø Language families

- Ø The Indo European family
- Ø Descent of English
- Ø Old/Middle/Modern English
- Ø Renaissance, Reformation and the growth of English language

Module 2

- Ø Word formation
- Ø Individual contributors to the growth of English language (Shakespeare, Milton)
- Ø Loan words
- Ø Semantic changes
- Ø Varieties of English language of the present time (American, Indian(Hinglish), Chinglish, Pidgin, Creole, SMS and chat English)

Part B – History of English Literature:--

Module 3

The periods/movements listed below are for extensive study. The works/authors given in bracket are for intensive study.

- Ø Old English literature (*Beowulf*)
- Ø Middle English literature (Chaucer, Langland)
- Ø Early Renaissance (Wyatt, Surrey, Sidney – Miracle/Morality plays)
- Ø Height of Renaissance (Shakespeare, Spenser, Marlowe)
- Ø Decline of Renaissance/Puritanism/Restoration (Ben Jonson, Milton, Banyan)
- Ø Neo-classical/Seventeenth Century literature (Dryden, Pope, Addison, Steele, Johnson)
- Ø Rise and growth of novel (Defoe, Richardson, Fielding, Swift, Scott, Austen)

Module 4

- Ø Romantic Revolt (Blake, Wordsworth, Coleridge, Shelley, Keats, Byron)
- Ø Victorian literature (Poetry (Tennyson, Brownings, Arnold) – Novel (Dickens, Thackeray, George Eliot, the Brontes, Hardy, Henry James) – Drama (Shaw, Oscar Wilde))
- Ø Twentieth Century (Novel (Conrad, Lawrence, Joyce, Woolf) – Poetry (Yeats, Eliot, Larkin, Gunn, Hughes, Heaney) – Drama (Pinter, Osborne, Beckett)
- Ø New literatures (Commonwealth/Post colonial/Subaltern – general account)

4. READING LIST

A. CORE AND REFERENCE TEXTS

Sl No	Title	Author	Publisher/Year
1	<i>An Outline History of the English Language.</i> (CORE READING)	Wood, F.T.	
2	<i>The English Language.</i> (CORE READING)	Wren, C.L.	New Delhi: Vikas Publishing House, 2000.
3	<i>Pidgins and Creoles.</i>	Todd, Loreto.	London: Routledge, 1990.
4	<i>Pidginization and Creolization of Languages</i>	Hymes, Dell.	Cambridge University Press, 1971.
5	<i>The Power of Babel: The Natural History of Language.</i>	McWhorter, John	Random House Group, 2002.
6	<i>Language Contact, Creolization, and Genetic Linguistics.</i> Press, 1988.	Thomason, Sarah G. and Kaufman, Terrence.	Berkeley: University of California
7	<i>Oxford Guide to World English.</i>	McArthur Tom	Oxford: Oxford University Press 2002.
8	<i>A History of English Literature</i> (CORE READING)	Alexander, Michael.	New York: Palgrave, 2007
9	<i>A Brief History of English Literature.</i> (CORE READING)	Peck, John and Martin Coyle. A	New York: Palgrave, 2008.
10	<i>A History of English Literature</i>	Arthur Compton Rickett.	New Delhi: UBS, 1993.
11	History of English Lit. – 4 vol.	David Daiches	
12	<i>The Stories of English</i> (CORE READING)	Crystal, David.	London: Overlook TP, 2004.

5. Assessment (Total Weightage – 40)

2. Continuous Assessment (Weightage – 5)
 - a. Two Class Tests – 1. Descriptive; 2. Objective (Weightage 1+1 = 2)
 - b. Two Written Assignments – 1 each from Part A and Part B (Weightage 1)
 - c. One Seminar Presentation (Weightage 1)
 - d. Attendance (Weightage 1)
3. End Semester Examination (Written Examination for 3 hours. Weightage 30)

6. Pattern of Question Paper

Time: 3 hrs.

Weightage: 30

1. **Four bunches of multiple choice questions (4 questions in each bunch) covering all modules (2 bunches from Part A (Module 1 & 2) and 2 from Part B (Module 3 & 4)) – (Weightage 4 X 1 = 4)**
- II Five paragraphs, each of 100 words, (from a choice of 6) covering all modules (2 from Part A and 3 from Part B) – (Weightage 5 X 2 = 10)
- III. **Four short questions out of five (All modules) (Weightage 4 X 1 = 4)**
- IV. **One essay of 250 words (from a choice of two) from Module 1 -- (Weightage 4)**
- V. One essay of 250 words (from a choice of two) from Module 2 -- (Weightage 4)
- VI. One essay of 250 words (from a choice of two) from Module 3 and 4-- (Weightage 4)

Model Question Paper

4 B 06 ENG: HISTORY OF ENGLISH LANGUAGE & LITERATURE

Time: 3 hrs.

Weightage: 30

1. **Answer the following four bunches of questions choosing the right option from those given: (Weightage 4x1 = 4)**
- 1). (a) The name of Max Muller is associated with which of the following theories?
(Bow-Wow theory, Ding-Dong theory, Pooh-Pooh theory, Gesture theory)

(b) Which of the following is not a language of the Western Group of the Indo – European Family?

(Germanic, Albanian, Balto-Slavonic, Hellenic)

(c) Identify the feature, from the given options, that doesn't apply to the Germanic languages.

(Presence of highly inflectional grammatical system, Presence of two classes of verbs (strong & weak), Presence of two-tense system, Presence of three-number system (singular/dual/plural))

(d) Who established the first printing press in England in 1477?

(William Tyndale, John Guttenberg, William Caxton, Samuel Johnson)

2. (a) Words such as 'buzz', 'bang', 'mew', 'cuckoo' are examples of

(Acronymy, Reduplication, Portmanteau words, Onomatopoeia)

(e) English language has borrowed maximum number of words from which of the following sets of languages?

(Latin,Greek,French; Latin,German,French;

Latin,Sandinavian,Greek; Greek,French,German)

(f) Which Indian English writer popularized the word 'chutnification'?

(Salman Rushdie, Shashi Tharoor, R.K. Narayan, Anitha Desai)

(g) In chat/SMS terminology 'asap' means:

(as sure as policy, as soon as possible, against some active program, against some activated program)

4. (a) *Beowulf* belongs to which period?

(Anglo-Saxon, Modern, Romantic, Middle English)

(b) 1066 is an year that marks

(Norman Conquest, Restoration, Glorious Revolution, Viking Invasion)

(c) William Langland was a contemporary of

(Chaucer, Wordsworth, Milton, William Shakespeare)

(d) Who popularized sonnet in English?

(Thomas Wyatt and Earl of Surrey, Chaucer, Wordsworth, Browning)

4 (a) Which of the following plays is not written by Ben Jonson

(Volpone, The Spanish Tragedy, The Alchemist, Bartholomew Fair)

(b) Mathew Arnold belongs to _____ period

(Elizabethan, Romantic, Victorian, Modern)

(c) Which of the following dramatists belongs to the 'School of the Absurd'

(Shakespeare, Samuel Beckett, Bernard Shaw, John Osborne)

(d) Who created the character Gulliver?

(Dickens, Jonathan Swift, Jane Austen, D.H.Lawrence)

**II. Write a paragraph of 100 words each on any *five* of the following:
(Weightage 5x2 = 10)**

5. The Bow-Wow Theory

6. The Great Vowel Shift

7. Pidgin and Creole

8. Anglo Saxon Literature

9. Shakespeare's Tragedies

10. Postcolonial Literature

**III. Answer any *four* of the following questions in a sentence or two
each: (4x1=4)**

11. Which are the famous Bible translations into English?

12. Explain 'Loan Words'.

13. What is meant by 'Chinglish'?

14. Who were the important second-generation English Romantic poets?

15. Name four Victorian novelists.

**IV. Write an essay of 250 words on any *one* of the following: (Weightage
1x4=4)**

16. The Indo-European family of languages.

17. Renaissance and the growth of English language.

**V. Write an essay of 250 words on any *one* of the following: (Weightage
1x4=4)**

18. Semantic changes.

19. Modern varieties of English.

- VI. Write an essay of 250 words on any *one* of the following: (Weightage 1x4 = 4)
20. The Romantic Revival.
21. New literatures in English.

KANNUR UNIVERSITY – 5 SEM – CORE & OPEN

5 SEM BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE:

CCSS – CORE - DRAMA: THEORY AND LITERATURE

COURSE CODE	5 B 07 ENG
TITLE OF THE COURSE	DRAMA: THEORY AND LITERATURE
SEMESTER ASSIGNED FOR THE COURSE	5
CREDITS	4
HOURS PER WEEK	5
NO. OF CONTACT HOURS	90

1 AIMS OF THE COURSE

To sensitize the students to the appreciation of drama as both literature (focusing on the subtext) and visual art, and to sharpen their critical observation, from social and technical perspectives.

2 OBJECTIVES OF THE COURSE

- To familiarize the students with different types of drama, both traditional and modern.
- To acquaint the students with theatrical endeavours at the global level, by introducing English, Continental and American texts.
- To make the students aware of the theoretical bases of drama both as script and performance.
- To widen the visual awareness of the students by providing them with specimens of diverse theatrical experiments.
- To enable the students to respond critically to the diversity of dramatic treatment with respect to gender, class, nationality and other factors contributing to the construction of identity.

3 COURSE OUTLINE

MODULE 1—THEORY OF DRAMA AND THEATRE (one hour)

Types/genres of drama: Tragedy, Comedy, Farce, Satire, Tragi-Comedy, Mysteries and Miracles, Comedy of Manners, Problem Play, Expressionist drama, the Theatre of the Absurd, the Theatre of Menace, the Epic Theatre.

Elements of drama criticism: Action, Alienation Effect, Black humour, Character, Chorus, the Elizabethan theatre, Hamartia, Interlude, Irony, Plot, Prologue and Epilogue, Proscenium, Soliloquy and Aside, and the Three Unities.

MODULE 2 (2 hours)

Shakespeare, *The Tempest*

Bertolt Brecht, *The Life of Galileo*, Scenes 4 & 5

MODULE 3 (2 hours)

Gerorge Bernard Shaw, *Pygmalion*

Tennessee Williams, *The Glass Menagerie* Scenes V, VI, and VII

Module 4 (For assignments and seminar only) – The following texts (apart from the unprescribed parts of the two texts in the modules given above) should be used for writing assignments and making seminar presentations in the class. Seminar and assignment papers without proper bibliography should not be given high grades. Students divided into clusters may also be allowed to take scenes from dramas or write or translate skits and perform as presentation if they desire so. The presentation has to be in English. Solo presentations in English of memorable characters (monologues, long speeches etc for instance from Hamlet: To be or not to be ...) from important writers of both mother tongue and English may also be permitted. It must be ensured that all students of the class must be present at the time of each presentation. Participation and presence at the presentation sessions have to be counted for evaluation.

Shakespeare: *Macbeth*, *King Lear*, *Othello*, *The Merchant of Venice*, *AS You Like it*, *Julius Caesar*

Marlowe, Christopher: [Dr. Faustus \(From The Quarto Of 1616\)](#) *The Tragical History of Doctor Faustus*, [Edward II](#) *The Troublesome Reign and Lamentable Death of Edward II, King of England*, [Jew of Malta](#), *The Tragedy play*

Aphra Behn: *The Forced Marriage*

Thomas Kyd: *The Spanish Tragedy*

G B Shaw: *St Joan, Caesar and Cleopatra*

Mary Shelley: *Proserpine and Midas*

Anton Chekhov: *The Bear, The Proposal, The Wedding*

Oscar Wilde, *The Importance of Being Earnest*, Act I

W. B. Yeats, *Purgatory*

Arthur Miller: *All My Sons, The Crucible, Death of a Salesman*

Eugène Ionesco, *The Lesson*

Harold Pinter, *The Birthday Party, The Home Coming*

Samuel Beckett: *Waiting for Godot*

Edward Albee: *The Zoo Story, Who is afraid of Virginia Woolf?*

Luigi Pirandello: *Six Characters in Search of an Author*.

Ibsen: *A Doll's House, An Enemy of the People*

4. CORE READING FOR MODULE I

Abrams, M. H.. *A Glossary of Literary Terms*. 8th edn. Indian Rpt. New Delhi: Akash Press, 2007.

Hartnoll, Phyllis. *The Theatre*. 3rd edn. London: Thames and Hudson, 1998.

Hudson, W. H. *An Introduction to the Study of Literature*. Ludhiana: Lyall, 1969. Pages 171-259.

Klaus, Carl H., et al. *Elements of Literature*. 4th edn. Delhi: OUP, 1991. Pages 773-803, 874-876, and 1025-1028.

Watson, G. J. *Drama: An Introduction*. Hampshire: Macmillan, 1988.

5. FURTHER READING

- Banks, R. A. *Drama and Theatre Arts*. London: Hodder and Stoughton, 1986.
- Elam, Keir. *The Semiotics of Drama*. London: Methuen, 1980.
- Fortier, Mark. *Theory/Theatre*. London: Routledge, 1997.
- Gascoigne, Bamber. *Twentieth-Century Drama*. London: Hutchinson, 1970.
- Nicoll, Allardyce. *World Drama from Aeschylus to Anouilh*. New York: Harcourt Brace, 1950.
- Quigley, Austin E. *The Modern Stage and Other Worlds*. New York: Methuen, 1985.
- Styan, J. L. *The Dramatic Experience*. Cambridge: CUP, 1975.
- . *Modern Drama in Theory and Practice*. Vol. 3: *Expressionism and Epic Theatre*. Cambridge: CUP, 1981.

6. REFERENCE BOOKS

- Banham, Martin, ed. *The Cambridge Guide to Theatre*. 2nd revised edn. Cambridge: CUP, 1995.
- Gassner, John, and Edward Quinn, eds. *The Reader's Encyclopedia of World Drama*. New York: Courier Dover, 2002.
- Hartnoll, Phyllis, ed. *The Oxford Companion to the Theatre*. London: OUP, 1983.

7. ASSESSMENT

a) Continuous Assessment (25%)

Two Tests	(Weightage: 2)
One Assignment	(Weightage: 1)
One Seminar/presentation:	(Weightage: 1)
Attendance	(Weightage: 1)

(Total Weightage for CA = 5)

b) End Semester Assessment (75%)

Written examination: Three hours' duration

8. PATTERN OF THE QUESTION PAPER

1 Objective Type Questions: (4 bunches with 4 questions in each covering all modules)
(Weightage $1 \times 4 = 4$)

2 Short Answer Questions (6 out of 8) – 1 or 2 sentences (Weightage $1 \times 6 = 6$)

3 Annotation Questions - (3 out of 5) – 100 words: (Weightage $2 \times 3 = 6$)

1) 2 from *The Tempest* (First two Acts only)

2) 2 from *Pygmalion* (First two Acts only)

3) 1 from *Life of Galileo*

4. Paragraph questions – 3 out of 5 – 100 words each - (Weightage $2 \times 3 = 6$)

4 Long Essay – 250 words - (1 of 2, from module 2) (Weightage $4 \times 1 = 4$)

5. Long Essay - 250 words (1 of 2, from module 3) (Weightage $4 \times 1 = 4$)

NB: Objective type, short and annotation questions in the case of *The Tempest* and *Pygmalion* are to be from the first two acts only.

MODEL QUESTION PAPER: **5B 07 ENG: DRAMA: THEORY AND LITERATURE**

Time: 3 hrs.

Weightage: 30

VII. Answer the four bunches of questions choosing the right option: (Weightage $4 \times 1 = 4$)

1). (a) Pick the odd one out.

(Samuel Beckett, Edward Albee, Martin Esslin, Harold Pinter)

(b) 'Black humour' is

(humour in the writings by the Black peoples, shocking and disturbing humour, humour in tragedies, humour a regular feature of Shakespeare plays)

(c) Which of the following is a dramatic device?

(aside, beside, aloud, whisper)

(d) Who is associated with 'Epic Theatre'?

(Seneca, Shakespeare, Sophocles, Brecht)

2). (a) Who has no drowning marks upon him?

(Gonzalo, Antonio, Sebastian, Prospero)

VII. The phrase 'as leaky as an unstanch'd wench' is used by

(Gonzalo, Miranda, Ariel, Prospero)

VIII. Whom does Prospero call 'malignant thing'?

(Caliban, Miranda, Ariel, Antonio)

IX. How many winters did Ariel howl away?

(ten, four, twelve, fifteen)

5. (a) What did Higgins hear in the church bell?

(a warning, god's voice, a threat, solemnity)

(b) Who is called a 'selfish pig' in the play *Pygmalion*?

(Higgins, Pickering, the flower girl, Freddy)

(c) What was one man in the drama pre-occupied with at the beginning?

(note-book, rain, carriages, church bell)

(d) Which particular field of study is mentioned in *Pygmalion*?

(Phonetics, Stylistics, Grammar, Poetics)

4 (a) Menagerie is a collection of

(wild animals, wild plants, toy animals, glass figurines)

(b) Who broke the horn of the unicorn?

(Laura, Amanda, Tom, Jim)

(c) Amanda asks Laura to make a wish on the

(Sun, Moon, Water-god, Mother Earth)

(d) Betty is

(Amanda's sister, Tom's girl friend, Laura's friend, Jim's fiancée)

VIII. Answer six in one or two sentences: (Weightage 6 x 1 = 6)

5. How did Gonzalo help Prospero?
 6. What long voyage has Antonio and Alonso undertaken and for what purpose?
 7. Explain the term 'chorus'
 8. Unity of Time in the play *The Tempest*
 9. Name the season indicated in the first scene of *Pygmalion*.
 10. Why did electricity fail at the time of Jim's visit?
 11. What did Amanda know about Laura from the institute?
 12. Who is Federzoni?
- IX. Annotate *three* choosing at least one from each text: (Weightage 3x2 = 6)
13. 'I was going to India to meet you.'
 14. So I won't give more than a shilling. Take it or leave it.
 15. Had I not/Four, or five, women once, that tended me?
 16. Good wombs have borne bad sons.
 17. You don't know things anywhere! You live in a dream; you manufacture illusions!
- X. Answer *three* in 100 words each choosing at least one from each text: (Weightage 3x2 = 6)
18. Opening part of *Pygmalion*
 19. The storm in *The Tempest*.
 20. Ariel
 21. Tom Wingfield
 22. The very old Cardinal's words about Galileo
- XI. Write an essay of 250 words on any *one* of the following: (Weightage 1x4=4)
23. Prospero and Caliban are very complex characters with historical importance: Discuss.
 24. What do you know about women from the characterization of Miranda and Sycorax?.
- XII. Write an essay of 250 words on any *one* of the following: (Weightage 1x4 = 4)
25. Explain the transformation of Eliza from a flower girl to a lady.

26. How appropriate is the title Pygmalion to the play?

O

NEW CURRICULUM FOR BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES: LANGUAGE AND LINGUISTICS

COURSE CODE	5 B 08 ENG
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER ASSIGNED TO THE COURSE	5
NO. OF CREDITS	4
CONTACT HOURS PER WEEK	5
TOTAL NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

- To introduce the students to the key concepts of Language and Language study.
- To develop in the students the ability to approach the system of language and its structures analytically
- To make them familiar with the aspects of Phonetics and instill in them an interest in the process of pronunciation.

2. OBJECTIVES OF THE COURSE: ON COMPLETION THE STUDENT WILL

- speak, write and read English with a sense of grammaticality and acceptability
- approach and study language as a system of interrelated structures undergoing gradual changes
- have an awareness of the processes involved in the acts of speaking, reading and writing.
- better the skill for utterance in all contexts of life.

3. COURSE OUTLINE

MODULE I – LANGUAGE

1. Language defined (Form and Function)
2. Language and Linguistics (Language as a scientific study) (Qualities and parameters of scientific study.)
3. Animal communication system and human language. (Verbal and Non-verbal)
4. Branches of Linguistics. (Socio, psycho, computational, anthropological)

MODULE II – PHONETICS AND PHONOLOGY

1. Speech Organs
2. Speech Sounds
 - a. Classification of Vowels: pure vowels, diphthongs, triphthongs-
 - b. Classification of Consonants
3. Basic Principles of Phonology
 - a. Phone, phoneme, allophone
 - b. Discovery procedure (Contrast, Distribution, Free variant etc)
 - c. Consonant Clusters
 - d. Assimilation, Elision
4. Supra-segmental features
Stress, Pitch, Intonation, Juncture
5. Syllable Structure
6. Transcription
7. Articulation and Auditory Exercises

MODULE III – MORPHOLOGY AND SEMANTICS

1. Basic concepts of Morphology
Morph, Morpheme, Allomorph
2. Elements of Word building
 - a. Free morpheme, Bound morpheme, (Affix)
 - b. Root, Stem, Word; Simple, Complex, Compound words.
3. Word Formation
4. Basic Principles of Semantics

- a. Concepts of Meaning
- b. Types of Ambiguity

MODULE IV: SYNTAX

1. Grammar and Usage
2. Open classes and Closed Classes (Lexical and Grammatical)
3. Phrase, Clause and Sentence.
4. Phrases and their structures
5. Clauses and their structures
6. Clause elements or Verb patterns
7. Classification of Sentences according to 1. Word order & Meaning
2. Clause structure.
8. Auxiliary Verbs – Mood and Tense
9. Analysis, Synthesis and Transformation of all types of sentences

(Practical Exercises to be given in the prescribed areas)

4. READING LIST

A. CORE AND FURTHER READING

Sl No	Title	Author	Publisher/Year
CORE READING			
1	<i>An Introduction to the Pronunciation of English (Core)</i>	A.C Gimson	London, 1980
2	<i>A Textbook of English Phonetics for Indian Students (Core)</i>	T.Balasubramanian	
3	<i>Language and Linguistics: An Introduction (Core)</i>	John Lyons	Cambridge University Press, 1999
4	A Student's Introduction to English Grammar. (Core)	Rodney Huddleston and Geoffrey K.Pullum	

5	Contemporary English Grammar: Structures and Composition (Core)	David Green	Macmillan
FURTHER READING			
6	<i>Key Concepts in Language and Linguistics</i>	R.L.Trask	Routledge, 2004
7	<i>Elements of General Linguistics</i>	Andre Martinet	Midway Reprint Series
8	<i>Practical English Usage</i>	Michael Swan	Oxford University Press, 2005
9	<i>Linguistics and English Grammar</i>	H.A.Gleason	Holt, Rinehart & Winston, Inc., 1965.
10			
11	<i>New Horizon in Language</i>	John Lyons (Ed.)	Pelican Books, 1970
12	<i>English Pronunciation in Use</i>	Mark Hecock	Cambridge University Press, 2003
13	<i>A Practical English Grammar</i>	Thomson and Martinet	Oxford University Press
14	<i>An Introduction to Language and Linguistics</i>	Christopher J. Hall	Viva Continuum Edition, 2008
15	<i>Introducing Phonology</i>	David Odden	Cambridge University Press, 2005
16	<i>Linguistics: A Very Short Introduction</i>	P. H. Matthews	Oxford University Press

5. Sample Topics for Assignments

Language and society - Branches of Linguistics – Bilingualism - The Need for the Study of Grammar - RP and Standard English - Approaches to the Study of Grammar - Linguistics as a Science

6. Internal Assessment:

1. Assignment: 1 weightage
2. Presentation: Grammar/Phonetics: powerpoint presentation: 1 weightage (The student may be allowed to present the topic chosen for assignment as powerpoint if so desired)
3. Attendance: 1 weightage
4. Class test (best of the two): 2 weightage.

7. End semester written examination:

Time: 3 hours, Maximum Weightage: 30

PATTERN OF THE QUESTION PAPER

- 1 Objective Type Questions: (4 bunches with 4 questions in each covering all modules)
(Weightage $1 \times 4 = 4$)
- 2 Short Answer Questions (8 out of 10) – 1 or 2 sentences – at least 2 from each module - (Weightage $1 \times 8 = 8$)
3. Paragraph questions – 4 out of 6 – 100 words each – at least one from each module -
(Weightage $2 \times 4 = 8$)
4. Phonetic transcription – 1 out of 2 – 30 words (weightage 2)
- 4 Long Essay – 250 words (1 of 2, one each from modules 1 and 2) (Weightage $4 \times 1 = 4$)
– Grammar part
5. Long Essay - 250 words (1 of 2, one each from modules 3 and 4) (Weightage $4 \times 1 = 4$) - Phonetics

ENGLISH LANGUAGE AND LITERATURE PROGRAMME - SEM 5 - CORE

5 B 08 ENG: LANGUAGE AND LINGUISTICS

Time: 3 hrs.

Weightage: 30

a. Answer the four bunches of questions choosing the right option:
(Weightage 4x1 = 4)

- 1) (a) Which of the following statements is not true about language?
(It is an open system, It exhibits structure, It is a system of rigid symbols, It is a system of arbitrary symbols)
- (b) Application of the principles of language in reading a poem is an example of ____?
(socio-linguistics, computational linguistics, ethno linguistics, stylistics)
- (c) Which of the following is the study of the selection and organisation of speech sounds in a particular language?
(phonetics, phonology, morphology, semantics)
- (d) Who defined language as "a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols" ?
(Edward Sapir, Bloomfield, Noam Chomsky, Bloch and Trager)

- 2) (a) When voiced sound are produced, the vocal cords will be ____.

(tightly held together, loosely held together, wide apart, at rest)

X. Fricatives are articulated with the stricture of ____
(complete closure and slow release, partial closure, close approximation, open approximation)

XI. The difference between 'nitrate' and 'night rate' can be taken as an example of?
(intonation, accent, juncture, pronunciation)

XII. What is the syllable structure of the word 'mutton' ?
(CV-CC, CV-CV, VC-CC, VC-VC)

- 3(a) Linguistics is learning_____.

(a language, about language, by a language, about the study of language)

- (b) A person who knows many languages is called _____.

(linguist, polyglot, glottologist, grammarian)

(c) The variety of language according to its use is called_____.

(dialect, lexicology, register, vernacular)

(d) 'Parole' is the concrete manifestation of_____.

(performance, langue, signifier, structure)

4 (a) Complex words consist of _____.

(morpheme and inflectional suffix, base and derivational affix, free morphemes, two bound morphemes)

(b) _____is the first exponent of Transformational Generative Grammar.

(Edward Sapir, Bishop Lowth, Noam Chomsky, Franz Boas)

(c) The structure of a prepositional phrase is _____.

(modifier, head and qualifier, head and qualifier, preposition and noun phrase, noun phrase and preposition, preposition and adverb)

(d) 'I am a fool.' has the pattern _____.

(SVA, SVO, SVC, SVAC)

**II. Answer any *eight* of the following questions in a sentence or two each :
(Weightage 8x1 = 8)**

5. What is computational linguistics?
6. Name any four subsystems that constitute the system of language.
7. What are implosives?
8. Define a phoneme.
9. Distinguish between progressive assimilation and regressive assimilation.
10. What is 'morphology'?
11. What is anthropological linguistics?
12. Why are some traditional definitions of parts of speech insufficient?
13. Mention three different branches of linguistics.

14. What are the three different types of ambiguity?

III. Write a paragraph of about 100 words each on any *four* of the following questions: (4x2 = 8)

15. Differences between human and animal communication systems.

16. Different criteria adopted for classifying vowels.

17. Consonant clusters.

18. Psycholinguistics.

19. Anomalous Finites.

20. Conjunctions.

IV. Transcribe any *one* of the following passages phonemically and mark sentence stress: (Weightage 1x2 = 2)

21. Antony: Friends, Romans, countrymen, lend me your ears;

I come to bury Caesar, not to praise him.

The evil that men do lives after them,

The good is oft interred with their bones;

So let it be with Caesar.

22. Liberty is not a personal affair only, but a social contract. It is an accommodation of interests. In matters which do not touch anybody else's liberty, I may be as free as I like, but not so when someone else is involved in the matter.

V. Write an essay in 250 words on any *one* of the following: (Weightage 1x4 = 4)

23. Discuss the major definitions of language.

24. Explain the various organs of speech.

VI. Write an essay in 250 words on any *one* of the following: (Weightage 1x4 = 4)

25. Grammaticality and Acceptability. (Grammar and Usage.)

26. Explain Synchronic and Diachronic approaches to language.

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SYLLABI FOR CORE COURSES: LITERARY CRITICISM AND THEORY

COURSE CODE	5 B 09 ENG
TITLE OF THE COURSE	LITERARY CRITICISM AND THEORY
SEMESTER ASSIGNED TO THE COURSE	5
NO. OF CREDITS	4
NO OF CONTACT HOURS PER WEEK	5
TOTAL NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

- To familiarize students with some key critical concepts, the subtleties of literary devices, movements and schools of literary and cultural criticism and to develop in them the skill for reading literary and cultural texts with a sense of interdisciplinarity.
- To acquaint students with specific essays of literary criticism

2. OBJECTIVES OF THE COURSE:

- To enable the student to respond critically using the tools of informed, balanced reading
- To familiarize them with concepts and strategies of interpretation and appreciation.
- To give students a general idea of the chronological development of the discipline by introducing landmark writings.

- To promote critical thinking.

3. COURSE OUTLINE

MODULE I

A . CLASSICAL LITERARY CRITICISM:

What is literary criticism? – Classicism and Classical criticism: Plato and Aristotle.

B. NEO-CLASSICAL, ROMANTIC AND VICTORIAN LITERARY CRITICISM:

Neo-classicism and Neo-classical criticism: Dryden – Romantic Revival: Wordsworth – Touchstone method of criticism by Arnold

CORE READING: (MODULES I PART A & B): INTRODUCTION TO ENGLISH

LITERARY CRITICISM BY B. PRASAD.

C. MODERN LITERARY CRITICISM:

T.S. Eliot: Tradition and individual Talent

CORE READING: 20TH CENTURY LITERARY CRITICISM, DAVID LODGE (71 – 77 AND 114)

MODULE 2: INDIAN AESTHETICS

SANSKRIT POETICS: AN OVERVIEW (KRISHNAMOORTHY) – INDIAN LITERARY CRITICISM: THEORY AND INTERPRETATION ED. BY G N DEVY, ORIENT LONGMAN, 2002 (PAGES: 317 – 342)

MODULE 3 - KEY TERMS AND CONCEPTS:

Imperialism, Colonialism, Hegemony, Ideology, Identity, Base and Superstructure, Reification, Alienation, Capitalism, Mimicry, Abrogation, Subject, Gynocriticism, Emasculation, Ecriture feminine, Repression, Regression, Canon, Defamiliarization, Diachronic and Synchronic, Discourse, Eurocentrism, Gaze, Gender, Intertextuality, Androgyny, Aporia, Orientalism, Hermeneutics.

REFERENCE TEXT:

1. Abrams, M.H. *A Glossary of Literary Terms*. VII edn. Thomson Heinle, India, 1999. Or A Handbook of Literary Terms
2. Literary Terms given in M.S. Nagarajan's book

MODULE 4: CULTURAL AND LITERARY THEORIES IN APPLICATION:

1. NEW CRITICISM/FORMALISM/CLOSE CRITICAL ANALYSIS: WILLIAM WORDSWORTH, "THE SOLITARY REAPER" (HOW TO READ A POEM: TERRY EAGLETON, BLACKWELL, 2007 - PAGES : 149-153)
2. PSYCHOANALYTIC CRITICISM: REBELLION AGAINST THE FATHER IN HUCKLEBERRY FINN (Wilfred L. Guerin 164-168)
3. Archetypal Criticism: To His Coy Mistress (Wilfred L. Guerin, 199-201)
4. Marxist and Feminist Literary Criticism: Tess of the D'Urbervilles (*How to Study a Novel*, John Peck, Macmillan 1995 pages: 157-169)
5. Postcolonial Studies: Caliban to the Audience: *The Tempest* as Colonialist and Anti-Colonialist Text (<http://reginaldshepherd.blogspot.com/2007/08/caliban-to-audience-tempest-as.html>)
6. Cultural Studies: From Columbus to Sachin Tendulkar: The Centuries. R. Viswanathan (Calicut University Research Journal, April 2001, pages 25 – 31)
7. NEW HISTORICISM/CULTURAL MATERIALISM: "WHAT MEANS SICILIA? HE SOMETHING SEES UNSETTLED": SICILY, RUSSIA, AND BOHEMIA IN WINTER'S TALE: R W DESAI (CRITICAL THEORY: TEXTUAL APPLICATION DE BY SHORMISHTHA PANJA, WORLDVIEW, 2002 PAGES 197 – 212)
8. POST STRUCTURALISM AND DECONSTRUCTION: DE-SPENSING WITH SPENSER – SHORMISHTHA PANJA (CRITICAL THEORY: TEXTUAL APPLICATION BY SHORMISHTHA PANJA, WORLDVIEW, 2002 PAGES 44 – 55) (DROPPED)

CORE READINGS:

1. Wilfred L. Guerin et. al. *A Handbook of Critical Approaches to Literature*. Delhi: Oxford University Press, 1992
2. Panja, Shormishtha ed. *Critical Theory: Textual Application*. Worldview: Delhi, 2002)
3. Abrams, M.H. *A Glossary of Literary Terms*. VII edn. Thomson Heinle, India, 1999.
4. Peck, John and Martin Coyle. *Literary Terms and Criticism*. Macmillan, London, 1993.

5. Peck, John. How to Study a Novel. London: Macmillan, 1983, 1995.
6. Eagleton, Terry. How to Read a Poem. Oxford: Blackwell, 2007. (Indian reprint in 2007 by the Atlantic).
7. (<http://reginaldshepherd.blogspot.com/2007/08/caliban-to-audience-tempest-as.html>)

REFERENCE READINGS

1. Peter Barry. Beginning Theory. Manchester and New York: Manchester University Press. 1995.
2. REFERENCE: *ENGLISH LITERARY CRITICISM AND THEORY: AN INTRODUCTION* BY M.S. NAGARAJAN. NEW DELHI: ORIENT BLACK SWAN, 2006
3. INTERNET RESOURCES

Further Reading

Sl No	Title	Author	Publisher/Year
1	<i>Structuralism and Semiotics</i>	Hawks, Terrence	New Accents, 2003
2	<i>The Poetry Hand Book</i>	Lennard, John	OUP, 2008
3	<i>A History of Literary Criticism</i>	Blamires, Harry	Delhi:Macmillan,1991
4	<i>Contemporary Literary Theory: A Student's Companion</i>	Krishna Swamy, N et al	Delhi: Macmillan, 2001
5	<i>Literary Criticism: A Reading</i>	Das,B.B. et al	New Delhi, OUP, 1985
6	<i>The English Critical Tradition</i>	Ramaswamy, S, Sethuraman, V.S. ed	Delhi: Macmillan, 1977
7	<i>An Introduction to the Study of literature</i>	Hudson, W.H.	
8	<i>Literature Criticism and Style</i>	Croft, Steven et al.	OUP, 1997
9	<i>Literary Theory: The Basics</i>	Bertens, Hans	Routledge, 2001
10	<i>Literary Theory for the Perplexed</i>	Klages, Mary	Delhi: Viva Books, 2007

5. WEB RESOURCES

www.ipl.org/div/litcrit

<http://reginaldshepherd.blogspot.com/2007/08/caliban-to-audience-tempest-as.html>

<http://en.wikipedia.org/wiki>

<http://www.english.uwosh.edu/core/ecriture-feminine.htm>

http://web.cn.edu/kwheeler/lit_terms.html

6. EVALUATION

- A. INTERNAL ASSESSMENT: Literary Criticism Project: consists of writing a paper on or critical reading of a chosen literary text (poem/story/newspaper or magazine article/chapters of fiction/painting/person – any text) employing any of the contemporary theories studied and its presentation in the class. To be valued in the direct grading mode in five point scale.

Format: 1. Facing sheet showing the details of the student, class, topic, course, year, and programme.

2. Copy of the text (only summary in the case of long text)

3. A Note on the author

4. Summary

5. Glossary of difficult words, key terms and concepts involved in the reading of the text.

4. Analysis.

5. Bibliography.

NB: Papers without proper documentation should not be graded high.

- B. END SEMESTER EXAMINATION: QUESTION PATTERN:

PATTERN AND MODEL QUESTION PAPER – CCSS

5 SEMESTER – CORE – ENGLISH LANGUAGE AND LITERATURE PROGRAMME

5 B 09 ENG - LITERARY CRITICISM AND THEORY

PATTERN

1. 4 bunches of 4 questions each – weightage 1each total: 4(all modules)

2. 8 short answer questions out of 10 – 1 or 2 sentences each – weightage one each - total weightage 8 (all modules)
3. 5 paragraph questions out of 6 in 100 words each (Modules 2 and 3, to be given as section A and B (2+2) AND modules 1 and 4 as C (2), at least one from each section to be answered – weightage 2 each - total 10
4. Essay – 200 words – 1 out of 3 – weightage 4 (Module one, section A, B and C) – total weightage 4
5. Essay – 200 words – one out of 3 – weightage 4 (Module four)

NB: 1. Change in pattern regarding the paragraph questions may be noted: 2+2+2 =

6

2. The essay De-Spensing with Spenser is omitted. Questions from this essay should not be asked.

5 SEMESTER – CORE – ENGLISH LANGUAGE AND LITERATURE PROGRAMME

5 B 09 ENG - LITERARY CRITICISM AND THEORY

TIME: 3 HOURS

TOTAL WEIGHTAGE: 30

1. Choose the right option for the four bunches of questions: (Weightage 4x1 = 4)

- 1). (a) Which rasa corresponds to the sthayibhava 'anger'?

(bibhatsa, raudra, agitation, indignation)

- (b) Which of the following is the name of a style in Sanskrit poetics?

(Gaudi, upama, yamaka, virodha)

- (c) Who among the following is an calm hero?

(Rama, Bhima, Charudatta, Vatsaraja)

- (d) Which of the following is a defect or dosa?

(klista, metaphor, madness, shame)

- 2). (a) Orientalism denotes constructed image of

(the west, India, the east, the world)

- (b) Colonialism involves

(conquest, domination, exploitation, all these)

- © Who among the following studied the politics of orientalism?

(Edward Said, Shashi Tharoor, R.K. Narayan, Anitha Desai)

- (d) Ideology has been called -----

(false consciousness, truth, reality, distrust of ideas)

- 3) (a) According to T S Eliot, The progress of an artist is a continual
(self-sacrifice, assertion of personality, escape from life, Middle English)
- (b) Eliot argues that honest criticism is directed upon
(the poet, poetry, life, times)
- (c) Wordsworth's definition of poetry is described as ----- by T S Eliot.
(excellent, exact, inexact, apt)
- (d) Who considered Dryden as the father of English criticism?
(Jonson, Dr Johnson, T S Eliot, None of these)

- 4 (a) Andrew Marvell's poem in a deeper sense is about -----.
(immorality, immaturity, sensuality, time)
- (b) Shakespeare's source for *The Winter's Tale* is
(*Pandosto*, Elizabethan History, *History of Travel*, none of these)
- (c) Earlier feminist critics condemned Hardy's ----- attitude towards women
(proprietary, moralist, profeminist, sexist)
- (d) R Viswanathan explores the semiotics of cricket and romantic poetry to unfold ----
-----.
(colonial connections, anticolonial attitudes, nationalism, none of these)

11. Write a paragraph of 100 words each on any *five* of the following: (Weightage 5x2 = 10)

SECTION A

5. Defamiliarization
6. Base and Superstructure

SECTION B

7. Vakrokthi
8. Alankaras

SECTION C

9. The value of Wordsworth's criticism.

10. Explain why Shakespeare imagined Leontes to be a Sicilian?

11. Answer any *eight* of the following questions in a sentence or two each: (8x1= 8)

11. Who is a Sahrudaya?

12. What does vybhichari-bhava mean?

13. Name a seminal work by Aristotle in which he deals with tools to study art/drama.

14. What is the importance of Lyrical Ballads in the history of literature?

15. Explain the term androgyny.

16. What is aporia?

17. What is the flaw of traditional criticism of *Tess of the D'Urbervilles* in John Peck's words?

18. Explain the 'escape from time' in the first stanza of Andrew Marvell's poem.

19. What is dark complexion in Shakespeare associated with and connote?

20. What meaning does R Viswanathan make of the lines quoted from Wordsworth's poem?

IV. Write an essay of 200 words on any *one* of the following: (Weightage 1x4=4)

21. Plato, Aristotle and the debate on art.

22. Compare Neoclassicism with Romanticism.

23. What difference do you find between T S Eliot and a critic of the Romantic School?

V. Write an essay of 200 words on any *one* of the following: (Weightage 1x4=4)

24. Give an account of Terry Eagleton's reading of 'The Solitary Reaper' in the New Critical way?

25. *The Tempest* is both colonial and anti-colonial: substantiate.

26. What is psychoanalytic literary criticism? How is it applied in *Huckleberry Finn*?

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STUDIES IN FICTION

COURSE CODE	5 B 10 ENG
TITLE OF THE COURSE	STUDIES IN FICTION
SEMESTER ASSIGNED FOR THE COURSE	5
NO. OF CREDITS	4
CONTACT HOURS PER WEEK	4
NO. OF CONTACT HOURS	72

1. AIM OF THE COURSE

- To create a liking for fiction in students and also to enable them critically interact with fictional texts from various stand points.
- To give them a broad view of the world of fiction and prose

2. OBJECTIVES OF THE COURSE

- Students will learn to identify various modes of prose writing and will develop the ability to critically read them
- They are also expected to internalize the mechanics of fictional discourse

3. COURSE OUTLINE

MODULE 1: FICTION (FOR END-SEMESTER EXAMINATION) (ONE HOUR PER WEEK)

What is fiction: fiction as a mode of discourse, the interface of reality, fact and fiction, history as fiction and fiction as history - Elements of fiction: Narrative Strategies: Plot, character, atmosphere, point of view, stream of consciousness, Epistolary novel, narrative voice, implicit reader Types of fiction: Long and short fiction, fantasy, romance, historical fiction, crime fiction, detective fiction, docu-fiction, Verse novel (A general account only with some examples for each type of fiction)

Core Reading: 1. B. Prasad. *A Background to the Study of English Literature*, rev. ed. Delhi: Macmillan, 2008. (Pages 193 – 229)

MODULE 2 SHORT FICTION (ONE HOUR PER WEEK)

1. 'The Phoenix' : Sylvia Townsend Warner
2. 'Of white Hairs and Cricket' : Rohinton Mistry (DROPPED)
3. 'Schools and Schools' : O. Henry
4. 'The Diamond Necklace' : Guy de Maupassant
5. 'Miss Brill' : Katherine Mansfield
6. 'Misery' : Anton Chekhov

MODULE 3 LONG FICTION (1 HOUR PER WEEK)

1. PRIDE AND PREJUDICE: JANE AUSTEN

MODULE 4 (1 HOUR PER WEEK)

2. TESS OF THE D'URBERVILLES: THOMAS HARDY

INTERNAL ASSESSMENT: consists of class test (weightage 2), assignment (weightage 1), presentation (powerpoint, weightage 1), and attendance (weightage 1).

Each student is expected to write, present and submit one assignment as part of the internal assessment. The following works of fiction may be used as basic texts for assignment. Presentation should be in the form of powerpoint. Readings employing the theoretical insights studied in the methodology courses are to be employed for the analysis. A student who desires to present the same topic taken for the assignment may be allowed to do so in the case of powerpoint presentation.

Works [For the first Classroom Assignment]

- (1) *The Hound of Baskervilles*: Sherlock Holmes.
- (2) *Pride and Prejudice* and *Emma* : Jane Austen.
- (3) *Animal Farm*. George Orwell.
- (4) *Catch 22*: Joseph Heller.
- (5) *Wuthering Heights*: Emily Bronte.
- (6) *The Old Man and the Sea*: Hemingway.
- (7) *Heart of Darkness*: Joseph Conrad.
- (8) *The Strange Case of Dr Jekyll and Mr. Hyde*. : R.L. Stevenson.
- (9) *A Farewell to Arms* : Ernest Hemmingway.
- (10). *Three Mistakes of My Life*: Chetan Bhagat

(11). *The Treasure Island*: R.L. Stevenson

(12) *Wide Sargasso Sea*: Jean Rhys

(13) *Tess of the d'Urbervilles* and *Mayor of Casterbridge*: Thomas Hardy

(14) *Huckleberry Finn*: Mark Twain

(15) *Great Expectations*: Charles Dickens

NB. No questions will be asked at the End-Sem University Examination from any of these 16 novels. They are exclusively for internal assessment. Questions at the End-Sem University Examination will be based on the texts prescribed for core reading in the first three Modules.

The teacher can intervene and guide the students with his/her own suggestions and methods that would be effective for the realization of the objectives of the exercise. Only a general suggestion of the analytical method is given here. The teacher and the student teams can decide upon the practical strategies of reading and presentation. Mere summary presentation has to be discouraged and presentations should be concluded with active discussion. The assignment and seminar papers without proper bibliography and not observing the rules of paper writing and presentation should not be given high grades. Presence and participation at all seminar presentations is compulsory.

4. ASSESSMENT PATTERN

a. Continuous Assessment

1. Two Tests : (a) Written (b) Oral [best of the 2 tests, Weightage : 2]

2. One Assignment : [Weightage : 1]

3. Seminar: [Weightage: 1]

3. Attendance : [Weightage : 1]

b. End Semester Assessment: (75) Written Examination of three hours duration.

5. READING LIST

CORE READING

- Ø B. Prasad. *A Background to the Study of English Literature*, rev. ed. 3. Delhi: Macmillan, 2008. (Pages 193 – 229)
- Ø Robert Scholes et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. (Pages 121 – 140)

Stephen Hawking: Public Attitude towards Science (Scientific Essay)

(From Stephen Hawking: *Back Holes and Baby Universes and Other Essays*. Toronto: Bantam Books, 1993)

<http://beemp3.com/download.php?file=2740600&song=Public+Attitudes+Toward+Science>

Ngugi Wa Thiong'o: *Weep Not, Child*, (Fiction). Chennai: B.I.Publications, 2007.

James Baldwin: Autobiographical Notes (From Robert Scholes, Nancy R. Comley et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. - Pages 98 – 102)

Sl. No	Title	Author	Publisher/Year
1	<i>Literature, Criticism, and Style: A Practical Guide to Advanced Level English Literature</i>	Steven Craft and Helen D. Cross	Oxford: OUP, 2000
2	<i>The Rise of the Novel</i>	Ian Watt	University of California Press, 2001
3	<i>Rhetoric of Fiction</i>	Wayne C. Boot	Chicago: The University of Chicago Press, 1983
4	<i>Craft of Fiction.</i>	Percy Lubbock	Penguin, 2007
5	<i>Literature and Language Teaching: A Guide for Teachers & Trainers</i>	Gillian Lazar	Cambridge University Press, 2008
6	<i>A Hand Book of Critical approaches to Literature</i>	Wilfred L. Guerin et al	New Delhi: OUP, 2007

6. CYBER RESOURCES

www.Questia.com

[www. Bookrags.com](http://www.Bookrags.com)

www. Novelguide.com

www.gradesaver.com/the-old-man-and-the-sea

<http://www.sparknotes.com/lit/oldman/>

<http://www.studygs.net/fiction.htm>

PATTERN AND MODEL QUESTION PAPER – CCSS

5 SEMESTER – CORE – ENGLISH LANGUAGE AND LITERATURE PROGRAMME

5 B 10 ENG - STUDIES IN FICTION

Pattern:

1. 4 bunches of 4 questions each – weightage 1 each total: 4(all modules)
2. 8 short answer questions – 1 or 2 sentences each – weightage one each, total 8 (all modules)
3. 3 paragraph questions out of 4 in 100 words each – weightage 2 each, total 4 (all modules)
4. Essay – 200 words – one out of 2 – weightage 4 (Module two)
5. Essay – 200 words – one out of 2 – weightage 4 (Module three)
6. Essay – 200 words – one out of 2 – weightage 4 (Module four)

NB: 1. The short story ‘Of white Hairs and Cricket’ by Rohinton Mistry is dropped and questions from this may be avoided.

Model question paper

I. Answer the following bunches of questions

(Weightage: 4x1 = 4)

A. 1. Who had the finest aviary in France?

- a) Lord Strawberry b) Tancred Poldero c) Ramkin d) Jerome Warren

2. Poldero tried alley cats, sprinklers, and other birds to make the phoenix -----

- a) lively b) civil c) aged d) beautiful

3. Who wanted Iona to go to Vyborgskaya?

- a) The officer b) three young men c) Nadyezhda Petrovna d) Kuzma Ionitch

4. Two peasant women with funny straw hats leading donkeys are mentioned in which of the following?

- a) The Phoenix b) Miss Brill c) Schools and Schools d) Misery

B. 5. A novel in the form of letters is called -----

- a) epistolary b) romance c) fantasy d) stream of consciousness

6. Which of the following is/are verse novels?

- a) *The Golden Gate* b) *The Prodigal* c) *Omeros* d) all these

7. Who among the following is known for historical fiction?

- a) Sir Walter Scott b) Conan Doyle c) Agatha Christie d) none of these

8. Events arranged in a sequence is called-----

- a) plot b) narrative voice c) point of view d) subplot

C. 9. Justice was done and the president of immortals had ended his ----- with Tess.

- a) hide and seek b) sport c) d) Miss Brill

10. Tess left for Trantridge for

- a) getting married b) claiming kinship c) finding work d) for meeting a friend

11. Which of the following is not a milkmaid?

- a) Marian b) Izz c) Mercy d) Retty Priddle

12. Liza-Lu is Tess's

- a) sister b) friend c) mother d) milkmaid

D. 13. Who among the following is a most obsequious and snobbish character?

- a) Bingley b) Darcy c) Collins d) Jane

14. Bingley does not visit Jane in London because

- a) of pride b) of dislike c) of lack of time d) he does not know she was there.

15. Who is the over-bookish Bennet daughter?

- a) Kitty b) Elizabeth c) Mary d) Jane

16. Which of the Bennet daughters is described as intelligent and sensible?

- a) Catherine b) Elizabeth c) Mary d) Jane

II. Answer each of the following questions in two or three sentences. (weightage: 8 x 1= 8)

17. How did Nevada escape reading the second letter?

18. Comment on the 'Strawberry Phoenix Fund'.

19. What do you know about the end of Tess?

20. Comment on the opening of the novel *Tess of the d'Urbervilles*.

21. How does the role of Lady Catherine enrich the plot?

22. What was Mrs Bennet's obsession?

23. What is a stream of consciousness novel?

24. What is crime fiction?

III. Answer *three* of the following questions in a paragraph of 100 words. (weightage: 3 x 2 = 6)

25. The subtitle of *Tess of the d'Urbervilles*.

26. Mr Bennet.

27. Miss Brill.

28. Give an account of docu-fiction.

IV. Answer any *one* of the following questions in 300 words. (weightage: 1 x 4 = 4)

29. The misery of Iona.

30. Maupassant launches an ironic attack on the love of ornaments among the middle class: Discuss.

V. Answer any *one* of the following questions in 300 words. (weightage: 1 x 4 = 4)

31. Male perception of a woman as understandable from *Tess of the D'Urbervilles*.

32. What do you learn about female relationships with men from the story of Tess?

VI. Answer any *two* of the following questions in 300 words. (weightage: 1 x 4 = 4)

33. Discuss the responses to love and marriage among the middle class of Jane Austen's time taking the case of Elizabeth and her friend Charlotte.

34. The world of the women Jane Austen imagines is as limited a world as that of Jane Austen herself: Discuss

PROJECT

COURSE CODE	5 B 11 ENG
TITLE OF THE COURSE	PROJECT
SEMESTER ASSIGNED FOR THE COURSE	5

NO. OF CREDITS	4
CONTACT HOURS PER WEEK	4
NO. OF CONTACT HOURS	72

1. AIM OF THE COURSE

- To develop the skill of analytical writing/using the critical language/interrogative interpretation.
- To give the students training in dissertation/thesis writing and research in cultural forms and topics
- To impart the basics of interviewing cultural figures

2. OBJECTIVES OF THE COURSE

- Students will learn to apply the basics of analytical writing, use theoretical language and practice the art of interpretation.
- They are given real opportunities for interviewing cultural figures through which they would come to confront and negotiate issues involved in interviews of cultural thrust and thus internalize the mechanics of asking questions, recording answers and finally presenting them in English as an interview.

3. COURSE OUTLINE

1. Students are expected to choose an author/topic across books and authors/works of an author/film/newspaper articles or any cultural artifact and conduct studies on the same employing the methods of reading they have been taught as part of the methodology courses and literary criticism course.
2. Interviewing people of cultural importance in any language and presenting the interview in English.

3. Dissertation

1. Pages: 30 pages, in bound form, consistency of font and size to be maintained.
2. DTP/Electronic typing, A4 size paper, font size 12, double space typing.
3. Structure: Introduction, main chapter/s and conclusion with detailed bibliography. The main chapter/s may be titled accordingly.
4. Declaration from the student regarding the genuineness of the work done and the certificate of guidance from the teacher and acknowledgment are essential.
5. The cover should show the details of the candidate, the title of the work, year and month of submission.

6. The 4 hours for the course are to be assigned to either 4 teachers or 2 teachers with the corresponding number of students under them for guidance. These hours are meant for giving classes to the students in the art of writing a thesis, training in citation and bibliography writing and guiding and library work. One hour per week by turn should be devoted to in-library reading and preparation of the dissertation and the teachers concerned are to monitor and guide the reading process and check the notes prepared in connection with the topic. Arrangement should be done by them in consultation with the librarian.
7. The valuation of the dissertation should be conducted internally by the guiding teacher/s (to whom hours are allotted) and grades are to be finalized in consultation with the Head of the Department.
8. External viva to be conducted by the university.

OPEN COURSE: ENGLISH FOR COMPETITIVE EXAMINATIONS

COURSE CODE	5 D 01 ENG
TITLE OF THE COURSE	ENGLISH FOR COMPETITIVE EXAMINATIONS
SEMESTER ASSIGNED FOR THE COURSE	5
NO. OF CREDITS	2
NO. OF CONTACT HOURS PER WEEK	2
NO. OF CONTACT HOURS	36

1. AIM OF THE COURSE:

To familiarise students with the language items required to take competitive examinations at various levels and to equip them with the methodology of approaching the said items.

2. OBJECTIVES OF THE COURSE

- To acquaint the students with the basics of English grammar
- To enable the students to enrich their vocabulary
- To provide opportunities for the students to improve their listening and reading comprehension skills
- To familiarise the students with the questions that are commonly asked in various interviews and to help them frame the desirable responses

3. COURSE OUTLINE

Module 1 – Basics of English Grammar

- Ø Word classes: Open and Closed, Noun (number, gender), Pronoun, Adjective, Verb, Adverb, Prepositions, Conjunctions, Determiners, Interjections (visit: <http://www.ucl.ac.uk/internet-grammar/home.htm>)
- Ø Tense (http://www.englisch-hilfen.de/en/grammar_list/zeitformen.htm), Degrees of Comparison (<http://www.english-for-students.com/Degrees-of-Comparison.html>), Conditional Sentences (Visit online resources for the topic: 1. <http://www.ego4u.com/en/cram-up/grammar/conditional-sentences>, 2. Tutorial: <http://www.englishpage.com/conditional/conditionalintro.html>), Concord (http://www.lousywriter.com/syntax_verbs.php), Types of Sentences (<http://www.eslbee.com/sentences.htm>)
- Ø Spotting the Errors (<http://www.scribd.com/doc/19641980/Error-Spotting>), Reordering Jumbled Sentences: (200 examples are available here: <http://www.rongchang.com/easyread/emx/emx00101.htm>), Sentence Improvement Test (<http://www.indiabix.com/verbal-ability/sentence-improvement/>)

Module 2 – Comprehension

- Ø Listening Comprehension (This site is useful as an additional resource provider: http://www.englisch-hilfen.de/en/exercises_list/hoeren.htm)
- Ø Reading Comprehension (<http://www.rhlschool.com/reading.htm>)

Module 3 – Vocabulary

- Ø Antonyms & Synonyms (<http://www.smart-words.org/list-of-synonyms.html>, <http://www.kidskonnnect.com/subject-index/20-language-arts/422-synonyms-a-antonyms.html>)
- Ø One Word Substitution (<http://www.enableall.org/?q=node/78>)
- Ø Phrasal Verbs & Idioms 9 <http://esl.fis.edu/vocab/index-pv.htm>)
- Ø Cloze Test (<http://kkitao.e-learning-server.com/javaS/blank/cloze/index.html>, <http://www.useit.com/alertbox/cloze-test.html>, http://www.psych.ucsb.edu/~mayer/fifth_dim_website/HTML/cloze_test/cloze_ho me.html)

Module 4 – Interview Tips

- Ø How to prepare for an interview? <http://www.jobsomega.com/career/interviewtips.htm>
- Ø Common questions for various interviews: (<http://bhuvans.wordpress.com/2006/08/19/50-common-interview-qa/>)

4. READING LIST

Sl No	Title	Author	Publisher/Year
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1	<i>Objective English for Competitive Examinations</i>	Harimohan Prasad & Uma Rani Sinha	Tata McGraw-Hill
2	English for Competitive Examinations	R. Gopalan & V. Rajagopalan	Thomson
3	Objective General English	R.S. Aggarwal & Vikas Aggarwal	S Chand & Co.
4	Interviews and Group Discussions: How to Face Them	T.S. Jain & Gupta	Upkar
5	<i>Last Minute Interview Tips</i>	Brandon Toropov	Jaico

5. Assessment

Internal Assessment.

1. Class tests: 2 one objective, one descriptive: weightage: 2
2. Attendance: weightage: 1
3. Writing/speaking/Listening comprehension test: weightage: 1
4. Mock Interview/GD: weightage: 1

6. Internet resources are provided after each topic to help students to enhance their awareness of the topic.

SIXTH SEMESTER – CORE AND OPEN

BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE: 6 B 12 ENG - WOMEN'S WRITING

COURSE CODE	6 B 12 ENG
TITLE OF THE COURSE	WOMEN'S WRITING
SEMESTER ASSIGNED FOR THE COURSE	6
NO. OF CREDITS	4

NO. OF CONTACT HOURS	90 (5 hrs/wk)
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1. AIM OF THE COURSE

- To introduce students to women's voices articulated in literature from various countries
- To introduce them to the evolution of the Feminist movement and to familiarize them with the various issues addressed by Feminism
- To sensitize them to issues like marginalization and subjugation of women
- To motivate them to rethink and redefine literary canons

2. OBJECTIVES OF THE COURSE

- To enable students to identify concepts of class, race and gender as social constructs and interrelated throughout women's lives
- To lead them to explore the plurality of female experience in relation of these
- To equip them with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms

3. COURSE OUTLINE

Module 1 – Essay (one hour)

1. V. GEETHA: GOD MADE YOU DIFFERENT, NATURE MADE US DIFFERENT
2. Jamie Bence Shakespeare and the Education of Women

MODULE II – POETRY (ONE HOUR)

1. Kamala Das : An Introduction

(From: Narasimhaiah, CD. (ed). *An Anthology of Commonwealth Poetry*. Macmillan India Ltd, 1990,

47)

2. Kabitha Sinha : Eve Speaks to God (Women Writing in India Vol 2
page 330-331)

3. Maya Angelou : Men (<http://poemhunter.com/poem/men/>)

4. Sylvia Plath : Daddy

5. Emily Dickinson : She Rose to His Requirements
(<http://hellopoetry.com/poem/she-rose-to-his-requirement/>)

6. Adrienne Rich : Aunt Jennifer 's Tiger
(From: Ferguson, Margaret et.al (eds). *The Norton Anthology of English Poetry* IV edn. NewYork : Norton, 1966. p. 1967)

7. Taslima Narene : Female Product
(<http://www.wworld.org/archive/archive.asp?id=151>)

Web Resources:

1. http://www.openculture.com/2011/06/sylvia_plath_reads_daddy.html
2. http://en.wikipedia.org/wiki/Daddy_%28poem%29 (Daddy)

MODULE III – LONG AND SHORT FICTION (1 HOUR)

1. Shashi Desh Pande: *Dark Holds No Terrors* (Novel)
(Penguin, 1968)

MODULE IV – SHORT FICTION (1 HOUR)

1. Vaidehi : An Afternoon with Shakuntala (Short Story)

(From: Tharu, Susie and K Lalitha. (ed) *Women Writing in India*. Delhi, OUP, 1993) pp.535-546

2. SUJATA SANKRANTI: THE WARP AND THE WEFT

3. Olamide Awonubi : Moving Forward <http://www.african-writing.com/hol/olaawonubi.htm>

4. JAMAICA KINCAID : GIRL

5. ATMAHATYA : RAJALEKSHMY (WOMEN WRITING IN INDIA VOL 1 PAGE 325-28) - MALAYALAM

MODULE IV – DRAMA & FILM (ONE HOUR)

1. Manjula Padmanabhan : *Harvest* (Drama)

2. Mahasweta Devi : Bhayen

(From: *Mahasweta Devi's Five Plays*. Trans. Samik Bandhopadhyay. Calcutta, Seagull Books, 1997)

4. READING LIST

I. General Reading

Sl. No	Title	Author	Publisher/Year
1	Fiona Tolan's 'Feminisms', in, <i>Literary Theory and Criticism : An Oxford Guide</i>	Patricia Waugh (ed)	Oxford, OUP, 2000
2	Rivkin Julie & Michael Ryan's 'Feminist Paradigms' in <i>Literary Theory: An Anthology</i>	Rivkin Julie & Michael Ryan (ed)	Oxford: Blackwell, 1998

III Further Reading

Sl. No	Title	Author	Publisher/Year
1	<i>A Room of One's Own</i>	Virginia Woolf	London, Hogarth, 1929
2	<i>The Female Imagination</i>	Patricia Mayor Spacks	New York: Avon Books, 1976
3	<i>Women in Patriarchy: Cross Cultural Readings</i>	Jasbir Jain (ed)	Delhi: Rawat Publications, 2005
4	<i>Women Writing in India Vol I & II.</i>	Susie Tharu & K. Lalitha	Delhi, OUP, 1991
5	<i>Making A Difference: Feminist Literary Criticism</i>	Gayle Green & Coppelia Kahn	New York: Routledge
6	<i>The Mad Woman in the Attic: The Woman Writer</i>	Sandra Gilbert & Susan Gubar	Yale University Press, 1978
7	<i>The Second Sex</i>	Simon de Beauvoir	UK, Harmond Worth, 1972
8	<i>Women, Race and Class</i>	Angela Davis	New York, Random House, 1981
9	<i>In Search of Our Mother's Gardens</i>	Alice Walker	New York, Harcourt Brace Jovanovich, 1983
10	<i>Desire in Language</i>	Leon S. Roudiex (ed)	New York, Columbia University Press, 1975
11	<i>Literature and Gender</i>	Lisbeth Goodman (ed)	New York, Routledge, 1996
12	<i>Feminist Film theorists</i>	Laura Mulvey et al (ed)	London, Routledge, 2006
13	<i>Her Story So Far. Tales of the Girl Child in India</i>	Monics Das (ed)	Delhi, Penguin, 2003
14	<i>A Dragonfly in the Sun: Anthology of Pakistani Writing in English</i>	Muneesa Shamsie (ed)	OUP, 1997
15	<i>Against all Odds: Essays on Women, Religion Development from India and</i>	Kamala Bhasin et al (ed)	Delhi, Kali for Women, 1994

	<i>Pakistan</i>		
16	<i>Atlas of Women and Men in India</i>	Saraswathy Raju et al (ed)	Delhi, Kali for women, 1999
17	<i>Women Writers with Fire in their Pen, Cyber Literature, Vol.2. No.1 Aug, 1998</i>	Usha Bande	Aug. 1998
18	<i>Postcolonial Plays: An Anthology</i>	Helen Gilbert.ed	London ; New York: Routledge, 2001.
19	Post-Colonial Drama: Theory, Practice, Politics	Helen Gilbert and. Joanne Tompkins.	London: Routledge, 1996
20	Chapter 5 of Postmodern Indian English literature	Bijay Kumar Das	New Delhi: Atlantic, 2003

5. WEB RESOURCES

1. Emily Dickinson; An Overview academic brooklyn. cuny. edu/english/melani/cs6/dickinson.html.

2. Poets.org Guide to Emily Dickenson's Collected Poems - Poets org..... www.poets.org/page.php/prmID/308

3. Kamala Das Criticism

www.enotes.com/poetry-criticism/das-Kamala.

4. Kamala Das Summary and Analysis Summary

www.bookrags.com/Kamala-Das

6. <http://www.sawnet.org/books/authors.php?Padmanabhan+Manjula>

7. <http://theater.nytimes.com/2006/01/25/theater/reviews/25harv.html>

8. http://en.wikipedia.org/wiki/Theatre_of_India

6. Film to show: "BANDH JHAROKH",

7. EVALUATION PROCESS

A. INTERNAL ASSESSMENT

Class Test (1 objective, 1 descriptive) – Weightage 2

Attendance -- Weightage 1

Assignment/ Interview with women writers & Viva-- Weightage 2

Assignment topics: any topic and aspect related to women writing such as language of women writing, themes, women writing sub-cultures, Pioneer women writers, Difficulties faced by women writers, individual women writer/work studies.

B. External: Written Examination: 30 weightage

PATTERN AND MODEL QUESTION PAPER: 6 B 12 ENG WOMEN'S WRITING

- I. One essay in 200 words, out of two (Module 1, and 2) (Weightage:4)
- II. One essay in 200 words, out of two (Module 4) (Weightage: 4)
- III. One essay in 200 words, out of two (Module 5) (Weightage: 4)
- IV. Four paragraph questions out of six in 80 words (Modules 2, 3, 4 and 5) (Weightage: 4x 2 = 8)
- V. Six short questions out of eight (all modules) (Weightage: 6 x 1 = 6)
- VI. Four bunches of four questions each. (Modules 2, 3, 4 and 5) (Weightage: 4x 1 = 4)

MODEL QUESTION PAPER – BA ENGLISH LANGUAGE AND LITERATURE PROGRAMME

CCSS – 6 SEMESTER - B 12 ENG WOMEN'S WRITING

Time: 3 hours

Weightage: 30

1. Write an essay in about 200 words out of two given. (Weightage:4)

1. Shakespearean women are forerunners of contemporary women: substantiate.
2. Discuss the women's issues involved in Emily Dickinson's poem.

II. Write an essay in about 200 words out of two given. (Weightage:4)

3. Write an essay on the the feminist concerns in the women's fiction you studied.
4. How does Vaidehi retell Sakunthala's story?

III. Write an essay in about 200 words out of two given (Module 1, and 2) (Weightage:4)

5. *Harvest* as a critique of organ trade.
6. 'Bayen' reveals how the society turns women into witches: Discuss

IV. Answer any four out of the six each in a paragraph of 80 words (Weightage: 4x2 = 8)

7. How does Kamala Das introduce herself?
8. Eve's self-portrait.
9. Niraja Chakravathy
10. The theme of Sujata Sankranti's story.
11. Jaya in *Harvest*
12. Manu

V. Answer any six short questions out of eight each in one or two sentences (Weightage: 6x1 = 6)

13. What are Aristotle's observations on women?
14. What was the attitude of male social reformers of India regarding the reexamining notions of femininity?
15. Who is Chinwe married to?
16. What sits heavily on Aunt Jennifer's hand?
17. What help did Niraja do for the narrator everyday?
18. What is the Kannada title of Vaidehi's story?
19. How did Malindar happen to get a job?
20. What do you know about Renuka?

VI. Answer the following bunches of questions (weightage: 4x1= 4)

21. **A.** Ginni calls Om's mother as Mrs
(a) Praycash (b) Prakash (c) Praykash (d) none of these
- B.** Bhagirath is the son of
(a) Malindhar (b) Chandidasi (c) Malindar and Chandidasi (d) none of these
- C.** Sarvadamana is born to
a) Shakuntala (b) Gangadasi (c) Vasumati (d) none of these
- D.** Who was the ill-starred heroine of Tagore's "Malanjo"?

(a) Menaka (b) Niraja (c) Vasumathi (d) none of these

22. A. The girl in Kincaid's story was asked to wash the white clothes on

(a) Monday (b) Sunday (c) Tuesday (d) Friday

B. Aunt Jennifer's tigers are

(a) prancing (b) proud (c) unafraid (d) all these

C. Olamide Avonubi's story ends with a sense of

(a) failure (b) hope (c) despair (d) doom

D. Shashi Deshpande's novel begins with Sarita's visit to her

(a) father (b) mother (c) husband (d) children

23. A. 'This product can be used in any way you like', which?

(a) Sari (b) Jewellery (c) soap (d) female

B. The speaker of Maya Angelou's poem is

(a) a young man (b) bride (c) fifteen year old girl (d) an old man

C. Speaker of Sylvia Plath's poem lived like a

(a) German (b) freak (c) goddess (d) foot

D. Every woman adores a

(a) Fascist (b) socialist (c) Jew (d) none of these

24. A. Saru's brother was

(a) drowned (b) overrun by a car (c) stabbed to death (d) none of these

B. It was the Krishnas Sudama story that suddenly came to my mind, who speaks?

(a) Shakunthala (b) Sarita (c) Kamala Das (d) none of these

C. I was rebellion first on your earth, who?

(a) Eve (b) Adam (c) Menaka (d) none of these

D. I am Indian, very -----, born in Malabar

(a) beautiful (b) fair (c) brown (d) good.

COURSE CODE	6 B 13 ENG
TITLE OF THE COURSE	NEW LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To provide an exposure to the new literatures produced from countries like India, Pakistan, Bangladesh, African nations like Nigeria, Canada, New Zealand, and Australia.
- To inspire students to study these literatures in a critical and comparative vein with those produced from the heartlands of English literatures like America and England.

2. OBJECTIVES OF THE COURSE

- To provide a general idea of literatures from nations where English reached as the handmaid of colonialism.
- To introduce students to the ideological concerns shaping such literatures.
- To initiate in them an interest for other cultures on different parts of the globe and train them to appreciate the differences in culture and identity and the need for such differences and variety.

3. COURSE OUTLINE

MODULE 1 – INTRODUCTION (ONE HOUR)

1. Interview – Salman Rushdie
(<http://contemporarylit.about.com/od/authorinterviews/a/rushdieInterview.htm>)
2. **Interview: Alice Munro**
(<http://www.theparisreview.org/interviews/1791/the-art-of-fiction-no-137-alice-munro>)
3. Meena Kandasamy's Interview (<http://truthdive.com/2009/10/13/the-struggle-to-annihilate-caste-meena-kandasamys-interview.html>)
4. Interview with Mohammed Hanif (Pakistan)
(<http://www.prokerala.com/news/articles/a261205.html>)

MODULE II – POETRY (ONE HOUR)

1. **MEENA KANDASAMY: Mulligatawny dreams (India)**
<http://meenakandasamy.wordpress.com/2008/06/01/mulligatawny-dreams/>)
2. Margaret Atwood: Habitation
(<http://www.theromantic.com/poetryclassic/habitation.htm>) – Canada
3. Kamau Braithwaite: From the Emigrants
(<http://wildairybeautiful.blogspot.com/2006/03/from-emigrants.html>) Columbus
from his after deckas he walked towards our shore. (Barbados – Caribbean)
4. Langston Hughes: Mother to Son (Afro-American)
<http://www.tnellen.com/cybereng/matoson.html>
5. Sydney Sipho Sepamla: Tell me the news (<http://socialiststories.org/>) (South Africa)
6. Sarah Mkhonza: The Sunday Emergency
(<http://poefrika.blogspot.com/2008/12/sarah-mkhonzas-woman-in-tree.html>)

MODULE I11 – SHORT FICTION - (ONE HOUR)

1. **Bessie Head: Heaven is not closed (South Africa) (8 pages)**

(Web Resource: http://en.wikipedia.org/wiki/Bessie_Head)

2. Chinua Achebe: The Sacrificial Egg (Nigeria)
3. Alice Munro: Gravel (Canada)
(http://www.newyorker.com/fiction/features/2011/06/27/110627fi_fiction_munro#ixzz1fvbQukqa)

(http://www.newyorker.com/fiction/features/2011/06/27/110627fi_fiction_munro?currentPage=all)

4. Paul Tan Kim Liang: Jasmine's Father (Singapore)
5. Henry Lawson: The Drover's Wife (<http://www.eastoftheweb.com/short-stories/UBooks/DrovWife.shtml>) (Australia)

MODULE IV – LONG FICTION

1. **SEMBENE OUSMANE: Taaw**
(<http://socialiststories.org/sites/default/files/liberate/Taaw%20-%20Sembene%20Ousmane.pdf>) - Senegal

(Web Resource: http://en.wikipedia.org/wiki/Ousmane_Semb%C3%A8ne)

MODULE - V - DRAMA (ONE HOUR)

1. Ngugi was Thiongo: I Will Marry When I Want (Kenya)

4. READING LIST: CORE TEXTS ARE AVAILABLE IN ALMOST ALL BOOKS PRESCRIBED FROM THE INTERNET.

GENERAL READING:

Sl No	Title	Author	Publisher/Year
1	Postcolonial Plays: An Anthology	Helen Gilbert	Routledge, 2001
2	Postcolonial Theory	Leela Gandhi	Columbia University Press 1998
3	<i>Colonizer and the colonized</i>	Albert Memmi	Beacon Press, 1991
4	Australian Literature: An Anthology of Writing from the Land Down Under	Phyllis F. Edelson	Ballantine Books, 1993
5	Mirrorwork: 50 Years of Indian Writing 1947-1997	by Salman Rushdie and Elizabeth West	Picador, Aug 15, 1997
6	Writing Diaspora: South Asian Women, Culture And Ethnicity (Studies in Migration)	Yasmin Hussain	Ashgate Pub co (Aug 2005)
7	Motherlands: Black Women's Writing from Africa, the Caribbean, and South Asia	Susheila Nasta	Rutgers Uty Press
8	Diversity and Change in Early Canadian Women's Writing by	Jennifer Chambers	Cambridge Scholars Publishing 2008

6. CYBER RESOURCES : see individual modules.

http://en.wikipedia.org/wiki/Postcolonial_literature

http://fhrc.flinders.edu.au/research_groups/CRNLE/CRNLEhome.html

<http://www.youtube.com/watch?v=tak6y3CgP9k>

http://webdoc.gwdg.de/edoc/ia/eese/schreiber/Chapter3_3.html

7. Evaluation

A. INTERNAL ASSESSMENT

Class Test (1 objective, 1 descriptive) – Weightage 2

Attendance

-- Weightage 1

Assignment & Viva-- Weightage 2

Assignment Topics: Studies of specific aspects of New Literatures – from Africa, Indian subcontinent, South Asia, New Zealand, Australia, The Caribbean – thematic and formal concerns, ideology, anticolonial thrust, identity issues, conflict within, linguistic challenges, resistances to neocolonial attitudes.

B. EXTERNAL

8. PATTERN AND MODEL QUESTION

- I. One essay in 200 words, out of two (Module 1, 2 and 3) (Weightage:4)
- II. One essay in 200 words, out of two (4 and 5) (Weightage: 4)
- III. Five paragraph questions out of seven in 80 words (all Modules) (Weightage: 5x 2 = 10)
- IV. Eight short questions out of ten (all modules) (Weightage: 8 x 1 = 8)
- V. Four bunches of four questions each. (Modules 2, 3, 4 and 5) (Weightage: 4x 1 = 4)

BA ENGLISH LANGUAGE AND LITERATURE PROGRAMME – CCSS – 6 SEMESTER

6 B 14 ENG NEW LITERATURES IN ENGLISH

Time: 3 hours

Weightage: 30

2. Write an essay in about 200 words out of the two given. (Weightage:4)

23. Give a brief account of Rushdie's characteristics as a writer from the interview.

24. Write an appreciation of the story Heaven is not Closed.

VII. Write an essay in about 200 words out of two given.

(Weightage:4)

25. Write an essay on women in *Taaw*.

26. Ngugi's play as a scathing attack on neocolonialism in Kenya.

VIII. Answer any five out of the seven each in a paragraph of 80 words

(Weightage: 5x2 = 10)

27. Alice Munroe and the writing of “Thanks for the Ride”
28. Mohammed Hanif and the writing process.
29. Meena Kandaswamiy’s choice of poetry for self-expression.
30. The theme of the story ‘The Sacrificial Egg’.
31. Jasmine in the eyes of her father.
32. Astou
33. Wangeci.

IX. Answer any eight short questions out of ten each in one or two sentences

(Weightage: 8x1 = 8)

34. Why does Muhammed Hanif consider 2012 as crucial to Pakistan?
35. What is Alice Munro’s attitude to revising published stories?
36. What kind of an English does Meena Kandaswamy dream about?
37. What did crabs do as Columbus walked ashore?
38. Who was the sister of the narrator in Alice Munro’s story?
39. Who was Alligator?
40. Where did Taau stay for the convenience of attending the school?
41. Where does the weekend play soccer?
42. How can people recognize mammy-wota?
43. Where was the family in the story ‘Gravel’ living?

X. Answer the following bunches of questions

(weightage: 4x1= 4)

44. **A.** Meena Kandaswamy wants an English in

- (b) small letters (b) King’s style (c) oxford accent (d) none of these

E. Marriage is

- (b) not a house (b) not a tent (c) colder (d) all these

F. Columbus from his after –deck saw bearded

- b) Fig trees (b) men (c) hermits (d) none of these

G. Life for the mother in the Langston Hughes poem has not been a

- (b) Crystal stair (b) rose bed (c) thorny path(d) none of these

45. **A.** Julius Obi came to ----- to work as a clerk

- (b) Umuru (b) Lagos (c) Anambara (d) none of these

B. Jamine’s father lived

- (a) alone (b) with his wife (c) with wife and other children (d) none of these

C. The snake in ‘Drover’s Wife’

(a) failure (b) hope (c) despair (d) doom

D. Shashi Deshpande's novel begins with Sarita's visit to her

(a) father (b) mother (c) husband (d) children

24. A. 'This product can be used in any way you like', which?

(a) Sari (b) Jewellery (c) soap (d) female

B. The speaker of Maya Angelou's poem is

(a) a young man (b) bride (c) fifteen year old girl (d) an old man

C. Speaker of Sylvia Plath's poem lived like a

(a) German (b) freak (c) goddess (d) fool

D. Every woman adores a

(a) Fascist (b) socialist (c) Jew (d) none of these

25. A. Saru's brother was

(a) drowned (b) overrun by a car (c) stabbed to death (d) none of these

B. It was the Krishnas Sudama story that suddenly came to my mind, who speaks?

(a) Shakuntala (b) Sarita (c) Kamala Das (d) none of these

C. I was rebellion first on your earth, who?

(a) Eve (b) Adam (c) Menaka (d) none of these

D. I am Indian, very -----, born in Malabar

(a) beautiful (b) fair (c) brown (d) good.

SYLLABI FOR CORE COURSES

6 B 14 ENG - INDIAN WRITING IN ENGLISH

COURSE CODE	6 B 14 ENG
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TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To inspire students to approach and appreciate Indian literature in English, to explore its uniqueness and its place among the literatures in English.
- To motivate students for a critical and comparative study of other literatures in English and to examine the similarities and differences in attitudes, vision and idiom of expression.

2. OBJECTIVES OF THE COURSE

- To provide an overview of the various phases of the evolution of Indian writing in English.
- To introduce students to the thematic concerns, genres and trends of Indian writing in English.
- To generate discussions on the constraints and challenges encountered in articulating Indian sensibility in English.
- To expose students to the pluralistic aspects of Indian culture and identity.

3. COURSE OUTLINE

MODULE 1 – INTRODUCTION (ONE HOUR)

Introduction to the Course: an overview of the history of Indian Writing in English, introducing the different phases in its evolution – British Raj and the emergence of Indian writing in English, the National movement and its impacts, independence and post- independence periods.

(This part of the course aims at giving a broad overview of the area. Questions for End-Semester Assessment are to be limited within the purview of the prescribed authors and the texts)

TERMS: 1. Stereotypes 2. Binaries 3. Indian Writing in English 4. Indo-Anglian Writing 5. Anglo-Indian Writing 6. Common Wealth Literature

P P Raveendran: Nationalism, Colonialism and Indian English Literature (from *Texts, Histories Geographies*, Orient Black Swan, 2009: 33 - 45)

Gita Mehta: Trees

MODULE II - POETRY

SECTION A (SEMESTER EXAMINATION) (ONE HOUR)

1. Aurobindo A Dream of Surreal Science (C D Narasimhaiah page 17)
2. Sarojini Naidu Village Song
3. Tagore Breezy April
4. Kamala Das Spoiling the Name (C D Narasimhaiah, 47)
5. Nissim Ezekiel Good bye Party to Miss Pushpa T.S.
6. A. K. Ramanujan Extended Family (for the text of the poem visit: <http://wonderingminstrels.blogspot.com/2000/05/extended-family-k-ramanujan.html>)
7. Eunice De Souza Marriages are Made
8. Jayantha Mahapatra: Hunger

SECTION B (INTERNAL ASSESSMENT: ASSIGNMENT AND VIVA)

(POEMS 1 TO 10 FROM Gokak, Vinayak Krishna (ed). *The Golden Treasury of Indo-Anglian Poetry*. Sahitya Akademy, 1970.)

1. HENRY L DEROZIO: TO THE PUPILS OF THE HINDU COLLEGE
2. KASIPRASAD GHOSH: TO A YOUNG HINDU WIDOW
3. TORU DUTT: LAKSHMAN

- ## CORE READING

- MODULE I11 – SHORT FICTION - SECTION A (ONE PLUS ONE)

- ## MODULE IV – LONG FICTION (ONE HOUR)

- MODULE I11 AND IV– SHORT AND LONG FICTION - SECTION B (ASSIGNMENT AND VIVA)

1. SHORT STORIES AND NOVELS OF MULK RAJ ANAND, RAJA RAO AND R K NARAYAN
2. ANITHA DESAI : FASTING, FEASTING
3. Arundhati Roy : God of Small Things
4. MANOHAR MALGONKAR: THE MAN WHO KILLED GANDHI
5. SALMAN RUSHDIE : MIDNIGHT'S CHILDREN, SATANIC VERSES
6. VIKRAM SETH: : A SUITABLE BOY, THE GOLDEN GATE
7. JAISREE MISRA : ANCIENT PROMISES, AFTER,
8. MANJU KAPOOR : DIFFICULT DAUGHTERS
9. KIRAN DESAI : THE INHERITANCE OF LOSS, HULLABALOO IN THE GUAVA ORCHARD
10. UPAMANYU CHATERJEE: ENGLISH, AUGUST: AN INDIAN STORY, THE MAMMARIES OF THE WELFARE STATE
11. JHUMBA LAHIRI: THE INTERPRETER OF MALADIES
12. AMITAV GHOSH: THE CIRCLE OF REASON, THE HUNGRY TIDE
13. SHASHI THAROOR: THE GREAT INDIAN NOVEL
14. CHETAN BHAGAT ; 2 STATES, REVOLUTION 2020

MODULE - V - DRAMA (ONE HOUR)

1. Girish Karnad : *Naga-Mandala* (OUP.1990)
2. Nabaneeta Dev Sen: : *Medea*

4. READING LIST

GENERAL READING:

Sl No	Title	Author	Publisher/Year
1	<i>Indian Writing in English</i>	K.R.Sreenivasa Iyengar	Delhi, Sterling, 1984
2	<i>A History of Indian English Literature</i>	M.K.Naik	Delhi, Sahitya Academi, 1982
3	<i>A Concise History of Indian Literature in English</i>	A.K.Mehrotra	Delhi, Permanent Black, 2008

FURTHER READING

Sl No	Title	Author	Publisher/Year
1	<i>Perspectives on Indian Poetry In English</i>	M.K.Naik	Delhi, Abhinav Publication, 1984
2	<i>Indian English Fiction 1980-1990 An Assessment</i>	Bharya N.V. & V.Sarang (ed)	Delhi, Permanent Black, 1994
3	<i>Perspectives on Indian Drama in English</i>	M.K.Naik & S.M.Punekar (ed)	Delhi, Permanent Black, 1977
4	<i>Reworlding: The Literature of Indian Diaspora</i>	E.S.Nelson	New York, Permanent Black, 1992
5	<i>Indo-Anglian Literature 1800-1970: A Survey</i>	H.M.Williams	Bombay, Orient Longman, 1976
6	<i>Indo-English Poetry</i>	H.L.Amga	Jaipur, Surabhi Publication, 2000
7	<i>Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues</i>	Anuadha Roy	Delhi, Prestige Books, 1999
8	<i>Endless Female Hungers: A Study of Kamala Das</i>	V.Nabar	Delhi, Permanent Black, 1993
9	<i>Modern Indian Poetry in English</i>	R.D.King	Delhi, Permanent Black

6. CYBER RESOURCES (To be incorporated)

[HTTP://EN.WIKIPEDIA.ORG/WIKI/INDIAN_ENGLISH_LITERATURE](http://en.wikipedia.org/wiki/Indian_English_Literature)

INDIAN ENGLISH DRAMA: [HTTP://SUNOASIS.NING.COM/PROFILES/BLOGS/A-HISTORY-OF-INDIAN-ENGLISH](http://sunoasis.ning.com/profiles/blogs/a-history-of-indian-english), [HTTP://YABALURI.ORG/TRIVENI/CDWEB/INDIANENGLISHDRAMAJUL87.HTM](http://yabaluri.org/triveni/cdweb/indianenglishdramajul87.htm)

7. FILMS: "THE GUIDE"

8. EVALUATION PROCESS

C. INTERNAL ASSESSMENT

Class Test (1 objective, 1 descriptive) – Weightage 2

Attendance -- Weightage 1

Assignment & Viva-- Weightage 2

Assignment topics: Aspects of Indian Writing in English – individual work studies – Specific aspects of chosen articles, poems, short stories exploring interdisciplinarity – comparative analysis.

D. EXTERNAL

9. PATTERN AND MODEL QUESTION

- I. One essay in 200 words, out of two (Module 1 and 2) (Weightage:4)
- II. One essay in 200 words, out of two (3 and 4) (Weightage: 4)
- III. One essay in 200 words, out of two (Module 5) (Weightage:4)
- IV. **Four** paragraph questions out of **six** in 80 words (Modules 1, 2, 3, 4 and 5) (Weightage: 4x 2 = 8)
- V. **Six** short questions out of eight (all modules) (Weightage: 6 x 1 = 6)
- VI. **Four** bunches of four questions each. (Modules 2, 3, 4 and 5) (Weightage: 4x 1 = 4)

MQP - CCSS – BA ENGLISH LANGUAGE AND LITERATURE PROGRAMME

6 SEM - 6B 14 ENG —INDIAN WRITING IN ENGLISH

Time: 3 hours

Weightage: 20

I. Answer one of the following in about 200 words: (Weightage: 4)

1. How does Gita Mehta highlight the significance of trees?
2. Write an appreciation of Nissim Ezekiel's poem.

II. Answer one of the following in about 200 words: (Weightage: 4)

3. Raja Rao's depiction of Kanthapura village.
4. The different roles played by Raju.

III. Answer one of the following in about 200 words: (Weightage: 4)

5. Girish Karnad's use of the naga myth.
6. Feminist elements in the play Medea.

IV Answer any four questions in about eighty words each: (Weightage: 4 x 2 = 8)

7. Who are the persons called into the poem by Aurobindo?
8. The difficulties of the speaker of Sarojini Naidu's poem?
9. Comment on the title of Rohinton Mistry's story.
10. Kurudavva
11. Dean Mahomed
12. Velan

V. Answer any six questions in two or three sentences each: (Weightage: 6x 1 = 6)

13. What did the scientist in Aurobindo's poem do?
14. What kind of language and footsteps do breezy April have?
15. By whom and why was the name chosen according to Kamala Das?
16. What is Ganges to the speaker of Ramanujan's poem?
17. Why did the old man in Anita Desai's story bribe his grandson?
18. Who was the driver of the car usually hired by Raju?
19. What did the mendicant told the man in Nagamandala?
20. Who are the two children in Medea?

V Answer all the four bunches of four questions each: (Weightage : 4 x 1 = 4)

21. A. Her stool is examined for the possible non-Brahmin-----

- a) worm b)bacteria c) virus b) none of these

B. The girl in the poem 'hunger' has just turned -----

- a) twenty b) sixteen c) fifteen d) seventeen

C. The poem 'Hunger' is written by

- a) Jayanta Mahapatra b) Nissim Ezekiel c) Tagore d)none of these

D. In Eunice De Souza's poem, the girl is named

- a) Lena b)Elena c) Aleena d)Nilena

22. A. I bath before the village crow like the

a) father b) mother c) grandfather d) grandmother

B. Kamala Das's speaker carries the name like a

a) corpse b) devil c) fighter d) woman

C. Getting its history wrong is part of being -----

a) a woman b) a man c) a nation d) an empire

D. Tree is often considered as the of ----- evil

a) receiver b) dispenser c) harbinger d) enemy

23. A. Early Indian writing was considered by the British writers as part of

a) sociology b) ethnology c) both (a) and (b) d) none of these

B. Raju's father was a

a) shop-keeper b) driver c) trackman d) mechanic

C. Marco was interested in

a) Dance b) Archeology c) travel d) astronomy

D. Flame 2 uses only

a) coconut oil b) kusbi oil c) castor oil d) none of these

24. A. Rani was the queen of the long

a) eyes b) Tresses c) smiles d) legs

B. Kappanna means the

a) fair one b) dark one c) honest one d) nice one

C. Rupsa says that she got Ratna from -----

D. Manas and Rupsa are counterparts of Jason and -----

SYLLABI FOR CORE COURSES: 6 B 15 ENG - TRANSLATION STUDIES

COURSE CODE	6 B 15 ENG
TITLE OF THE COURSE	TRANSLATION STUDIES
SEMESTER ASSIGNED FOR THE COURSE	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

Objectives:

1. To familiarize the students with the basic theories and functions of translation
2. To develop skills in translating literary and non-literary texts with a special focus on the functional aspects of translation
3. To make the study of language inter-lingual by initiating the students to translate texts from Malayalam/Hindi into English and vice versa
4. To equip the students for the profession of translator in diverse fields by imparting training in translating from Malayalam/Hindi into English and vice versa.

Module 1: (30 hrs)

- What is translation? (Discussion based on major definitions)
- Relevance of translation and translation studies
- The politics of translation
- Types of translation (Intralingual/Interlingual/Intersemiotic; Full/Partial; Total/Restricted; Rank-bound/Unbounded; Free/Word-for-word/Literal)
- The processes involved in translation
- Translation, Transference, and Transliteration, Transcreation

Module 2: (30 hrs)

- Translation of different genres (Specific problems involved in the translation of poetry, drama, prose, and advertisements)
- Problems involved in translation (untranslatability, lack of equivalence, loss and gain)
- Formal correspondence

- Translation shifts
- Language varieties in translation
- Machine translation

Module 3: (30 hrs)

Practical training in the translation of sample texts of poetry, fiction, drama, screenplays, essays, school/college textbooks, newspaper reports, govt. orders, legal documents, project reports, brochures, captions/taglines/mottos/slogans, advertisements etc. and in subtitling.

Core Texts

- 1) Bassnett, Susan - *Translation Studies*. London: Routledge, 1980.
- 2) Catford, J.C. *A Linguistic Theory of Translation*. London: OUP, 1965.
- 3) Gargesh, Ravinder and Krishna Kumar Goswami. *Translation and Interpreting: Reader and Workbook*. (New Delhi: Orient Longman, 2007)

Further Reading

- 1) Mukherjee, Sujith. *Translation as Discovery*. Orient Longman
- 2) Ray, Mohit K. *Studies in Translation*. Atlantic
- 3) *Encyclopedia of Translation Studies*. Routledge
- 4) Simon S. *Changing the Terms: Translating in the Postcolonial Era*. Orient Black Swan
- 5) Venuti, Lawrence. *The Translation Studies Reader*. Routledge
- 6) Ramakrishnan, E.V. *Locating Indian Literature: Texts, Traditions, Translations*. Orient BlackSwan
- 7) Raveendran, P.P. *Texts Histories Geographies: Reading Indian Literature*. Orient BlackSwan
- 8) Kothari, Rita. *Translating India*. Foundation Books
- 9) Das, B. K. *The Horizon of Translation Studies*.
- 10) Even-Zohar, Itamar. *The Position of Translated Literature within the Literary Polysystem*.
- 11) Ayyappa Panikker, K. *Towards an Indian Theory of Translation*

Evaluation

Internal (25%) – Weightage – 5

External (75%) – Weightage – 30

Internal Evaluation: A translation project work of about 3000 words. Any text – literary or non-literary – can be taken. The project report should contain a

brief introductory chapter justifying the choice of the particular text, relevant details about the author and the specific problems faced during translation. The project report is to be typed in 12 or 13 point font, with 1.5 space between lines, and spiral bound.

Pattern of Question Paper

Total Weightage: 30

Time: 3hrs

I – Qn nos. 1-2: One essay of about 300 words out of a choice of two (One each from Module 1 and Module 2) – Weightage - $1 \times 4 = 4$

II – Qn nos. 3-4: Translation of a text of about 120 words from Malayalam/Hindi into English (Of the 2, one should be a literary text and the other any other type of text mentioned in Module 3). A brief note on the problems faced in the translation of the text also to be written. -- Weightage – $1 \times 4 = 4$

III -- Qn nos. 5-6: Translation of a text of about 120 words from English into Malayalam/Hindi (Of the 2, one should be a literary text and the other any other type of text mentioned in Module 3). A brief note on the problems faced in the translation of the text also to be written. -- Weightage – $1 \times 4 = 4$

IV -- Qn nos. 7-12: 4 Paragraph answers of about 100 words out of a choice of 6 (Questions covering Modules 1 and 2) -- Weightage – $4 \times 2 = 8$

V -- Qn. Nos. 13-16: 4 bunch of questions with 4 questions in each bunch, as detailed below:

Weightage – $4 \times 1 = 4$

Qn. No. 13 -- Translation of 4 words/terms from Malayalam/Hindi into English

Qn. No. 14 -- Translation of 4 words/terms from English into Malayalam/Hindi

Qn. No. 15 & 16 – Multiple choice questions based on Modules 1 and 2

(For Qn nos 13 & 14, preference may be given to popular terms; highly subject-specific technical terms may be avoided.)

VI -- Qn nos. 17-24: 6 short answer questions out of a choice of 8 covering all modules.

Weightage – $6 \times 1 = 6$

Model Question Paper

Total Weightage: 30

Time: 3hrs

I. Write an essay of about 300 words on any *one* of the following:

- 1) Which are the different types of translation?
- 2) Comment on untranslatability.

(Weightage - 1x4 = 4)

II. Translate any *one* of the following passages into English and add a brief note on the problems faced during the process:

3) a) Malayalam literary passage: ഫബ്രുവരി 24 നാണ് അമ്മ ആലപ്പുഴ കളക്ട്രേറ്റിലെ ജോലി രാജിവച്ച് രാജിവെപ്പം താമസിക്കാനായി ആസ്തരലേയിലേക്ക് പോയത്. അതൊരു വാലന്റൈൻ ദിനമായിരുന്നു. കടുംനിറമുള്ള വസ്ത്രങ്ങളു് ധരിച്ച് കൗമാരക്കാര് കൈകോർത്ത് നടക്കുന്നതിന്റെ ഇടയിലൂടെ കാരോടിച്ച് അമ്മ നടുമ്പാശ്ശേരി വിമാനത്താവളത്തിലേക്ക് പോയി. ഡ്രൈവറാണ് കാർ തിരികെ കൊണ്ടുവന്നത്. പഴയൊരു മാരുതി 800 ആയിരുന്നു. അടുത്ത ദിവസംതന്നെ ഞാൻ ഡ്രൈവറെ പറഞ്ഞുവിട്ടു. അമ്മ ഇനി അടുത്തങ്ങണം വരാൻ പോകുന്നില്ലെന്ന് എനിക്ക് തോന്നി. അച്ഛന്റെ ?? സ്കൂൾ ആയിരുന്നു എന്തുകൊണ്ടോ എന്റെ ഇഷ്ടവാഹനം. ശവക്കോട് പാലത്തിലൂടെ ഓടിയിറങ്ങി സന്റ് ജോസഫ്സ് വിമൻസ് കോളേജിന്റെ കൂറ്റൻ ഗോപുരവാതിൽ കടക്കുമ്പോള് ? ഇളംപച്ച കന്നൈറ്റിക് എനിക്ക് ശരീരത്തിന് പുറത്ത് ഒലങ്കാരമാണെന്ന് എപ്പോഴും തോന്നിയിരുന്നു.

b) Hindi literary passage

4) a) 52 വർഷങ്ങളു്കു മുഖ് ഭർത്താവ് ശങ്കരൻ ഹൃദയാഘാതം മൂലം മരിക്കുമ്പോള് കമലാക്ഷിക്ക് പ്റായം ഇരുപതായിരുന്നു. സമ്പാദ്യം ഭർത്താവ് ഏല്പിച്ച ഒരു രൂപയും ഒരണയും മാത്രം. ഇളയകുടീർക്ക് 90 ദിവസം പ്റായം. മുത്ത കുടീർക്ക് രണ്ടരവയസ്സ്. എങ്ങനെ ജീവിക്കും? കുടീരിളെ വളർത്തും? ആണുണവണ്േ? ഒരു കല്യാണംകൂടി കഴി്കു, ചെറുപ്റായമല്ലേ...

ഉപദേശ നിർദ്ദേശങ്ങളെ അലമുറയിടുന്ന ജീവിതപരമ്പരവഴിയിലേക്ക് അരുർ 'കമലാശില' കമലാക്ഷി ഒരർക്കിറങ്ങി. ഇനിയൊരു ഭർത്താവുവേണ്ടെന്ന് ആദ്യമേ തീരുമാനമെടുത്തു. പണെന്നിനും? ലോകത്ത് തന്നെയോ ഇടങ്ങളെല്ലാമുണ്ടെന്ന് കമലാക്ഷി കണ്ടറിഞ്ഞു. മത്സ്യക്കുടും പാളയും കയ്യിലടുത്ത് കമലാക്ഷി നടന്നു തീർത്ത വഴികളുടേയും ഒരു സ്തരീയുടെ പരിരോധത്തിന്റെ പാതകളായിരുന്നു.

b) Hindi literary non-literary passage:

(Weightage - 1x4 = 4)

III. Translate any *one* of the following passages into Malayalam or Hindi and add a brief note on the problems faced during the process:

- 5) English literary passage
- 6) English non-literary passage

(Weightage - 1x4 = 4)

IV. Write a paragraph of about 100 words on any *four* of the following:

- 7) Different definitions of translation.
- 8) Transliteration.
- 9) The politics of translation.
- 10) Specific problems involved in the translation of drama.
- 11) Loss and gain in translation.
- 12) Machine translation.

(Weightage - 4x2 = 8)

V. Answer the following *four* bunches of questions:

13) Write down the English translation equivalents of the following:

- | | |
|------------------------------------|------------------------|
| a) Nashtaparihaaram/kshathipoorthi | b) Vijnapanam/vijnapan |
| c) Upagraham/upagrrah | d) Kuthaka/ekaadhikar |

14) Write down the Malayalam/Hindi translation equivalents of the following:

- | | | | |
|----------------------|------------|----------|-------------|
| a) Minister of state | b) Emperor | c) Mason | d) Obituary |
|----------------------|------------|----------|-------------|

15) a) Film version of a novel is an example for _____ translation
(intralingual, interlingual, intersemiotic, phonological)

b) Who defined translation as "the replacement of textual material in one language by equivalent textual material in another language"?

(Susan Bassnett, J.C. Catford, Eugene Nida,
Andre Lefevre)

c) Which of the following is not a part of the translation process?
(analysis, restructuring, transfer, transliterating)

d) Which of the following is not an example for restricted translation?
(phonological, graphological, semantic, grammatical)

16) a) Find the odd one out:

(Structure shift, unit shift, class shift, lexical shift)

b) Who has laid down the six general rules for the translator of prose texts?

(Anton Popovic, Hillaire Belloc, Roman Jakobson, William Jones)

c) Which of the following is a machine translation tool?

(Mantra, Impress, Tally, Anugraha)

d) The variety of language particular to an individual is called _____

(dialect, idiolect, register, style)

(Weightage – 4x1 = 4)

VI. Answer any *six* of the following questions in a sentence or two:

17) Why is translation a relevant discipline in India?

18) Who translated O.V. Vijayan's *Khasakkinte Ithihaasam* into English and what is the title of the translated version?

19) Distinguish between rank-bound and unbounded translations.

20) What is transference?

21) Why is translation of advertisements difficult?

22) Name the different types of untranslatability.

23) Which are the different types of dialects?

24) What is meant by formal correspondence?

(Weightage – 6x1 = 6)

SYLLABI FOR CORE COURSES: OPTIONAL - FILM STUDIES

COURSE CODE	6 B 12 ENG
TITLE OF THE COURSE	FILM STUDIES
SEMESTER ASSIGNED FOR THE COURSE	6
NO. OF CREDITS	2 (WEIGHTAGE 20)
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1. AIM OF THE COURSE

- To introduce students to films studies as a discipline and to develop in them analytical and critical skills so that they can appreciate cinema as an independent art form.

2. OBJECTIVES OF THE COURSE

- To arrive at an appreciation of film as an art form with an ideological function in the context of culture industry.
- To foster an understanding of visual aesthetics, forms and technological innovation through watching representative films.
- To critically view the nature of representation on screen of class, race, gender, ethnicity and sexuality.
- To create an atmosphere to promote the analytical skills of the student through informed and close readings of films.

3. COURSE OUTLINE

MODULE I [Short questions and Bunch questions]

Introduction to the basic terminology of filmmaking – Mise en scene, long takes, deep focus – Shots: close up, medium shot, long shot – Editing : chronological

editing, cross cutting , montage , fade out, continuity editing, continuity cuts, jump cuts, match cuts – Camera Angle: 30 degree rule, 180 degree rule.

Sound: Synchronous, asynchronous, Dubbing, Score. Colour: Eastman, black and white – the production, distribution and reception of films; Censorship.

MODULE II [Paragraph, Short and bunch questions]

Introduction to film genres –

The Major genres: Narrative, avant-garde, documentary, feature films. Other genres:

Thriller, melodrama, musical, horror, western, fantasy, animation – film noir, expressionist, historical, mythological, road movies.

MODULE III [Paragraph and Short questions]

Introduction to major movements and theories - The silent era; classic Hollywood cinema, Neo-Realism, French New wave, Indian cinema - Introduction to the film theories of Sergei Eisenstein, Andre Bazin, Auteur theory, Christian Metz and Laura Mulvey.

MODULE IV (Essays on 1, 2 and 5)

Case Studies of Classic Cinema (Films to be screened)

1. *Battleship Potemkin* – Silent Cinema, Montage. (Essay)
2. *Bicycle Thieves*: Italian Neo Realism (Essay)
3. *Breathless*: French New Wave
4. *The Godfather*: Hollywood Classic (Essay)
5. *Pather Panchali*: Indian Classic (Essay)
6. *Elippathayam*: Malayalam Classic (Essay)

These films may be used for Assignment:

1. *Great Dictator* Dir. Charlie Chaplin
2. *My Fair Lady* Dir. George Cukor
3. *Surrogate Mother* Dir. Kwon-Tae

4. *Bandit Queen* Dir. Sekhar Kapur
5. *Monsoon Wedding* Dir. Mira Nair
6. *Fire* Deepa Mehta
7. *Mitr, My Friend* Dir. Revathy
8. *Firaaq* Dir. Nandita Das
9. *Navarasa* Dir. Santhosh Sivan
10. *Bow* Dir. Kim Ki Duk
11. *The Cup* Dir. Khyentse Norbu
12. *Buddha Collapsed out of Shame* Dir. Hana Makhmalbaf
13. *Getting Home* Dir. Zhang Yang
14. *Laila's Birthday* Dir. Rashid Masharawi
15. *Social Genocide*: Francisco Solanas
16. *Chemmeen* Dir. Ramu Kariat
17. *Nirmalyam* Dir. M.T. Vasudevan Nair
18. *Chinthavishtayaya Shyamala* Dir. Sreenivasan
19. *Salt and Pepper* Dir. Aashiq Abu
20. *Harishchandrichi Factory* Dir. Paresh Mokashi

MODULE V [Essays]

Selected Film Texts

1. Andre Bazin : 'The Evolution of the Language of Cinema' (from *What is Cinema*)
2. Satyajit Ray: 'What is Wrong with Indian Films' (from *Our Films Their Films*)
3. Shakespearising the Orient. (T. Muralidharan *Deep Focus* 2002)
4. The Star System: A Note towards its Sociology (R. Nandakumar *Deep Focus* 1992)

4. READING LIST:-

a) RECOMMENDED READING

1. Chaudhuri, Shohini. *Feminist Film Theorists: Laura Mulvey et. al.* Routledge, 2006
2. Pillai, Meena T. *Women in Malayalam Cinema: Naturalising Gender Hierarchies.* Orient Black Swan, 2010
3. Gopinathan, K. ed. *Film and Philosophy.* Kozhikode: Calicut University, 2003.
4. Kumar, Vipin. 'Politics of Laughter: An Introduction to the 1990s' Malayalam Popular Comic Film.' *South Asian Popular Culture*, 2008.
5. Heyward, Susan. *Key concepts in Cinema Studies* London: Routledge, 2000.
6. Villarejo, Amy. *Film Studies: The Basics* London & New York: Routledge. 2007
7. Ravi S Vasudevan., ed. *Making Meaning in Indian Cinema.* Oxford: Oxford UP, 2002.
8. Rajadhyaksha, Ashish and Paul Willemen. ed. *Encyclopedia of Indian Cinema.* London: British Film Institute, 2008.

b) FURTHER READING

1. Leo Braudy & Marshall Cohen. (Eds.) *Film Theory and Criticism.* Oxford: OUP, 2004
2. Geoffrey Nowell Smith. *The Oxford History of World Cinema* Oxford: OUP, 1996
3. Monaco, James. *How to Read a Film: The Art, Technology, Language, History and Theory of Film and Media.* Oxford: Oxford UP, 1981.
4. Wexman, Virginia Wright. *A History of Film.* Delhi: Pearson, 2010.

CYBER RESOURCES

- http://en.wikipedia.org/wiki/Film_studies
- [ain website for the Berkely film studies](#)
- [Main website for USC School of Cinematic Arts](#)
- [Main websidte for the Los Angeles Film School](#)
- [Film Studies in New Delhi, India](#)
- [Film Connections in Washington D.C.](#)

- [Website dedicated to the introduction to film art](#)
- [List of the Top US Film Schools](#)
- [Screensite listing of college film programs](#)

EVALUATION PROCESS

A. INTERNAL

Class Test (1 objective, 1 descriptive) – Weightage 2

Attendance -- Weightage 1

Assignment & Viva-- Weightage 2

Assignment topics: Short movie/docu production (including mobile movies), script writing choosing famous works, Imagining/rewriting movie plot to reveal ideologies, documentaries (mobile or otherwise) on the department of English, college library, canteen or college, a chosen person, object, place of cultural or historical significance (with the written permission from authorities) and film reviews (all languages –to be written in English).

CCSS – BA ENGLISH LANGUAGE AND LITERATURE PROGRAMME

6 SEM - 6B 16 (01) ENG —FILM STUDIES – IA and Question Pattern

EVALUATION PROCESS

B. INTERNAL

Class Test (1 objective, 1 descriptive): Weightage 2 Attendance: Weightage 1

Assignment & Viva-- Weightage 2

Assignment topics: Short movie/docu production (including mobile movies), script writing choosing famous works, Imagining/rewriting movie plot to reveal ideologies, documentaries (mobile or otherwise) on the department of English, college library, canteen or college, a chosen person, object, place of cultural or historical

significance (with the written permission from authorities) and film reviews (all languages –to be written in English).

CCSS – BA ENGLISH LANGUAGE AND LITERATURE PROGRAMME

6 SEM - 6B 16 (01) ENG —FILM STUDIES – MODEL QUESTION PAPER

Time: 3 hours

Weightage: 20

I Answer one of the following in about 200 words: (Weightage: 4)

21. *Battleship Potemkin* as a landmark in the history of cinema.
22. Describe Italian neo-realism taking *Bicycle Thieves* as example.

II Answer one of the following in about 200 words: (Weightage: 4)

23. What is wrong with Indian Cinema according to Satyajit Ray?
24. What is the sociology of the star system according to Nandakumar?

III Answer any two questions in about eighty words each: (Weightage: 2 x 2 = 4)

25. Road Movies.
26. Avant-garde movies
27. Musicals.
28. Auteur Theory.
29. Classic Hollywood Cinema

IV Answer any five questions in two or three sentences each: (Weightage : 5 x 1 = 5)

30. Mise en scene
31. Long Shot
32. 30 degree rule.
33. Define a documentary film.
34. What is a horror film?
35. What is the significance of Laura Mulvey?
36. Name a book by Andre Bazin.
37. Identify one feature of a Hollywood classic.

V Answer all the three bunches of four questions each: (Weightage : 3 x 1 = 3)

18. A. The term Eastman is related to

- b) colour b) sound b) editing b) None of these

B. Uninterrupted shot in a film is called

- a) long cut b) long take c) short cut d) match cut

C. Which involves the foreground, middle ground and background?

- a) deep focus b) shallow focus c) defocus d) none of these

D. Who among the following popularized 'deep focus'?

- a) Orson Welles b) Christian Metz c) Laura Mulvey d) None of these

19. A. Which of the following can be called post-production work?

- b) shooting b) editing c) scripting d) None of these

B. The work of putting shots into a coherent whole is the work of

- a) editor b) Cameraman c) script-writer d) None of these

C. Dubbing is associated with

- a) colour b) editing c) sound d) none of these

D. Which of the following is a Ray film?

- b) *Pather Panchali* b) *Fire* c) *Water* d) None of these

20. A. *Battleship Potemkin* is famous for the

- a) Odessa step scenes b) sound effects c) indoor shooting d) None of these

B. *Breathless* is an example for ----- film

- a) French New Wave b) Neo-realism c) Road movies d) None of these

C. Which of the following can be called a Malayalam classic?

- a) Chemmeen b) Firaag c) Salt and Pepper d) None of these

D. Scores in cinema means

- a) songs b) title song c) curtain song d) none of these

COURSE CODE	6 B 16 (02) ENG
TITLE OF THE COURSE	INDIAN LITERATURES IN TRANSLATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	2 (WEIGHTAGE: 20)
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1. AIM OF THE COURSE

- To inspire students to approach and appreciate Indian literature in translation to English, to explore its uniqueness and its place among the literatures in English.
- To motivate students for a critical and comparative study of other literatures in translation with English literatures.

2. OBJECTIVES OF THE COURSE

- To provide an overview of the various phases of the evolution of Indian writing in English.
- To make the students explore the issues involved in translating/transcreating works from indigenous languages to English
- To introduce students to the thematic concerns, genres and trends of Literatures in Indian languages.
- To promote discussions on the correspondences among various literatures in India.
- To create in the students an awareness of the multiple linguistic subcultures of India and their contribution to the construction of Indian identities.

3. COURSE OUTLINE

MODULE 1 PROSE WRITINGS (ONE HOUR)

1. E V RAMAKRISHNAN: TRANSLATION AS RESISTANCE: (FROM LOCATING INDIAN LITERATURE: TESTS, TRADITIONS, TRANSLATIONS. NEW DELHI: ORIENT BLACKSWAN, 2011)
2. OMPRAKASH VALMIKI : JOOTHAN (MARATHI)
3. N. PRABHAKARAN : GOD'S BUTTERFLY (Trans. A J Thomas, Indian Literature 183 Jan-Feb 98. (Malayalam)
4. PREMCHAND : DELIVERANCE (HINDI)
5. AMBAI : A KITCHEN IN THE CORNER (TAMIL)

MODULE II – POETRY AND DRAMA (ONE HOUR)

SECTION A (SEMESTER EXAMINATION) (ONE HOUR)

9. Is Poetry always Worthy when it's Old: Kalidasa, Bhavabhuti, Bhartrahari (Sanskrit)
10. Bosom Friend : Hira Bansode
11. The Clown : N N Kakkad (Trans. Prema Jayakumar, Indian Literature 183 jan-Feb 98. (Malayalam) – page 141-142
12. Fifteen prophetic poems: Yogi Narayana (Telugu trans. C N Sreenath from Indian Literature 183 jan-Feb 98) – page 165
13. Poor Usman: P Balachandran (Drama – Malayalam from Indian Literature 183 jan-Feb 98)

MODULE I11 – LONG FICTION - (ONE HOUR)

- VII. U R Ananthamurthy: Samskara (Kannada)

4. READING LIST

GENERAL READING:

Sl No	Title	Author	Publisher/Year

1	<i>Texts, Histories and Geographies: Reading Indian Literature</i>	P P Raveendran	Delhi, Orient BlackSwan, 2009
2	<i>Locating Indian Literature</i>	E. V Ramakrishnan	Delhi, Orient BlackSwan, 2011
3	<i>Indian Literature (Journal)</i> - no 183 in particular	Kendra Sahithy Academy	Delhi, Permanent Black, 2008

VIII. CYBER RESOURCES (*To be incorporated*)

A. EVALUATION: Internal Assessment:

Class test: 2 (one objective and one descriptive)

Assignment and viva: 2, Attendance: 1

B. EXTERNAL EVALUATION: PATTERN AND MODEL QUESTION

1. One essay in 200 words, out of two (Module 1 and 2) (Weightage:4)

11. One essay in 200 words, out of two (Module 3) (Weightage: 4)

111. Two paragraph questions out of **four** in 80 words (Modules 1, 2 and 3)
(Weightage: 2x 2 = 4)

IV. Four short questions out of eight (all modules) (Weightage: 4 x 1 = 4)

V. Four bunches of four questions each. (All modules) (Weightage: 3x 1 = 4)

CCSS – BA ENGLISH LANGUAGE AND LITERATURE PROGRAMME

6 SEM - 6B 16 (02) ENG —INDIAN LITERATURES IN TRANSLATION – MQP

Time: 3 hours

Weightage: 20

I Answer one of the following in about 200 words: (Weightage: 4)

38. Write an essay on the Caste discrimination depicted in Joothan.

39. The theme and techniques of the play 'Usman'.

II Answer one of the following in about 200 words: (Weightage: 4)

40. Sketch the character of Praneshacharya.

41. What is the central conflict in the novel *Samskara*

III Answer any two questions in about eighty words each: (Weightage: 2 x 2 = 4)

42. The observations of K M George on the influence of Tamil and Sanskrit on Malayalam
43. The conversation between the mother and child about God's butterfly at the beginning.
44. The theme of Kakkad's poem
45. The title of the novel *Samskara*

IV Answer any four questions in two or three sentences each: (Weightage : 4 x 1 = 4)

46. What are the two factors that shaped the cultural history of Kerala?
47. What did the god know about the woman?
48. What were the eyes of the clown like?
49. Who become rulers of the earth?
50. Who suspends judgment according to Kalidasa?
51. What is Bhavabhuti's concept of a reader?
52. When does a poem become effective in the words of Bhartruhari?
53. Who is Naranappa?

V Answer all the four bunches of four questions each: (Weightage : 4 x 1 = 4)

17. A. Which of the following is called a highly musical metre?

- c) manjari b) keka b) kakali b) None of these

B. What is the mixing of Dravidian and Sanskritic strains called

- a) manipravalam b) devanagari c) daialect d) none of these

C. What did the mother and son eat from the god's place?

- a) boiled peas b) cocunit kernel slivers c) both (a) and (b) d) none of these

D. The mother bought for the son a

- a) car b) butterfly c) toy dog d) None of these

18. A. You really stink: who?

- c) The clown b) Naranappa c) Chandrika d) None of these

B. Who is asked to decide the worth of poetry?

- a) author b) reader c) fools d) None of these

C. The rule of the monkey-faced will

- a) continue b) end c) flourish d) none of these

D. What is a loveless thing to say?

- c) All right, go b) Do not go c) stay with me d) None of these

19. A. In childhood, the speaker of 'Bosom Friend' did not have

- a) milk b) tea c) both d) None of these

B. Ambai's short story is set in a ----- household

- a) Rajasthani b) Bihari c) Tamil d) None of these

C. The Prasad of clan goddess in Ambai's story is

- a) flowers b) spirits c) rice d) None of these

D. Papaji was ----- to hear the suggestions of the daughter-in-law

- a) shocked b) delighted c) worried d) none of these

20. A. 'Deliverance' is a story written by

- a) Ambai b) Premchand c) Valmiki d) None of these

B. Kaliram was the

- a) headmaster b) peon c) a teacher d) None of these

C. Joothan means

- a) scraps of left-over food b) a dish c) a vegetable d) None of these

D. Poor Usman confuses between his wife and -----

- a) mother b) sister c) aunt d) and sister-in-law

SYLLABI FOR CORE COURSES: OPTIONAL - WRITING FOR MEDIA

COURSE CODE	6 B 16 (03) ENG
TITLE OF THE COURSE	WRITING FOR MEDIA
SEMESTER	6
NO. OF CREDITS	2 (WEIGHTAGE: 20)
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1. AIM OF THE COURSE

1. To introduce students to the process of writing for media
2. To enable students to understand the different requirements demanded by different mass media.
3. To equip students with the required skills/ knowledge to write professionally for mass media.

2. OBJECTIVES:

1. On completion the student will be able to write for the visual and print media.
2. The student will also be equipped to see the differences in writing for different types of media.
3. The student will be enabled to identify media as deeply involved in social construction.

3. COURSE OUTLINE

MODULE I – PRINT MEDIA (One hour)

- a) Introduction to Print Media – role in social construction - Audience for the News - Feature Writing and Article Writing - Angle – Structure – Organisation -
- b) Newspaper Writing: Editorials – Letters to the Editor – Book and Film reviews – Interviews Lead: datelines – Credit-line – Bylines – Nut-graph – Headlines – Oped Pieces – ads
- c) Editing: Grammar – Punctuation – Subbing – Proof-reading – Freelancing
- f) Writing for Magazines: Action – Angle – Anecdote

MODULE II – ELECTRONIC MEDIA (One hour)

- a) Radio: as a Mass Medium – Radio Skills – Broadcast Writing – Broadcast Terms – Scripting for Radio – Story Structure – Lead, Body, Ending – Writing

Radio News and Features - Programmes for Radio (Features, News, Interviews, Skits, Music Programmes, etc.)

Practical – Planning a Newscast – Radio Jockeying

b) Television Television as a Mass Medium – Television Skills – Scripting for TV - Programmes for TV (Features, News, Interviews, Music Programmes, ads etc.)

Practical – Anchoring, Interviewing

c) Film

Fundamentals of Film Scripting, Screenplay and Production, Documentary Film, News Reel.

Practical – Writing Short Screenplays, Film Reviews.

MODULE III – DIGITAL MEDIA (One hour)

a) Kinds of Digital Media: E-book – E-magazine – E-journal – E-newspaper – Internet – World Wide Web

b) Writing for Digital Media Web Writing - Technical Writing – Blogging.

c) Caption Writing – Copy Writing/Content Writing – Headline, Blurb, Lead - Digital Correspondence – Digital Editing Assignments in Technical Writing, Web Writing, Blogging, advertisement writing.

4. READING LIST

1 *Writing for the Mass Media* (Sixth edition). James Glen Stovall Pearson Education, 2006

2 *Basic News Writing* Melvin Menchar William. C.Brown Co., 1983

3 *Writing and Reporting News: A Coaching Method* Carole Rich Wadsworth/ Thomson Learning, 2003

- 4 *News Writing & Reporting* James A Neal & Suzane S Brown Surjeeth Publications, 2003
- 5 *Broadcast News Writing, Reporting & Production* Ted White Macmillan
- 6 *An Introduction to Digital Media* Tony Feldman (Blueprint Series) 1996
- 7 *Advertising* Ahuja & Chhabra Sujeeth Publications, 1989
- 8 *The Screenwriter's Workbook* Syd Field Dell Publishing, 1984
- 9 *E-Writing* Dianna Boother Macmillan, 2008
- 10 *Mass Communication Theory* Denis Mcquail Vistaar Publications, 2007
- 11 *Writing and Producing News* Eric Gormly Surjeet Publications, 2005
- 12 *A Crash Course in Screenwriting* David Griffith Scottish Screen, 2004
- 13 *Digital Media: An Introduction* Richard L Lewis Prentice Hall
- 14 *The Art of Editing the News* Robert.C McGiffort Chilton Book Co., 1978
- 15 *Digital Media Tools* Dr.Chapman Nigel (Paperback - 26 Oct 2007)
- 16 *News reporting and Editing* K.M Srivastava Sterling Publications
- 17 *The News Writer's Handbook: an Introduction to Journalism* M.L Stein, , Paterno, Susan.F Surjeeth Publications, 2003
- 18 *The Associated Press Style Book and Libel Manuel* Norm The A.P, 1994
- 19 *The TV Writer's Workbook : A Creative Approach to Television* Ellen Sandler Delta, 2007
- 20 *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications, 2004
- 21 *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education, 2002
- 22 *Media in the Digital Age* J.V Pavlik (Paperback - 1 May 2008)
23. *Creative Writing: A Beginner's Manual*. Ed. Anjamna Neira Dev et.al. Pearson Longman 2009 Pages 177-205

5. WEB RESOURCES

<http://www.learner.org/resources/series44.html>

<http://www.bedfordstmartins.com/catalog/static/bsm/mediawriting/>

<http://www.scottishscreen.com>

<http://www.subtle.net/empyre/>

<http://www.billseaman.com>

<http://www.inplaceofthepage.co.uk>

<http://www.desvirtual.com>

<http://www.brueckner-kuehner.de/block>

6. EVALUATION:

C. Internal Assessment:

Class test (one objective and one descriptive): 2

Assignment and viva: 2, Attendance: 1

Assignment: Practical application of the any of the topics in this syllabus

D. EXTERNAL EVALUATION: PATTERN AND MODEL QUESTION

1. One essay in 200 words, out of two (Module 1 and 2) (Weightage: 4)

11. One essay in 200 words, out of two (Module 3) (Weightage: 4)

111. Two paragraph questions out of four in 80 words (Modules 1, 2 and 3) (Weightage: 2 x 2 = 4)

1V. Four short questions out of eight (all modules) (Weightage: 4 x 1 = 4)

V. Four bunches of four questions each. (All modules) (Weightage: 4 x 1 = 4)

7. Model Question Paper (to be incorporated)

CCSS – BA ENGLISH LANGUAGE AND LITERATURE PROGRAMME

6 SEM -Model Question Paper - 6B 16 (03) ENG —Writing for Media

Time: 3 hours

Weightage: 20

I Answer one of the following in about 200 words: (Weightage: 4)

54. Describe the chief characteristics of newspaper stories.

55. Discuss the important features of broadcast writing style.

II Answer one of the following in about 200 words: (Weightage: 4)

56. What are the characteristics of web writing?

57. What are the important features of advertisement writing?

III Answer any two questions in about eighty words each: (Weightage: 2 x 2 = 4)

- 58. List the characteristics of feature writing.
- 59. What are the points to remember while writing for the radio?
- 60. Discuss the label of website.
- 61. Describe the features of editorials.

IV Answer any four questions in two or three sentences each: (Weightage : 4 x 1 = 4)

- 62. What is lateral reporting on the web?
- 63. What is meant by a newsreel?
- 64. Define bylines.
- 65. What is a nut graph?
- 66. What is proof reading?
- 67. Define film script.
- 68. What is Freelancing.
- 69. Role of Anecdote.

V Answer all the four bunches of four questions each: (Weightage : 4 x 1 = 4)

17. A. Which of the following is not a story structure?

- d) Narrative b) Bullet b) Micro-Macro b) Event

B. Which of the following is not a lead:

- a) Straight news lead b) summary lead c) blind lead d) convoluted lead

C. Which of the following is not a type of news story?

- a) Meetings b) Speeches c) Obituary d) Functions

D. Which of the following is not part of a feature story:

- a) lead b) snapper c) body d) handle

18. A. What is the one-or-two word moniker indicating overall organization of website?

- d) Summary b) Label c) Summary d) Pyramid

B. Name the personal diary posted by a writer onto a website

- a) Subhead b) List c) Weblog d) Map

C. The term 'blurb' owes its origin to

- a) Rice Burroughs b) Belinda Bird c) Helen Bloom d) Gelett Burgess

D. The term referring to a recorded copy of a broadcast either digital or analog recording is known as

- d) White Box b) Absolute c) Aircheck d) Analogous

19. A. Listeners who contact radio show for interaction are called

- a)Boomerang b)Teasers c)Actives d)Howlers

B. Total time required to find, retrieve and commence using information is

- a)Control time b)Access time c)Signal time d)Prime time

C. The official name of radio station in the USA is

- a)Clutter sign b)Poll sign c)Call letters d)Sign letters

D. The two usual kinds of screenplays are:

- a)Real and Fictitious b)Boost and Roost c)Spec and Commissioned d)Manifest and Notional

20. A. Five Cs' summarise the job of

- a)Appraiser b)Typesetter c)Copy editor d)Proof reader

B. The word 'documentary' was coined by

- a)Dziga Vertov b)Pare Lorentz c)John Grierson d) Eugene Louis

C. Creator of first e- book

- a)Rigamont b)Alexis Kirke c)Michael S Hart d)Robert Stein

D. Oldest example of online newspaper is

- a)Chronicle of Higher Education b)Sydney Herald c)Weekend City Press Review d)The Hemish Daily

Open course - 6 D 02 ENG - ENGLISH FOR BUSINESS PURPOSES

Aim of the Course

To sensitize the students to the business register of English language and its associated usage and functions and to equip them with the knowledge and skills required to use English language effectively for business.

Objectives

- To enable the students to gain an insight into the dynamics of communication with focus on features of virtual communication.
- To introduce the students to the role, features and use of English for business purposes.
- To develop among the learners skills in English language with special emphasis on listening, speaking and reading in order to enhance the

effectiveness of their business interactions in English.

- To develop among the learners business writing skills in English and enable them to integrate technology for business purposes.

Course Outline

Module 1: Introduction to Communication

- Introduction to the concept and process of communication.
- Types of communication – Spoken/written, verbal/non-verbal, formal/informal, virtual/non-virtual.
- Concept of communicative competence (LSRW Skills and presentation/ persuasion/mediation/negotiation skills.
- Functions of communication - inform, persuade, mediate, negotiate etc.

Module 2: Introduction to Business English

- Emerging role of English for business purposes.
- Different varieties of English – Need for international intelligibility and neutral accent.
- Essential features of Business English
- Business English for the internet era.

Module 3: Task-oriented Skills for General Business Interactions

- Ø How to use English for negotiating, warning, persuading, apologizing, thanking, complementing, congratulating, complaining/responding to complaint etc.
- Ø How to convene and manage the proceedings of a meeting
- Ø Videoconferencing as a meeting strategy
- Ø How to make effective presentations
- Ø Telephone etiquette for business

Module 4: Task-oriented Skills for Business Writing

- Writing official letters
- Preparing SMS messages
- Preparing e-mail and fax messages
- Preparing notices/circulars

- Preparing invitations
- Preparing company profile
- Preparing product description
- Preparing executive summary of reports
- Preparing brochures and advertisements
- Replying to customer complaints/feedbacks
- Preparing minutes of meetings
- Preparing agenda for meeting
- Note-taking

Material Sources -- Print

Dwyer, Judith. *The Business Communication Handbook* (5th edn.). Prentice Hall, 2000.

Samson, T. *Business English*. Tata McGraw Hill, 2009.

Scot, Ober. *Contemporary Business English*. Biztantra, 2005.

Baber, Eric. *Fifty Ways to Improve your Business English Using the Internet*. Orient BlackSwan, 2011.

Zelazny, Gene. *Say it with Presentation: How to Design and Deliver Successful Business Presentations*. Tata McGraw Hill, 2004.

Dubinko, Svetlana and Ludmila Koledenkova. *Mastering Business English: Office Routine*. Orient Longman,

Evaluation

Internal – 25% (Weightage - 5)

External – 75% (Weightage – 20)

Internal Evaluation

Class Test (1 objective, 1 descriptive)	– Weightage 2
Attendance	-- Weightage 1
Assignment & Presentation	-- Weightage 2

(Preparation and presentation of any of the following: An analytical study on selected business communications, company/product brochures, advertisements, recent trends in business etc.; designing the marketing strategy of a novel product; designing an advertisement; preparation and screening of short films on business or an ad film; preparation and presentation of the profile of a business firm of the locality; preparation and

presentation of biographies of successful businessmen of the locality; interview with successful businessmen of the locality and presentation of the same in audio/video format using mobile phones/handicams/voice recorders.

External Evaluation (End-semester Examination)

Pattern of question Paper

Max. Time: 3 hrs.

Total Weightage: 20

- I. *One* essay of about 200 words out of a choice of two (1 each from Modules 1&2 – (Weightage – $1 \times 4 = 4$)
- II. *Two* paragraph answers of about 80 words out of a choice of four (covering Modules 1,2 & 3) -- (Weightage – $2 \times 2 = 4$)
- III. *Two* paragraph type answers of about 80 words out of a choice of four based on the special task-oriented skills of Module 4. Imaginary situations may be given. -- (Weightage – $2 \times 2 = 4$)
- IV. Six short answers – one or two sentences each – (Modules I, 2 and 3) – out of eight (Weightage – $6 \times 1 = 6$)
- V. *Two* bunches of multiple-choice questions (4 questions in each bunch) covering all modules -- (Weightage – $2 \times 1 = 2$)

OPEN COURSE – 6D 02 : ENGLISH FOR BUSINESS PURPOSES

Model Question Paper

Max. Time: 3 hrs.

Total Weightage: 20

I. Write an essay of about 200 words on any *one* of the following: (Weightage – $1 \times 4 = 4$)

- 1) Explain the different types of communication.
- 2) How far has the internet facilitated business communication?

II. Write paragraph answers in 80 words on any *two* of the following: (Weightage: $2 \times 2 = 4$)

- 3) Different functions of communication.
- 4) The increasing importance of English in the global business scenario.
- 5) Essential features of business English.

- 6) The key steps in organizing and running a meeting.

III. Write paragraph type answers in 80 words on *two* of the following: (Weightage – 2 x 2 = 4)

- 7) Your business organization is organizing a mega trade show to introduce to and promote among the colleges in Kerala innovative products of advanced technology that may be of use to the institutions of higher education. Prepare a letter to be sent to the colleges, informing them of this opportunity and inviting their participation.
- 8) Imagine that you are the student representative of the class. The teacher asks you to inform all your classmates the details of your sixth semester examination (the details have just now been received by the teacher). Prepare an SMS message to be sent to your classmates.
- 9) Prepare the brochure of an educational exhibition that your college is organizing as part of the Golden Jubilee celebrations. (The real name of the college may be concealed; use the name 'ABCD' College instead of the real name).
- 10) Write a brief profile of your college to be included in the Directory of Colleges to be published by the university. (The real name of the college may be concealed; use the name 'ABCD' College instead of the real name).

IV. Answer any *six* in a sentence or two: (Weightage: 6x1 = 6)

- 11) What is non-verbal communication?
- 12) Expand LSRW
- 13) What is international intelligibility?
- 14) Write a sentence which involves the function of 'warning'
- 15) Frame a sentence to thank somebody who helped you.
- 16) What is an agenda?
- 17) What is videoconferencing?
- 18) What is telephone etiquette?

V. Answer the following questions choosing the correct option from the alternatives given.

- 19) (a) Communication is a means of expressing _____.
(ideas, feelings, attitudes, all these)
- (b) Which of the following is not a component of basic language skills?
(listening, speaking, explaining, reading)
- (c) Which of the following is not among the basic functions of communication?
(persuading, negotiating, informing, writing)
- (d) Modern global business world expects us to use English with _____.

(British accent, American accent, Indian accent, neutral accent)

- 20) (a) Complete using the correct preposition: "The next item ____ the agenda is the keynote address." (in, on, of, under)
- (b) Which of the following is not an expression of approval and congratulation? (kudos, well done, that's it, none of these)
- (c) Executive summary often appears in the beginning of _____. (reports, advertisements, brochures, minutes)
- (d) Which of the following is not an advantage of email communication?**
(saves time and money, saves paper, same message can be send to a number of persons at the same time, need not possess writing skills for communicating)

(Weightage – 2 x 1 = 2)
