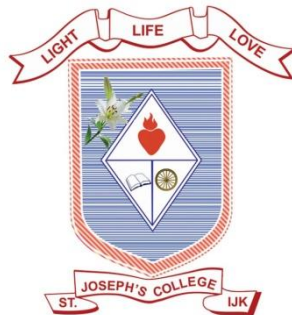




ST. JOSEPH'S COLLEGE (AUTONOMOUS)

IRINJALAKUDA



CURRICULUM AND SYLLABUS FOR

BA ENGLISH LANGUAGE AND LITERATURE

Under Choice Based Credit & Semester System

2020 Admissions



St. Joseph's College (Autonomous), Irinjalakuda

Department of English

Board of Studies in English

1. Name, designation and address of BOS members

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FOREWORD

Higher Education scenario in Kerala has been going through turbulent transformations in recent times with the grant of autonomy to colleges by the State Government. There is no doubt about the qualitative worth of the institutions handpicked for autonomy. However, there are apprehensions about the absorption and implementation of the package of autonomy. St. Joseph's College was given autonomy in the year 2016, and has since then been endeavouring to reinvent itself.

Academic autonomy has given us the freedom to recreate our own curriculum and syllabus keeping in mind the challenges and changing needs of the society, the nation, the industry and the world. Hence, a structured feedback on the requirements of the new millennium was sought from all the relevant stakeholders of the institution- students, faculty, alumnae, parents, industry experts, employers etc.

The suggestions of the stakeholders were incorporated into the curricula and syllabi, and presented in the respective Boards of Studies for discussion. The changes pointed out were duly considered and the restructured syllabi are then presented to, and ratified by, the Academic Council.

The role of the IQAC of the college in the above exercise is laudatory. The Cell spearheads all the quality enhancement endeavours, including that of curriculum and syllabus redesigning. By organizing workshops, seminars and hands on training sessions, the cell has facilitated a smooth conduct of the restructuring process. At the end of the year, an evaluation of the syllabi followed is also undertaken, with suggestions noted down for future changes.

As an institution that wishes seriously to provide enhanced quality education to young women students in order to empower them to be fit for the changing world, St. Joseph's College is bravely facing the challenges even as it is happily handling the possibilities, that autonomy has brought to it. Academic enriching programmes, skill – based micro credentials, ICT up gradations, promotional activities for a culture of research, etc are a few of the multifarious responsibilities invested with the college in its restructuring of curriculum and redesigning of syllabus.

I specially thank the IQAC, the Heads of various departments the faculty, and staff, directly in charge of the syllabus updation, for their sincere and dedicated efforts.

Principal



ST. JOSEPH'S COLLEGE, (AUTONOMOUS), Irinjalakuda

DEPARTMENT OF ENGLISH

2020 ADMISSION

Preface

The programme introduces the students to the essence and aesthetics of English Literature and inculcates a perceptive understanding and scholarly appreciation for the subject. The different courses serve to familiarize the students with classic and contemporary works and identify the literary practices that shape these works. Discussion of diverse literary theories enables the students to become active readers of literature with well-defined perspectives. The course is framed to guide the students through the evolution and development of English Literature over the various literary periods and movements to its present day global status which includes varieties of English Literature. The study aims at introducing the student to the tremendous scope literature offers for critical, comparative and translation studies with special emphasis on both research and career opportunities. The programme is designed keeping in mind the changing demands of the job market. It also helps the students to refine their communicative skills by providing special focus to improving their grammar, listening and writing skills.



STUDENT ATTRIBUTES

The motto of the institution is “Light, Life, Love”

Light for the illumination of the heart and mind

Life for the fullness of growth – physical, mental, intellectual and spiritual

Love for fellowship with the Supreme & with one another

The motto enshrines the vision of the Founders for the students and constitutes the foundation for the acquisition of the following student attributes envisioned by the institution.

- Empowerment
- Life Long Learning
- Holistic Development
- Value Orientation
- Social Responsibility
- Nation Building Capacity
- Green Thinking
- Creativity & Innovation
- Acquiring Life Skills
 - Discipline
 - Leadership / Team skills
 - Problem solving skills
 - Communicability

The above Student Attributes will be attained in the span of their student life at St. Joseph's College through various activities such as

- Curricular, Co-curricular & extra-curricular
- Sports, games, fine arts and cultural
- Enrichment / certificate courses
- Extension / outreach programmes
- Healthy / Best practices



PROGRAMME OUTCOME

At the end of a UG programme, a student would have :

1. acquired adequate knowledge of the subject
2. crafted a foundation for higher learning
3. been initiated into the basics of research
4. imbibed sound moral and ethical values
5. become conscious of environmental and societal responsibilities
6. attained skills for communication and career
7. learned to tolerate diverse ideas and different points of view
8. become empowered to face the challenges of the changing universe

PROGRAMME SPECIFIC OUTCOME- UG

UG	Program Specific Outcomes
PSO1	Understand the literary texts and their unique conventions and contours
PSO2	Acquire comprehensive understanding of various periods and their specific characteristics
PSO3	Assimilate the nuances of structures and usage of grammar
PSO4	Able to identify the influential writers in English language and literature
PSO5	Develop critical and analytical skills in various forms of language



PSO6	Identify various voices in texts and analyze the cultural and historical context of texts.
PSO7	Acquire an in-depth understanding of different genres, forms , literary terms and literary devices
PSO8	Develop the basic ideas of the structure and concepts of language and literature
PSO9	Understand the requirement of research skills and apply the knowledge in academic writings.
PSO10	Evolve academically by undertaking projects, presenting papers and writing assignments
PSO11	Acquire competency in Listening, Speaking, Reading and Writing through theoretical concepts
PSO12	Analyze the cross-cultural and classic literature and their representations
PSO13	Acquire an understanding of socially relevant issues

COURSE DESIGN

The BA English Language and Literature programme includes

- i. Common Courses
- ii. Core courses
- iii. Complementary courses
- iv. Open Course
- v. Audit courses

The number of Courses for the BA English Language and Literature programme contains 15 compulsory core courses and 1 elective course from the frontier area of the core courses, one open course and a project; 2 complementary courses, from the relevant subjects for complementing the core of study. There are



12 common courses which includes English and the second language of study. Project Work and/or Viva-voce are mandatory programme and these shall be done in the end (sixth) semester. The student shall select any Choice based course offered by the department which offers the core courses, depending on the availability of teachers and infrastructure facilities, in the institution. Open course shall be offered in any subject and the student shall have the option to do courses offered by other departments.

Duration of the programme

The minimum duration for completion of a six semester UG Programme is 3 years. The duration of each semester will be 90 working days, inclusive of examinations, spread over five months. The odd semesters (1, 3, 5) shall be from June to October and the even semesters (2, 4, 6) shall be from November to March subject to the academic calendar of St. Joseph's College (Autonomous) Irinjalakuda.

Programme structure

A student is required to acquire a minimum of 140 credits for the completion of the UG programme, of which 120 credits are to be acquired from class room study and shall only be counted for SGPA and CGPA. Out of the 120 credits, 38 (22 for common (English) courses + 16 for common languages other than English) credits shall be from common courses, 2 credits for project/corresponding paper and 3 credits for the open course. (In the case of LRP Programmes 14 credits for common courses (English), 8 credits for additional language courses and 16 credits for General courses). The maximum credits for a course shall not exceed 5. Audit courses shall have 4 credits per course and a total of 16 credits in the entire programme. The maximum credit acquired under extra credit shall be 4. If more Extra credit activities are done by a student, that may be mentioned in the Grade card. The credits of audited courses or extra credits are not counted for SGPA or CGPA.

Course	Credit	Number	Total credits
Common Courses	22+16	10+4	38
Core courses	61	15	61
Complementary courses	16	2	16
Open Course	3	1	3
Audit courses	16	1	16
Project	2	1	2
Extra Credit activities	4		4
Total	140		

Common Courses



UG student should undergo 10 common courses (total 38 credits)for completing theprogramme:

A01. Common English Course 1 A02. Common English Course II A03. Common English Course III A04. Common English Course IV A05. Common English Course V A06. Common English Course VI	English courses A01-A06 applicable to BA/BSC Regular pattern English courses A01-A04 applicable to Language Reduced Pattern (LRP) Programmes B.com, BBA, BBA (T), BBM, B.Sc. (LRP), BCA etc.
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Common courses A01-A06 shall be taught by the department of English.

Common Courses in various programmes

No.	Programme	Semester I	Semester II	Semester III	Semester IV
1	B.A., B.Com. & B.Sc.	A01, A02	A03, A04	A05	A06

Core courses

Core courses are the courses in the major (core) subject of English programme chosen by the student.

Semester	Course	Teaching Hours	Credit
I	SJENG1B01-Introducing Literature	6	5
II	SJENG2B02-Appreciating Poetry	6	5
III	SJENG3B03-Appreciating Prose & SJENG3B04-English Grammar and Usage	9	4+4
IV	SJENG4B05- Appreciating Fiction & SJENG4B06- Literary Criticism	9	4+4
V	SJENG5B07-Appreciatig Drama & Theatre , SJENG5B08-Literary Theory, SJENG5B09-Language and Linguistics& SJENG5B10- Indian Writing in English	25	4x4



VI	Core Courses (Theory) Including:		
	SJENG6B11-Voices of Women,	4x5	4x4
	SJENG6B12-Classics of World Literature, SJENG6B13-Film Studies, SJENG6B14-New Literatures in English	2	2
	- Viva-voce (Optional)/Project Work: SJENG6B21 - Study Tour / Field visit / Industrial visit	3	3
Elective Courses (Theory): SJENG6B15-Literature of the Marginalized			
Total credits			63

Elective courses shall be spread over either in the Fifth & sixth Semesters combined or in any one of these Semesters (V / VI). Study Tour / Field visit / Industrial visit collection may be conducted as a part of the Programme.

Open courses

There shall be one open course in core subjects in the fifth semester. The open course shall be open to all the students in the institution except the students in the parent department. The students can opt that course from any other department in the institution. Each department can decide the open course from a pool of three courses credit allotted for open course is 3 and the hours allotted is 3.

Ability Enhancement courses/Audit courses

These are courses which are mandatory for a programme but not counted for the calculation of SGPA or CGPA. There will be one Audit course each in the first four semesters. These courses are not meant for class room study. The students can attain only pass (Grade P) for these courses. At the end of each semester there will be examination conducted by the college from a pool of questions (Question Bank) set by the College. The students can also attain these credits through online courses like SWAYAM, MOOC etc. (optional). The list of courses in each semester with credits are given below.

Course with credit	Credit	Semester
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Environment Studies	4	1
Disaster Management	4	2
Human Rights/Intellectual Property Rights/ Consumer Protection	4	3
Gender Studies/Gerontology-	4	4

Extra credit Activities

Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NCC, NSS and Swatch Bharath. Those students who could not join in any of the above activities have to undergo Social Service Programme offered by the College. Extra credits are not counted for SGPA or CGPA.

Attendance

A student shall be permitted to appear for the semester examination, only if she secures not less than 75% attendance in each semester. Attendance will be maintained by the Department concerned. Condonation of shortage of attendance to a maximum of 10% in the case of single condonation and 20% in the case of double condonation in a semester shall be granted by College remitting the required fee. Benefits of attendance may be granted to students who attend the approved activities of the college with the prior concurrence of the Head of the institution. Participation in such activities may be treated as presence in lieu of their absence on production of participation/attendance certificate (within two weeks) in curricular/extracurricular activities (maximum 9 days in a semester). Students can avail of condonation of shortage of attendance in a maximum of four semesters during the entire programme (Either four single condonations or one double condonation and two single condonations during the entire programme). Less than 50% attendance requires Readmission. Readmission is permitted only once during the entire programme.

Grace Marks

Grace Marks may be awarded to a student for meritorious achievements in co-curricular activities (in Sports/Arts/NSS/NCC/Student Entrepreneurship) carried out besides the regular hours. Such a benefit is applicable and limited to a maximum of 8 courses in an academic year spreading over two semesters. In addition, maximum of 6 marks per semester can be awarded to the students of UG Programmes, for participating in the College Fitness Education Programme (COFE).

Project

Every student of BA English Language and Literature programme shall have to work on a project of 2 credits under the supervision of a faculty member or shall write a theory course based on Research Methodology



as per the curriculum.

CONSOLIDATED SCHEME FOR I TO VI SEMESTERS

PROGRAMME STRUCTURE

STRUCTURE OF THE PROGRAMME

SEMESTER I

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG1A01	Transactions: Essential English Language Skills	4	3
SJENG1A02	Ways with the Words: Literatures in English	5	3
SJHIN1A07/SJMAL1A07	Language- common course	4	4
SJENG1B01	Introducing Literature	6	5
SJHIS1C03	Social and Cultural History of Britain 1	6	4

SEMESTER II

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG2A03	Writing for Academic and Professional Success	4	4
SJENG2A04	Zeitgeist – Readings on Contemporary Culture	5	4
SJHIN2A08/SJMAL2A08	Language common course	4	4
ENG2B02	Appreciating Poetry	6	5
SJY1(2)C01	Principles of Sociology	6	4

**SEMESTER III**

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG3A05	Signatures – Expressing the Self	5	4
SJHIN3A09/SJMAL3A09	Language common course	5	4
SJENG3B03	Appreciating Prose	4	4
SJENG3B04	English Grammar and Usage	5	4
SJY3(4)C02	Sociology of Indian Society	6	4

SEMESTER IV

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG4A06	Spectrum – Literature and Contemporary Issues	5	4
SJHIN4A10/SJMAL4A10	Language – Common course	5	4
SJENG4B05	Appreciating Fiction	5	4
SJENG4B06	Literary Criticism	4	4
SJHIS2C03	Social and Cultural History of Britain II	6	4

SEMESTER V

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG5B07	Appreciation Drama and Theatre	5	4



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SJENG5B08	Literary Theory	5	4
SJENG5B09	Language and Linguistics	5	4
SJENG5B10	Indian Writing in English	5	4
	OPEN COURSES	3	3
SJENG6B21	Project	2	2

SEMESTER VI

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG6B11	Voices of Women	5	4
SJENG6B12	Classics of World Literature	5	4
SJENG6B13	Film Studies	5	4
SJENG6B14	New Literatures in English	5	4
SJENG6B15	Literature of the Marginalized	3	3
SJENG6B21	Project	2	2

**COURSES AND CREDIT**

Serial No.	COURSE	CREDITS
1	COMMON COURSES	22 +16 = 38
2	CORE COURSES INCLUDING PROJECT & ELECTIVES	63
3	OPEN COURSES	3
4	COMPLEMENTARY COURSES	16
5	AUDIT COURSES	16
6	EXTRA CREDIT ACTIVITIES	4
	TOTAL	140

Study Tour

Students may be taken on a study tour to any of the premier institutions of language, culture, art, film or media within the country during the Vth or VIth semesters

ELECTIVES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	PAGE NO.
1	ENG6B15	6	LITERATURE OF THE MARGINALIZED	3	40

OPEN COURSES**(FOR STUDENTS OF OTHER DISCIPLINES)**

Open Course offers chances for any undergraduate students in an institution to take a course of their own choice, from other disciplines in the same institution.

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/ W K	CREDITS	PAGE NO.
1	ENG5D01	5	ENGLISH FOR COMPETITIVE EXAMINATIONS	3	3	57



COMBINATION OF COMPLEMENTARY COURSES OFFERED FOR B.A. ENGLISH PROGRAMME

Table 1	Table 2
Social and Cultural History of Britain	Modern World History/Journalism/Political Science/Sociology/ Indian Constitution and Politics/ Modern Indian History
Sociology	Sociology

ABILITY ENHANCEMENT COURSE/ AUDIT COURSE

These are courses which are mandatory for a programme but not counted for the calculation of SGPA or CGPA. There shall be one Audit course each in the first four semesters. These courses are not meant for class room study. The students can attain only pass (Grade P) for these courses. At the end of each semester there shall be examination conducted by the college from a pool of questions (Question Bank) set by the University. The students can also attain these credits through online courses like SWAYAM, MOOC etc (optional). The list of passed students must be sent to the University from the colleges at least before the fifth semester examination. The list of courses in each semester with credits are given below.

COURSES	SEMESTER	CREDIT
Environment Studies	1	4
Disaster Management	2	4
*Human Rights/Intellectual Property Rights/ Consumer Protection	3	4
*Gender Studies/Gerontology	4	4

Extra Credit Activities

Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NCC, NSS and Swatch Bharath. Those students who could not join in any of the above activities have to undergo Calicut University Social Service Programme (CUSSP). Extra credits are not counted for SGPA or CGPA.



Internal Assessment Framework

Item	Marks /20	Marks/15
Assignments	4	3
Test Paper(s)/ Viva voce	8	6
Seminar/Presentation	4	3
Classroom participation based on attendance	4	3
Total	20	15

*Assignments and Seminars may be given from the FURTHER READING section attached to the syllabus of each course.

Split up of marks for test papers/viva voce

Range of Marks in test paper	Out of 8 (Maximum internal marks is 20)	Out of 6 (Maximum internal marks is 15)
Less than 35%	1	1
35%- 45%	2	2
45% - 55%	3	3
55% - 65%	4	4
65% -85%	6	5
85% -100%	8	6

Split up of marks for Classroom Participation

Range of Marks in test paper	Range of CRP Out of 4 (Maximum internal marks is 20)	Out of 3 (Maximum internal marks is 15)
$50\% \leq \text{CRP} < 75\%$	1	1
$75\% \leq \text{CRP} < 85\%$	2	2
85 % and above	4	3

External Assessment Framework



End Semester Test Design of Courses with 80 Marks

SI No Question type	No. of Questions	Marks/ Question	Total Marks
Short answers (2/3 sentences)	15	2	Ceiling 25
Paragraph/problem type	8	5	Ceiling 35
Essay Type	2 out of 4	10	20
Total			80
Time			2.5 hrs

End Semester Test Design of Courses with 60 Marks

*For courses with three credits or lesser, the external exam is for 2 hrs with 75 marks(60 external and 15 internal)

Question type	No. of Questions	Marks/ Question	Total Marks
Short answers (2-4 sentences)	12	2	Ceiling 20
Paragraph/problem/application type	7	5	Ceiling 30
Essay Type	1 out of 2	10	10
Total Time 2 Hrs	60		

**SEMESTER I- COMMON COURSE****TRANSACTIONS- ESSENTIAL ENGLISH LANGUAGE SKILLS**

COURSE CODE	SJENG1A01
TITLE OF THE COURSE	TRANSACTIONS: ESSENTIAL ENGLISH LANGUAGE SKILLS
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	72 (4hrs/wk)

Course Learning Outcomes:

- CO1. Understand the basics of pronunciation
- CO2. Understand the problem of L1interference
- CO3. Discuss synonym, collocation, phrasal verb and idiom
- CO4. Understand the use of different tenses
- CO5. Understand the basic aspects of social communication
- CO6. Analyze different aspects of presentation and discussion
- CO7. Evaluate comprehension passages to develop reading skill
- CO8. Understand the process of précis writing

I. COURSE SUMMARY:

Module 1:	Pronunciation	10 hrs
Module 2:	Vocabulary	10 hrs
Module 3:	Grammar	14 hrs
Module 4:	Speaking Skills	12 hrs
Module 5:	Reading Skills Evaluation	14 hrs
		12 hrs
Total		72 hrs



COURSE DETAILS

Module 1: Pronunciation

Introduction--speech sounds-vowels-consonants-basics of word/sentence stress- resolving issues of L1 interference-e/m-learning corner.

Module 2: Vocabulary

Introduction- synonyms-collocations-phrasal verbs-idiomatic expressions-vocabulary in everyday social contexts- e/m-learning corner.

Module 3: Grammar

Introduction- major tenses-present-past-future-questions and negatives- modals-conditionals- e/m-learning corner.

Module 4: Speaking Skills

Social Communication: Introduction – sounding very polite- making a point/persuading- giving opinions/preferences-encouraging/comforting- making suggestions/regrets.-complimenting
Academic Communication: discussion skills – presentation skills-debating skills- e/m-learning corner.

Module 5: Reading Skills

Introduction-effective reading comprehension skills-understanding generic/specific ideas /factual information-vocabulary in context- implications/tone/attitude/ viewpoint. Precis writing.

	Course Outcome	PO/PSO	CL	KC	Class Sessions (approx.) Hrs	Assessment
CO1	Understand the basics of pronunciation	PO1, PO6 PSO 11	U, Ap	C,P	15	Seminars, assignments, internals
CO2	Understand the problem of L1interference	PO1 PSO 11	U,Ap	F,C,P	2	”
CO3	Discuss synonym, collocation, phrasal verb and idiom	PO1, PO2 PSO 11	U,Ap	P	10	”



CO4	Understand the use of different tenses	PO1, PO2 PSO 11	U, Ap	C,P	15	”
CO5	Understand the basic aspects of social communication	PO1, PO2 PSO 11	U, Ap	C,P	10	”
CO6	Analyze different aspects of presentation and discussion	PO1, PO2 PSO11	An,Ap	C,P	10	”
CO7	Evaluate comprehension passages to develop reading skill	PO2 PSO 11	Ev, Ap	C,P	5	”
CO8	Understand the process of précis writing	PO2 PSO 11	U, Ap	C,P	5	”

SJENG1A02: WAYS WITH WORDS: LITERATURES IN ENGLISH

COURSE CODE	SJENG1A02
TITLE OF THE COURSE	WAYS WITH WORDS: LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	90(5 Hours / Week)

Course Learning Outcomes

- CO1. Understand the various genres of literatures in English
- CO2. Understand stories, poems, essays and plays of different periods across the globe
- CO3. Analyze the subtleties of language in the texts
- CO4. Analyze the literary features of the most common genres of literature
- CO5. Create linguistic acumen and aesthetic sensibility
- CO6. Critically analyze a literary work of art
- CO7. Evaluate the texts on the basis of the typical features of each genre
- CO8. Evaluate the connection between literature and life

1. COURSE DESCRIPTION

I. COURSE SUMMARY

Module 1:	Poetry	23 hrs
Module 2:	Short Story	25 hrs
Module 3:	Essay	20hrs
Module 4:	One Act Play	10 hrs



Evaluation: 12hrs

Total 90 hrs

II. COURSE DETAILS

Module 1: Poetry

1. Sonnet 29 : Shakespeare
2. Ode to Autumn: John Keats
3. A Roadside Stand: Robert Frost
4. The House of My Childhood: Dilip Chitre
5. Old Folks Laugh: Maya Angelou
6. Once Upon A Time: Gabriel Okara
7. The Times They Are A-Changing : Bob Dylan

Module 2: Short Story

1. Appointment in Samarra: W. Somerset Maugham
2. The Gift of the Magi: O Henry
3. Lamb to the Slaughter: Roald Dahl
4. It Used to Be Green Once : Patricia Grace

Module 3: Essay

1. Bores: E. V Lucas
2. How to Escape From Intellectual Rubbish: Bertrand Russell

Module 4: One Act Play

1. Trifles: Susan Glaspell

Core text

Code	Title	Author	Publisher
SJENG1 A02	WAYS WITH WORDS LITERATURES IN ENGLISH	BoS, University of Calicut	University of Calicut

	Course Outcome	PO/PSO	CL	KC	Class Sessions (approx.) Hrs
CO1	Understand the various genres of literatures in English	PO-1,2 PSO-4,7	U	F,C	10
CO2	Understand stories, poems, essays and plays of different periods across the globe	PO-1,6 PSO-1,2,12	U	C	30
CO3	Analyze the subtleties of language in the texts	PO-2,6 PSO-3,5,8	An	P	10
CO4	Analyze the literary features	PO-1,3,6	An	P	10



	of the most common genres of literature	PSO-7,8			
CO5	Create linguistic acumen and aesthetic sensibility	PO-2,6 PSO3,5,11	Cr	C,P	5
CO6	Critically analyze a literary work of art	PO-5,7 PSO-5,6,10	Ap	C,P	10
CO7	Evaluate the texts on the basis of the typical features of each genre	PO-2,6 PSO8,9	Ev, Ap	F,C,P	10
CO8	Evaluate the relevance of connection between literature and life	PO-4,5,8 PSO6,12	Ev, Ap	F,C,P	5

SEMESTER II

SJENG2 A03 -WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS

COURSE CODE	SJENG2 A03
TITLE OF THE COURSE	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4hrs/wk)

COURSE LEARNING OUTCOMES:

- CO1. Understand the conventions of academic writing correctly.
- CO2. Understand the principles and vocabulary of reasoning and argumentation.
- CO3. Understand the ways to integrate thought and writing.
- CO4. Understand the discourse conventions ranging from structure and paragraphing to tone and mechanics.
- CO5. Apply the different mechanics of academic writing like format, syntax, grammar, punctuation and spelling.
- CO6. Understand the various shaping strategies of academic writing.
- CO7. Understand and apply the etiquettes of writing.



CO8. Create online content based on the knowledge acquired.

CO9. Understand the conventions of writing CV, formal letter, reviews and reports.

COURSE DESCRIPTION	SUMMARY	
Module 1:	Process of Writing	18 hrs
Module 2:	Elements of Writing	12hrs
Module 3:	Writing for Professional Purposes I	18 hrs
Module 4:	Writing for Professional Purposes II	12 hrs
Evaluation		12 hrs
Total		72 hrs

COURSE DETAILS:

Module 1: The Process of Writing

Introduction to Academic writing: What is academic writing - Purpose of academic writing - Types of academic writing - Features of academic writing.

Structuring the Essay: Planning an essay- Brain-storming- Organizing and outlining- Writing a thesis statement - Nature of supporting sentences - Writing paragraphs structure of an essay.

Vocabulary for Writing: Selection of vocabulary- Abbreviations- Choice of nouns and adjectives- Appropriate verbs and adverbs- Conjunctions and prepositions- Prefixes and suffixes- Synonyms- Common errors.

Composing the Content: Writing introductions and conclusions- Ordering the paragraphs

- Proof-reading and editing- Finalising the final draft.

Module 2: Elements of Writing

Shaping Strategies: Discussions, persuasions and arguments- Comparison and contrast- Cause and effect- Defining and classifying Problems and solutions Mechanics and conventions of Writing: Punctuations, Use of articles, Relevance of examples, Generalizations, Academic



style.

Module 3: Writing for Professional Purposes I

Writing Reviews: Reviewing books – Reviewing movies - Writing product reviews , Writing Case Studies, Writing Reports: Feasibility report, Progress reports, Evaluative reports , Surveys: Conducting surveys- Designing questionnaires, Collecting data - Writing descriptive reports

Module 4: Writing for Professional Purposes II

Writing CVs , Letter Writing: Transmittal and cover letters – Emails, Writing summaries, Writing memos , writing blogs, Etiquette in writing

NB: Practice sessions on Module I & II

Core Text:

Code	Title	Author	Publisher
SJENG2 A03	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS	Dr. Anvar Sadhath V.P. & Dr. Jacob George	University of Calicut

	Course Outcome	PO/PSO	CL	KC	Class Sessions (approx.) Hrs	Assessment
CO1	Understand the conventions of academic writing correctly.	PO-6 PSO-9	U	Fa,Co	8	Assignment, Seminar, Internal Examination
CO2	Understand the principles and vocabulary of reasoning and argumentation	PO2,6 PSO-5,11	U	Fa, Co	5	Assignment, Seminar, Internal Examination
CO3	Understand the ways to integrate thought and writing.	PO-3,6 PSO5,9	U	Co,Me	5	Assignment, Seminar, Internal Examination
CO4	Understand the discourse	PO-1,6	U	Fa,Co	10	Assignment,



	conventions ranging from structure and paragraphing to tone and mechanics	PSO-7				Seminar, Internal Examination
CO5	Apply the different mechanics of academic writing like format, syntax, grammar, punctuation and spelling.	PO-3,1 PSO-3,8	Ap	Fa, Pr	15	Assignment, Seminar, Internal Examination
CO6	Understand the various shaping strategies of academic writing.	PO-6 PSO-5,8	U	Co,Fa	10	Assignment, Seminar, Internal Examination
CO7	Understand and apply the etiquettes of writing.	PO-2,4 PSO-9,10,11	U	Co, Pr	6	Assignment, Seminar, Internal Examination
CO8	Create online content based on the knowledge acquired	PO-6,8 PSO-9	Cr	Co,Pr	5	Assignment, Seminar, Internal Examination
CO9	Understand the conventions of writing CV, formal letter, reviews and reports.	Po-2,6 PSO-9	U	Co,Pr	8	Assignment, Seminar, Internal Examination

SJENG2 A04 ZEITGEIST: READINGS ON CONTEMPORARY CULTURE

COURSE CODE	SJENG2 A04
TITLE OF THE COURSE	ZEITGEIST: READINGS ON CONTEMPORARY CULTURE
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

CO1: To inculcate the values enshrined in the constitution of India.

CO2: To provide an insight on the secular framework of the country.

CO3: To familiarize the learners with concepts such as conservation, sustainability and the life of the marginalized and their interconnectedness.



- CO4: To foster among learners an awareness of the diverse problems faced by women and the sexual minorities
- CO5: To promote a culture of inclusion and mutual respect.
- CO6: To understand the “human” as articulated among the various cultures.
- CO7: To comprehend the basic tenets of gender relations.
- CO8: To promote a multicultural and plural understanding of human rights.

1. COURSE

DESCRIPTION I

Module 1:	Social Issues	20 hrs
Module 2:	Environment	20 hrs
Module 3:	Gender	18 hrs
Module 4:	Human Rights	20 hrs
Evaluation		12 hrs

Total II COURSE DETAILS: **90 hrs**

Module 1: Indian Constitution and Secularism

1. Preamble to the Constitution of India
2. Should Gandhi's Assassin be Killed?: Pearl S. Buck
3. Toba Tek Singh: Hassan Saadat Manto
4. Freedom: Tagore

Module 2: Sustainable Environment

1. The End of Living and the Beginning of Survival: Chief Seattle
2. On Killing a Tree: Gieve Patel
3. Zlateh the Goat: Issac Bashevis Singer

Module 3: Gender

1. The Story of an Hour: Kate Chopin
2. The First time I Uttered a Prayer: Lee Mokobe
3. Claiming an Education: Adrienne Rich

Module 4: Human Rights

1. Refugee Blues: W H Auden
2. Amnesty: Nadine Gordimer
3. Akkarmashi: Sarankumar Limbale (Extracts from Chapter1)
4. Stigma, Shame and Silence: Kalpana Jain



Code	Title	Author	Publisher
SJENG2 A04	ZEITGEIST: READINGS ON CONTEMPORARY CULTURE	BoS, University of Calicut	University of Calicut

	Course Outcome	PO/PSO	CL	KC	Class Sessions (approx.) Hrs
CO1	To inculcate the values enshrined in the constitution of India.	PO1 PSO1	U	F,C	10
CO2	To provide an insight on the secular framework of the country.	PO2 PSO4	U	C	30
CO3	To familiarize the learners with concepts such as conservation, sustainability and the life of the marginalized and their interconnectedness.	PO3 PSO5 PSO13	An	P	10
CO4	To foster among learners an awareness of the diverse problems faced by women and the sexual minorities	PO4 PSO6	An	P	10
CO5	To promote a culture of inclusion and mutual respect.	PO5 PSO7	Cr	C,P	5
CO6	To understand the “human” as articulated among the various cultures.	PO6 PSO8	Ap	C,P	10
CO7	To comprehend the basic tenets of gender relations.	PO7 PSO11	Ev, Ap	F,C,P	10
CO8	To promote a multicultural and plural understanding of human rights.	PO8 PSO12	Ev, Ap	F,C,P	5

SJENG3 A05 SIGNATURES: EXPRESSING THE SELF

COURSE CODE	SJENG3 A05
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TITLE OF THE COURSE	SIGNATURES: EXPRESSING THE SELF
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

COURSE DESCRIPTION

CO1. Create an interest to read and critically appreciate the different genres of expressing the self

CO2. Understand the fluid and flexible narratives of self expression that transcend the conventions of genre

CO3. Understand how personal narratives intersect with the larger social realities

CO4. Analyse personal narratives that move beyond the individual self to express the collective self

CO5. Understand how the distinctions between fact and fiction blur in personal narratives

CO6. Evaluate the cultural differences in literary expressions.

CO7. Analyse literature as a reflection of history.

CO8. Create an acumen for self expression.

I. COURSE SUMMARY

Module 1: Autobiographical Writings and Memoirs	28 hrs
Module 2: Speeches and Testimonies	25 hrs
Module 3: Diary entries and Letters	25 hrs
Evaluation	12 hrs
Total	90 hrs

II. COURSE DETAILS

Module 1: Autobiographical Writings and Memoirs

1. Memoirs: Pablo Neruda (Excerpts)
2. Pilgrim at Tinker Creek: Annie Dillard (Excerpts)
3. I Stand With You Against the Disorder: Jeanette Armstrong
4. When I was Growing Up: Nellie Wong

Module 2: Speeches and Testimonies

1. Art, truth and Politics: Harold Pinter
2. Charlie Chaplin's Final Speech in the movie „The Great Dictator“
3. Voices from Chernobyl: Svetlana Alexievich (Excerpts)
4. Breaking Silence: Janice Miri Kitani

Module 3: Diary entries and Letters

1. A Diary of a Young Girl: Anne Frank (Excerpts)
2. The Secret Diary of Adrian Mole aged 13 $\frac{3}{4}$: Sue Townsend (Excerpts)



3. Nenjamparamba Letters: M.A.Rahman
4. Gandhi's letter to Adolf Hitler

Core text:

Code	Title	Author	Publisher
SJENG3 A05	SIGNATURES: EXPRESSING THE SELF	BoS, University of Calicut	University of Calicut

	Course Outcome	PO PSO	CL	KC	Hours	Assessment
CO1	Create an interest to read and critically appreciate the different genres of expressing the self	PO-1,2 PSO-7,1	Cr	C,P	10	Assignment and seminar
CO2	Understand the fluid and flexible narratives of self expression that transcend the conventions of genre	PO-2,7 PSO-7,12	U	C	10	Assignment and seminar
CO3	Understand how personal narratives intersect with the larger social realities	PO-5,7 PSO-1,12	U	C,P	10	Assignment and seminar
CO4	Analyse personal narratives that move beyond the individual self to express the collective self	PO-1,4,7 PSO-5,1,13	An	P	15	Assignment and seminar
CO5	Understand how the distinctions between fact and fiction blur in personal narratives	PO-5,7 PSO-12	U	F,C	10	Assignment and seminar
CO6	Evaluate the cultural differences in literary expressions	PO-8 PSO-2	Ev	P	10	Assignment and seminar
CO7	Analyse literature as a reflection of history.	PO-1,12 PSO-2	An	F,P	15	Assignment and seminar
CO8	Create an acumen for self expression.	PO-1,2 PSO-8,5	Cr	C	10	Assignment and seminar

SJENG4A06 SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES

COURSE CODE	SJENG4 A06
TITLE OF THE COURSE	SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

CO1 - Understand societal problems and human rights

CO2 – Analyze humanist dimensions of literature



- CO3–Create an awareness on different facets of media in the contemporary world
 CO4 – Understand the rights of minorities
 CO5 – Create universal brotherhood
 CO6 – Understand concepts like globalization, commercialization and intellectual property rights
 CO7 –Evaluate different meanings of the literary text
 CO8 – Create broader vocabularies and develop an appreciation of language

DESCRIPTION I COURSE SUMMARY

Module 1:	Literature and Media	15 Hours
Module 2:	Globalization and IPR	15 Hours
Module 3:	Nation and its Boundaries	24 Hours
Module 4:	The Marginalized and their Rights	24 Hours
Evaluation		12 hours

Total **90 hrs**

COURSE DETAILS

Module 1: Literature and Media

1. “Divided Times”: Amanda Michalopoulou
2. Komala: Santhosh Echikkanam

Module 2: Globalization and IPR

1. Cheriya Meenukalum Valiya Malsyavum: N. P. Hafis Mohammed
2. Manjal: Satchidanandan
3. What Work Is: Philip Levine

Module 3: Nation and Its Boundaries

1. Home: Warsan Shire
2. Love Across the Salt Desert: K. N. Daruvalla
3. No men are Foreign: James Kirkup
4. Death Fugue: Paul Celan
5. Jamaican Fragment: A.L.Hendricks

Module 4: The Marginalized and their Rights

1. UN Speech: Malala Yousufzai (July 12, 2013)
2. Caring for Animals: Jon Silkin
3. The Cry of the Gull: Emmanuelle Labroire (Excerpts)
4. Average Waves in Unprotected Waters: Anne Tyler



Course Outcome	P O/P SO	CL	KC	Class Sessions Approx hrs
Understand societal problems and human rights	PO-1,5 PSO-13	U	F C	5
Analyze humanist dimensions of literature	PO-7 PSO-13	An	F C	5
Create an awareness on different facets of media in the contemporary world	PO-1,8 PSO-13	Cr	FC	10
Understand the rights of minorities	PO-1,4,5,7 PSO-6,13	U	C P	10
Create universal brotherhood	PO-4,5,7 PSO-6,13	Cr	C P	10
Understand concepts like globalization, commercialization and intellectual property rights	PO-8 PSO-13	U	C P	20
Evaluate different meanings of the literary text	PO-1,2 PSO-1,6	Ev	F C	20
Create broader vocabularies and develop an appreciation of language.	PO-6 PSO,11	Cr	P C	10

CORE COURSES

SJENG1B01-INTRODUCING LITERATURE

COURSE CODE	SJENG1B01
TITLE OF THE COURSE	INTRODUCING LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

COURSE DESCRIPTION:

- CO1: Understand the language of literature, i.e., the meaning-making devices, verb phrases, collocations, linkers, sense groups and their functions in the literary text
- CO2: Understand the linguistic structures of poetic texts: symbols, metaphors, and other tropes and equip them in poetic conventions



- CO3: Analyse diverse points of view within a single text and to understand the rationale of polyphony
 CO4: Create an aptitude in reading literary/cultural texts closely, beyond the literal.
 CO5: Analyse the dominant voice/s within the text and its agendas
 CO6: Apply the theory of marginalization to the text in order to perceive marginalized voices - the voices of the child, dalit, transgender and female
 CO7: Understand how the subaltern perspectives question and counter the privileged voices in the mainstream texts
 CO8: Evaluate literary discourses as the reflections of ideologies.

A. COURSE

SUMMARY Module

1: 18 hrs
 Module 2: 18 hrs
 Module 3: 30 hrs
 Module4: 30 hrs
 Evaluation: 12 hrs

Total: 108 hours

B. COURSE DETAILS:

Module 1: Language and its Literary Nuances

Signifying Devices

The Syntax: Verb Phrases, Adjuncts, Collocations, Linkers, Sense Groups

The Poetic: Comparisons, Exaggerations, Images, Symbols, Iamb, Trochee, Caesura, Enjambment

Texts:

1. Ruskin Bond "Eyes of the Cat"
2. Anton Chekhov "The Death of a Clerk"
3. Alfred Lord Tennyson "The Oak"
4. Langston Hughes "Dreams"
5. Emily Dickinson "Because I could not Stop for Death"

Module 2: Polyphonic Texts

Point of view (diegesis), polyphony and its rationale, single perspective and its dangers

Texts:

1. Freya Stark *Winter in Arabia* (excerpts)
2. Laura Bohannon "Shakespeare in the Bush"
3. Akira Kurosawa dir. *Rashomon*

Module 3: Literature and Ideology

The workings of power structures in literature; explication of the terms -ideology, hegemony, interpellation, discourse, grand narratives, little narratives – using literary texts; literary devices like irony and paradox and their role in reinforcing ideology.

Texts:

1. Arundhati Roy "The God of Small Things"
2. Charlotte Bronte "Jane Eyre"



3. George Orwell "A Hanging"
4. Hansda Sowvendra Shekhars "The Adivasi will not Dance"

Module 4: Perspective of the Subaltern

Dominant voices, marginalized voices, subaltern identities, resisting the norm/authority

Texts:

1. RK Narayan *Swami and Friends* (Excerpt from Chapter XI "In Father's Presence")
2. Arun Kamble "Which language should I Speak?" and FM Shinde "Habit"
3. The Letter Q: Ely Shipley <<https://www.poets.org/poetsorg/text/letter-q-ely-shipley>>
4. Maxine Hong Kingston "No Name Woman" READING LIST:

CORE TEXT: A text containing the above lessons will be made available FURTHER

READING:

- Achebe, Chinua. *Things Fall Apart*. Penguin, 1994.
- Angelou, Maya. *I know Why the Caged Bird Sings*. Bantam, 1971. Austen, Jane. *Pride and Prejudice*. Penguin, 2003.
- Bond, Ruskin. "The Night the Roof Blew Off" *Tigers Forever: Poems and Stories*. RatnaSagar, Delhi, 1996.
- Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.
- Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006. Dasan, M, et al ed. *Oxford India Anthology of Malayalam Dalit Writing*. OUP India, 2012.
- Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.
- Fry, Stephen. *The Ode Less Travelled: Unlocking the Poet Within*. Arrow, 2007. Garner, James Finn. *Politically Correct Bedtime Stories*. Wheeler, 1995.
- Golding, William. *Lord of the Flies*. Penguin, 1954.
- Hemingway, Ernest. "Hills like White Elephants" *Men without Women*. Amereon, 1940.
- McCarthy, Michael and Felicity O'Dell. *English Collocations in Use Advanced Book with Answers: How Words Work Together for Fluent and Natural English (Vocabulary in Use)*. Cambridge UP, 2017.
- McCarthy, Michael and Felicity O'Dell. *English Phrasal Verbs in Use Advanced*. Cambridge UP, 2007. Noys, Benjamin. *Introducing Theory: A Practical Guide*. Continuum, 2007.
- Orwell, George. 1984. General Press, 2017.
- Popkin, Cathy, ed. *Anton Chekhov's Selected Stories* (Norton Critical Edition). WW Norton & Co Inc, 2014. Roy, Arundhati. *The God of Small Things*. Penguin, 2017.
- Seidman, Steven, Nancy Fischer and Chet Meeks. *Introducing the New Sexuality Studies*. Routledge, 2011. Shakespeare, William. *Hamlet*. Barron's Educational Series, 1986.
- Shamsie, Kamila. *Home Fire*. Bloomsbury, 2017.
- Shekhar, Hansda Sowvendra. *The Adivasi will not Dance: Stories*. Speaking Tiger Publishing Private Limited, 2017.
- Swan, Michael. *Practical English Usage*. Oxford, 2017.
- Wilde, Oscar. "The Happy Prince" *The Young King and Other Stories*. Penguin, 2000. Wilkie-Stibbs, Christine. *The Outside Child: In and out of the Book*. Routledge, 2008.
- Woolf, Virginia. "Jane Eyre and Wuthering Heights". *The Norton Anthology of Literature by Women: The Tradition in English*, edited by Sandra M. Gilbert and Susan Gubar,



W.W.Norton&Company, 1985, pp. 1345- 49.

Web Resources:

Adichie, Chimamanda Ngozi. "The Danger of a Single Story." *TED: Ideas Worth Spreading*, 7 Oct. 2009. www.youtube.com/watch?v=D9Ihs241zeg.

Ananthamurthy, UR. "Dalit Contribution to Indian Literature." *YouTube*, 9 Dec. 2010. www.youtube.com/watch?v=SajALSSbNKw.

"Collocations in English: Vocabulary Lesson." *YouTube*, 10 Nov. 2014. www.youtube.com/watch?v=ssTWkruGar8.

"100 Common Phrasal Verbs." *YouTube*, 19 July 2016,

www.youtube.com/watch?v=TIUwXYEtL_o

"English Grammar: Connectors and Linkers." *YouTube*, 14 Apr. 2016,

www.youtube.com/watch?v=mkccaI0A7N8.

"Phrasal Verbs in Daily English Conversations." *YouTube*, 25

Sept. 2013, www.youtube.com/watch?v=WHwxdT302I.

"Rashomon." *YouTube*, 12 Oct. 2017,

www.youtube.com/watch?v=18MNCJ8YWg4. "Transitive and Intransitive Verbs:English Grammar." *YouTube*, 26 Nov. 2015,

www.youtube.com/watch?v=SpL2o3jjfoA.

"Useful Everyday Life Collocations in English Lessons." *YouTube*, 22

Mar. 2017, www.youtube.com/watch?v=DmRaYoqWGms.

	Course outcome	PO/PSO	CL	KC	HOURS	ASSESSMENT
CO1	Understand the language of literature, i.e., the meaning-making devices, verb phrases, collocations, linkers, sense groups and their functions in the literary text	PO-1 PO-2 PSO- 3 PSO-7	U	F	20	Assignment and Seminar
CO2	Understand the linguistic structures of poetic texts: symbols, metaphors, and other tropes and equip them in poetic conventions	PO-1 PSO-7	PSO	F,P	10	Assignment and Seminar
CO3	Analyse diverse points of view within a single text and to understand the rationale of polyphony	PO-7 PSO- 1 PSO-6	An	C	20	Assignment and Seminar
CO4	Create an aptitude in reading literary/cultural texts closely, beyond the literal.	PO-1 PSO-5 PSO-12	Cr	P,C	20	Assignment and Seminar
CO5	Analyse the dominant voice/s within the text and its agendas	PO-1 PO-7 PSO-6 PSO-5	An	C,P	10	Assignment and Seminar
CO6	Apply the theory of marginalization to the text in order to perceive	PO-5 PO-7	Apply	F	10	Assignment and Seminar



	marginalized voices - the voices of the child, dalit, transgender and female	PSO-5 PSO-6				
C07	Understand how the subaltern perspectives question and counter the privileged voices in the mainstream texts	PO-1 PSO-6 PSO-12	U	C	13	Assignment and Seminar
CO8	Evaluate literary discourses as the reflections of ideologies.	PO-1 PO-8 PSO-10	Ev	P	15	Assignment and Seminar

SJENG2B02-APPRECIATING POETRY

COURSE CODE	SJENG2B02
TITLE OF THE COURSE	APPRECIATING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

OBJECTIVES OF THE COURSE

CO 1 – Understand the basic elements of poetry

CO 2 - Understand different genres of poetry

CO 3 –Attain multi-perspectives in reading poetry like gender, race, ethnicity, region, religion, environment and nation.

CO 4 –Understand different British and American poetry forms.

CO 5 –Understand different forms and themes of poetry in the history of literature

CO 6 -Understand and appreciate poetry as a literary art form

CO 7 – Create Broader vocabularies and develop an appreciation of language

CO 8 – Create creativity and writing skills

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 16 hrs

Module 2: 40 hrs

Module 3: 30 hrs



Module 4: 10 hrs
Evaluation: 12 hours

Total 108 hours

B. COURSE DETAILS:

Module 1: Poetry- Some Key Concepts

Basic Elements of Poetry: Prosody: Rhythm, Meter – Rhyme - hard rhyme, soft rhyme, internal rhyme - Alliteration, Assonance – Diction.

Figures of Speech: Metaphor, Simile, Personification, Oxymoron, Metonymy, Synecdoche, Transferred Epithet.

Poetic Forms: Lyric, Ode, Sonnet, Haiku, Ballad, Couplet, Villanelle, Dramatic Monologue, Elegy, Satire, Mock Epic, Free Verse, Tanka, Jintishi, Ghazal, Rubai, Prose poetry, Narrative poetry, Performance Poetry.

Module 2: Poetic Forms

1. Sonnet: William Shakespeare: Shall I Compare thee to a Summer's Day (Sonnet XVIII), John Milton: On His Blindness
2. Ballad: John Keats: La Belle Dame sans Merci
3. Ode: P B Shelley: Ode to a Skylark
4. Elegy: W H Auden: In Memory of W. B. Yeats
5. Villanelle: Dylan Thomas: Do not go Gentle into that Good Night
6. (Dramatic) Monologue: Robert Browning: My Last Duchess
7. Metaphysical: John Donne: A Valediction Forbidding Mourning
8. Heroic Couplet: Alexander Pope: Extract from *Essay on Man* (Epistle I, Section II), "Presumptuous man! The reason wouldst thou find..."
9. Free Verse: Stanley Kunitz: The Layers
10. Song: Leonard Cohen: I'm your Man

Module 3: World Poetry

1. Childhood: Rainer Maria Rilke: Childhood
2. Love and Loss: Pablo Neruda: Tonight I Can Write the Saddest Lines
3. Protest: Nazim Hikmet: Some Advice to those who will Serve Time in Prison
4. Family: Langston Hughes: Mother to Son
5. Survival: Namdeo Dhasal: Stoneman, My Father & Me
6. Alienation: Diane Glancy: Without Title
7. War: Yehuda Amichai: Anniversaries of War
8. Environment: Joao Cabral de Melo Neto: Landscape of the Capibaribe River
9. Commitment and Passion: Charles Baudelaire: Be Drunk
10. Cultural Difference: Bassey Ikpi: Homeward

Module 4: Appreciation of Poetry

Students can be briefed about how to analyze a poem. A few poems other than those given for the detailed study can be given to the students for practical analysis.



*NB: The learners are asked only short essay/s (paragraph/s) questions for appreciation (based on unseen poems) in the end semester examinations.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available
FURTHER READING:

A Concise Companion to Literary Forms. Emerald, 2013.

Bernard Blackstone. *Practical English Prosody: A Handbook for Students*. Longman, 2009.

C. T. Thomas Ed. *Chaucer to Housman Vol I*. New Delhi: B.I. Publications 1990.

Katherine Washburn and John S. Major Ed. *World Poetry: An anthology of Verse from Antiquity to Our Time*. New York: W. W. Norton, 1998.

Margaret Ferguson, Mary Jo Salter and Jon Stallworthy. *The Norton Anthology of Poetry*. 5th Ed. New York: W. W. Norton, 2005.

Neil Corcoran. *English Poetry since 1940*. London: Longman, 1993.

Neil Roberts. *A Companion to Twentieth Century Poetry*. Malden, Blackwell, 2003. Philip Hobsbaum. *Metre, Rhythm and Verse Form*. London: Routledge, 2006 .

Rajiv Patke, *Postcolonial Poetry in English*. Oxford: OUP, 2006.

R. P. Draper. *An Introduction to Twentieth Century Poetry in English*. Basingstoke, Palgrave, 1999. Tom Furniss and Michael Bath. *Reading Poetry- An Introduction*. London: Prentice Hall, 1996.

Course Outcome	P O/P SO	CL	KC	Class Sessions Approxhrs
Understand the basic elements of poetry	PO1 PSO7	U	F C	10
Understand different genres of poetry	PO1 PSO7	U	F C	8
Apply multi-perspectives in reading poetry like gender, race, ethnicity, region, religion, environment and nation.	PO7 PSO-6	Apply	C P	20
Understand different British and American poetry forms.	PO-7 PSO-12	U	C P	10
Understand different forms and themes of poetry in the history of literature	PO-1,7 PSO-7	U	C P	10
Understand and appreciate	PO-2	U	C P	25



poetry as a literary art form	PSO-7			
Create broader vocabularies and develop an appreciation of language	PO-6 PSO-5	Cr	F P	15
Create creativity and writing skills	PO-1 PSO-11	Cr	P C	10

SJENG3B03-APPRECIATING PROSE

COURSE CODE	SJENG3B03
TITLE OF THE COURSE	APPRECIATING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs per week)

Course Learning Outcomes:

CO1-Understand the different types of prose writing.

CO2-Understand the concepts of style and literary devices.

CO3-Understand the cultural diversity and divergence in perspectives.

CO4-Analyse the socio-cultural problems reflected in the prescribed texts

CO5-Evaluate prose in a critical manner.

CO6-Evaluate the relevance of critical thinking

CO7-Evaluate essays as modes which help to enhance social commitment

CO8- Evaluate the importance of speeches and biographies in the social, political, historical and national contexts.

Module 1: Introduction to Prose

Etymology – Prose varieties –Fiction/Short Story/Tales -Autobiography/Biography - Newspaper/Journal Articles -Philosophical/Scientific Essays –Travelogues –Speech. Functions of prose. Evolution of Prose - Early translations- King Alfred- the Anglo Saxon Chronicle- homilies- bible translations-secular prose-Morte D'arthur- Elizabethan prose-tracts, pamphlets and treatises- eighteenth century prose – Victorian and modern prose.

- Essay – formal/impersonal essay and informal/personal essay
- Types of formal essays: periodical essay, critical essay



- Personal essays /Life Writing: biography, autobiography, memoir and diaries.

Module 2:Reflections and speeches

1. Francis Bacon : Of Studies
2. Charles Lamb : Dream Children :A Reverie.
3. G. K Chesterton : On Running After One's Hat
4. Albert Camus : Nobel Acceptance Speech
5. Arundhati Roy : Come September
6. Pico Iyer : In Praise of the Humble
Comma
(Biography/Autobiography/Memoir)
7. Chinua Achebe : The Education of a British Protected Child(extract from the text.)
8. Marcel Junod : The First Atom Bomb. (extract from Warrior Without Weapons, translated by Edward Fitzgerald.)
9. Usha Jesudasan : Justice vs Mercy
FURTHER READING:

A Concise Companion to Literary Forms. Emerald, 2013.(Chapter IV)

Dr. Takashi Nagai : *Letter from Nagasaki* & Dr. Tamiki Hara : *Letter from*

Hiroshima Doris Lessing: *On not winning the Nobel Prize* (Nobel Lecture,

December 7,2007) Bertrand Russell: *Ideas that have helped mankind*.

Marilynne Robinson : *When I Was a Child*

Thomas de Quincey : *The Literature of Knowledge and The Literature of Power*

J.B Priestley : *On Doing Nothing* Robert Lynd : *On Forgetting* AG.

Gardiner : *On Living Again*

	Course Outcome	P O/P SO	CL	K C	Class Sessions Approxh rs	Assessm ent
CO1	Understand the different types of prose writing.	PO-1 PSO-1	U	F C	10	
CO2	Understand the concepts of style and literary devices in prose.	PO-3 PSO-7	An	F C	5	
CO3	Understand the cultural diversity and divergence in perspectives.	PO-7 PSO-6	U	C P	10	
CO4	Analyse the socio-cultural problems reflected in the prescribed texts	PO-5 PSO-13	An.	C P	6	
CO5	Evaluate prose in a critical manner	PO-7 PSO-5	U	C P	5	
CO6	Evaluate the relevance of critical thinking	PO-8 PSO-5	E v.	F C	20	
CO7	Evaluate essays as modes which help to enhance social commitment	PO-5 PSO-13	U	F C	10	



CO8	Evaluate the importance of speeches and biographies in the social, political, historical and national contexts.	PO-8 PSO-12	An.	P C	6	
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SJENG3B04-ENGLISH GRAMMAR AND USAGE

COURSE CODE	SJENG3B04
TITLE OF THE COURSE	ENGLISH GRAMMAR AND USAGE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

Course Learning Outcomes:

- CO1. Understand the key concepts of English grammar
- CO2. Analyse better language use through the understanding of the sentence patterns in English.
- CO3. Understand the basics of English grammar, idioms, syntax, semantics and their usage.
- CO4. Analyse skills required in the use of language for communication.
- CO5. Understand the significance of contemporary English usage
- CO6. Evaluate the relevance of grammatically correct sentences.
- CO7. Understand the flaws in writing.
- CO8. Analyse sensible communication in the day to day life.

Module 1: Basic Grammatical Units:

1. Form class and Function words
2. Identifying the Grammatical labels and Functional labels of words
3. Verb in Function—Gerund , Infinitives, Participles—their uses
4. Synonyms, Antonyms, Precise Use
5. Mood and Modality
6. English Morphology – Compounding, Affixation, Inflexion, Derivation
7. Phrasal verbs and idioms

Module 2: The Sentence

1. Word order and Sentence Pattern
2. Coordination and Subordination



Module 3: Sentence Transformations: A Relook at Traditional Categories

1. Tag questions
2. Active passive
3. Direct and indirect
4. Simple, complex, Compound
5. Movement – Collocation

Module 4: Important Grammatical Concepts:

1. Time, Tenses and Aspects
2. Lexical Verbs and Auxiliary verbs: Their uses
3. Anomalous Finites
4. Subject—Verb agreement in sentences
5. Degrees of Comparison

Module 5: Practical Exercises:

1. Reorder jumbled sentences
2. Correct the given sentences according to accepted Modern usage and justify the changes made
3. Paragraph Editing (with more focus on grammatical corrections)
4. Translate a passage from Mother Tongue to

English READING LIST:

CORE TEXT: A text containing the above lessons will be made

available FURTHER READING:

Gleason, H. A. *Linguistics and English Grammar*. Holt, Rinehart & Winston, Inc.

1965. Leach, Geoffrey & Ian Savaitvik. *A Communicative Grammar of English*.

ELBS. Murphy, Raymond. *English Grammar*. Cambridge University Press, 2005

Quirk R. & Sidney Greenbaum. *A University Grammar of English*.

ELBS. Swan, Michael. *Practical English Usage*. Oxford University Press, 2005.

Thomson, A. J. and Martinet. *A Practical English Grammar Combined Exercises Vol. 1 & 2*. . Oxford University Press.

Quirk, Randolph. *The Use of English*. Longman, 1968.

Sailaja, Pingali. *Indian English*. Edinburgh University Press, 2009.

	Course Outcome	P O/P SO	CL	KC	Class Sessi ons	Asses sment



					Appr oxhrs	
CO1	Understand the key concepts of English grammar	PO-1 PSO-3	U	F C	10	
CO2	Analyse better language use through the understanding of the sentence patterns in English	PO-1 PSO-3	An	F C	5	
CO3	Understand the basics of English grammar, idioms, syntax, semantics and their usage.	PO-2 PSO-3	U	C P	10	
CO4	Analyse skills required in the use of language for communication	PO-6 PSO-3	An.	C P	10	
CO5	Understand the significance of contemporary English usage	PO-6 PSO-3	U	C P	5	
CO6	Evaluate the relevance of grammatically correct sentences.	PO-6 PSO-3	E v.	F C	25	
CO7	Understand the flaws in writing	PO-6 PSO-3	U	F C	15	
CO8	Analyse sensible communication in the day to day life	PO-6 PSO-1	An.	P C	10	

**SJENG4B05-APPRECIATING FICTION**

COURSE CODE	SJENG4B05
TITLE OF THE COURSE	APPRECIATING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

COURSE DESCRIPTION:

CO1: Understand different forms of fiction.

CO2: Create an insight into the human condition and the complexities of life.

CO3: Analyse difference in cultural expressions through different works of fiction.

CO4: Evaluate different works of fiction based on the techniques employed.

CO5: Create an aptitude to appreciate different forms of fiction

CO6: Create an aptitude to enjoy film through the screening of the prescribed film *Moby Dick*.

Co7: Understand different trends of fiction in different periods and social situations.

CO8: Understand the context of civil war and the trends of post war literature through the work *Animal Farm*.

A. COURSE SUMMARY:

Module 1:	20 hrs
Module 2:	35 hrs
Module 3:	15 hrs
Module 4:	8 hrs
Evaluation:	12 hrs

TOTAL 90 hrs

B. COURSE DETAILS:**Module 1: Understanding Fiction**

What is fiction - Plot- Character- Atmosphere- Narrative Techniques- Points of view-Difference between long and short fiction- Different types of fiction

Module 2: Short Fiction



1. O Henry- The Cactus
2. Maxim Gorky- Her Lover
3. James Joyce- Eveline
4. Ray Bradbury- Sound of Thunder
5. Sally Morgan- The Letter
6. Arun Joshi- The Homecoming
7. Ken Liu- The Paper Menagerie

Module 3: Long

Fiction George

Orwell- *Animal*

Farm **Module 4:**

Film

Moby Dick: dir

John Huston

READING

LIST:

CORE TEXT: A text containing the above lessons will be made available FURTHER READING:

Craft, Stephen and Helen D Cross. *Literature, Criticism and Style: A Practical Guide to Advanced Level English Language*. Oxford: OUP, 2000.

Watt, Ian. *The Rise of the Novel*. University of California Press, 2001. Booth, Wayne C. *Rhetoric and Fiction*.

University of Chicago Press, 1983 Lubbock, Percy. *Craft of Fiction*. Penguin 2017.

Lazar ,Gillian. *Literature and Language Teaching: A Guide for Teachers and Learners*. Cambridge University Press, 2008.

Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2007. Borges, Jorge Luis and Andrew Hurley. *Collected Fictions*. The Penguin Press, 1954.

Camus, Albert. *The Stranger*. New York: Vintage Books, 1954

Evans, Arthur B eds. *The Wesleyan Anthology of Science Fiction*. Middletown, Conn: Wesleyan University Press, 2010

Gorky, Maxim. *The Collected Short Stories of Maxim Gorky*. Citadel Press, 1988 Joyce, James - *Dubliners* at Planet eBook



Liu, Ken. *The Paper Menagerie and Other Stories*. London, Sydney, New York: Saga Press, 2016

Maupassant, Guy De. *Complete Maupassant Original Short Stories* at Project Gutenberg
www.gutenberg.org

Morgan, Sally. *My Place*. New York: Seaver Books, 1987.

O' Henry .*Works by O Henry-* at Project Gutenberg
www.gutenberg.org

Orwell, George –1984. London: Secker and Warburg, 1949

Poe, Edgar Allan –*The Complete Tales and Poems of Edgar Allan Poe*. New York: Vintage Books,1975

Salinger, J D.*The Catcher in the Rye*. Boston: Little, Brown,1951

Tagore, Rabindranath. *The Hungry Stones and Other Stories*.atProject Gutenberg.
www.gutenberg.org

Tolstoy, Leo. *The Death of Ivan Ilyich and Other Stories*. New York: New American Library, 1960

	Course outcome	PO/PSO	CL	KC	HOURS	ASSESSMENT
CO1	Understand different forms of fiction.	PO1,PO2 PSO-1 PSO-5	U	F	10	Assignment and Seminar
CO2	Create an insight into the human condition and the complexities of life.	PO-8 PSO- 1	Cr	C	10	Assignment and Seminar
CO3	Analyse difference in cultural expressions through different works of fiction.	PO-1,2 PSO-1,12	An	C,P	10	Assignment and Seminar
CO4	Evaluate different works of fiction based on the techniques employed.	PO-1,2 PSO-1,7	Ev	P,C	10	Assignment and Seminar
CO5	Create an aptitude to appreciate different forms of fiction	PO-1,7 PSO-1,7,5	Cr	C	10	Assignment and Seminar
CO6	Create an aptitude to enjoy film through the screening of the prescribed film <i>Moby Dick</i> .	PO-1 PSO-12,1	Cr	C	10	Assignment and Seminar
CO7	Understand different trends of fiction in different periods and social situations.	PO-1,5 PSO-2,4	U	C,F	10	Assignment and Seminar
CO8	Understand the context of civil war and the trends of post war literature through the work <i>Animal Farm</i> .	PO-8,2 PSO-1,2,7	U	P,F	20	Assignment and Seminar



SJENG4B06-LITERARY CRITICISM

COURSE CODE	SJENG4B06
TITLE OF THE COURSE	LITERARY CRITICISM
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 hrs (4 hrs per week)

OBJECTIVES OF THE COURSE:

- CO 1 –Understand, describe and define important literary theories
- CO 2 - Understand important texts and movements in the history of literary criticism
- CO 3- Understand the major theorists and thinkers of literary criticism
- CO 4 -Evaluate the function and practice of literary criticism
- CO 5 –Analyze how literary criticism shapes culture across centuries
- CO 6 - Evaluate the richness and complexity of literary texts
- CO 7 -Evaluate the major arguments underlying critical writings
- CO 8 -Create critical perspectives on eastern and western critical ideas

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	12 hrs
Module 2:	24 hrs
Module 3:	18 hrs
Module 4:	6 hrs
Evaluation	12 hrs

Total 72 hrs

B. COURSE DETAILS:

Module 1: Classical Literary Criticism

1. Plato: Concept of Art - Mimesis, His attack on poetry, Moral Concerns of literature, Views on Drama.
2. Aristotle: Poetics - Mimesis, Catharsis, Hamartia - Defence of Poetry - Definition of Tragedy-Parts of Tragedy, Plot, Tragic Hero, Three Unities, Comedy, Epic, Poetic style.



3. Horace: Ars Poetica - Definition of art, Views on Poetry and Drama.
4. Longinus: Romanticism, Sublimity in literature – Its sources.

Module 2:

A. English Literary Criticism – The Sixteenth to the Nineteenth Century

1. Philip Sidney: Apology for Poetry – Reply to Stephen Gosson, The Argumentative Method
2. John Dryden: Neoclassicism – The function of Poetry, Dramatic Poesy, Observations on tragedy, comedy, satire, epic.
3. Dr. Samuel Johnson: Neoclassicism, Biographical Criticism, Historical approach, Observations on Poetry, Drama, Shakespeare, Tragicomedy, Three unities.

B. English Literary Criticism – The Nineteenth Century

1. William Wordsworth: “Preface to Lyrical Ballads” – The Romantic Creed - Difference between Neoclassicism and Romanticism - definition of poetry – poetic diction and language.
2. S. T. Coleridge: Theory of Imagination, Fancy and Imagination, Primary Imagination and Secondary imagination, Poetic Genius.
3. P. B. Shelley: The Defence of Poetry – Concept of Poetry.
4. Mathew Arnold: Classicism - Concept of Culture – the use and function of poetry - Touchstone method – Moralistic criticism – Function of criticism – High seriousness and Grand Style.

Module 3: Literary Criticism – The Twentieth Century

1. T.S. Eliot: “Tradition and Individual Talent” – Historical Sense – Impersonality – Poetic Emotion – Objective Correlative – Dissociation of Sensibility.
2. I. A. Richards: Poetry and Communication, Practical Criticism - The Four Kinds of Meaning – Scientific and Emotive uses of Language.
3. F.R. Leavis: Concept of Literature and Criticism
4. Formalism: Key Features of Formalism - Its Origin, Focus on language, Form, Literariness, Defamiliarization, Fabula/Syuzet, Motivation.
5. New Criticism: The origin - Close reading and explication - Ambiguity, Paradox, Irony, Tension, Intentional Fallacy and Affective fallacy.
6. Archetypal Criticism: Myth, Archetype, Collective Unconscious, Northrop Frye.

Module 4: Glossary

1. Indian Aesthetics: Rasa, Dhvani, Vyanjana, Alamkara, Thina.
2. Literary Movements: Classicism, Neoclassicism, Romanticism, Humanism, Realism, Naturalism, symbolism.
3. Literary Concepts: Catharsis, Mimesis, Objective Correlative, Ambiguity, Negative Capability.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available



FURTHER READING:

B Prasad, *An Introduction to English Criticism*.
 Lois Tyson, *Critical Theory Today*.
 David Daiches, *Critical Approaches to Literature*.
 Harry Blamires. *A History of Literary Criticism*.
 Ramaswamy S & Sethuraman V.S. *The English Critical Tradition*.
 Das B. B., *Literary Criticism: A Reading*

Course Outcome	P O/P SO	CL	KC	Class Sessions Approx hrs
Understand, describe and define important literary theories	PO-1 PSO-1	U	F C	5
Understand important texts and movements in the history of literary criticism	PO-2 PSO-1,6	U	F C	5
Understand the major theorists and thinkers of literary criticism	PO-1 PSO-2	U	FC	10
Evaluate the function and practice of literary criticism	PO-2 PSO-9	Ev	C P	10
Analyze how literary criticism shapes culture across centuries	PO-1,7 PSO-12,13	An	C P	5
Evaluate the richness and complexity of literary texts	PO-1 PSO-1,6	Ev	C P	15
Evaluate the major arguments underlying critical writings	PO-2 PSO-6	Ev	F C	12
Create critical perspectives on eastern and western critical ideas	PO-7 PSO-12	Cr	P C	10



SEMESTER V
SJENG5B07-
APPRECIATING DRAMA AND THEATRE

COURSE CODE	SJENG5B07
TITLE OF THE COURSE	APPRECIATING DRAMA AND THEATRE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

Course Learning Outcomes:

- CO1. Understand the basic elements of drama
- CO2. Understand the origin of the drama
- CO3. Understand the historical progress of drama in different eras
- CO4. Analyze different avant garde movements
- CO5. Evaluate drama as a mode of resistance
- CO6. Analyze *Othello* as an example of classical drama
- CO7. Analyze the social problems highlighted in the prescribed World dramas
- CO8. Evaluate the relevance of drama adaptations

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 16 hrs

Module 2: 30 hrs

Module 3: 20 hrs

Module 4: 12 hrs

Evaluation 12 hrs

Total 90 hrs

COURSE DETAILS:

Module 1: Drama - Some Key Concepts

Basic Elements of Drama: Tragedy, Comedy, Tragicomedy; The Constituent Parts of Drama – Plot, Character, Thought, Song, Spectacle, Diction, Three Unities, Tragic Hero, Chorus, Simple plot and Complex plot; The basic structure of tragedy
History of Drama: Greek Theatre and Drama, Miracle Plays and Morality Plays, University Wits, Shakespearean Theatre, Restoration Drama, Sentimental Drama, Anti-sentimental



Drama, Comedy of Manners, Drama of the Romantic Period, Decadence, Problem Play, Realism, Ibsen and Bernard Shaw.

Avant-garde: Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Comedy of Menace, The Theatre of Cruelty, Feminist theatre, Street theatre, Ritualistic Theatre, The Poor theatre, Radio Drama.

Module 2: Classical Drama

William Shakespeare: Othello

Module 3: World Plays

1. Anton Chekov: The Bear/ The Boor

2. Edward Albee: Zoo Story

3. Kobo Abe: The Man who turned into a Stick – trans. Donald Keene

Module 4: Drama Adaptation

1. Roman Polanski: Macbeth (1971)

2. Syamaprasad: Akale (2004)

*NB: The learners are asked only essay/s and short essay/s (paragraph/s) questions from the adaptations in the end semester examinations.

Further Reading:

Catherine Belsey. The Subject of Tragedy- Identity and Difference in Renaissance Drama. London: Methuen, 1985.

Jean Chothia. English Drama of the Early Modern Period, 1890-1940. London: Longman, 1996.

A C Bradley, Shakespearean Tragedy. London: Elibron, 1904.

H. Granville-Barker, Study of Drama. London: Sedgwick, 1931.

Peter Womack and Simon Shepherd. English Drama: A Cultural History. Cambridge: Blackwell, 1996.

	Course Outcome	PO/PSO	CL	KC	Class Sessions (approx.) Hrs	Assessment
CO1	Understand the basic elements of drama	PO1, PO2 PSO2, PSO4	U	F,C	10	Seminars, assignments, internals
CO2	Understand the origin of the drama	PO1, PO2 PSO2, PSO7	U	F,C	5	”
CO3	Understand the historical progress of drama in different eras	PO1, PO2 PSO2	U	F,C	10	”
CO4	Analyze different avant garde movements	PO1 PSO1, PSO8	An, Ap	C,P	10	”
CO5	Evaluate drama as a mode of resistance	PO1, PO2 PSO5, PSO7	Ev, Ap	C,P	5	”
CO6	Analyze <i>Othello</i> as an example of classical drama	PO1, PO2 PSO7, PSO6	Ap	C,P	25	”
CO7	Analyze the social problems	PO1, PO2, PO5 PSO13	Ap	C,P	15	”



	highlighted in the prescribed World dramas					
CO8	Evaluate the relevance of drama adaptations	PO1, PO2 PSO5, PSO8	Ev, An	F,C,P	10	”

SJENG5B08-LITERARY THEORY

COURSE CODE	SJENG5B08
TITLE OF THE COURSE	LITERARY THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs/ week)

CO1: To introduce the students to the history and principles of literary theory

CO2: To enhance the vision of students by introducing them to newest developments in theory.

CO3: To cultivate among the students an understanding of important texts and movements in the history of literary theory.

CO4: To enable the learners to critically approach literature and culture in the context of theory.

CO5: To enrich the students through various perspectives of thinking and critique the major arguments presented in theory.

CO6: To promote a pluralistic perspective of culture and literature in a multicultural society.

CO7: To create the ability to read and understand the writings of literary scholars and critics

CO8: To learn to evaluate the writings of critics with judicious appreciation.

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 12 hrs
Module 2: 18 hrs



Module 3:	18 hrs
Module 4:	12 hrs
Module 5:	18 hrs
Evaluation	12 hrs

Total 90 hrs

B. COURSE DETAILS:

Module 1: Liberal Humanism versus Theory Liberal Humanism: Dominant aspects of Liberal humanism with examples

1. Literary Theory: Dominant aspects of literary theory with examples.
Linguistic Turn – Critical turn – Paradigm shift

Module 2: Structuralism, Poststructuralism and Psychoanalysis

1. Structuralism: Saussure - Sign, Signifier, Signified – Claude Levi-Strauss and Roland Barthes – Structuralist narratology
2. Poststructuralism: Derrida, Logocentrism, Aporia, Decentering
3. Psychoanalytic Theory: Unconscious. Freud – Id, Ego, Superego, Oedipus Complex. Lacan – Imaginary, Symbolic, Real, Mirror Stage

Module 3: Marxism, Cultural Studies, Cultural Materialism and New Historicism

1. Marxism: Base, Superstructure, Materialism, ideology. The Frankfurt School – Culture industry. Antonio Gramsci – The formation of the intellectuals, Subaltern. Louis Althusser – Ideological State apparatus and Interpellation.
2. Cultural Studies: Culturalism, New Left, CCCS, Raymond Williams' definition of Culture, Structure of feeling, Stuart Hall and the 'popular', and the two paradigms of Cultural Studies.
3. Cultural Materialism & New Historicism: Marxist framework of Culture and History, Historiography, Foucauldian notion of Power, Difference with Old Historicism, Stephen Greenblatt, Louis Montrose

Module 4: Feminism and Queer Theory

1. Feminism: The three waves in feminism, Gynocriticism, French Feminism - Ecriture feminine, Sexual Politics, Marxist Feminism, Lesbian Feminism, Backlash, Black Feminism, Dalit Feminism, Post-feminism, Womanism.
2. Queer Theory: Social constructionism of gender and sexuality, LGBTIQ, Transgender identity

Module 5: Postmodernism, Postcolonialism, and Ecocriticism

1. Postcolonialism: Eurocentrism, Orientalism, Alterity, Diaspora, Hybridity, Uncanny, Strategic Essentialism, Subaltern Studies, Postcolonial Critique of Nationalism.
2. Postmodernism: Critique of Enlightenment and Universalism, Habermas's notion of Modernity as an Incomplete Project, Lyotard's concept of incredulity towards metanarratives, Baudrillard's ideas of Simulation, Simulacra and hyperreality, Brian McHale's concept of Postmodernist literatures.
3. Ecocriticism: Anthropocentrism, Shallow Ecology vs Deep Ecology, Environmental Imagination, Ecofeminism

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING



Hans Bertons. *Literary Theory*.

Terry Eagleton. *Literary Theory: An Introduction*.

Aijaz Ahmad. *In Theory: Classes, Nations, Literatures*.

Jonathan Culler. *Literary Theory: A Very Short Introduction*.

Terry Eagleton. *After Theory*.

Peter Barry. *Beginning Theory*.

	Course Outcome	PO/PSO	CL	KC	Class Sessions (approx.) Hrs	Assessment
CO1	To introduce the students to the history and principles of literary theory.	PO-1 PSO1	U	F,C	10	Seminars, assignments, internals
CO2	To enhance the vision of students by introducing them to newest developments in theory.	PO-2 PSO5	U	F,C	5	Seminars, assignments, internals
CO3	To cultivate among the students an understanding of important texts and movements in the history of literary theory.	PO-3 PSO6	U	F,C	10	Seminars, assignments, internals
CO4	To enable the learners to critically approach literature and culture in the context of theory.	PO-7 PSO12	An, Ap	C,P	10	Seminars, assignments, internals
CO5	To enrich the students through various perspectives of thinking and critique the major arguments presented in theory	PO-1 PSO7	Ev, Ap	C,P	5	Seminars, assignments, internals
CO6	To promote a pluralistic perspective of culture and literature in a multicultural society.	PO-2 PSO10	Ap	C,P	25	Seminars, assignments, Internals



CO7	To create the ability to read and understand the writings of literary scholars and critics	PO-3 PSO12	Ap	C,P	15	Seminars, assignments, internals
CO8	To learn to evaluate the writings of critics with judicious appreciation	PO-1 PSO10	Ev, An	F,C,P	10	Seminars, assignments, internals

SJENG5B09-LANGUAGE AND LINGUISTICS

COURSE CODE	SJENG5B09
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

Course Learning Outcomes:

- CO1-Understand the human mind, of human communicative action and relations through an objective study of language
- CO2-Understand the key concepts of Linguistics and develop awareness of latest trends in Language Study
- CO3-Understand the language and its origin
- CO4-Analyse the pronunciation
- CO5-Evaluate the general standard of pronunciation in every day conversation and in reading.
- CO6-Evaluate the sense of English grammar, syntax and usage.
- CO7-Evaluate writing and its patterns
- CO8- Evaluate speech skills for better pronunciation

Module 1: Language and Linguistics

- Language - definitions - Theories related to the origin of language - Properties of human language as opposed to animal communication - Speech & Writing
- Linguistics - definition - levels of linguistic analysis- Phonetics, phonology, morphology, syntax, semantics, semiology, discourse
- Branches of linguistics - psycho- linguistics, ethno-linguistics, socio-linguistics
- Language Varieties - Idiolect – Dialect - Isogloss- Register – Pidgin, Creole - Bilingualism - Diglossia. (Concepts of linguist & polyglot)
- Approaches to the study of linguistics - synchronic & diachronic - descriptive & prescriptive - traditional & modern
- Concepts of langue, parole, competence. performance



Module 2: Phonetics

Airstream mechanism -Organs of speech

Classification & description of speech sounds - vowels - monophthongs, diphthongs, triphthongs - cardinal vowels - consonants

Phonology - phoneme - allophones- - transcription- IPA symbols, diacritics Phonemes in English - vowels, consonants, some important allophonic variants Homophones, homonyms

Syllable- definition/description - structure - syllabic consonant - consonant clusters, abutting consonants Word accent

Accent & rhythm in connected speech - weak forms Intonation

Juncture- Assimilation &

Elision Transcription

Need for uniformity - RP & GIE

Module 3: Morphology and Semantics

Morpheme, allomorph & morph

Free & bound morphemes - content/lexical & functional/structural words - root, stem, affixes - derivational & inflectional affixes -Word-formation Semantics - Synonymy, antonymy, hyponymy, polysemy, ambiguity Semantic changes

Module 4: Syntax

Types of phrases, clauses & sentences (brief repetition of Grammar already included in previous semester syllabus)

Syntactic models - IC Analysis, labelled IC Analysis - PS Grammar - TG Grammar - kernel sentences & transforms - deep structure & surface structure - Some transformations - obligatory & optional -

Interrogative - Do support - Negation - Passivisation - Co-ordination & subordination

FURTHER READING:

Lyon, John. Language and Linguistics: An Introduction Gimson, A.C. An Introduction to the Pronunciation of English Murphy, Raymond. English Grammar

Trask, R. I. Key Concepts in Language and Linguistics Martinet, Andre. Elements of General Linguistics Swan, Michael. Practical English Usage.

Gleason, H.A. Linguistics and English Grammar Lyons, John. Ed. New Horizon in Language Hencock, Mark. English Pronunciation in Use

Hall, Christopher J. An Introduction to Language and Linguistics Odden, David. Introducing Phonology

Matthews, P.H. Linguistics: A Very Short Introduction Yule, George The Study of Language.

	Course Outcome	P O/P SO	C L	K C	Class Sessions Approx.hrs.	Assessment
CO1	Understand the human mind, of human communicative action and relations through an objective study of language	PO-6 PSO-8	U	F C	10	
CO2	Understand thekey concepts of Linguistics and	PO-1	A		5	



	develop awareness of latest trends in Language Study	PSO-3	n	F		
				C		
CO3	Understand the language and its origin	PO-2 PSO-8	U	C	10	
				P		
CO4	Analyse the pronunciation	PO-3 PSO-11	A n.	C	10	
				P		
CO5	Evaluate the general standard of pronunciation in every day conversation and in reading.	PO-1 PSO-7	U	C	5	
				P		
CO6	Evaluate the sense of English grammar, syntax and usage.	PO-3 PSO-7	E v.	F	25	
				C		
CO7	Evaluate writing and its patterns	PO-7 PSO-11	U	F	15	
				C		
CO8	Evaluate speech skills for better pronunciation	PO-8 PSO-11	A n.	P	10	
				C		

SEMESTER V

SJENG5B10-INDIAN WRITING IN ENGLISH

COURSE CODE	SJENG5B10
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

Course Learning Outcomes:

CO1. Understand the various phases of the evolution of Indian writing in English.

CO2. Understand the thematic concerns, genres and trends of Indian writing in English.

CO3. Understand the historical context of the spread of English language in India.

CO4. Understand the pluralistic aspects of Indian culture and identity as depicted in literatures written in English and translated works.

CO5. Analyze how literature contributed towards the spirit of nationalism based on the writings of Tagore and Ambedkar.

CO6. Evaluate the use of English language in Indian writing as a mode of post colonial resistance.

CO7. Analyse the diasporic concerns discussed in Indian English Literature by reading writers like



Lahiri and Rushdie.

CO8. Evaluate the contributions of Indian writers towards drama and film.

COURSE DESCRIPTION:

COURSE SUMMARY

Module 1:20 hrs

Module 2:15 hrs

Module 3:25 hrs Module 4:18hrs Evaluation: 12 hrs

Total: 90 hrs

COURSE DETAILS:

Module 1: Poetry

- | | |
|------------------------|--|
| 1. Rabindranath Tagore | : Two verses - one each from The Gitanjali and The Gardener. |
| 2. Sarojini Naidu | : The Coromandel Fishers. |
| 3. Kamala Das | : Introduction. |
| 4. Arun Kolatkar | : Old Woman. |
| 5. Agha Shahid Ali | : Country without a Postcard. |

Module 2: Prose

- | | |
|-------------------|------------------------|
| 1. B R Ambedkar | : Speech at Mahad. |
| 2. Salman Rushdie | : Imaginary Homelands. |

Module 3: Fiction

- | | |
|------------------|-------------------------------|
| 1. R K Narayan | : The Fortune Teller |
| 2. Temsula Ao | : Laburnum for my Head. |
| 3. Jhumpa Lahiri | : The Interpreter of Maladies |

Module 4: Drama and Film

- | | |
|------------------|----------------------|
| 1. Girish Karnad | : Fire and Rain. |
| 2. Charulatha | : dir. Satyajit Ray. |

FURTHER READING:

1. Iyengar, Sreenivasa. *Indian Writing in English*. Delhi: Sterling, 1984.
2. Naik, M.K. *A History of Indian English Literature*. Delhi: Sahitya Academy, 1982.
3. Mehrotra, A.K. *A Concise History of Indian Literature in English*. Delhi: Permanent Black, 2008
4. Naik, M.K. *Perspectives on Indian Poetry in English*. Delhi: Abhinav Publication, 1984
5. N.V. Bhairava and V. Sarang ed. *Indian English Fiction 1980-1990: An Assessment*. Delhi: Permanent Black, 1994.
6. Naik, M.K. and S.M. Panekar ed. *Perspectives on Indian Drama in English*. Delhi: Permanent Black, 1977.
7. Nelson, F.S., *Reworlding: The Literature of Indian Diaspora*. New York: Permanent Black, 1992.



8.Williams, H.M. *Indo Anglian Literature, 1800-1970*. Bombay: Orient Longman, 1976.

9.Amga, H.I., *Indo-English Poetry*. Jaipur: Surabhi Publication, 2000.

10.Roy, Anuradha. *Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues*. Delhi: Prestige Books, 1999

	COURSE OUTCOME	PO/PSO	CL	KC	Class Sessions (approx.) Hrs	Assessment
CO1	Understand the various phases of the evolution of Indian writing in English.	PO-1 PSO-1,2,4	U	F	10	Assignment, Seminar, Internal exam
CO2	Understand the thematic concerns, genres and trends of Indian writing in English.	PO-1 PSO-1,6	U	Co,F	12	“
CO3	Understand the historical context of the spread of English language in India.	PO-1,2 PSO-1,2,6	U	F,Co	10	“
CO4	Understand the pluralistic aspects of Indian culture and identity as depicted in literatures written in English and translated works.	PO-1,7 PSO-6,4	U	F, Co	15	“
CO5	Analyze how literature contributed towards the spirit of nationalism based on the writings of Tagore and Ambedkar.	PO-1,5 PSO- 6	An	Co	8	“
CO6	Evaluate the use of English language in Indian writing as a mode of post colonial resistance	PO-1,7 PSO-6	Ev	Co,Me	13	“
CO7	Analyse the diasporic concerns discussed in Indian English Literature by reading writers like Lahiri and Rushdie.	PO -7 PSO-8,6	An	Pr, Co	12	“



CO8	Evaluate the contributions of Indian writers towards drama and film.	PO1,4 PSO-4,1	Ev	F,Co,Pr	10	“
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SJENG6B11-VOICES OF WOMEN

COURSE CODE	SJENG6B11
TITLE OF THE COURSE	VOICES OF WOMEN
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

CO .1 Understand the misconceptions regarding women and to evolve a human perspective about them.

CO 2. Analyse critically the diversity of women's experiences across the world.

CO3. Understand gender as a social construct.

CO4. Understand different feminisms.

CO5. Understand the uniqueness of female experience as a human being.

CO6. Understand the role of women in the development of society

CO7. Analyse women's writing as a mode of resistance.

CO8. Evaluate the relevance of women's writing in the contemporary times.

Module 1: Essays

1. Chimamanda Ngozi Adichie: We Should All Be Feminists

2. Virginia Woolf: Shakespeare's Sister

Module 2: Poetry

1. Eunice D Souza: Bequest

2. Amy Lowell: Vintage

3. Sappho: To Anactoria in Lydia

4. Inez Hernandez Avila: To Other Women Who Were Ugly Once

5. Judith Wright: Eve to her Daughters

Module 3: Fiction

Novel: Kate Chopin : The Awakening

Short stories

1. Clarice Lispector : Preciousness

2. Alice Walker: The Flowers

Module 4: Drama and Film



Thozhilkendrathilekku

At Five in the Afternoon : dir. Samira Makhmalbaf

Mustang : dir Denize Gamze Erguven

READING LIST:

CORE TEXT: A text containing the above lessons will be made

available FURTHER READING:

Kamala Bhasin---What is
Patriarchy? Nivedita Menon--
Seeing like A Feminist Naomi
Wolf--Beauty Myth
Alice Walker ---
Color Purple Caryl
Churchill---Vinegar
Tom
Deepa Mehta's films---Earth,
Fire, Water Rina Das' Film---
The village Rockster

	Course Outcome	PO/PSO	C L	K C	Class Sessions(hrs)	Assessment
CO1	Understand the misconceptions regarding women and to evolve a human perspective about them	PO 1 PSO1	U	F C	10	Seminars/assignment
CO2	Analyse critically the diversity of women's experiences across the world	PO2 PSO1	An.	F C	5	“
CO3	Understand gender as a social construct	PO2 PSO1	U	F C	10	“
CO4	Understand different feminisms	PO8 PSO 6	U	C P	10	”
CO5	Understand the uniqueness of female experience as a human being.	PO8 PSO6	U	C P	5	”
CO6	Understand the role of women in the development of society	PO 8 PSO 6	U	F C	25	”
CO7	Analyse women's writing as a mode of resistance	PO2 PSO1	An.	F C P	10	”
CO8	Evaluate the relevance of women's writing in the contemporary times	PO7 PSO6	Ev	C P	15	”

**SJENG6B12-CLASSICS OF WORLD LITERATURE**

COURSE CODE	SJENG6B12
TITLE OF THE COURSE	CLASSICS OF WORLD LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

AIM: To hone the sensibility of the student to appreciate the great classics, to understand their universal quality and thereby achieve a broader perspective of life.

OBJECTIVES OF THE COURSE:

CO1- Understand the classic literatures and thereby composite cultures of the world

CO2- Create cross-cultural perspectives

CO3- Evaluate the literary sensibility in students

CO4- Comprehend the folk and oral elements and their significances

CO5- Trace the elements of ethnicity in literature

CO6- Explore the identity and space of women in classics

CO7- Critically examine the nuances of cultures in different world

CO8- Analyse the binary opposites of universal values.

COURSE DESCRIPTION:**A. COURSE SUMMARY:**

Module 1: 10 hrs

Module 2: 30 hrs

Module 3: 18 hrs

Module 4: 20 hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Introduction to the ancient world

Introducing epics of the world and conventions: The Iliad, Odyssey, Aeneid, The Epic of Gilgamesh, The Mahabharata and Ramayana – Introduction to Greek theatre and Indian theatre

Module 2: Poetry



1. Dante: Divine Comedy Canto IV
2. Goethe: The Violet
3. Alexander Pushkin: A Flower Shrivelled Bare of Fragrance
4. Rilke: Adam
5. Omar Khayyam: The Rubaiyat: 68-72
6. Rumi: Let Go of Your Worries, Look at Love, I died from Minerality
7. Matsuo Basho: In the Twilight Rain

Module 3: Drama and Film

1. Sophocles: Oedipus Rex
2. Bhasa: Urubhangam
3. Les Miserables: dir. Bille August

Module 4: Fiction

1. Maupassant: Mother Savage
2. Tolstoy: The Three Questions
3. Firdausi: Shahnamah: The Story of Sohrab and Rustum
4. Ryunosuke Akutagawa: In a Grove
5. PU Songling: The Painted Wall

READING LIST:

CORE TEXT: A text containing the above lessons will be made available FURTHER READING:
Boccaccio, Giovanni. The Decameron.

Virgil. Aeneid. Trans. Edward McCrorie. USA: University of Michigan Press, 1996.

Maupassant, Guy De. Complete Maupassant Original Short Stories at Project Gutenberg www.gutenberg.org Open Anthology of Early World Literature in English Translation hosted at the Columbia State University website

Songling, PU. Strange Stories from a Chinese Studio trans. Herbert A Giles. London: Thos. De La Rue & Co, 1880.

www.rumi.org.uk and www.khamush.com

The Internet Classics Archive at classics.mit.edu

Pushkin, Alexander. The Complete Works of Alexander Pushkin from Eugene Onegin to The Queen of Spades.

co	PO/PSO	CL	KC	CLASS SESSIONS	ASSESSMNT
CO1- Understand the classic literatures and thereby composite cultures of the	PO1 PO2 PSO1 PSO4	U	FC	20	Seminars, Assignments, internals



world					
CO2- Create cross-cultural perspectives	PO2, PSO12	CR	CP	10	“
CO3- Evaluate the literary sensibility in students	PO1 PO2 PSO10, PSO9	EV&AP	CP	10	“
CO4- Comprehend the folk and oral elements and their significances	PO1 PO4 PSO4, PSO5 PSO12	U	FC	10	“
CO5- Trace the elements of ethnicity in literature	PO7, PO1 PSO6 PSO12	U&AN	FC	5	“
CO6- Explore the identity and space of women in classics	PO8 PO1 PSO6 PSO12	U&AN	FC	15	“
CO7- Critically examine the nuances of cultures in different world	PO1,PO2, PO7 PSO1 PSO6	AP, EV	CP	10	“
CO8- Analyse the binary opposites of universal values.	PO4 PO3 PSO7, PSO9	An, Ap	F,C,P	10	”

SJENG6B13-FILM STUDIES

COURSE CODE	SJENG6B13
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)



Course Learning Outcomes:

- CO1. Understand the concept of film studies as a discipline
- CO2. Create analytical and critical skills necessary for appreciation of films
- CO3. Evaluate film as an art form and its aesthetics
- CO4. Understand major movements and theories
- CO5. Understand how film connects with history, politics, technology, psychology and performance
- CO6. Analyze the nature of representation on screen and how class, race ethnicity and sexuality are represented
- CO7. Create analytical skills so that the student can produce informed and thorough close readings of films
- CO8. Create appreciation for contemporary classics

COURSE DETAILS:

Module 1: Introduction to the basic terminology of film making:

Mise-en-scene, long takes, shallow focus, deep focus, Shots: (close up, medium shot, long shot). Camera Angle: Straight on Angle Shots, High Angle Shots, Low Angle shots. Shot-Reverse Shot.

Editing: chronological editing, Continuity Editing, Cross cutting, Montage, continuity cuts, jump cuts, match cuts, Compilation cuts, 30 degree rule, 180 degree rule.

Sound: Diegetic and Extra-diegetic sound, Speech and Music. Colour: Black and White Cinema, Technicolour, Eastman Colour.

A. Introduction to film genres:

The Major genres: Narrative, Avant-garde, Documentary, Feature Films, Short Films. Other genres: Thriller, Melodrama, Musical, Horror, Western, Fantasy, Animation, Film noir, Expressionist, Historical, Mythological, Science fiction, Road movies, Digital films, Tele-films, 3-D films.

B. Introduction to major movements and theories

The silent era, Classic Hollywood cinema, Italian Neo-Realism, French New wave, Asian Cinemas, Third Cinema and Indian cinema.

Introduction to the basic concepts of film theories: Realism, Formalism, Auteur theory, Apparatus Theory, Suture Theory, Culture Industry, Male Gaze, Film Semiotics.



Module 2: Selected Essays on Film

1. Andre Bazin: The Evolution of the Language of Cinema (from *What is Cinema*)
2. Gilbert Harman: Semiotics and the Cinema: Metz and Wollen
3. Laura Mulvey: Visual pleasure and Narrative Cinema
4. Bill Nichols: The Voice of the Documentary

Module 3: Case Studies of Early Classics

1. Charlie Chaplin: *The Gold Rush*
2. Francois Truffaut: *400 Blows*
3. Federico Fellini: *8 1/2*
4. Andrei Tarkovsky: *The Mirror*

Module 4: Case Studies of Contemporary Classics

1. Milos Forman: *One Flew over the Cuckoo's Nest*
2. Adoor Gopalakrishnan: *Elipathayam (The Rat Trap)*
3. Ousmane Sembene: *Guelwaar*
4. Kim Ki-duk: *Spring, Summer, Winter, Autumn and Spring*

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Virginia Wright Wexman *A History of Film* Delhi, Pearson

Susan Heyward *Key concepts in Cinema Studies* London Routledge

Amy Villarejo. *Film Studies : The Basics* London & New York Routledge. 2007

Warren Buckland *Teach Yourself Film studies*, London, Hadden

J Dudley Andrew *The major Film Theories: An Introduction* New Delhi Oxford Leo

Braudy & Marshall Cohen Eds. *Film Theory and Criticism* Oxford OUP

J Dudley Andrew *Concepts in Film theory*

Bill Nicols ed. *Movies and Methods*

Andre Bazin *What is Cinema* Berkeley U of California P

John Hill & Pamela Church Gilson (eds) *The Oxford Guide to Film Studies* OUP

CORE COURSE – SJENG6B13 : FILM STUDIES

Credits:4

Total no. of hours: 90

	Course Outcome	PO/PSO	CL	KC	Class Sessions	Assessment
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CO1	Understand the concept of film studies as a discipline	Po2,7 PSO-6,7	U	F,C	20	Seminars, Assignments, Internals
CO2	Create analytical and critical skills necessary for appreciation of films	PO-1,3,6,7 PSO-5,7	U	Co,F	10	”
CO3	Evaluate film as an art form and its aesthetics	PO-1,2,7 PSO-1,6	U	Co, F,	10	”
CO4	Understand major movements and theories	PO-1,7 PSO-2,5,12	U	F,Co	10	”
CO5	Understand how film connects with history, politics, technology, psychology and performance	PO-3,6,7 PSO-1,5	An	Co	10	”
CO6	Analyze the nature of representation on screen and how class, race ethnicity and sexuality are represented	PO-3,6,7 PSO-1,5	Ev	Co, Me	10	”
CO7	Create analytical skills so that the student can produce informed and thorough close readings of films	PO-6 PSO-1,6,12	An	Pr, Co	10	”
CO8	Create appreciation for contemporary classics	PO-6 PSO-1,6,12	Ev	F, Co, Pr	10	”



SJENG6B14-NEW LITERATURES IN ENGLISH

COURSE CODE	SJENG6B14
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 hrs (5 hrs per week)

Course Learning Outcomes:

- CO1. Create awareness of diverse cultures
- CO2. Create a detailed overview of various modes of cultural expression
- CO3. Explore issues of cultural plurality and hybridity
- CO4. Understand the concepts of colonization and decolonization
- CO5. Evaluate various terms like identity, marginalization and inequality
- CO6. Create an understanding of canonical works of English Literature
- CO7. Explore the concept of post colonialism
- CO8. Create an appreciation of Commonwealth Literature and various paradigms of culture

COURSE DETAILS:

Module 1: Introduction

A brief introduction to the canon of English literature, Commonwealth literature, post Colonialism and the context of New Literatures

Module 2: Poetry

1. Alice Walker: Remember Me? (U.S)
2. A D Hope: Australia(Australia)
3. Derek Walcott: A Far Cry from Africa(Caribbean)
4. Faiz Ahmed Faiz: When Autumn Came(Pakistan)
5. Li Young Lee: I Ask my Mother to Sing(China)
6. Tenzin Tsundue : When it Rains in Dharamsala(Tibet)
7. David Diop: The White Man Killed my Father(WestAfrica)
8. Margaret Atwood: Helen of Troy Does Countertop Dancing(Canada)
9. Yasmine Gooneratne: There was a Country (Sri Lanka)

Module 3: Prose and Short Fiction

1. Gabriel Garcia Marquez: *The Handsomest Drowned Man in the World*
2. Alice Munroe: *Voices*
3. Robyn Davidson: *Tracks: One Woman's Journey across 1700 miles of Australian Outback*

Module 4: Drama

1. Wole Soyinka: *Death and the King's Horseman*
2. Eugene O'Neil: *Long Day's Journey into Night*



Module 5: Film

1. Kite Runner: dir MarcForster
2. Embrace of the Serpent: dirCiroGuerra

READING LIST:

CORE TEXT: A text containing the above lessons will be made available FURTHER READING:

Gray, Richard. A Brief History of American Literature. London: Wiley-Blackwell, 2011.

Pierce, Peter. The Cambridge History of Australian Literature: Queensland: James Cook University, 2017.

Young, Robert C. Post Colonialism: A Very Short Introduction. London: Oxford, 2003.

Atwood, Margaret. Survival: A Thematic Guide to Canadian Literature. Toronto: Anansi, 2004

	Course Outcome	PO/PSO	CL	KC	Class Sessions	Assessment
CO1	Create awareness of diverse cultures	PO1, 7 PSO1,6,7,12	U	F,C	10	Seminars, Assignments, Internals
CO2	Create a detailed overview of various modes of cultural expression	PO 2,7 PSO 2, 6,13	U	F,C	5	”
CO3	Explore issues of cultural plurality and hybridity	PO7,8 PSO 2,4,7	U	F,C	10	”
CO4	Understand the concepts of colonization and decolonization	PO 1,2 PSO2,4	Ap, An	C,P	10	”
CO5	Evaluate various terms like identity, marginalization and inequality	PO 2,3 PSO1,6	Ev, Ap	C,P	5	”
CO6	Create an understanding of canonical works of English Literature	PO 1, 2 PSO4,6	Ap	C,P	25	”



CO7	Explore the concept of post colonialism	PO 1,7 PSO2, 6	U	F,C	15	”
CO8	Create an appreciation of Common wealth Literature and various paradigms of culture	PO 7, 8 PSO2, 6	Ev, Ap, An	F,C,P	10	

ELECTIVE COURSE

SJENG6B15-LITERATURE OF THE MARGINALIZED

COURSE CODE	SJENG6B15-Elective
TITLE OF THE COURSE	LITERATURE OF THE MARGINALIZED
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: The course aims at introducing to the students the various aspects of marginality and how the question of marginality gets reflected in literature through revolutionary, indigenous and autonomous ways of expression

Course Learning Outcomes

CO1. Understand the issues pertaining to the marginalized from a literary perspective

CO2. Critically evaluate the evolving patterns of generic and other technical possibilities that the marginalized use to represent their predicament.

CO3. Analyze how marginality is very often a contextual factor related to the socio cultural reality.

CO4. Critically engage with new works in interdisciplinary ways

CO5. Evaluate and interpret the political and cultural experiences of the marginalized



CO6. Adopt a reading position and critical vantage to the unseen and unheard texts

CO7. Comprehend the language and expression in the representative texts

CO8. Learn and evaluate the emerging concepts and theories of marginality and the peculiar styles of articulation in the texts

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 10 hours

Module 2: 10 hours

Module 3: 10 hours

Module 4: 12 hours

Evaluation: 12 hours

Total: 54 hours

B. COURSE DETAILS:

Module 1: Prose

1. The opening section of Mother Forest.:? C.K. Janu.
2. Covey the Negro Breaker. My bondage and my Freedom: Frederick Douglass.
3. Rain. From the Section: Sinking Ship. On sight and Insight, A journey into the world of blindness: John Hull.
4. Yves, is now finally safe in Australia thanks to Sanctuary
www.sanctuaryaustraliafoundation.org.

Module 2: Poetry

1. Mascara: Meena Kandaswami.
2. It's a new day: L.J. Mark.
3. A ring to me is bondage: Mina Asadi.
4. I am not one of the: Cheryl Marie Wade.

Module 3: Short Story

1. Johnson and the Cascadura: Samuel Selvon.
2. Annamma Teacher Ororma: Sakkariya..
3. Turumpu Mullaaniyude Hridayam: Shihabudheen Poythum Kadavu.

Module 4: Documentary/ Film

1. Ara Jeevithangalkke Oru Swargam: dir

M A Rahman READING LIST:

CORE TEXT: A text containing the above lessons will be made available



FURTHER READING:

Disability Studies Reader Second Edition. Ed. Lennard J. Davis. Routledge, 2006. Hull, John M. *Touching the Rock: An Experience of Blindness*. SPCK, 1990.
Douglass, Frederick. *My bondage and my freedom*.
www.gutenberg.org
Selvon, Samuel. *Ways of Sunlight*. Macgibbon and Kee. 1957

ELECTIVE COURSE: SJENG6B15: LITERATURE OF THE MARGINALIZED**Credits: 3****Total no. of hours: 54**

	Course Outcome	PO/PSO	CL	KC	Class Sessions(a pprox.) Hrs	Assessment
CO1	Understand the issues pertaining to the marginalized from a literary perspective	PO-1,2 PSO-1,6	U	F,C	4	Seminars, assignments, internals
CO2	Critically evaluate the evolving patterns of generic and other technical possibilities that the marginalized use to represent their predicament	PO-1,5,7 PSO-5,6	U, Ev	F,C	4	”
CO3	Analyze the texts and understand the experiences of the marginalized	PO-1,4,5 PSO-1,2	U, An	F,P	22	”
CO4	Analyze how marginality is very often a contextual factor related to the socio cultural reality.	PO-5,8 PSO6,8	An	F,P	4	”
CO5	Critically engage with new works in interdisciplinary ways	PO-2,3 PSO-5,7	Ev, Cr	P	6	”
CO6	Adopt a reading position and critical vantage to the unseen and unheard texts	PO-2,6,8 PSO-6,7,10	An	F,C, P	4	”
CO7	Comprehend the language and expression in the representative texts on the basis of the typical features of each genre	PO-2,6,7 PSO-3,7,11	Ev, Ap	C	6	”
CO8	Learn and evaluate the	PO-1,3,7,8	U, Ev	F,C,	4	”



emerging concepts and theories of marginality and the peculiar styles of articulation in the texts	PSO-8,9,12		P		
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SJENG6B21-PROJECT

COURSE CODE	SJENG6B21
TITLE OF THE COURSE	PROJECT
SEMESTER	5 and 6
CREDITS	2

The following are the guidelines for conducting, reporting and submitting the Project in partial fulfilment of the requirements for the award of the degree of Bachelor of Arts in English of the University of Calicut. The entire course of Project Work is spread in the last two Semesters namely V and VI Semesters of the BA degree Programme. In the V Semester, the Course of Project work, with two hours per week allotted is a non-credit Course. In the VI Semester, the Course of Project Work is a continuation of the Course of Project work done in the V Semester. The number of hours allotted per week is 2 hrs in Vth and VIth semester.

PROJECT GUIDELINES

The guidelines to be followed in the preparation, conducting, reporting, submission and evaluation of the Project work are as follows:-

1. The topics shall strictly adhere to the authors or socio-cultural backgrounds/influences of English Literature.
2. The candidates can take up a topic either from the prescribed syllabus or from outside the prescribed syllabus. The projects on the topics outside the syllabus will attract grace marks.
3. It is recommended that the project should be carried out on individual basis. In special cases Group presentation of projects can be allowed.
4. V Semester shall be devoted to the study of methodology of research and



project work. By the end of the V Semester, a Synopsis of Project work should be finalised with the help of the guide.

5. The Synopsis of the Project, which is finalized by the end of V Semester, should be submitted to the Department for approval.

It shall consist of the following:

- Title of the Project
- Objectives
- Review of Literature
- Methodology including the reading list.

It is strongly recommended that, the Department need not wait till the end of the Semester for the finalization of the topic for Project Work. The students shall be encouraged to start the project work as early as possible in the V Semester itself.

6. A Department Level Project Committee under the Chairmanship of Head of Department, in its due course of meetings, shall approve the topics for Project work. The Department Level Project Committee may or may not conduct a zero-credit-zero-mark general viva to ascertain the competency of the candidates for conducting the project work. The Department Level Project Committee shall give necessary guidelines, which should be taken note by the students as well as the guide.

7. The approved topics, along with the name of students and the name of the guide/supervisor should be displayed in a Notice Board under the Seal and Signature of the Head of the Department.

8. Considering the number of students available in a batch and the number of Faculty members available in a department, it is suggested that the students shall be grouped into 5 to 10 groups consisting of 3 to 5 students. Each faculty member shall thus give guidance to one or two such groups.

9. The VI Semester is fully devoted for

- Library Work and Data Collection
- Data Analysis
- Project Writing
- Report Presentation and Submission

10. The candidates shall devote themselves to the project work, making use of the holidays. Hours allotted for Project work in the V and VI Semesters should be devoted for attending lecture classes on Project work and for obtaining guidance from the Supervisor.



11. Each candidate shall submit the Report of the Project work, separately under his/her name. However, in the case of group submission, the names of other members of the group shall be mentioned in the Certificate signed by the Supervisor/Guide and Head of Department.
12. MLA (VIII edition) style may be followed for documentation
13. It is of utmost importance that the student should refrain from plagiarism. The Supervisor shall take utmost care in this regard.
14. Evaluation of the Project: The Project Report shall be subjected to both internal and external evaluation. The total marks for the project is 75, of which 60 is awarded on the basis of external evaluation and 15 on the basis of internal. The Internal Evaluation shall be done at the Department level. The criterion of awarding internal marks is given below:

Serial No.	Component	Marks
1	Originality	3
2	Methodology	3
3	Scheme/ Organization of Report	4
4	Viva Voce	5
	TOTAL	15

*The Internal Viva-Voce conducted by a three member Committee comprising the Head of Department, Supervisor, and a senior Faculty member.

The External Evaluation of the Project is done by a Board of Examiners appointed by the University. The criterion for awarding external marks is given below:

Serial No.	Component	Marks
1	Relevance of Topic, Statement of Objectives	12
2	Reference/ Bibliography, Presentation. Quality of analysis/ Use of statistical tools	12
3	Findings and Recommendations	18



4	Viva Voce	18
	TOTAL	60

The student who fails to attain 40 % of marks for Project shall redo and resubmit his/her project.

SJENG5D01-OPEN COURSE

ENGLISH FOR COMPETITIVE EXAMINATIONS

COURSE CODE	SJENG5D01
TITLE OF THE COURSE	ENGLISH FOR COMPETITIVE EXAMINATIONS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE:

To prepare the students for competitive exams such as UPSC, Defence, SSC, Banking, KPSC, Insurance and other examinations.

OBJECTIVES OF THE COURSE:

CO1-Understand the nature of competitive examinations by introducing the usually discussed areas in the exams.

CO2- Create the necessary professional skills in the usage of English.

CO3- understand the concept of word and its features

CO4-Understand the basic structure and types of sentences

CO5- analyse the writing skills of students

CO6--recognise various writing strategies- précis and note making.

CO7- apply writing skills to make formal and informal letters and emails.

CO8- evaluate the speaking skills of students through mock interview

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 16 hrs

Module 2: 14 hrs



Module 3: 14 hrs
 Evaluation 10 hrs
 Total 54 hrs

B. COURSE DETAILS:

Module 1: Word based questions

Synonyms, antonyms, analogy, one-word substitution, idiomatic use of verbs, test of spellings, Correct use of prepositions and articles.

Module 2: Sentence based questions

Error identification, Sentence correction, Jumbled words in a sentence, Sentence completion.

Module 3: Passage based questions

Jumbled sentences in a paragraph, Reading comprehension, English comprehension.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Edgar Thorpe and Showick Thorpe, Objective English for Competitive Exams.

Michael Swan, Practical English Usage.

Wren and Martin, High School English Grammar & Composition.

CO	PO/PSO	CL	KC	CLASS SESSIONS	ASSESSMENT
CO1- Understand the nature of competitive examinations by introducing the usually discussed areas in the exams.	PO1, PO6	Fa, Un	F,C	5	ASSIGNMENT INTERNALS SEMINARS,MOCK INTERVIEWS
CO2- Create the necessary professional skills in the usage of English.	PO6, PO8 PSO3	An,Ap	F,C	15	”
CO3- understand the concept of word and	PO1 PSO8 PSO3	Re, Un	F,C	10	”



its features					
CO4- Understand the basic structure and types of sentences	PO6 PO1 PSO3 PSO8	Re, Un	F,C	5	”
CO5- analyse the writing skills of students	PO6, PO3	Cr, An Ev	PR	4	”
CO6-- recognise various writing strategies- précis and note making.	PO2 PSO3 PSO11	Cr, An Ev	F,C	6	”
CO7- apply writing skills to make formal and informal letters and emails.	PO2 PO6 PSO11	Ap, Cr, Ev	F,C	5	”
CO8- evaluate the speaking skills of students through mock interview	PO6 PSO11 PSO3	Un, Ev	F	4	”

SCHEME OF EXAMINATION

Core courses consist of fifteen theory papers and a project work.
The evaluation scheme for each course including the project work shall contain two parts. There will be TWO types of scheme of examinations.

Question Paper Type 1 for the papers having 4 or 5 credits:

This scheme consists of external question paper with 80 marks and internal examination with 20 marks. Duration of each external examination is 2.5



hours. The students can answer all the questions in A&B sections. But there shall be ceiling in each section.

Section A

Short Answer type that carries 2 marks each – 15 questions Ceiling – 25 marks

Section B

Paragraph/problem type that carries 5 marks each – 8 questions Ceiling – 35 marks

Section C

Essay type that carries 10 marks (2 out of 4) 2X10=20

marks Question Paper Type 2 for the papers having 2 or 3 credits:

This scheme consists of external question paper with 60 marks and internal examination with 15 marks. Duration of each external examination is 2 hours. The students can answer all the questions in A&B sections. But there shall be ceiling in each section.

Section A

Short Answer type that carries 2 marks each – 12 questions Ceiling – 20 marks

Section B

Paragraph/problem type that carries 5 marks each – 7 questions Ceiling – 30 marks

Section C

Essay type that carries 10 marks (1 out of 2) 1X10=10 marks

For the project work, out of the total 50 marks, 10 for Internal assessment and 40 for External evaluation.

Evaluation of Project

This is done under mark system. There will be an Internal assessment by the supervising teacher of the Project and an External evaluation by an External Examiner appointed by the University. Grade will be awarded to the candidates by combining the external and internal marks. The internal and external components are to be taken in the ratio 1:4. The internal will be 20



percent of the total and external will be 80 percent of the total.

COMPONENTS	INTERNAL in MARKS Total in 20 Marks	EXTERNAL in MARKS Total in 80 Marks
Originality – Relevance of the topic, statement of the objectives	4	16
Methodology- Reference/Bibliography	4	16
Presentation, quality of analysis/use of statistical tools		
Scheme/ Organisation of report- Findings and Recommendations	6	24
Viva-Voce	6	24



FIRST SEMESTER BA/B Sc. /B Com DEGREE EXAMINATION
MODEL QUESTION PAPER
FIRST SEMESTER BA/B Sc. /B Com
DEGREE EXAMINATION
Common Course-English
SJENG1A01- TransActions – Essential English Language Skills
Maximum: 60 Marks

Time 2 Hours

Part-I Speaking Skills

I. Read the following questions and do as directed. All questions can be answered.
(Ceiling 20)

Each question carries 2 marks

1. You feel like drinking an orange juice while walking past the college canteen. How will you suggest this to your friends?
2. You forgot to invite one of your close friends to a grand party at your house. Express your regret using *should have*.
3. *Sure but later* is the reply to a telephone call. Frame a suitable question used in telephonic English for this reply.
4. Rearrange the given jumbled sentence to get the correct expression used for interruption. *point /you /sorry/ have missed/ to say/a vital/.*
5. Identify the vowel sounds in *cook and poor* and categorise them.
6. Identify the sounds of the underlined letters in think and lodge and transcribe them.
7. *Where your elder brother live?* Look at the question and rewrite it correctly. Justify your corrections.
8. *We accept all types of cards.* Frame a „Wh“ question for this sentence.
9. *She doesn't update her mobile phone regularly.* Identify the verb and helping verb in the sentence.
10. *Hours before the Prime Minister's arrival, the police beefed up the security further.* Identify the phrasal verb in the sentence and write its meaning.
11. *The college day was very near. So, we started spending more hours for rehearsal.* Write the idiomatic expression for the underlined words.
12. *Some people turn to alternative medicine out of curiosity, others out of desperation.* Write the meaning of the underlined word in the given sentence.

II. Read the following questions and do as directed. All questions can be answered.
(Ceiling 30)

Each question carries 5 marks

13. Prepare a short telephonic conversation in which phrases like *I'm afraid, hang on, speaking*, etc occur.
14. Elucidate the ways in which the given words differ in articulation and meaning. Support your answers with examples.
Content (N) & Content (V)
Present(N) & Present (V)
15. Each given sentence has one word missing. Write it in and justify your answer.



This train not stop at Tirur

You live in a house or flat?

16. Reorder the given sentences and identify the tense in them. *have/they/seen/you/not/yet/./*
./she/these/is/hard/days/working/

17. Choose one phrasal verb and use it in two sentences of yours. *wind up/sort out*

18. Choose one idiom and use it in two sentences of yours. *run out of steam/ a bone of contention*

19. The sentences below consist of some grammatical mistakes. Identify the mistakes and rewrite them correctly. Justify your corrections.

I am work here in six years.

She wake up at 6 'O' at the morning.

III. Read the following questions and answer any one of the following. (1x10=10)

20. Make up a reasonably long dialogue which contains expressions used for polite requests/persuasions/suggestions and their responses.

Speakers: Rinu and Rincy

Situation: Rinu is watching the *Discovery Channel* on the TV. Her roommate, Rincy wants to watch a comedy show and she tries to request her to change the channel.

21. Read the text and do as directed.

The Many Faces of Medicine

“Doctor, I am coughing and sneezing. I have itchy eyes, a drippy nose, and I ache all over. What’s wrong with me? What should I do?”

“Take two aspirin and go to bed.” One doctor advises.

“No, no, drink this herbal tea,” Says another.

“Don’t listen to them,” Argues the acupuncturist. “Come here and let me put some needles in your back,”

Who has the best remedy? All of them, some people would say, because they believe that there is more than one **approach** to healing and many ways to practice medicine.

In general, modern medicine treats the body as if it were a machine made up of many separate parts that can break down **independently**. Holistic doctors try to take another approach. They believe that the parts of the body are interconnected and must be treated as a whole.

Medical **practices** that do not depend on surgery and pharmaceutical drugs are called **alternative** forms of medicine. Some of these are more highly respected than others. For



example, the Chinese method of acupuncture, although two thousand years old is considered an **effective** remedy for **chronic** pain.

Some forms of alternative medicine are centuries old. Ayurveda and homeopathy are two forms of alternative medicine that originated in India, but are practiced the world over. African herbalists have a long history of using tree bark, roots, grasses, and flowers to make teas to treat disease.

At first, modern scientists laughed at herbal healers and called their methods “grandmother’s remedies”. Today, however, these same researchers are testing certain elements in plants for the possible treatment of Cancer and AIDS. Treatments that are unconventional or out of the ordinary have gained **enormous prestige** and attention. Homeopathy treats disease by giving a patient tiny amounts of a remedy that would produce symptoms similar to those of the disease in a healthy person. In Europe, this treatment has been known to help patients with flu, headaches and allergies.

Many people have lost faith in modern medicine because researchers have been unable to find cures for a variety of problems, from Cancer to the common cold. Some people turn to alternative medicine out of curiosity, others out of **desperation**. What many have realized is that often one treatment picks up where another leaves off. One medical technique can **complement** another. It seems likely that in the future the practice of medicine will consist of a combination of approaches drawn from a variety of cultures. Hopefully this approach will prove to be the best one of all.

Read the following sentences and choose the correct option (2X1=2)

- a. The approach of holistic doctors is better than all other doctors False/True
- b. The practice of reflexology helps to heal some parts of the body False/True

Re-read the text and guess the meanings of the words in bold from the context. Then choose the right synonym or antonym. (2X1=2)

- c. The word „chronic“ is opposite in meaning to.....
 - a. lasting for a long time
 - b. difficult to cure quickly
 - c. temporary
 - d. related to time
- d. The word „desperation“ in the last paragraph is closest in meaning to...
 - a. disappointment
 - b. hopefulness
 - c. anger
 - d. frustration

Answer the following questions in complete sentences. The answers need not be directly stated in the passage. (3X2=6)



- e. Why are some forms of alternative medicine respected more than others?
- f. Write a single sentence that summarizes the main points in the last paragraph.
- g. What message does the writer want to convey through the text?

FIRST SEMESTER BA/B Sc. /B Com DEGREE
EXAMINATION MODEL QUESTION PAPER
Common Course-English
SJENG1A02- Ways with Words: Literatures in English

Time 2 Hours

Maximum: 60 Marks

I. Answer the following questions in two or three sentences: (2 marks each)

1. What does Okara mean by "ice-blocked cold eyes?"
2. Who was Lamar Keene?
3. Why is the bore always unconscious of his "borishness?"
4. Why was Death surprised at seeing the servant at the market?
5. Explain the figure of speech in 'selfish cars' and 'polished traffic'.
6. Where was Jerome's father when he died?
7. Why doesn't Miss Cornelia attend the annual election meeting of the Confederate Daughters?
8. Why do bores always find an audience?
9. What constitutes the music of autumn?
10. What does the book *Extraordinary Popular Delusions and the Madness of Crowds*, by Charles Mackay deal with?
11. Why do you think the word "Fortune" is capitalized in Sonnet 29?
12. What is "the best and the worst of remembering?"

(Ceiling 20 marks)

II. Answer the following questions in a paragraph: (5 marks each)

13. What does Sagan mention about pre-cognitive dreams?
14. Explain the use of the symbol of roses in the play *Something Unspoken*.
15. Explain the lyrical Imagery in "Ode: To Autumn."
16. Discuss the autobiographical elements in the poem "House of My Childhood."
17. What is Velikovskian catastrophism and why was Velikovsky attacked in the US?
18. The word "state" occurs thrice in Sonnet 29. How does the meaning of this word change with each occurrence?
19. Maya Angelou's treatment of old age and aging.

(Ceiling 30 marks)

III. Answer any one out of the two questions in an essay of 200 words:

20. Why does Carl Sagan believe that Science is the best antidote for pseudo-science?
21. Discuss the irony in "Lamb to the Slaughter."

(1 x 10=10 marks)



**SECOND SEMESTER BA/B Sc. /B Com DEGREE
EXAMINATION MODEL QUESTION PAPER
Common Course-English
SJENG2A03- Writing for Academic and Professional Success**

Time 2.5 hours

Maximum: 80 Marks

I. Answer the following questions: (2 marks each)

1. How would a personal journal help an academic writer?
2. What are the popular style guides in use today?
3. Define plagiarism.
4. What are the three types of paragraphs in an academic essay?
5. Give one-word substitutes for the following expressions:
 - a) regardless of the fact that
 - b) the majority of
 - c) until such time as
 - d) with the exception of.
6. What are discourse markers? Give examples.
7. Give formal alternatives for the following informal words and phrasal verbs: *Bad, good, go on, put off, find out, get, keep, start, give, show, big*
8. Give examples for redundant expressions in English.
9. Revise the following wordy sentences:
 - a) It gives me immense pleasure in introducing our esteemed speaker.
 - b) The Salwar Kameez that Farah wore for the reception was red in colour.
10. What are the uses of product reviews? Clarify.
11. Mention the purpose of a questionnaire in a survey.
12. Differentiate between a CV and a Resume.
13. What is a thesis statement? Where is it introduced in an essay?
14. What is a Curriculum Vitae?
15. What is APA?

**(Ceiling
25)**

III. Answer the following questions in a paragraph of 100 words each: (5 marks each)

16. How important is learning the language of a discipline in academic writing?
17. Write a brief note on the importance and uses of instructional words in essay topics/questions.
18. Explain the structure of an academic essay with suitable illustrations.
19. Narrate an incident from your childhood in a paragraph using the principles of narrative writing.
20. Write a report of the cultural activities of your college during the current academic year.
21. Write a brief review of a book you have read recently.
22. What are the steps in planning an essay?
23. What is academic integrity?

(Ceiling 35)



IV. Answer any two of the following questions in about 200 words each. (2 x 10 = 20 Marks)

24. Illustrate the features of argumentative essays.
25. Write a five-paragraph essay on any one the following topics employing the rules and techniques of writing academic paragraph and essay:
 - a) The menace of ragging in college campuses
 - b) Cultural pluralism in the present Indian context
 - c) Problems and Challenges of making Aadhaar mandatory for welfare schemes.
 - d) Rain water harvesting.
26. Write a full-length review of the TV that you use.
27. Prepare a cover letter and a resume to apply for the post of accountant in a corporate company.

**SECOND SEMESTER BA/B Sc. /B Com DEGREE EXAMINATION MODEL
QUESTION PAPER**

Common Course-English

SJENG2A04 – Zeitgeist: Readings on Contemporary Culture

Time 2.5 hours

Maximum: 80 Marks

I. Answer the following questions in two or three sentences: (2 marks each)

1. What, according to Pearl S. Buck, is more powerful than bombs and weapons?
2. What is referred to as “burden of the ages”?
3. Why did the Hindu lawyer in the asylum go mad?
4. What are the words added to the preamble to the constitution of India in the 42nd amendment?
5. What is meant by the line, „And then it is done“?
6. What will happen to man if all beasts are gone?
7. Why did Aaron realize that the haystack could save them?
8. Who was Bruce Jenner?
9. Comment on the symbol of the open window in “The Story of an Hour”.
10. What is the difference between to claim an education and to receive an education?
11. What did the teacher ask the students to do the next after the picnic?
12. Why couldn't the narrator go often to the court to follow the trial of her potential husband?
13. What is Harari's reaction to the statement that married people are happier on average than singles?
14. What was the protagonist's reply when he was informed of the second „child coming“?
15. Explain: “If we let them in, they will steal our daily bread”.

(Ceiling 25)

II. Answer the following questions in a paragraph of 100 words: (5 marks each)

16. Tagore's concept of freedom.
17. What will happen if Gandhi's assassin is released?
18. The step by step process needed for killing a tree.
19. How does Adrienne Rich elaborate concept of Responsibility to oneself?
20. Chopin's treatment of marriage and family in “The Story of an Hour”.
21. The pessimism in “What It's like to Be Transgender”.
22. Comment on the politics of food in *The Outcaste*.
23. The relation between human happiness and self-delusion, according to Harari.

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(Ceiling 35)

III. Write essays on any two of the following questions in 200 words:

24. Analyze “Toba Tek Singh” as a caustic satire on the absurdity of partition.



25. Chief Seattle's speech is a "powerful plea for respect of Native Americans' rights and environmental values". Substantiate.
26. a. "Claiming an Education" is a critique of the present system of education from a woman's perspective. Discuss.
27. How does Auden convey the horror of war, ethnic phobia and social exclusion in "Refugee Blues"?
(2 x10 = 20)

THIRD SEMESTER BA/B Sc. DEGREE EXAMINATION

MODEL QUESTION PAPER

Common Course-English

SJENG3A05- Signatures – Expressing the Self

Time 2.5 hours

Maximum: 80 Marks

I. Answer the following questions in two or three sentences. (2 marks each)

1. What was the kind of notebook in which Anne wrote her diaries?
2. Explain the expression „latchkey kid“?
3. What is the image of the desirable woman the Nellie Wong condemns?
4. "I leave them in poem like stalactites". Explain briefly.
5. How does the giant water bug attack the frog?
6. Cite an instance of the horrifying physical torture of radiation.
7. How do the Okanagans treat the body?
8. What made Nellie Wong proud of herself and experience a sense of belonging?
9. The mothers of Nenjamparamba feared conception to abortion. Why?
10. Why does Pinter say that truth in drama is forever elusive?
11. What, according to Chaplin, are the qualities without which life will be violent?
12. What did Lyudmilla name her baby and why?
13. Discuss the significance of the title Breaking Silence.
14. God is subtle, but not malicious - Explain
15. Explain the expression "macabre dance of death."

(Ceiling 25)

II Answer the following questions in a paragraph of 100 words each: (5 marks each)

16. Write a diary entry on an important moment of your life.
17. Discuss the contemporary relevance of Nenjamparambu letters?
18. What are the images of racial stereotyping in the poem "When I Was Growing Up"?
19. Describe the marvels of nature explored by Annie Dillard in *Pilgrim at Tinker Creek*.
20. How does Harold Pinter express anti-Americanism in "Art, Truth and Politics"?
21. Theme of the poem "Breaking Silence".
22. Discuss the anxieties of teenage that Adrian Mole's diaries portray.
23. I Stand with You Against Disorder as a collective autobiography

(Ceiling 35)

III. Answer any two of the following in an essay of 200 words. (2x10= 20)

24. Discuss the contemporary relevance of Gandhi's letter?
25. How does the Okanagan language bond the people to their land?



26. Describe how Svetlana Alexievich's book *Voices from Chernobyl* becomes a monument to suffering and courage in our time?
27. Charlie Chaplin's criticism of dictatorship in "The Great Dictator"?

FOURTH SEMESTER BA/B Sc. DEGREE EXAMINATION MODEL QUESTION PAPER

Common Course-English

SJENG4A06- Spectrum: Literature and Contemporary Issues

Time 2.5 hours

Maximum: 80 Marks

I. Answer the following questions in two or three sentences: (2 marks each)

1. What was Don Quixote's explanation for wandering around in armour during peacetime?
2. What makes Hamlet, Odysseus, Werther and Don Quixote modern?
3. On what grounds, according to Fathima Beegum, would Viswan be charged even if he fails to commit suicide?
4. What was Alassan's routine after the Subhanamaz?
5. Why does the poet call Turmeric "the yellow Shore of Venom"?
6. Why is the speaker's brother trying to sleep off a miserable night shift at Cadillac?
7. Explain: "you only leave home / when home won't let you stay."
8. Why was Fatima not happy about marrying Mahfuz Ali?
9. What uniforms do you think the poet is commenting about in the phrase "beneath all uniforms"?
10. What is the symbolism of the „Black milk of daybreak“?
11. What made the narrator think that the black boy could be the son of a servant of the white boy's home?
12. How, according to Malala, are the terrorists misusing the name of Islam and Pashtun society for their own personal benefits?
13. How can the human animal experience love?
14. Why does the author call herself a „perceptive seagull“?
15. What was the reason for Bet's early marriage?

(Ceiling 25)

II. Answer the following questions in a paragraph of 100 words: (5 marks each)

16. How does literature broaden the idea of the other?
17. Justify the title "Comala".
18. Consider "Turmeric" as resistance against globalization.
19. Explain the importance of the scene of protest in "The Big Fish"?
20. In what way does the form of the poem "Home" reflect its content?
21. The legend of Panchmai Pir.
22. The historical context of Malala's speech.
23. Comment on the title *The Cry of the Gull*.

(Ceiling 35)

III. Write essays on any two of the following questions in 200 words:

24. Bet Blevins is a character who takes "comfort from enduring". Discuss.
25. How does Paul Celan capture the intense tragic experience of the holocaust in "Death Fugue"?



26. How does Philip Levine evoke sympathy for the workers in "What Work Is"?
27. Examine how Santhosh Eachikkanam portrays an unsympathetic society in "Comala".
(2 x10 = 20)

ISEMESTERBAENGLISH DEGREEEXAMINATION MODEL QUESTION PAPER
Core Course-English SJENG1B01 – Introducing Literature
Time 2.5 Hours Maximum: 80 Marks

- I. Answer the following questions in two or three sentences: (2 marks each)
- Complete the given sentences with verb phrases that answer the question when or where:
She He
 - I will help you out if you confide in me – Identify the phrasal verbs
 - Identify the paratactic and hypotactic sentences from the given passage –
A jackal howled at the moon, a nightjar called from the bushes, Biniya walked fast and her breath came in short, sharp gasps. Bright moonlight bathed the hillside when she reached her home to village
 - Replace the monotransitive verb with ditransitive verb:
She rode a bicycle.
 - Mark enjambment or caesura in the following stanzas:
Your eyes on me were as eyes that rove Over tedious riddles of years ago;
And some words played between us to and fro On which lost the more by our love
 - Mark the syllabic units in the following lines of poetry I had a dream, which was not all a dream
The bright sun was extinguish'd, and the stars
 - What is the point of view in this passage? Identify any two markers.
Mary gets up from her chair. The mowers are through for the night and she has no fear that her son will be robbed of his sleep. She will go out and run in the dark. Block by block she can be gone ten minutes at a time, stopping back after each circuit to look in on him. He's got to learn to be alone and what better way to learn than in your sleep.
 - My love is like a red, red rose – Identify the figure of speech and state how it enhances meaning.
 - Mark the sense groups in the following passage
Among the great leaders of India's renaissance, Jawaharlal Nehru stands out prominently. He was born at Allahabad on November 14, 1889. He was educated at home until the age of sixteen by English governesses and tutors.
 - I remember, I remember The fir trees dark and high;
I used to thin their slender tops

Were close against the sky:
It was a childish ignorance, But not 'tis little joy
To –now I'm farther off from heav'n Than when I was a boy
How do you think the child is stereotyped in this passage?
 - Mohanaswamy loved to play house with the girls. He found it more interesting than playing gilli-danda, top and marbles with boys. Though the girls forced him to go and play with boys, he wouldn't listen. The boys always bullied him – How do gender prejudices work here? Pick out two expressions to justify your answer. 92
 - Bride wanted: Fair, slim, educated girl below 22 years from a well-off family - What does the ad tell you about the perceptions of our society?
 - As a young boy, Velutha would come with VellyaPaapen to the back entrance of the Ayemenem house to deliver the coconuts they had plucked from the trees in the compound.



Pappachi would not allow Paravans into the house. Nobody would – Why were Paravans not allowed to enter the house?

14. Which sentence in the earlier passage suggest that this attitude is not the problem of an individual but a social evil.

15. 'Tygertyger burning bright

In the forests of the night' – what mood does the trochaic metre of this poem reflect?

(Ceiling 25 marks)

I. Answer the following questions not exceeding 100 words. (5 marks each)

16. Do you think the treatment of the Dalit teacher in the passage below is unjust? Why? Pick out at least four words/phrases/sentences that will justify your answer.

The head master had chosen a room at the end of the school building for me. May be he wanted to spare the upper caste teachers the sin of passing in front of a Pulayateacher's room. Wonder whether that innocent of innocents headmaster, Raman Menon had thought that far ahead. The students looked at me not as though I was a strange creature, but as one who had committed a grave sin. No point in blaming them for that. Those were the circumstances under which they had been raised...

When I returned after lunch in amnavan's home, I got a terrible shock. My blood boiled as never before. Were my eyes growing dim, were my muscles and nerves failing, or was I forgetting myself? I cannot explain my feelings at that moment.

Someone had placed a spade across my desk

17. One is not born, but rather becomes a woman. Explain.

18. Fill in the blanks with the right collocations. Choose from the words given in the brackets (hard, great, show, pay, take, draw, big, evince, bid)

My fathersaid " attention when I speak." He was a monster most of the time. He never any interest in my life. My mother was a working woman. I had admiration for my mother. She her role seriously.

19. Read the passage below.

Earlier, much earlier: me, saying to my father, Please, Father! I want to go to Egypt or Iraq, I want to study at university there. He grabbed me by the neck and barked at me. By this beard of mine, I swear you are not leaving Oman. Do you want to sink so low? To come back from Egypt or Iraq with your beard shaven off? Smoking and drinking and I don't know what? Is that who you want to be? So instead, immediately after finishing high school I went to work in his business.

Imagine you are the son. Write a diary entry expressing your feelings.

20. It was a long time ago,

I have almost forgotten my dream. But it was there then,

In front of me, Bright like a sun- My dream.

And then the wall rose, Rose slowly,

Slowly,

Between me and my dream. Rose until it touched the sky- The wall.

Shadow.

I am black.

I lie down in the shadow –

What are the figures of speech in the poem? How does the poet convey his meaning through them?

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21. Discuss the significance of the advice the mother gives to the daughter at the end of the story No Name Woman.

22. In the text below whose do you think is the dominant voice? Why? Substantiate your views with two examples from the text.



Everyone agreed that my father, my Baba had built the most beautiful house in the Wazir Akbar Khan district, a new and affluent neighbourhood in the northern part of Kabul. Some thought it was the prettiest house in all of Kabul. A broad entry way flanked by rose bushes led to the sprawling house of marble floors and wide windows....

On the south end of the garden, in the shadows of a loquat tree was the servants' home, a modest little mud hut where Hassan lived with his father.

It was there in that little shack, that Hassan was born in the winter of 1964, just one year after my mother died giving birth to me.

23. Do you find viewpoints, silences, or gaps that are unfair to a person or a group in the text below? Whose point of view is represented in this text? How does Stevens respond to this issue?

Then he said: 'I have been doing a great deal of thinking Stevens. A great deal of thinking. And I've reached my conclusion. We cannot have Jews on the staff here at Darlington Hall.' 'Sir?' 'It's for the good of this house, Stevens. In the interests of the guests we have staying here. I've looked into this carefully, Stevens, and I'm letting you know my conclusion.'

'Very well, sir.

'Tell me Stevens, we have a few on the staff at the moment, don't we? Jews, I mean.' I believe two of the present staff members would fall into that category, sir.'

'Ah.' His lordship paused for a moment, staring out of his window. 'Of course, you'll have to let them go'

I beg your pardon, sir?' (Remains of the Day) (Ceiling 35 marks)

II. Answer any two out of the four questions in a short essay of 200 words:

24. "I was quite sure that Hamlet had only one possible interpretation, and that one universally obvious." How is the author proved wrong as he narrates Hamlet to the African tribals?

25. Based on your reading of Adivasi will not Dance explain how breaking a habit can be a form of resistance.

26. Read the text from a book published in 1877. Would you say nineteenth century discourses were unfair to women? What do you think of the word 'holy' that describes the woman in the text? Compare the present day family with that in the text below.

Coming home one day at his dinner hour, and finding that the meal was not ready, he flew into a furious passion, and began to upset and break the furniture in the dining room. His wife-a holy woman- endeavoured to pacify him and while urging the servants to hurry forward in their preparations, she argued sweetly with her husband on the unseemliness of such displays of anger and begged him to read a book, while she would go to aid the cook. He flung the book away from him and stalked back and forth in a rage, while the lady hastened to the kitchen.

27. What function does the mother's stories perform in shaping the daughter's consciousness as a woman in No Name Woman?

INSTRUCTIONS TO TEACHERS AND QUESTION PAPER SETTERS

- 3 chapters from module 2,3 and 4 namely Shakespeare in the Bush, The Adivasi will not dance and No Name Woman are meant for detailed study from which paragraph and essay questions will be asked
- Students are expected to write short paragraphs of 75 words and short essays of 150 words

Answer key:

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1. She came home early

He spoke at the meeting

2. Help out, confide in



3. A jackal howled at the moon, a nightjar called from the bushes, Biniya walked fast and her breath came in short, sharp gasps – paratactic
Bright moonlight bathed the hillside when she reached her home to village – hypotactic
4. She wrote him a letter

5. Your eyes on me were as eyes that rove Over tedious riddles of years ago

And some words played between us to and fro On which lost the more by our love.

6. I had /a dream /which was /not all a/ dream

The bright/ sun was/ ex ti/ nguish'd and/ the stars

7. Third person. Markers – Mary, she

8. Simile - the reference to the rose adds the quality of grace and beauty

9. Among the great leaders /of India's renaissance/, Jawaharlal Nehru stands out prominently/
He was born at Allahabad/ on November 14, 1889/ He was educated at home
/until the age of sixteen /by English governesses and tutors/

10. Ignorant and innocent

11. It is normal for the boys to play gillidanda, top and marbles and for the girls to play house.
The girls forced him- the boys bullied him

12. It is normal for a man to expect his bride to be fair, slim, young and from a well off family
This normative societal expectation is not applicable to the bridegroom (answer is subjective)

13. Paravans were not allowed to enter the house because of the prevailing system of
untouchability.

14. Nobody would

15. Sombre mood

16. It is unjust because the Dalit teacher was not treated as a human being by the headmaster,
the other teachers and students. Sin, strange creature, grave sin, spade

17. Hints – gender inequality, indoctrination, prescribed genderroles

18. Pay, showed, hard, great, took

19. Answer is subjective

20. Bright like a sun – simile, Rose until it touched the sky- hyperbole – the contrasting images
to describe the dream and the wall

21. Indoctrinating only the girl child on values of chastity and morality

22. The narrator and his father – new and affluent neighbourhood, prettiest house, modest little
mud hut, little shack

23. Yes. The point of view of the dominant class is represented here. The hotel authorities do
not want Jews on the staff in the interest of the guests. Stevens is obliging and submissive

24. The 'strange' responses of the tribals to the incidents in the story

25. Dancing is habitual for the adivasis - the adivasis' adamant decision not to dance – a
political act



26. Yes. It is normal for the man to fly into a 'furious passion' and for the woman to put up with it and pacify him. The answer for the last part is subjective
27. The girl child is warned of dire consequences if she violates the social norms of chastity.
(2 x 10=20 marks)

II SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER

Core Course-English SJENG2B02 – Appreciating Poetry

Time 2.5 Hours Maximum: 80 Marks

- I. Answer the following questions in two or three sentences: (2 marks each)
 1. Explain the expression 'Chorus Hymenal.'
 2. What is the figure of speech in the expression 'feast of losses' and what does it convey?
 3. Friends, Romans, Countrymen, lend me your ears – Identify the figure of speech.
 4. What is a villanelle? Give an example.
 5. Comment on the closing lines of the poem Tonight I Can write the Saddest Lines.
 6. What is the beloved compared to by the narrator in Shakespeare's poem?
 7. What kind of a mother is portrayed in Mother to Son?
 8. How are the stone masons romanticized in the poem Stone Masons, My Father and Me?
 9. Explain the expression nostalgic lump in the poem Homeward
 10. Comment on the lines 'lonely as a shepherd' in the poem Childhood.
 11. Why does the lover request the lady not to shed tears or sigh in the poem Valediction Forbidding Mourning?
 12. What is the significance of the dedication of the poem Without Title.
 13. Comment on the line 'better I had swung from the end of a rope like a flag'
 14. What is hard rhyme and soft rhyme?
 15. What is a ghazal? (Ceiling 25 marks)
- II. Answer the following questions in a paragraph (5 marks each)
 15. Who'd stoop to blame this sort of trifling? – What does this tell you about the speaker?
 16. Discuss the poem The Layers as a metaphor for the journey of life
 17. The theme of passionate love in I am Your Man
 18. Imagery in Be Drunk
 19. Comment on the changing mood in Milton's sonnet
 20. The inspirational aspect of Mother to Son
 21. Discuss Dylan Thomas' attitude towards death
 22. Attempt a critical appreciation of the poem Vanity of Vanities by Christina Rossetti

Ah, woe is me for pleasure that is vain, Ah, woe is me for glory that is past:
Pleasure that bringeth sorrow at the last, Glory that at the last bringeth no gain!
So saith the sinking heart; and so again It shall say till the mighty angel-blast
Is blown, making the sun and moon aghast, And showering down the stars like sudden rain.
And evermore men shall go fearfully,
Bending beneath their weight of heaviness; And ancient men shall lie down wearily, And strong
men shall rise up in weariness; Yea, even the young shall answer sighingly,
Saying one to another: How vain it is! (Ceiling 35 marks)

- III. Answer any two out of the four questions in an essay:
 24. Discuss La Belle Dame Sans Merci as a ballad.
 25. How does Pope's epistle 'vindicate the ways of God to man?'
 26. In Memory of W B Yeats is not just about Yeats. It is about poetry and poets. Discuss.
 27. Describe the impact of nature as presented in Shakespeare's sonnet. (2 x 10=20 marks)



III SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER
Core Course-English SJENG3B03 – Appreciating Prose

Time 2.5 Hours Maximum: 80Marks

I. Answer the following questions in two or three sentences. (2 marks each)

1. What is the main difference between a novel and a short story?
2. What are the main functions of Prose?
3. What are the main uses of Studies according to Bacon?
4. What are the chief distinctions between formal and informal essays?
5. When did John, the boy in Dream Children smile as much as to say that “that would be foolish indeed”?
6. Why according to Chesterton the small boys do not complain of being trapped in a railway station?
7. Why did Camus feel shocks and inner turmoil on knowing about the Nobel Prize to be given to him?
8. Why does Camus say that the true artists score nothing and they are obliged to understand rather than to judge?
9. What is the main theme of much of her writing according to Arundhati Roy?
10. What according to Mrs. Roy were the ostensible or false claims that the US had made to support the Afghan war and how do they prove to be meaningless?
11. Why does Pico Iyer argue that the punctuation marks are the Road signs placed along the highway of our communication?
12. Why does Jean Valjean decide to forgive Javert?
13. What is the meaning of the word ‘Hiroshima’?
14. Why was May 24 celebrated in the British colony of Nigeria?
15. What does Charles Lamb tell his dream children about the funeral of grandmother Field? (Ceiling 25)
- II. Answer the following questions in a paragraph. (5 marks each)
16. Bacon's observations on different types of reading.
17. Nostalgia and memory in Dream children.
18. Chesterton's description of the Battersea during the flood.
19. Camus' idea of a writer.
20. How does Mrs. Roy elucidate the unholy alliance between power and Nationalism in her Essay?
21. How does Pico Iyer establish that Punctuation becomes a signature of Cultures?
22. Usha Jesudasan's use of Victor Hugo's *Les Misérables* to explain the clash between Justice and Mercy.
23. The Atomic explosion in the city of Hiroshima. (Ceiling 35)

III. Write an essay on any two of the following. (10x2=20)

24. How far does GK Chesterton succeed in developing a delightful and philosophical essay from a down to earth unimportant context in his essay *On Running After one's Hats*?
25. Briefly discuss the different aspects of Bacon's style with respect to *Of Studies*.
26. Briefly describe Achebe's experience as a student under the colonial education system.
27. Critically assess *Come September* as a serious deliberation on various socio-cultural and political issues of contemporary times.

III SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER

Core Course-English SJENG3B04– English Grammar and Usage

Time: 2.5 hours Marks: 80

I. Read the following questions and do as directed. All questions can be answered. Each



question carries two marks. (Ceiling - 25 marks)

1. What you see on the table is not mine. Categorise the words in the sentence into form class and function class.
2. I had to prepare hard for delivering that speech impressively. Identify the parts of speech of the underlined words.
3. Write a sentence with a gerund as its subject.
4. He is a smart student. Identify the mood of the sentence and justify your answer.
5. Their success was accepted by all. Form two inflexional and derivational variants of the italicised word
6. Except my younger brother, no one has taken after my mother. Identify the phrasal verb in the sentence and write its meaning.
7. Make a sentence using the idiom at random.
8. Develop the given pattern to a sentence. S+V+O+ Participle.
9. The security guard was very old. He was very dynamic. Convert the given sentences into a single sentence using any subordinate conjunction.
10. One of the books were lying under the table. Identify the mistake in the sentence and justify your correction.
11. Write a sentence which has one main clause and one dependent clause.
12. I will have a car by next year. Which is the tense used in the sentence.
13. My first college was better than the second one. Rewrite the sentence in positive degree.
14. They have seen that movie two years ago. Correct the mistake, if any, in the sentence and justify your changes.
15. The students don't have to answer the fifth question. Frame a Tag Question.

II. Read the following questions and do as directed. All questions can be answered
.Each question carries five marks. (Ceiling - 35 marks)

16. Rinu saw the sentences below on a digital display board at a supermarket. Analyse the pattern of each sentence and write what type they belong to.

- a. We offer 10% discount on all goods.
- b. You may please get in and have a look.
- c. Why do you wait for a second chance?
- d. How cheap the prices have fallen!
- e. We are sure that you will not be disappointed.

17. Analyse the given sentences, understand their tenses and convert them to corresponding past tenses.

- a. We go home by bus.
- b. My father is expecting a promotion.
- c. She does the cleaning herself.

18. The given sentences were in a letter which Sonu's Manager wrote and showed her for checking the grammar. How will you correct them? Justify your changes.

- a. I'm understanding your concerns about the new product.
- b. I promising you that I will do my level best to replace the product.
- c. We values our customers who has supported us much.

19. Identify the clauses in the given sentences and convert them to other types of sentences.

- a. Realising the mistake, I apologised to the teacher.
- b. Many words in the passage were difficult but I could understand the meaning.

20. The modal auxiliary may is used to express possibility, request and permission. Give two examples each for the above functions.

21. Each of the given sentences has a mistake. Identify the mistake and rewrite them correctly.

- a. I coming from a remote village.
- b. What you think about these model cars?
- c. Every candidates were given a chance to introduce oneself.



22. Change the voice of the given sentences to the other.

- A pen was taken from your bag by me.
- Did you eat that chocolate in the fridge?
- They are cooking a new dish.

23. Rewrite the following text by correcting the collocation errors in them. Underline the changes you make.

In the morning I made some work in the garden. Then I spent a rest for about an hour before going out to have shopping in town. It was my sister's birthday and I wanted to do a special effort to cook a nice meal for her. I gave a look at a new Thai cookery book in the bookshop.

III. Read the following questions and answer any TWO of the following. (2x10=20)

24. Read the given passage and list the mistakes in it. Specify if the mistake is related to tense, concord, preposition, or verb. Rewrite the sentences correctly and justify each of the changes you made.

Have you ever feel as if you were talking to a wall and not to a real person? This usually occurs when we does not get any bodily feedback from the listener(s). One of the most important conversational tool is the head nod. Nodding your head, like eye contacts, become an important tool by effective communication. A head nod, in communication, is played multiple function like feedback and listener attentiveness. Moreover, it is considering as a source of motivation for the speaker.

25. Elucidate the any five rules of reported speech in English and write two examples for each.

26. Rearrange the jumbled words given below to form meaningful sentences. Then, identify the tense of the sentences.

- Will/ Year's/ celebrate/ in/ the/ Ravi/ coming/ New/ day/ Goa.
- The/ for/ past/ setting/ early/ has/ the/ one/ been/ month/ sun.
- Was/ mobile/ bathroom/ Rakesh/ when/ the/ started/ phone/ his/ in/ ringing/.
- Work/ scientists/ in/ tests/ night/ the/ involved/ nuclear/ had/at/ India's/ to/.
- at/accident/where/the/were/time/you/of/?

27. Study the given table and frame 10 correct sentences from it. Use different structures/ tenses

so that your answer includes statements, questions, negatives, present ,past and future sentences.

He

A costly car

She is/am/are/was/were/ Reached home

It do/does/did Learning how to drive

They have/has/had/ The work well

We will/will have/ Call me back soon

I seen a lot of films

Rahul & Raheem lives three miles away

Merin a daughter next month

a long tail

trying to scare me all the time.



Core Course-English SJENG4B05-Appreciating Fiction

Time 2.5 Hours Maximum: 80 Marks

- I. Answer the following questions in two or three sentences: (2 marks each)
1. What did Eckels want to shoot?
 2. Why did his beloved offer Trysdale a cactus as her answer to his proposal?
 3. Why do you think Eveline decided against going with Frank, at the last moment?
 4. Who is an omniscient narrator?
 5. What is the theme of the story The Letter?
 6. How does the narrator react to Teresa's description of herself as a "sorrowing little dove?"
 7. Why did Jack force his mother to speak in English?
 8. Why does the protagonist of the story The Homecoming find "normal" life "abnormal?"
 9. Why did Napoleon decide to sell the eggs of the hens?
 10. What is a novella?
 11. Why did Mollie run away from the farm?
 12. "Dad picked Mom out of a catalog." How?
 13. What is meant by the butterfly effect?
 14. Explain Stolen Generation narratives.
 15. Who is Boleslav Kashput?
- (Ceiling 25marks)

II. Answer the following questions in a paragraph. (5 marks each)

16. Write short note on the novel as a form of fiction.
 17. Discuss the after effects of war on the protagonist of The Homecoming.
 18. Explain the irony in The Cactus.
 19. Compare and contrast Napoleon with Snowball.
 20. What is the significance of the Path?
 21. What is meant by epiphany? Explain with reference to Joyce's story.
 22. "...the more a human creature has tasted of bitter things, the more it hungers after the sweet things of life." Explain with reference to Her Lover.
 23. How does The Letter portray the lives of children of the Stolen Generation?
- (Ceiling 35 marks)

III. Answer any two out of the four questions in an essay:

23. Discuss the Animal Farm as a beast fable.
 24. Examine the identity crisis in Paper Menagerie.
 25. Explain the symbolism used in Eveline.
 26. How does The Homecoming satirize the flimsiness of the rich in the Indian society?
- (10x2=20 marks)

IV SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER

Core Course-English SJENG4B06-Literary Criticism

Time 2.5 Hours Maximum: 80 Marks

- I. Answer the following questions in two or three sentences: (2 marks each)
1. What is mimesis?



2. Explain Aristotle's notion of 'hamartia'.
3. What, according to Horace, is the purpose of art?
4. What is Sidney's idea of the argumentative method?
5. What, according to Dryden, is the function of poetry?
6. How does Dr. Johnson speak of the three unities?
7. What is Wordsworth's definition of poetry?
8. How does Coleridge distinguish between fancy and imagination?
9. Explain the concept of emotive use of language, according to I. A. Richards.
10. What is the Leavisian concept of criticism?
11. What is the concept of collective unconscious?
12. Define intentional fallacy.
13. What is Vyanjana?
14. Mention any two features of naturalism.
15. What is meant by negative capability?

(Ceiling 25 marks)

II. Answer the following questions in a paragraph. (5 marks each)

16. Sublime in literature.
17. Neoclassicism.
18. Wordsworth's idea of the subject of poetry.
19. Matthew Arnold's definition of culture.
20. Biographical criticism.
21. Archetypal criticism.
22. Rasa.
23. Defamiliarization.

(Ceiling 35 marks)

III. Answer any two out of the four questions in an essay:

24. How does Aristotle dismiss the moral claims of art in Plato?
25. Discuss the major aspects of Romanticist criticism with reference to Wordsworth and Coleridge.
26. In what ways, does Eliot establish the foundations of modernist criticism with reference to classicism.
27. What are the main characteristics of New Criticism?

(10x2=20 marks)

V SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER

Core Course-English

SJENG5B07-Appreciating Drama and Theatre

Time 2.5 Hours Maximum: 80 Marks

I. Answer the following questions in two or three sentences: (2 marks each)

1. What are the three unities according to Aristotle?
2. Where is the play The Zoo Story set?
3. Define Tragedy.
4. Why does Iago hate Othello?
5. Why does the Man from Hell point out that there is "a whole forest of sticks" in the audience?
6. How does Iago use Bianca to trick Othello?
7. How much money did Popova owe Smirnov?
8. How does Jerry decide to murder the dog?
9. Distinguish between simple plot and complex plot.
10. Who is represented as the stick in The Man Who Turned into a Stick?



11. What do you mean by Miracle plays?
12. Why does Othello care about Desdemona's handkerchief?
13. Who were the University Wits?
14. Why does Othello want to murder Cassio?
15. Why is Peter dissatisfied with his family?

(Ceiling 25 marks)

II. Answer the following questions in a paragraph. (5 marks each)

16. Character of Smirnov
17. The Theatre of Cruelty
18. Analyse Desdemona's role in Othello.
19. Epic Theatre
20. Symbolic significance of Jerry's death.
21. Theme of Alienation in The Man Who Turned into a Stick.
22. Racism in Othello.
23. Discuss The Bear as a farce.

(Ceiling 35 marks)

III. Answer any two out of the four questions in an essay:

24. Edward Albee's The Zoo Story as an Absurd play.
 25. Justify the title of the play The Bear by Anton Chekhov.
 26. How does Shakespeare explore and represent the idea of the 'tragic hero' in Othello?
 27. How does the film 'Akale' contrast the dreams and aspirations of the mother and the isolated worlds of her children?
- (2 x 10=20 marks)

V SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER

Core Course-English SJENG5B08-Literary Theory

Time 2.5 Hours Maximum: 80 Marks

I. Answer the following questions in two or three sentences: (2 marks each)

1. What is meant by the linguistic turn?
2. Explain Derrida's notion of 'decentering'.
3. What is dream mechanism?
4. What is meant by the Mirrorstage?
5. Explain Althusser's idea of 'interpellation'.
6. How does Marx define ideology?
7. What is meant by 'incredulity towards metanarratives'?
8. What, according to Stuart Hall, are the two paradigms of culture studies?
9. Explain the relationship between textuality and historicity in New Historicism?
10. What is meant by thick description?
11. Explain Kate Millet's notion of sexual politics.
12. What is meant by gender as performativity?
13. How does Benedict Anderson present his critique of nation?
14. Mention any two features of environmental imagination.
15. What is meant by 'arbitrariness' in Saussure's linguistics?

(Ceiling 25 marks)

II. Answer the following questions in a paragraph (5 marks each)

16. Linguistic constructionism of realities.
17. Derrida's critique of logocentrism



18. The difference between old and new historicism.
19. The Frankfurt school.
20. Deep ecology.
21. The postmodern notion of hyperreality.
22. Edward Said's concept of Orientalism.
23. Lesbian feminism.

(Ceiling 35 marks)

III. Answer any two out of the four questions in an essay:

24. How does Lacan establish that the unconscious is structured like a language?
25. Explain Queer Studies as an emerging discipline in literary theory?
26. In what ways, can one see Marxist theories as the foundation of Cultural studies?
27. Summarize the key features of postcolonial literary criticism?

(10x2=20 marks)

V SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER

Core Course-English SJENG5B09-Language and Linguistics

Time 2.5 Hours Maximum: 80 Marks

I. Answer the following questions in two or three sentences: (2 marks each)

1. Define the term 'linguistics'.
2. What are allophones? Give examples.
3. What is socio- linguistics?
4. What is a syllabic consonant?
5. What is Idiolect?
6. What do you mean by compounding?
7. What are homophones? Give examples.
8. What are semi- vowels?
9. What is Intonation? Which are the two basic intonation patterns?
10. What is a free morpheme?
11. What are the three branches of phonetics?
12. Mark stress for the given words:
a. forgive b. pleasure c. examination d. Agreement
13. What do you mean by suprasegmentals?
14. Mention the name of major modern linguists
15. What kind of air-stream forms the basis of most speech sounds?

(Ceiling 25 marks)

II. Answer the following questions in a paragraph (5 marks each)

16. Cardinal Vowels.
17. Distinguish between the synchronic and diachronic approach to language study.
18. Assimilation.
19. Transcribe the following passage:

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting

20. TG Grammar.
21. Langue and Parole.
22. Diphthongs

23. Phonology (Ceiling 35 marks)

10

III. Answer any two out of the four questions in an essay

24. What are the different methods of word formation in English?



25. Define Language and explain the most important properties of human language.
26. Describe the consonants of English RP.
27. Briefly explain the air stream mechanism and the organs of speech. (10x2=20 marks)

**VI SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION
PAPER**

Core Course-English SJENG6B11-Voices of Women

Time 2.5 Hours Maximum: 80 Marks

I Answer the following questions in two or three sentences each (2 marks each)

1. What memory of her friend Okoloma does Adichie share at the beginning of her essay?
2. Why was Virginia Woolf terribly shocked when she read Professor Traveyan's History of England?
3. What was the experience Adichie had with a valet?
4. What was Woolf's purpose in creating a hypothetical sister for Shakespeare?
5. List the ways in which boys are trained as different from girls by the society, as mentioned in Adichie's essay.
6. "Like a plastic flower" Explain the comparison in Eunice de Souza's poem.
7. What is "the act of charity" that the speaker in 'Bequest' wishes to perform?
8. Which mythological example does Sappho use to illustrate the glory of love?
9. Why would the ladies panic in Inez Hernandez's poem?
10. Who are the Biblical characters referred to in Judith wright's poem?
11. How does Chopin's novel 'The Awakening' end?
12. What does the last line of Alice walker's short story 'The Flowers' mean?
13. Whose life story does 'Thozhilkendrathilekku' narrate?
14. How does Sappho portray Helen in the poem?
15. Why did Myop lay down her flowers? (Ceiling 25 marks)

II Answer the following in a paragraph (5 marks each)

16. Narrate the incidences in Adichie's life that led to her choice of the label 'Happy African Feminist'.
17. Adichie's narration of society's expectation of gender.
18. Comment on the significance of Woolf's imaginary account of Shakespeare's sister's life.
19. Symbolism of birds in Kate Chopin's 'The Awakening'.
20. The patriarchal power structure as evident in 'Preciousness'.
21. De Souza's use of irony and understatement in the poem 'Bequest'.
22. The imagist elements in Amy Lowell's 'Vintage'.
23. How does Sappho prove to Anactoria that love is more beautiful than war? (Ceiling 35)

III Attempt any two of the four questions in an essay

24. How does Samira Makhmalbaf's 'At Five in the Afternoon' discuss the exigency of women empowerment and women education?
25. How do you account for the anomaly that the play 'Thozhilkendrathilekku' is not listed among the prominent playwrights of the Indian renaissance?
26. Does the title of Kate Chopin's novel conflict with its ending? Discuss.



27. 'Preciousness' is a story that goes beyond the struggles of a teen-aged girl's life. Examine. (ceiling 20)

(10x2=20 marks)

VI SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER
Core Course-English SJENG6B12 – Classics of World Literature
Time 2.5hrs Max marks: 80

- I. Answer the following questions in two or three sentences each (2marks each with ceiling 25)
 1. Why is the first circle called the limbo?
 2. What was the girl in the painting doing?
 3. How did Mother Sauvage die?
 4. What is a rubai?
 5. Why did Krishna strike at his own thighs and gaze at the sky during the war?
 6. What is the robber's version of Takehiro's murder?
 7. What were the three blights that fell on the city of Thebes?
 8. What is a haiku? Mention a few practitioners of the haiku.
 9. Why did Oedipus kill the men at the crossroads?
 10. How is the poem 'The Violet' a metaphor for unrequited love?
 11. What were the three questions of the king?
 12. What is the difference between the mirror and the heart according to Rumi?
 13. Why are the first four books of The Odyssey called Telemachia?
 14. What is an epic? Give examples.
 15. How did the king of Samangan welcome Rostum?
- II. Answer each of the following in a paragraph (5 marks each with ceiling 35)
 16. Explain the reference to the Noble Castle in Canto IV
 17. "... country people do not feel patriotic hatred- those feelings are reserved for the upper classes ." Explain with reference to Mother Sauvage
 18. Why does Akutagawa use the supernatural medium in his story?
 19. What are the conventions of Greek drama?
 20. Explain the role of fate in Oedipus Rex.
 21. Examine the significance of style in Pushkin's "A Flower."
22. How does Urubhangam differ from The Mahabharata in the portrayal of Duryodhana?
23. Comment on the aphoristic quality of the Rubayyat.
- III. Answer any two of the following in an essay (10 x2= 20)
 24. Write an appreciation of Rilke's "Adam."
 25. Imagine that you are Sohrab. Narrate the story from your point of view
 26. Rumi's "I died from minerality" is a poem about the transcendence of the soul. Explain.
 27. Examine the style of 'In a Grove.'

VI SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER
Core Course-English SJENG6B13-Film Studies
Time 2.5 Hours Maximum: 80 Marks

- I. Answer the following questions in two or three sentences: (2 marks each)



1. What is deep focus?
2. Explain Eisenstein's notion of 'montage'.
3. What is meant by extra-diegetic sound?
4. Give any two examples of classical Westerns.
5. What is "culture industry"?
6. Give any two examples of Third cinema.
7. What is fetishistic scopophilia?
8. What is meant by semiotics and cinema?
9. What is meant by voice in the context of documentary?
10. Comment on the ending of The 400 Blows.
11. What is the context of Chaplin's The Gold Rush?
12. What is the narrative technique of The Mirror?
13. For what crime was Randle Patrick McMurphy moved to the mental institution?
14. How does Sembene address religious fundamentalism in Guelwar?
15. What is the symbolism of Sreedevi's wearing red in Elippathayam?

(Ceiling 25 marks)

I. Answer the following questions in a paragraph:

16. Avant-garde in cinema.
17. Italian Neorealism.
18. Male Gaze.
19. Cinema Verite.
20. The struggle for survival in The Gold Rush.
21. Surreal elements in The Mirror.
22. Postcolonial elements in Guelwaar.
23. Animal imagery in Spring, Summer, Autumn, Winter ... and Spring.

(Ceiling 35 marks)

24. Answer any two out of the four questions in an essay:
25. How does Andre Bazin see the introduction of deep focus as a dialectical progress in the evolution of the language of cinema?
26. Consider The 400 Blows as an example of "cinema in the first person singular".
27. 8 ½ is the best film ever made about film-making. Discuss.
28. In Elippathayam, Adoor attempts "to create something like a backdated social reform for a people who so no measured historical transition to modernity". Argue.

(2 x 10=20 marks)