

**ST. TERESA'S COLLEGE
(AUTONOMOUS)
ERNAKULAM**



**CURRICULUM FOR
BACHELOR'S PROGRAMME IN
ENGLISH LANGUAGE AND
LITERATURE**

Under Choice Based Credit & Semester System
(2014 Admissions Onwards)
(As prescribed by M.G. University, Kottayam)

Preamble

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.

DISTRIBUTION OF COURSES FOR UG PROGRAMME

There are 5 courses in each semester and 30 courses in six semesters.

Common Courses
 Core Courses
 Complementary Courses
 Open Course (General)
 Open Course (Frontier Areas)

1. OUTLINE OF THE CORE COURSES

Course Code	Title of Course	No. of Contact Hours/Week	Credit	Semester
ENG1MHL	Methodology of Humanities And Literature	6	4	1
ENG2ILL	Introduction to the Study of Language and Literature	6	4	2
ENG3LI	Literature and Informatics	5	4	3
ENG3RP	Reading Prose	4	4	3
ENG4RPO	Reading Poetry	5	4	4
ENG4RFI	Reading Fiction	4	4	4
ENG5RD	Reading Drama	6	4	5
ENG5LL	Language and Linguistics	5	4	5
ENG5LC	Literary Criticism: Theory and Practice	5	4	5
ENG5PL	Postcolonial Literatures	5	4	5
ENG6WL	Women's Literature	5	4	6

ENG6IW	Indian Writing	5	4	6
ENG6CL	Comparative Literature	5	4	6
ENG6AL	American Literature	5	4	6

2. OUTLINE FOR COMPLEMENTARY COURSES

COMPLEMENTARY COURSE				
FOR STUDENTS OF ENGLISH LANGUAGE AND LITERATURE				
Course Code	Title of Course	No. of Contact Hours/Week	Credit	Semester
ENG3ELS	Evolution of Literary Movements: The Shapers of Destiny	6	4	3
ENG4ECC	Evolution of Literary Movements: The Cross-currents of Change	6	4	4

3. OUTLINE OF OPEN COURSES

OPEN COURSES (GENERAL) FOR STUDENTS OF OTHER DISCIPLINES				
Course Code	Title of Course	No. of Contact Hours/Week	Credit	Semester
ENG5TLAF	Theory, Language and Appreciation of Films	4	4	5
ENG5MS	Media Studies	4	4	5
ENG5EC	English for Careers	4	4	5
OPEN COURSES (FRONTIER AREAS) FOR STUDENTS OF BA ENGLISH LANGUAGE AND LITERATURE				
Course Code	Title of Course	No. of Contact Hours/Week	Credit	Semester
ENG6CWE	Creative Writing in English	4	4	6
ENG6RL	Regional Literatures in Translation	4	4	6

Examinations

The evaluation of each course shall contain two parts such as Sessional or In-Semester Assessment (IA) and End-Semester or Final Assessment (EA).

The Sessional Assessment (IA) and Final-Semester (Final)Assessment (EA) shall be evaluated using Mark based Grading system based on 7-point scale. Overall Final Sessional Semester ratio will be maintained as 20:80.

Sessional Assessment (Without practicals)

Sessional evaluation is to be done by continuous assessments on the following components. The Components of the internal evaluation for theory and practical and their weights are as below.

The evaluation of all components is to be published and is to be acknowledged by the candidate. All documents of sessional assessments are to be kept in the institution for 2 years and shall be made available for verification. The responsibility of evaluating the sessional assessment is vested on the teacher(s) who teach the course.

I. Distribution of sessional marks:

- Attendance- 5 marks
- Assignment- 5 marks
- Test paper- 10 marks

Total -20marks

II. Attendance Evaluation

A student should have a minimum of 75% attendance. Those who do not have the minimum requirement for attendance will not be allowed to appear for Final Examinations.

Marks for attendance:

- 90%-100%- 5 marks
- 85%- 89% - 4 marks
- 80%- 84% - 3 marks
- 75%- 79% - 2 marks

III. Assignment/Seminar/Viva

- 1st to 5th semesters – Assignments/Seminar
- 6th Semester – Seminar only/Project/ Viva

IV. Test Paper

- An average of two sessional examinations will be considered. No retests will be conducted.

Final Assessment

The end semester (final) examination of all semesters shall be conducted by the institution on the close of each semester. For reappearance/ improvement question paper pattern as per Autonomous College rules, students can appear along with the next batch.

Pattern of Questions

Questions shall be set to assess knowledge acquired, application of knowledge in life situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. He/she shall also submit a detailed scheme of evaluation along with the question paper.

A question paper shall be a judicious mix of short answer type (2 sentences), short answer type (paragraph), short essay type and long essay type questions.

The pattern of question for common courses, core courses and complementary courses offered are listed below.

1. The duration of examination is 3 hours.
2. Each question paper has four parts A, B, C & D.
3. Part A contains 10 questions of 1 mark each which the candidate has to answer all in one word or sentence each.
4. Part B contains 12 questions spanning the entire syllabus and the candidate has to answer 8 questions in two sentences each. Each question carries 2 marks.
5. Part C contains 9 paragraph type questions spanning the entire syllabus and the candidate has to answer 6 questions. Each question carries 4 marks.
6. Part D contains 4 essay type questions spanning the entire syllabus and the candidate has to answer 2 questions. Each question carries 15 marks.
7. The total marks of all courses in B.A. English Language and Literature programme is 80.

Project Evaluation

The candidates should submit two copies of their project reports. Two internal examinations will be conducted by the department - one written examination on research methodology and one oral examination on the area of the project. There will be an external evaluation of the project, but there will be no viva-voce. Evaluation of projects will be done in the college by external examiners deputed by the university. Plagiarism of any kind will be sternly dealt with. The weights for the project evaluation are distributed as follows.

The mark distribution for assessment of different components is shown below.

Sessional Evaluation:

Component	Marks : 20
Punctuality	2
Innovativeness of Topic	2
Test Paper	8
Presentation and Viva Voce	8
Total	20

Final Evaluation:

Component	Marks : 80
Significance and Scope	15
Research methodology	25
Presentation of report	40
Total	80

Computation of CCPA

The ratio of Sessionals to End Semester Assessment is 80:20. However Grade and Grade Point is given to each course based on the percentage of marks obtained as follows:

Percentage of Marks	Grade	Grade Point
90 and above	A+ - Outstanding	10
80-89	A - Excellent	9
70-79	B - Very Good	8
60-69	C – Good	7
50-59	D - Satisfactory	6
40-49	E - Adequate	5
Below 40	F - Failure	4

Note: Decimal are to be rounded to the next whole number

Credit Point for each course is obtained as $CP = GP \times Credit$

Semester Grade Point Average for the semester is calculated as

$SCPA = \frac{\text{Total Credit Points (CP)}}{\text{Total Credits (S)}}$

Grades for the different semesters and overall programme are given based on the corresponding SCPA on a 7-point scale as shown below:

SCPA	Grade
Above 9	A+ - Outstanding
Above 8, but below or equal to 9	A - Excellent
Above 7, but below or equal to 8	B -Very Good
Above 6, but below or equal to 7	C - Good
Above 5, but below or equal to 6	D - Satisfactory
Above 4, but below or equal to 5	E - Adequate

4 or below

F - Failure

Cumulative Grade Point Average for the programme is calculated as follows:

$$\text{CGPA} = \frac{(222221 \times 22 + \dots + (222226 \times 2622 + 22 + \dots + 26)}{\dots}$$

Where 22, ..., 26 are the total credits in each semester.

Note: A separate minimum of **30% marks** each for internal and external and aggregate minimum of **40 %** are required for a pass for a course. For a pass in a programme, a separate minimum of Grade E is required for all the individual courses. If a candidate secures **F** Grade for any one of the courses offered in a Semester/Programme only **F** grade will be awarded for that Semester/Programme until he/she improves this to **E** grade or above within the permitted period. Candidates who secure **E** grade and above, will be eligible for higher studies.

DEPARTMENT OF ENGLISH
SEMESTER WISE DETAILS OF COURSES OFFERED

SEMESTER I

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language)
1.	English	ENG1CSE	Communication Skills In English	Common Course
2.	English	ENG1RLE	Reading Literature In English	Common Course
3.	French	FRE1FLCS	French Language & Communication Skills - I	Language
4.	Hindi	HIN1POAP	Prose And One Act Play	Language

5.	Malayalam	MAL1KN	Katha, Novel	Language
6.	English	ENG1MHL	Methodology Of Humanities And Literature	Core Course
7.	Sociology	SOC1IS	Introduction To Sociology	Complementary

SEMESTER II

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language)
1.	English	ENG2CTAWP	Critical Thinking, Academic Writing & Presentation	Common Course
2.	English	ENG2MVI	Musings on Vital Issues	Common Course
3.	French	FRE2FLCS	French Language & Communicative Skills – II	Language
4.	Hindi	HIN2TCA	Translation, Communication	Language

			Skills and Applied Grammar	
5.	Malayalam	MAL2KAV	KAVITHA	Language
6.	English	ENG2ILL	Introduction to the Study of Language and Literature	Core Course
7.	Sociology	SOC2DST	Development of Sociological Theories	Complementary

SEMESTER III

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language)
1.	English	ENG3RISSE	Reflections on Indian Polity, Secularism & Sustainable Environment	Common Course
2	French	FRE3ACF	An Advanced Course in French I	Language
3	Hindi	HIN3PF	Poetry and Fiction	Language
4	Malayalam	MAL3AP	Arangum Porulum	Language
5.	English	ENG3LI	Literature and Informatics	Core Course
6.	English	ENG3RP	Reading Prose	

				Core Course
7.	English	ENG3ELS	Evolution of Literary Movements: The Shapers of Destiny	Complementary

SEMESTER IV

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language)
1.	English	ENG4EPS	Evolution of the Philosophy of Science: Literary Perspectives	Common Course
2	French	FRE4ACF	An Advanced Course In French – II	Language
3	Hindi	HIN4CCI	Culture and Civilization of India	Language
4	Malayalam	MAL4GRP	Gadyam, Rachana Parichayam	Language
5.	English	ENG4RPO	Reading Poetry	Core Course
6.	English	ENG4RFI	Reading Fiction	Core Course
7.	English	ENG4ECC	Evolution of Literary Movements: The Cross-currents of Change	Complementary

SEMESTER V

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language
1.	English	ENG5RD	Reading Drama	CORE
2	English	ENG5LL	Language and Linguistics	CORE
3	English	ENG5LC	Literary Criticism: Theory and Practice	CORE
4	English	ENG5PL	Postcolonial Literatures	CORE
5.	English	ENG5TLAF	Theory, Language and Appreciation of Films	Open Course

SEMESTER VI

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language
1.	English	ENG6WL	Women's Literature	CORE
2	English	ENG6IW	Indian Writing	CORE

3	English	ENG6CL	Comparative Literature	CORE
4	English	ENG6AL	American Literature	CORE
5.	English	ENG6CWE	Creative Writing in English	Open Course

DETAILS OF COURSES OFFERED BY ENGLISH DEPARTMENT

SEMESTER I

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language)
1.	English	ENG1CSE	Communication Skills In English	Common Course
2.	English	ENG1RLE	Reading Literature In English	Common Course
3.	English	ENG1MHL	Methodology Of Humanities And Literature	Core Course

SEMESTER II

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language
1.	English	ENG2CTAWP	Critical Thinking, Academic Writing & Presentation	Common Course
2.	English	ENG2MVI	Musings on Vital Issues	Common Course
3.	English	ENG2ILL	Introduction to the Study of Language and Literature	Core Course

SEMESTER III

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language
1.	English	ENG3RISSE	Reflections on Indian Polity, Secularism & Sustainable Environment	Common Course
2.	English	ENG3LI	Literature and Informatics	Core Course
3.	English	ENG3RP	Reading Prose	Core Course
4.	English	ENG3ELS	Evolution of Literary Movements: The Shapers of Destiny	Complementary

SEMESTER IV

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language
1.	English	ENG4EPS	Evolution of the Philosophy of Science: Literary Perspectives	Common Course
2.	English	ENG4RPO	Reading Poetry	Core Course
3.	English	ENG4RFI	Reading Fiction	Core Course
4.	English	ENG4ECC	Evolution of Literary Movements: The Cross-currents of Change	Complementary

SEMESTER V

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language
1.	English	ENG5RD	Reading Drama	CORE
2	English	ENG5LL	Language and Linguistics	CORE

3	English	ENG5LC	Literary Criticism: Theory and Practice	CORE
4	English	ENG5PL	Postcolonial Literatures	CORE
5.	English	ENG5TLAF	Theory, Language and Appreciation of Films	Open Course

SEMESTER VI

No.	Course	Subject Code	Title Of Paper	Course Details (Core / Common/ Complementary/ Language)
1.	English	ENG6WL	Women's Literature	CORE
2	English	ENG6IW	Indian Writing	CORE
3	English	ENG6CL	Comparative Literature	CORE
4	English	ENG6AL	American Literature	CORE
5.	English	ENG6CWE	Creative Writing in English	Open Course

SYLLABI FOR CORE COURSES

MODEL I

BA Programme in English Language and Literature

COURSE-1 METHODOLOGY OF HUMANITIES AND LITERATURE

Course Code	ENG1MHL
Title of the course	METHODOLOGY OF HUMANITIES AND LITERATURE
Semester in which the course is to be taught	I
No. of credits	4
No. of contact hours	108

1. AIM OF THE COURSE

- The course is intended to introduce the student to the interrelationship between paradigms of social formation

2. OBJECTIVES OF THE COURSE

On completion of the course, the student should be able;

- To know and appreciate the location of literature within humanities
- To establish connections across frontiers of disciplines
- To critically engage with culture, gender and marginality
- To become acquainted with narration and representation

3. COURSE OUTLINE

Module (1)

54 HOURS

A : Understanding the humanities - the scientific method – how humanities explore reality – the natural and social sciences – facts and interpretation –study of natural and subjective world- tastes, values and belief systems

B: Language, culture and identity- language in history- language in relation to caste, class, race and gender- language and colonialism.

C: Narration and representation- what is narration-narrative modes of thinking- narration in literature, philosophy and history- reading.

Module (2)

54 HOURS

The following essays are to be dealt with intensively in relation with the methodological questions raised above(module 1)

1.Peter Barry : “Theory before ‘theory’ – liberal humanism”. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New York,Manchester. 1995. 11-38

2.Sudhir Kakar, Katharina Kakar. “The Hierarchical Man” *The Indians: Portrait of a People*. Penguin India, 2007. 7-24.

3.G. N. Devy. “ Introduction” in Sharankumar Limbale’s *The Outcaste:Akkarmashi*. New Delhi, OUP. 2008 xii-xxvi

4.V. Geetha. “God made you different, Nature made us different”. *Gender*. Calcutta: Stree, 2002 11-23

5.Fridrun Rinner. “*The Arabian Nights*: Telling Stories as a means of escape from death” .*Narrative. A Seminar*. New Delhi: Sahitya Akademi, 1994 180-185.

Note on Course work

The teaching of the course will involve making the student enter into a sort of dialogue with some of the issues raised in the reading material given above.

4. CORE TEXT

METHODOLOGY AND PERSPECTIVES OF HUMANITIES published by Pearson Longman 2009 (except chapter 4 “Indian Philosophy”)

SOCIAL ROOTS OF LITERATURE. Edited by Dr.K.M.Krishnan and Tom Thomas; to be published by DC BOOKS and M. G.UNIVERSITY.

BLUEPRINT

COURSE 1: METHODOLOGY OF HUMANITIES AND LITERATURE

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	5 (5 marks)	6 (12 marks)	4 (16 marks)	2 (30 marks)	63
II	5 (5 marks)	6(12marks)	5 (20 marks)	2 (30 marks)	67
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

ST. TERESAS COLLEGE (AUTONOMOUS)
B. A. DEGREE (C.B.C.S.S) EXAMINATION
FIRST SEMESTER- CORE COURSE (ENGLISH)
ENG1MHL: METHODOLOGY OF HUMANITIES AND LITERATURE

Time: 3 hours

Maximum: 80 Marks

Part A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. How can social sciences be called scientific?
2. What is the meaning of the term ‘social construction of reality’?
3. Who is a heterodiegetic narrator?
4. Define metatextuality?
5. Define logico-scientific mode of thinking?
6. What is meant by institutionalization?
7. Humanities are essentially self-reflexive in character. How?
8. Define positivism?
9. What are the two levels in which history and language are related?

10. Who is a narratee?

(10X 1 = 10)

Part B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

1. What does the author mean by the term ‘God made you different, nature made us different’?
2. How can sociology be considered as a scientific discipline?
3. Explain ‘intertextuality’ and ‘hypertextuality’?
4. Explain ‘Proairetic mode’ and hermeneutic mode?
5. What needs to be done, according to Ngugi, to decolonise the mind?
6. How is our subjectivity limited and controlled by culture?
7. Explain multilingualism?
8. What is Terry Eagleton’s observation about ideology?
9. What is meant by Sanskritization in Indian Society?
10. What is meant by instrumental narration?
11. How has the involvement of fathers in bringing up children affected the modern society?
12. What is Peter Barry’s observation on form and content in literature?

(8 X 2 = 16)

Part C

111. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

13. How does Rinner explain ‘cyclic narration’?
14. Distinguish between ‘Histoire’ and ‘recit’?
15. Write a note on the question of agency in language?

16. What is Max Weber's contribution of the social sciences?
17. How does Peter Barry estimate the contribution of I.A Richards to literature and criticism?
18. How does Indian family operate as a cultural apparatus?
19. How does Rinner visualise the role of a reader in narration?
20. Comment on the way religions construct the male and female selves?
21. How does caste operate as status marker in society?

(6 X 4 = 24)

Part D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

22. Critically comment on the tenets of liberal humanism?
23. Trace the evolution of Dalit literary movement?
24. Discuss the relationship between language, caste and gender?
25. Write an essay on the importance of 'narration' in literature?

(2 X 15 = 30)

COURSE-2 INTRODUCTION TO LANGUAGE AND LITERATURE

COURSE CODE	ENG2ILL
TITLE OF THE COURSE	INTRODUCTION TO LANGUAGE AND LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108

1. AIM OF THE COURSE

- To give the students knowledge about the background of English language and literature and the different periods in the history of English literature.
- To familiarize the students with the varieties of English.

2. OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to:

- Appreciate, interpret and critically evaluate literature.
- Form an idea about the various stages in the development of English language.
- Distinguish between the different varieties of English used all over the world.

3. COURSE OUTLINE

Module: I

18 HOURS

What is literature—what is a text—major genres in textual studies

CORE TEXT: Mario Klarer. *An Introduction to Literary Studies*. Routledge, p. 1-62

Module: II

36 HOURS

Periods of English literature—theoretical approaches to literature

CORE TEXT: Mario Klarer. *An Introduction to Literary Studies*. Routledge, p. 63-96.

Module III

36 Hours

Language Families

Indo-European Family of Languages-1. Branches of Indo-European 2. Home of the Indo Europeans-3. Main characteristics of Indo-European

Germanic family of Languages

1. Characteristics of the Germanic family 2. Grimm's law 3. Verner's Law

Periods in the History of English Language:

Old English Period 1. Old English Dialect 2. Old English vocabulary 3. Scandinavian Influence 4. Latin influence

Middle English Period: 1. Norman Conquest 2. French influence 3. The East Midland Dialect

Modern English Period- Early Modern English: 1. The Great Vowel Shift 2. Renaissance and Reformation 3. The invention of printing 4. Latin influence.

English Today: 1. The evolution of Standard English 2. English as a global language

3. American English 4. Australian English 5. Indian English

Module 4

18 Hours.

Influences on English

1. Renaissance 2. Reformation 3. Printing Press , Authors and Books- The Bible, Shakespeare, Milton.

Word Formation

1. Compounding 2. Derivation 3. Abbreviation 4. Onomatopoeic words 5. Syncopation 6. Metanalysis 7. Portmanteau words 8. Acronyms 9. Back-Formations

Semantics

1. Generalization 2. Specialization 3. Association of Ideas 4. Euphemism 5. Popular Misunderstanding

Books for General Reading:

1. F T Wood. *An Outline History of English Language*. Macmillan.
2. George Yule. *The Study of Language*. Cambridge University Press.
3. David Crystal. *The English Language: A Guided Tour of the Language*. Penguin.
4. David Crystal. *English as a Global Language*. Cambridge University Press.
5. G.L. Brook. *Varieties of English*. Macmillan.
6. John Peck and Martin Coyle. *A Brief History of the English Language*. Palgrave.
7. Pramod K. Nayar. *A Short History of English Literature*. Cambridge University Press.

8. Andrew Sanders. *The Short Oxford History of English Literature*. Oxford University Press.

BLUEPRINT

COURSE 2: INTRODUCTION TO LANGUAGE AND LITERATURE

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	2 (2 marks)	3 (6 marks)	2(8 marks)	1 (15 marks)	31
II	4 (4 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	37
III	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
IV	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

ST. TERESAS COLLEGE (AUTONOMOUS)
B. A. DEGREE (C.B.C.S.S) EXAMINATION
SECOND SEMESTER- CORE COURSE (ENGLISH)
ENG2ILL: INTRODUCTION TO LANGUAGE AND LITERATURE

Time: 3 Hours

Maximum: 80 Marks

Part A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

26. What is oral poetry?
27. Give a simple analysis of a plotline.
28. Who is a covert narrator?
29. Define romanticism.
30. What is meant by closet drama?
31. What is philology?
32. Distinguish between literary criticism and literary theory.

33. What does Wolfgang Iser mean by the term 'blank'?
34. What is metanalysis?
35. What is euphemism?

(10 × 1 = 10 marks)

Part B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

36. Explain the concept of montage.
37. What is hermeneutics?
38. Explain 'imagism.'
39. What is intentional fallacy?
40. Describe the omniscient point of view.
41. What is meant by narrative situation?
42. Explain the term "signified".
43. Distinguish between round character and flat character.
44. What is archetypal criticism?
45. What is syncopation?
46. What is meant by association of ideas?
47. What is onametopoeia? Cite examples.

(8 × 2 = 16 marks)

Part C

111. Answer any 6 questions in a paragraph – 100 words. (Each question carries 4 marks)

48. Explain 'alienation effect'.
49. Chorus.

50. Write a note on characterization.
51. What is deconstruction?
52. Write a note on focalization.
53. What is philology?
54. Write a note on semiotics.
55. The Great Vowel Shift.
56. Grimm's Law

(6 × 4 = 24 marks)

Part D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

57. Write an essay on the Reader-oriented Approaches to Literature.
58. Trace the evolution of Standard English.
59. What are the major periods of English literature?
60. What were the major influences on English?

(2 × 15 = 30 marks)

Course 3: LITERATURE AND INFORMATICS

COURSE CODE	ENG3LI
TITLE OF THE COURSE	LITERATURE AND INFORMATICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

- To introduce students to the various relevant aspects of Information Technology and Computers which will facilitate the study of literature.
- To equip the students to make use of the possibilities existing in the IT sector.

2. OBJECTIVES OF THE COURSE

Upon completion of the course:

- The students will have a thorough general awareness of computer hardware and software.
- The students will have good practical skill in performing common basic tasks with the computers.
- The students are expected to create PowerPoint presentations on any topic in literature incorporating extensively researched web sources.

3. COURSE OUTLINE

MODULE I: ICT SKILLS FOR HIGHER EDUCATION

(36 HOURS)

Data, information and knowledge – Various file formats – Networking - Internet access methods: Broadband connections, Dial-up connection – Academic search techniques: Favorites and bookmarks, search engines, subject directories, Wikis - Evaluating Web Sites - Creating a cyber presence: Instant messaging, Podcasts, Blogs and Vlogs, Webcasts, E-mail, Group Communication – Social networking – Academic web sites – Copyrights and patents - Plagiarism and how to detect it - IT in education - Educational software - Reference software – Academic services: INFLIBNET, NICNET, BRNET – Online libraries – E-journals – E-content development - IT in publishing – IT in film and media – Artificial intelligence – Virtual reality – Virtual classrooms – EDUSAT - Presentation software – Speech-recognition software – Machine translation - Documentation software - Language computing tools in Indic languages

MODULE II: SOCIAL INFORMATICS (36 HOURS)

Digital society and its challenges – IT and development – Free software movement: Open Source Software, Linux – New opportunities in the IT industry – IT industry threats: Theft, Spam, Cookies, Adware, Spyware, Malware, Phishing and internet hoaxes, Hackers, Trojan horses – Computer safeguards – Cyber ethics – Cyber security: Firewalls, other security measures – Privacy issues – Cyber laws – Cyber addiction – Information overload – Proper usage of computers – Internet and mobile phone – e-waste and green computing – Impact of IT on language and culture

MODULE III: WRITINGS ON INFORMATICS (18 HOURS)

Various essays dealing with informatics and its role in the society

4. CORE TEXT

Alan Evans et al. *Literature and Informatics: Technology in Action*. Pearson Education.

BLUEPRINT

COURSE 3: LITERATURE AND INFORMATICS

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	3 (3 marks)	4 (8 marks)	3 (12 marks)	1 (15 marks)	38

II	4 (4 marks)	4 (8 marks)	3 (12 marks)	2 (30 marks)	54
III	3 (3 marks)	4 (8 marks)	3 (12 marks)	1 (15 marks)	38
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B. A. DEGREE (C.B.C.S.S) EXAMINATION
THIRD SEMESTER- CORE COURSE (ENGLISH)
ENG3LI: LITERATURE AND INFORMATICS**

Time: 3 hours

Maximum: 80 marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. What are the four major functions of a data processing device such as a computer?
2. What are IM services?
3. What are cookies?
4. Define Technology
5. What is digital divide?
6. Define Firewalls.
7. What is phishing?
8. Explain online banking
9. Explain free software movement.
10. What is telemedicine?

(10 x 1=10 marks)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. Define spamming
12. Write a brief note on computer hacking
13. Land Warrior Project
14. Discuss influence of IT in medical field.
15. Define “Green Computing”? What are the key approaches to be followed as a part of green computing?

16. What is information overload?
17. What is SAKSHAT
18. Distinguish blogs and vlogs.
19. Name two disadvantages of dial up connection
20. What are the basic functions of antivirus software?
21. Distinguish malware and adware
22. What are the major issues in cyber crime?

(8 x 2=16 marks)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Write a short note on plagiarism and copyright violation
24. Write a brief note on virtual reality
25. Every technology has both positive and negative potential consequences, but technology itself is neutral. Elucidate.
26. Write a short note on cyber addiction
27. Write a short on cyber ethics
28. Explain in brief the various computer threats.
29. Explain various health related issues associated with computer usage
30. Indic Languages and Indic Language computing tools
31. Explain EDUSAT.

(6 x 4=24 marks)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. Discuss the various internet access methods. What are the advantages and disadvantages of each of these methods?
33. Explain Homeostasis with real life examples?
34. Explain the various health related issues associated with computer usage. Also explain the remedies and guidelines to counter such issues?
35. Discuss the nexus between telecommunications and distance education

(2x15=30 marks)

COURSE 4: READING PROSE

COURSE CODE	ENG3RP
TITLE OF THE COURSE	READING PROSE
SEMESTER IN WHICH THE COURSE IS TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72

1. Aim of the Course:

To enhance the level of critical thinking of students-to enable them to critically interact with prose writings from different contexts-social, political, economical, historical, national and philosophical

2. Objectives:

- To develop critical thinking in students
- To enable them to write and appreciate different types of prose

3. Course Outline

Module 1: Different Types of Prose

36 hours

a) Introduction: Dr.K.M.Krishnan

b) Samples of different types of prose

1. Amartya Sen : “Banquet Speech”
2. Charles Dickens : “Journey to Niagara”
3. George Bernard Shaw : “How I became a Public Speaker”
4. Jim Corbett : “A Deed of Bravery”
5. J B S Haldane : “Food”

6. Francis Bacon : “Of Studies

Module 2 Perspectives on Current Issues

36 hours

1. Amitav Ghosh : “The Diaspora in Indian Culture”
2. Kenneth Kaunda : “The Colour Bar”
3. Stephen Leacock : “With the Photographer”
4. G K Chesterton : “The Worship of the Wealthy”
5. Bertrand Russell : “An Ideal Individual”
6. R.N.Roy : “Martin Luther King”
7. A G Gardiner : “All About a Dog”

4. CORE TEXT

Dr K M Krishnan Ed. *The Word and the World: Representative Prose Selections*. DC Books.

BLUEPRINT

COURSE 4: READING PROSE

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	5 (5 marks)	6 (12 marks)	4 (16 marks)	2 (30 marks)	63
II	5 (5 marks)	6(12marks)	5 (20 marks)	2 (30 marks)	67
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

ST. TERESAS COLLEGE (AUTONOMOUS)
B. A. DEGREE (C.B.C.S.S) EXAMINATION
THIRD SEMESTER- CORE COURSE (ENGLISH)
ENG3RP:READING PROSE

Time: 3 hours

Maximum: 80 marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. What is the first silly thought presented by Amartya Sen?
2. What is a corduroy road?
3. Where did Shaw address literary meetings?
4. What had the tiger done to Marwa?
5. How do studies help like medicine?
6. What fault does the photographer find with the Face of the narrator?
7. How are Gandhi and King similar?
8. What language do diasporic Indians speak?
9. What did the girl at the café call Kaunda and Nkumbula?
10. How does the narrator leave the shop in the end?

(1x10=10 marks)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. How did the old and new flatterers estimate wealthy men?
12. What example does Russel show to illustrate purely physical sympathy?
13. What type of a person was the conductor?
14. What type of army did King raise?
15. What does Bacon mean when he says "Reading maketh a full man"?
16. What are vitamins?
17. Why didn't Haria get an award for bravery?
18. What was Shaw's position regarding payment for speeches?
19. What produced various illusions at night?
20. Which great physicist according to Sen practiced freedom of mind?
21. What had been done to make the eyebrows different?
22. What strange habit do the Japanese have?

(8 x 2=16 marks)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. What had the negroes done for America?
24. What is meant by fuel foods?
25. How did Marwa get injured?
26. How did Saw overcome his nervousness?
27. What is the advantage of using negatives according to Chesterton?
28. What does the photographer do to the photograph of the narrator?
29. How does Kaunda explain the basic point to the chemist?
30. What role does language take in defining diasporic Indian culture?
31. What is the central message of Leacock's story?

(6x4=24 marks)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. Discuss the properties of fuel foods.
33. In what way does society impact on knowledge areas?
34. Critically evaluate Chesterton's distinction between subtle and straightforward ways of flattery.
35. What is the cultural relationship of Indians with their diaspora?

(2x15=30 marks)

COURSE 5: READING POETRY

COURSE CODE	ENG4RPO
TITLE OF THE COURSE	READING POETRY
SEMESTER IN WHICH THE COURSE IS TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE:

To enhance the level of critical thinking and appreciation of poems from different contexts and genres

2. OBJECTIVES:

To introduce the students to the basic elements of poetry- to enrich the students through various perspectives readings in poetry

3. COURSE OUTLINE

Module 1-

18 hours

The Poet - The Nature and the Language of Poetry - On studying poetry -

Rhythm and metre - Scansion - Free verse

Forms - Sonnets - Ode - Epic - Mock epic - Elegy - Pastoral poetry - Ballad - Lyric

Genres: Narrative poetry - Dramatic poetry - Satirical poetry - Prose poetry - Pattern poetry

The students are also to be made familiar with the following terms and figures of speech:
Rhyme – Alliteration – Assonance – Simile – Metaphor – Extended metaphor -
Pun

Module 2-Reading British Poets

36 hours

1. Shakespeare : “Poor Soul, the Centre of My Sinful Earth”
(Sonnet No.146)
2. Milton : “The Invocation (*Paradise Lost*, Book 1)
3. John Donne : “The Sunne Rising’
4. Thomas Gray : “Ode on the Death of a Favourite Cat”
5. P B Shelley : “To a Skylark”
6. George Gordon Byron : “Venice”
7. Robert Browning : “My Last Duchess”
8. T. S. Eliot : “Journey Of the Magi”
9. Dylan Thomas : “In My Craft or Sullen Art”
10. Stephen Spender : “What I Expected Was”

Note: “Immortality Ode” by William Wordsworth and “The Scholar Gipsy” by Matthew Arnold are excluded.

Module 3: Other Perspectives in Poetry

36 hours

1. W B Yeats : “Sailing to Byzantium”
2. Derek Walcott : “A Sea-Chantey’
3. Pablo Neruda : “Tonight I can Write”
4. Walt Whitman : “Gods”
5. Wole Soyinka : “To My First White Hairs”
6. Robert Kroetsch : “I’m Getting Old Now”
7. Sylvia Plath : “Tulips”
8. Jayanta Mahapatra : “Hunger”
9. Dilip Chitre : “Father Returning Home
10. Ayappa Paniker : “Where are the woods, Children”
11. Gabriel Okara : “The Mystic Drum”
12. Vincent Buckley : “Late Tutorial”

4. CORE TEXT

C A Varghese Ed. *Spring Rhythms: Poetic Selections*. DC Books.

BLUEPRINT

COURSE 5: READING POETRY

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	3 (3 marks)	4 (8 marks)	3 (12 marks)	1 (15 marks)	38

II	4 (4 marks)	4 (8 marks)	3 (12 marks)	2 (30 marks)	54
III	3 (3 marks)	4 (8 marks)	3 (12 marks)	1 (15 marks)	38
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B. A. DEGREE (C.B.C.S.S) EXAMINATION
FOURTH SEMESTER- CORE COURSE (ENGLISH)
ENG4RP0:Reading Poetry**

Time: Three Hours

Maximum: 80 Marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. Horatian Ode
2. Satire
3. Blank Verse
4. Haiku
5. Why is the drum regarded as mystic in 'The Mystic Drum'?
6. Why does Plath say "I have no face" in 'Tulips'?
7. Why is the lover reluctant to close his eyes in 'The Sunne Rising'?
8. What does growing like a bad weed mean?
9. The plays of Shakespeare mentioned in 'Venice'.
10. Explain the expression "Profuse strains of unpremeditated art".

(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. Rhyme
12. Figures of speech
13. "...this Birth was Hard and bitter agony for us..." Why was it so?
14. Explain the following line:
"THREE WHITE HAIRS! Frail invaders of the undergrowth
Interpret time..."
15. The word 'hunger' maybe interpreted in multiple ways in Mahapatra's 'Hunger'.
Elucidate.
16. Milton's intention in writing 'Paradise Lost'.
17. Synecdoche
18. What does weak tea and stale chapatti signify in 'Father Returning Home'.
19. Comment on the theme of the poem 'Tonight I can Write...'
20. Sonnet
21. Explain the line "I labour by singing light".
22. 'On a Favourite Cat...' as a mock-heroic poem

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Explain the major metaphors employed in the poem 'Poor Soul, the Center of My Sinful Earth'.
24. Comment on Whitman's perception of death as seen in 'Gods'.
25. Different forms of poetry
26. Elegy
27. Comment on the significance of 'The Invocation'.
28. Discuss the use of irony and satire in 'On a Favourite Cat...'
29. 'My Last Duchess' as a dramatic monologue.
30. 'Sailing to Byzantium' as a spiritual journey to immortality.
31. Describe the significance of the title 'The Late Tutorial'.

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. 'The Mystic Drum' is a typical African poem. Substantiate.
33. The song of the Skylark transcends human limitations. Discuss.

34. Explain the spiritual significance of the poem ‘The Journey of the Magi’
 35. Describe how the tulips transform the poet’s mind from a feeling of numbness to throbbing vitality.

(15x2=30)

COURSE 6: READING FICTION

COURSE CODE	ENG4RFI
TITLE OF THE COURSE	READING FICTION
SEMESTER IN WHICH THE COURSE IS TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72

1. Aim of the course:

To introduce the students to different kinds of fiction and to help them appreciate fiction.

2. Objectives:

To develop critical thinking and imagination through long and short fiction and to familiarize students with cultural diversity through different representative samples of fiction.

3. COURSE OUTLINE

Module 1: Novel

36 hours

The Great Gatsby- F Scott Fitzgerald

Module 2: Short Fiction

36 hours

1. James Thurber : “The Night the Ghost Got in”
2. John Galsworthy : “Quality”
3. Anton Chekhov : “The Bet”
4. Somerset Maugham : “The Verger”
5. Guy de Maupassant : “The Terror”
6. Mulk Raj Anand : “The Gold Watch”
7. D H Lawrence : “The Rocking Horse Winner”
8. Karel Capek : “The Last Judgment”
9. George Louis Borges : “The Shape of the Sword”
10. Chinua Achebe : “The Sacrificial Egg”
11. Nadine Godimer : “A Watcher of the Dead”
12. V S Naipaul : “Love, Love, Love Alone”

4. CORE TEXT

Dr Leesa Sadasivan Ed. *Tales to Remember*. OUP

BLUEPRINT

COURSE 6: READING FICTION

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	5 (5 marks)	6 (12 marks)	4 (16 marks)	2 (30 marks)	63
II	5 (5 marks)	6(12marks)	5 (20 marks)	2 (30 marks)	67
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B. A. DEGREE (C.B.C.S.S) EXAMINATION
FOURTH SEMESTER- CORE COURSE (ENGLISH)
ENG4RFI: Reading Fiction**

Time: Three Hours

Maximum: 80 Marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. How did the young man spend the first year in ‘The Bet’?
2. What was the attitude of the brothers towards their craft?
3. Why was the Verger summoned to the vestry?
4. Who is referred to as ‘first witness’? Why?
5. Why did Herman want to stay with his mother?
6. What happened during the autumn of 1922?
7. Why does Miss Dixon feel safe with Sharma?
8. What was the watcher’s attitude towards the dead?
9. Why did the villagers dread Kitikpa?
10. What was the news that spread through the Miguel street?
(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. What is the reason for the inactivity in the market?
12. Why did everyone dislike Tony?
13. What was the custom that the family had to do for the watcher?

14. What did the narrator overhear when he returned before mid-day?
15. What did the policemen do to trace the noise?
16. What was the last judgment?
17. Why does Paul say his horse has different names?
18. How was the new priest different from his predecessor?
19. Bring out the irony in the last statement by the Verger.
20. How does Galsworthy introduce the shoemaker?
21. What is the difference between 'an author' and 'a narrator'?
22. Sharma was obsessed with Acton's visit and smile. Why?

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Character sketch of Mr. Gessler
24. What was the role of the gardener in Paul's life?
25. 'Capital punishment is more moral and more humane than imprisonment' Do you agree?
26. Describe Sharma's feelings when truth dawned on him.
27. Elaborate Julius' life in the Umuru Street.
28. Compare and contrast Gatsby and Tom .
29. What role does setting play in *The Great Gatsby*?
30. What are some of *The Great Gatsby*'s most important symbols?
31. What is Nick like as a narrator?

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. *The Sacrificial Egg* is an intersection of African tradition and modernity. Substantiate
33. Is Gordimer successful in portraying the Jewish settlers in Africa?
34. In what sense is *The Great Gatsby* an autobiographical novel?
35. How does Gatsby represent the American dream?

(2 x 15=30)

COURSE 7: READING DRAMA

COURSE CODE	ENG5RD
TITLE OF THE COURSE	READING DRAMA
SEMESTER IN WHICH THE COURSE IS TO BE	5

TAUGHT	
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108

1. Aim of the course:

To develop in the students a taste for reading drama with practical knowledge of theatrical performances.

2. Objectives:

On completion of the course, the students should be familiar with the plays of master-dramatists and will have developed the ability to appreciate and evaluate various types of plays.

3. COURSE OUTLINE

Module 1 (72 hours)

Macbeth - William Shakespeare

Module 2 - One Act Plays (36 hours)

1. "The Swan Song" – Anton Chekhov
2. "How he Lied to her Husband" – George Bernard Shaw
3. "Before Breakfast" – Eugene O'Neil
4. "A Sunny Morning" – Serafin and Joaquin Alvarez Quintero
5. "Matsyagandhi" – M. Sajitha
6. "The Trick" - Erisa Kironde

4. CORE TEXT

Dr K Sujatha Ed. *On the Stage: One-Act Plays*. Orient BlackSwan.

BLUEPRINT

COURSE 7: READING DRAMA

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	5 (5 marks)	6 (12 marks)	4 (16 marks)	2 (30 marks)	63
II	5 (5 marks)	6(12marks)	5 (20 marks)	2 (30 marks)	67
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B. A. DEGREE (C.B.C.S.S) EXAMINATION
FIFTH SEMESTER- CORE COURSE (ENGLISH)
ENG5RD: READING DRAMA**

Time: Three hours

Maximum Marks: 80

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. Which are the works which form the source of Shakespeare's play *Macbeth*?
2. What do the three witches promise Banquo when they meet him on the heath with Macbeth?
3. What was the name by which Dona Laura was known in her locality?
4. As the fisherwoman stands on the sea-shore with her hair untied, what does she wish for?
5. Who is Hecate?
6. Why does Aurora call her sister-in-law Georgina a nasty vulgar-minded cat?
7. What are the circumstances that make Kamuli lonely?
8. What makes Lady Macbeth compare her husband to the cat in the adage?
9. What does the musician promise to teach Kamuli?

10. Who is referred to as 'Bellona's Bridegroom'? What is the significance of this title?

(10x1=10)

PART B

III. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. Mrs. Rowland does not want to leave Alfred and go back to her parents. Why?

12. How does Mr. Bompas react when Apjohn tells him that he has never dreamt of writing

poems about Mrs. Bompas?

13. Write a note on the significance of the three apparitions in *Macbeth*

14. Comment on the relevance of the Porter Scene in *Macbeth*

15. How far does Svetlovidov's last performance project him as a talented actor?

16. Discuss the positive traits in the character of Lady Macbeth

17. Why does Macbeth plot the murder of Banquo?

18. What are the lies that Laura and Gonzalo make up about their lives after their separation?

19. What are the misleading promises that the apparitions give to Macbeth?

20. Why does Svetlovidov feel that he is only fit to be in the suite of Fortinbras?

21. Which incident instigates Macbeth to carry out his plan of murdering Duncan?

22. Write a brief note on Blank Verse and Shakespeare's use of it.

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Describe the dramatic structure of the play

24. What do you understand by Irony? Illustrate with reference to *Macbeth*.

25. What is nemesis? Explain with reference to the play

26. Oracular or prophetic elements in the play.

27. What are the gender concerns that the play ‘*Matsyagandhi*’ address?
28. What is the irony in the reference to *God’s Own Country* in the play *Matsyagandhi*?
29. Analyse the character of Mrs. Rowland.
30. Discuss the significance of the title *Matsyagandhi*.
31. What is the trick Kalakezi plays on his wife?

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. Discuss *Macbeth* as a tragedy of destiny.
33. Compare and contrast the character of *Macbeth* with that of *Banquo*.
34. Attempt a character sketch of *Kalakezi*.
35. Discuss *Svetlovidov’s* feelings when he looks back at his long career as an actor?

(2x15=30)

Course 8: LANGUAGE AND LINGUISTICS

COURSE CODE	ENG5LL
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

1. AIM OF THE COURSE

The course studies language and what it consists of. This is done through an examination of the internal organization of sound systems, words and sentences. The students of linguistics begin by learning how to analyze languages, their sounds (phonetics and phonology), their ways of forming words (morphology), their sentence structures (syntax), and their systems of expressing meaning (semantics).

2. OBJECTIVES OF THE COURSE

- To lead to a greater understanding of the human communicative action through an objective study of language.
- To familiarize students with the key concepts of linguistics and develop awareness of the latest trends in language study.
- To help students move towards better and intelligible pronunciation and to improve the general standard of pronunciation in everyday conversation.
-

3. COURSE OUTLINE

MODULE I – LANGUAGE AND LINGUISTICS (36 HOURS)

a) What is Language? - Arbitrariness – Interchangeability – Cultural transmission – Dialect – Sociolect – Idiolect - Register – Pidgin – Creole

b) What is Linguistics? - Traditional grammar and linguistics - Synchronic and diachronic linguistics – Evolution of the study of linguistics – Major linguists - Basic concepts in linguistics - Langue – Parole – Language as a system of signs – Signifier and signified - Competence - Performance

c) Branches of linguistics: Phonology - Morphology: Morphemes and allomorphs – Lexical/Content Words - Functional/Structural Words - Simple, complex, compound Words - Word Formation - Inflexion - Affixation - Parts of Speech - Word Order - Phrase - Clause - Syntax: PS Grammar – Transformational Generative Grammar - Basic concepts in Semantics - Applied linguistics

MODULE II – PHONETICS (54 HOURS)

a) Air stream Mechanism - Organs of speech - Function of vocal cords – Soft palate action – Active and passive articulators

b) R P and G I E – Uniformity and Intelligibility – Mother tongue influence - Cardinal vowels – Vowels in R P - Diphthongs – Triphthongs - Consonants – Phonemes – Allophones

c) Suprasegmentals - Syllable - Stress and Rhythm – Weak forms and Strong forms – Sentence stress - Tone groups - Basic intonation - Juncture - Elision – Assimilation

4. READING LIST

FOR MODULE I

Krishnaswamy and Sivaraman: *An Introduction to Linguistics*

S. K. Verma and N. Krishnaswamy. *Modern Linguistics : An Introduction*. New Delhi: OUP, 1989.

H.A.Gleason. *Linguistics and English Grammar*. New York: Holt, Rinehart &. Winston, Inc., 1965.

H.A.Gleason. *Linguistics and English Grammar*. New York: Holt, Rinehart &. Winston, Inc., 1965.

FOR MODULE II

Daniel Jones. *The Pronunciation of English*. New Delhi: Blackie and Sons, 1976.

A.C Gimson. *An Introduction to the Pronunciation of English*. London: Methuen, 1980.

J. D. O'Conner. *Better English Pronunciation*. New Delhi: CUP, 2008.

T. Balasubramaniam. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981.

T. Balasubramaniam. *English Phonetics for Indian Students : A Workbook*. New Delhi: Macmillan, 1992.

BLUEPRINT

COURSE 8: LANGUAGE AND LINGUISTICS

Module	Part A – 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total 80
I	5 (5 marks)	6 (12 marks)	4 (16 marks)	2 (30 marks)	63
II	5 (5 marks)	6 (12 marks)	5 (20 marks)	2 (30 marks)	67
TOTAL	10 marks	24 marks	36 marks	60 marks	130

MODEL QUESTION PAPER

ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION

FIFTH SEMESTER - CORE COURSE (ENGLISH)
ENG5LL : LANGUAGE AND LINGUISTICS

Time: Three Hours

Maximum: 80 Marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. Explain the term pidgin
2. What is sociolect?
3. What are laterals?
4. What are voiceless consonants?
5. What is IPA?
6. Who introduced TG Grammar?
7. What is a consonant cluster?
8. What are allomorphs?
9. What are consonants?
10. What is pitch?

(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. Synchronic and diachronic approach
12. How does sociolect differ from idiolect?
13. Signifier and signified
14. Langue and parole
15. What are nasal sounds?
16. What is linking /r/?
17. What are fricatives? Give examples
18. What are re-write rules?
19. How are vowels classified?
20. What are bilabial consonants?
21. What is the difference between phonetic and phonemic transcription?
22. What is arbitrariness of language?

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Some major differences between RP and GIE?
24. What are the different types of phonemes?
25. Distinguish between assimilation and elision with examples
26. Distinguish between nasal, oral and nasalized sounds.
27. What are form class words and function class words?
28. What are the demerits of TG Grammar?
29. Distinguish between sign and symbol
30. Distinguish between consonants and vowels
31. What are lexical words and structural words?

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. What is language? What are its chief characteristics?
33. Write briefly on the sounds in English language
34. Write an essay on the techniques of word Formation in English
35. What is the difference between PS grammar and TG grammar?

(2 x 15=30)

Course 9: LITERARY CRITICISM: THEORY AND PRACTICE

COURSE CODE	ENG5LC
TITLE OF THE COURSE	LITERARY CRITICISM: THEORY AND PRACTICE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

- 1 To familiarize the students with some of the key literary terms.
- 2 To introduce the various streams in literary criticism
- 3 To make them aware of the interdisciplinary nature of literary criticism
- 4 To develop the skills for appreciating literature

2. OBJECTIVES OF THE COURSE

At the end of the course the student

- Gets the feeling that every reader including himself/herself is a critic.
- Becomes able to differentiate between judgment and appreciation.
- Gets in touch with various movements and schools of thought.
- Comes to praxis from theory.
- Develops an interdisciplinary approach.

3. COURSE OUTLINE

MODULE
(18 HOURS)

I

- a) Figures of Speech: Metaphor, Synecdoche, Irony
- b) Movements: Neo- classicism – Humanism - Magic realism – Symbolism - Russian Formalism - Absurd School – Modernism – Structuralism - Post structuralism - Post modernism - Deconstruction - Psychoanalytic criticism.

- c) Concepts: Intentional Fallacy - Affective Fallacy - Negative Capability – Myth – Archetype – Semiotics – Reader-response criticism.

CORE READING

Abrams, M.H. *A Glossary of Literary Terms*. VII Edn. New Delhi: Thomson Heinle, 1999.

MODULE II CLASSICAL CRITICISM

(18 HOURS)

Plato – Theory of Imitation (Mimesis)
Aristotle – Romanticism and Classicism

CORE TEXT

M.S. Nagarajan. *English Literary Criticism and Theory*. Hyderabad: Orient Blackswan, 2008. Chapter I Classical Criticism

MODULE III INDIAN AESTHETICS

(18 HOURS)

Major Streams of Indian Aesthetics - Theory of Rasa - Rasa and Catharsis

CORE READING

V. S. Sethuraman. Ed. *Indian Aesthetics*. Ch. 3 “Highways of Literary Criticism in Sanskrit” by Kuppaswami Sastri. Ch. 13 “Rasa as Aesthetic Experience” by Mohan Thampi.

MODULE IV

(18 HOURS)

Romantic and Victorian Criticism - Twentieth Century criticism

CORE READING

M.S. Nagarajan. *English Literary Criticism and Theory*. Hyderabad: Orient Blackswan, 2008; Chapter IV and V.

MODULE V

(18 HOURS)

APPRECIATION OF LITERATURE (PRACTICAL CRITICISM)

In this module, critical analysis of short poems and prose passages are to be done by students. The students may be asked to analyze pieces in terms of theme, diction, tone, figures of speech, imagery, etc. Theoretical approaches may be avoided.

General (Background) Reading

1. Oxford Dictionary of Literary Terms
2. Peck John et al. *Literary Terms and Criticism*, New Delhi: Macmillan,1998.
3. Prasad, B. *An Introduction to English Criticism*. New Delhi: Macmillan. 1965.
4. Barry, Peter. *Beginning Theory* . Manchester and NY: Manchester Uty. Press, 1995.
5. Bertens , Hans. *Literary Theory: The Basics*. London: Routledge, 2001.

BLUEPRINT

Course 9: LITERARY CRITICISM: THEORY AND PRACTICE

Module	Part A – 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total 80
I	4 (4 marks)	3 (6 marks)	1 (4 marks)	1 (15 marks)	29
II	3 (3 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	36
III	2 (2 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	35
IV	1(1 mark)	3(6 marks)	2 (8 marks)	0	15
V	0	0	0	1(15 marks)	15
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION
FIFTH SEMESTER - CORE COURSE (ENGLISH)
ENG5LC : LITERARY CRITICISM: THEORY AND PRACTICE**

Time: Three Hours

Maximum: 80 Marks

Part A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. Who wrote the *Republic*?
2. What is Mimesis?
3. Give an example for a Metaphor
4. What is Negative capability?
5. In which year was the *Biographia Literaria* published?
6. What is Dhvani?
7. Who is the author of *Tradition and Individual Talent*?
8. When was the *Lyrical Ballads* published?
9. Spoudaios
10. Hamartia

(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. Discuss the theory of Rasa
12. Magical realism
13. Why was a preface deemed necessary for the *Lyrical Ballads*?
14. Primary imagination
15. Russian formalism
16. Sthayibhavas
17. What is the historical sense that T S Eliot talks about?
18. What according to Wordsworth should be the type of language used in poetry?
19. What is Reader response criticism?
20. What are the characteristics of postmodern art?
21. The Touchstone method
22. Deconstruction

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Why is Plato known as a didactic critic?
24. What are the different types of irony?
25. Is the use of magical realism in a narrative a political stance?
26. Vakrokti

27. Archetypal criticism
28. Why is the Victorian novel called ‘a product of its age?’
29. Discuss the multiple interpretations of Katharsis.
30. Absurd School of drama
31. Structuralism

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. Compare and contrast the ideas about art and the artist put forward by Plato and Aristotle.
33. Discuss Coleridge’s theory of poetry
34. What are the criticisms levelled against Mathew Arnold’s observations about poetry?
35. Attempt a critical analysis of the following poem

The trees are coming into leaf
 Like something almost being said;
 The recent buds relax and spread,
 Their greenness is a kind of grief.

Is it that they are born again
 And we grow old? No, they die too,
 Their yearly trick of looking new
 Is written down in rings of grain.

Yet still the unresting castles thresh
 In full grown thickness every May.
 Last year is dead, they seem to say,
 Begin afresh, afresh, afresh.

(2x15=30)

Course 10: POSTCOLONIAL LITERATURES

COURSE CODE	ENG5PL
TITLE OF THE COURSE	POSTCOLONIAL LITERATURES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4

NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

The course is intended to familiarize the students with the basic tenets of Postcolonial theory and literature and to inculcate in the student an awareness of diverse cultures and literatures.

2. OBJECTIVES OF THE COURSE

At the end of the course:

- The students will be familiar with literary productions that address issues related to cultural identity in colonized societies, the development of a national identity after colonial domination, and the ways in which writers articulate and celebrate such identity.
- The students will have been acquainted with the resistance of the colonized against the colonizer through literature that articulates it.

3. OUTLINE OF THE COURSE

MODULE ONE: Prose

(36 hours)

1. Extract from Edward Said's *Out of Place*
2. Taisha Abraham ed. *Introducing Post Colonial Theories*
Chapter I – "The Colonizer and the Colonized" (Macmillan)

MODULE TWO: Poetry

(18 hours)

1. Wole Soyinka : 'Procession I-Hanging Day'
2. Keki N Daruwalla : 'Pestilence in Nineteenth-Century Calcutta'
3. Mahmoud Darwish : 'Identity Card'
4. Derek Walcott : 'A Far Cry from Africa'
5. Claude McKay : 'The Enslaved'

6. Jean Arasanayagam : 'Family Photographs'

MODULE THREE: Fiction

(18 hours)

Chinua Achebe : *Things Fall Apart*

MODULE FOUR: Drama

(18 hours)

Mahasweta Devi : *Mother of 1084*

4. CORE TEXT

Dr P J George Ed. *Emergent Voices: Selections from Postcolonial Literatures*. Macmillan.

BLUEPRINT

COURSE 10: POSTCOLONIAL LITERATURE

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	2 (2 marks)	3 (6 marks)	2(8 marks)	1 (15 marks)	31
II	4 (4 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	37
III	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
IV	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION
FIFTH SEMESTER - CORE COURSE (ENGLISH)
ENG5PL: POSTCOLONIAL LITERATURES**

Time: Three hours

Maximum: 80 Marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. What does Taisha Abraham say about the ultimate aim of postcolonial theories?
2. How does Appaiah distinguish between postmodernism and postcolonialism?.
3. Character sketch of Ezinma.
4. Write a short note on Okonkwo's exile.
5. The central image in the poem "A Different History"
6. Write about the plight of the mother in *Mother of 1084*.
7. What does the poet mean by the "dead went up"?
8. Discuss any postcolonial theory?
9. Mention some of the postcolonial intellectuals.
10. What does Claude McKay mean by the "long suffering race"?

(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. What does Keki N Daruwalla mean by 'the dead went up' in the poem 'Pestilence in the 19th century Calcutta'?
12. What was the Sahib's views on death in the poem 'Pestilence in 19th Century Calcutta'?
13. What is meant by the colonizer- colonized?
14. Write a short note on Ikemfuna.
15. Why did Okonkwo not like his father?
16. What is the poem "Procession I Hanging Day" about?
17. Define the term hybridity.
18. Briefly describe the central idea in the poem "Dark August"
19. What does Taisha Abraham say about the politics of location?
20. Why did the poet peer unseen at the procession of the prisoners
21. What does Claude McKay want the "avenging angel to do"?
22. What is the story behind Said's name?

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Discuss Brati as a symbol of revolutionary zeal.
24. Explain the experience of exile in the poem "Identity Card".
25. Analyze the Christianization of Umuofia.
26. The character sketch of Tuli in *Mother of 1084*
27. What are the themes of Postcolonial Literature?

28. Mahasweta Devi's commitment to social issues. Discuss
29. How did Fanon expand orthodox Marxism to talk
30. Compare and contrast Nwoye and Ikemfuna.
31. How did Oberika prove to be a true friend?

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. Discuss Mother of 1084 as a feminist discourse?
33. What are the issues of exploitation and marginalization as discussed in *Mother of 1084*.
34. Discuss the postcolonial theories discussed by Taisha Abraham.
35. Write an essay on Edward Said's views expressed in 'Out of Place'

(2x15=30)

Course XI: WOMEN'S LITERATURE

COURSE CODE	ENG6WL
TITLE OF THE COURSE	WOMEN'S LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

- To introduce students to the development of women's writing in various countries.
- To familiarize them with the diverse concerns addressed by feminism.
- To motivate them to critically analyze literary works from a feminist perspective.

2. OBJECTIVES OF THE COURSE

At the end of the course,

- The students will have an awareness of class, race and gender as social constructs and about how they influence women's lives.
- The students will have acquired the skill to understand feminism as a social movement and a critical tool.

- They will be able to explore the plurality of female experiences.
- They will be equipped with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms.

3. OUTLINE OF THE COURSE

MODULE ONE: ESSAYS (18 hours)

1. Virginia Woolf : “Shakespeare and his Sister”
(Excerpt from *A Room of One’s Own*)
2. Alice Walker : “In Search of our Mothers’ Gardens”
(From *In Search of Our Mother’s Gardens*)
3. Jasbir Jain : Indian Feminisms: The Nature of Questioning and the Search for Space in Indian Women’s Writing. (From *Writing Women Across Cultures*)

MODULE TWO: POETRY (18 hours)

1. Elizabeth Barrett Browning : “A Musical Instrument”
2. Marianne Moore : “Poetry”
3. Adrienne Rich : “Aunt Jennifer’s Tigers”
4. Sylvia Plath : “Lady Lazarus”
5. Margaret Atwood : “Spelling”
6. Kishwar Naheed : “I am not That Woman”
7. Suniti NamJoshi : “The Grass Blade”
8. Nikki Giovanni : “Woman”

MODULE THREE: NOVEL (18 Hours)

- Frances Collins : *The Slayer Slain*. Ed. Sobhana Kurien and Susan Varghese (CMS College publication)

MODULE FOUR Short Fiction (18 Hours)

1. Katherine Mansfield : “The Fly”
2. Shashi Deshpande : “A Wall is Safer”
3. Sara Joseph : “Inside Every Woman Writer”
4. Amy Tan : “Rules of the Game”

MODULE FIVE: DRAMA

(18 hours)

1. Sheila Walsh : “Molly and James”
2. Mamta G Sagar : “The Swing of Desire”

4. CORE TEXTS

1. Dr Sobhana Kurien, Ed. *Breaking the Silence: An Anthology of Women’s Literature*. ANE Books.
2. Collins, Frances. *The Slayer Slain*. Ed. Sobhana Kurien and Susan Varghese (CMS College publication)

5. READING LIST

- a) General Reading
 - i. Kate Millett. *Sexual Politics*. New York: Equinox-Avon, 1971.
 - ii. Maggie Humm Ed. *Feminisms: A Reader*. New York: Wheat Sheaf, 1992.
 - iii. Elaine Showalter. *A Literature of their Own*.
- b) Further Reading
 - i. Virginia Woolf. *A Room of One’s Own*. London: Hogarth, 1929.
 - ii. Patricia Mayor Spacks. *The Female Imagination*. New York: Avon, 1976.
 - iii. Jasbir Jain Ed. *Women in Patriarchy: Cross Cultural Readings*. New Delhi: Rawat Publications, 2005
 - iv. Susie Tharu & K Lalitha. *Women Writing in India Vol I & II*. New Delhi: OUP, 1991.
 - v. Gayle Green & Copelia Kahn. *Making a Difference: Feminist Literary Criticism*. New York: Routededge.
 - vi. Sandra Gilbert & Susan Gubar. *The Mad Woman in the Attic: The Woman Writer*. Yale University Press, 1978.
 - vii. Simone de Beauvoir. *The Second Sex*. UK: Hammond Worth, 1972.
 - viii. Angela Davis. *Women, Race and Class*. New York: Random House, 1981.
 - ix. Alice Walker. *In Search of our Mothers’ Gardens*. New York: Harcourt Brace Jovanovich, 1983.
 - x. Leos S. Roudiex Ed. *Desire in Language*. New York: Columbia University Press, 1975.
 - xi. Lisbeth Goodman Ed. *Literature and Gender*. New York: Routededge, 1996.
 - xii. Adrienne Rich. *Of Woman Born*. New York: Norton.
 - xiii. Mahasweta Devi. *Breast Stories*. Calcutta: Seagull, 1998.

BLUEPRINT

COURSE 11: WOMEN'S LITERATURE

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	2 (2 marks)	2 (4 marks)	1 (4 marks)	0	10
II	2 (2 marks)	2 (4 marks)	1 (4 marks)	1 (15 marks)	25
III	2 (2 marks)	2 (4 marks)	3 (12 marks)	1 (15 marks)	33
IV	2 (2 marks)	4 (8 marks)	2 (8 marks)	1 (15 marks)	33
V	2 (2 marks)	2 (4 marks)	2 (8 marks)	1 (15 marks)	29
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION
SIXTH SEMESTER - CORE COURSE (ENGLISH)
ENG6WL: WOMEN'S LITERATURE**

Time: Three hours

Maximum: 80 Marks

Part A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. How does Woolf describe Shakespeare's mind?
2. Who is the Ugandan poet mentioned by Walker in the essay?
3. Who is the youngest of the women writers mentioned by Jasbir Jain?
4. Who is Kalpana?
5. What is the meaning of *Pativrata*?
6. What is the musical instrument mentioned in Elizabeth Barret Browning's poem?
7. What does Moore say about the physical responses?
8. What do the tigers in the panel symbolize?
9. What does number three indicate in the poem *Lady Lazarus*?
10. What does Atwood mean when she says "I return to the story"?

(10 x 1 = 10)

Part B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. What was the response of the oak tree?
12. How did the plant “dandelion” get its name?
13. Why did Mr. Woodfield’s daughter visit Belgium?
14. What is Sitabai’s remark about fences?
15. Why does the woman writer decide to leave?
16. Define the art of the Invisible strength.
17. What are chopsticks?
18. What was Joyce’s response to Molly’s demand for money?
19. How does Pratap treat his children?
20. What were the privileges enjoyed by Shakespeare as a male child?
21. Who is the woman in Kishwar Naheed’s poem?
22. Who was Lau Po?

(8 x 2 = 16)

Part C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. How does Virginia Woolf describe the fate of the woman artist?
24. Comment on the title *In search of Our Mother’s Garden*.
25. Describe how God Pan made the musical instrument.
26. What is the theme of the poem *Spelling*?
27. Comment on Sheila Walsh’s attempt to rewrite the story of Molly Bloom.
28. What are your impressions of Manasa as an artist?
29. How does Deshpande portray mother- daughter relationship in her novels?
30. How does Atwood combine the personal and the political?
31. Comment on the use of language in *Molly and Bloom*.

(6 x 4 = 24)

Part D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. Describe the main aspects of Indian feminism with special emphasis on its difference from Western feminist discourse
33. Comment on the woman artist’s attempt at self resurrection in the light of either *Lady Lazarus* or *Inside Every Woman Writer*.
34. “Education liberates and ennobles.” Explain the statement with special reference to the character of Mariam in *The Slayer Slain*.
35. Attempt a critical appreciation of the poem *Spelling* with special reference to the writer’s experience as a Canadian woman.

(2 x 15 = 30)

COURSE 12: INDIAN WRITING IN ENGLISH

COURSE CODE	ENG6IWE
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

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

2. OBJECTIVES OF THE COURSE

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

3. COURSE OUTLINE

MODULE I – PROSE HOURS

18

1. M. K. Gandhi : “The Need for Religion”
2. C. V. Raman : “Water, the Elixir of Life”
3. Nirad C. Chaudhuri : “Money and the Englishmen”
4. Arundhati Roy : “The End of Imagination”

MODULE II - POETRY **18**
HOURS

- | | |
|------------------------|----------------------|
| 1. Sarojini Naidu | : The Soul's Prayer |
| 2. Rabindranath Tagore | : Silent Steps |
| 3. Nissim Ezekiel | : The Railway Clerk |
| 4. A. K. Ramanujan | : The Striders |
| 5. Arun Koltkar | : An Old Woman |
| 6. Jayanta Mahapatra | : An October Morning |
| 7. Kamala Das | : Nani |
| 8. Meena Alexander | : Her Garden |

MODULE III - SHORT STORIES **18**
HOURS

- | | |
|------------------------|-------------------------|
| 1. Mahasweta Devi | : Arjun |
| 2. Anita Desai | : Circus Cat, Alley Cat |
| 3. Rabindranath Tagore | : The Home Coming |
| 4. Abhuri Chaya Devi | : The Woodrose |

MODULE IV - DRAMA **18**
HOURS

- | | |
|--------------|-------------------------|
| Badal Sirkar | : <i>Evam Indrajith</i> |
|--------------|-------------------------|

MODULE V – FICTION **18**
HOURS

- | | |
|----------------|----------------------|
| Mulk Raj Anand | : <i>Untouchable</i> |
|----------------|----------------------|

4. CORE READING

1. Wilfred Abraham Ed. *Our Country, our Literature: An Anthology of Indian Writing in English*. CUP.

BLUEPRINT

COURSE 12: INDIAN WRITING IN ENGLISH

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	2 (2 marks)	2 (4 marks)	1 (4 marks)	0	10
II	2 (2 marks)	2 (4 marks)	1 (4 marks)	1 (15 marks)	25
III	2 (2 marks)	2 (4 marks)	3 (12 marks)	1 (15 marks)	33

IV	2 (2 marks)	4 (8 marks)	2 (8 marks)	1 (15 marks)	33
V	2 (2 marks)	2 (4 marks)	2 (8 marks)	1 (15 marks)	29
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION
SIXTH SEMESTER - CORE COURSE (ENGLISH)
ENGLISH: INDIAN WRITING IN ENGLISH

Time: Three hours

Maximum: 80 Marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. What happens when the silt-laden river mixes with the salt water of the sea?
2. What is the difference between growing old in a village and in a town?
3. Who compares himself to 'a symphony composed of atoms'?
4. How does the golden touch of God's feet make our joy shine?
5. What is the significance of the morning being compared to a jackal's snout?
6. What was the reaction of Phatik's mother on seeing her delirious son?
7. Why do we live in a state of perpetual fear?
8. How will May 1996 go down in history?
9. What was the last minute symbol of the tribal people's existence?
10. What is tragic according to Indrajit?

(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. According to Gandhi, how can we be fearless in the world?
12. Why is the poet's soul unconquered?
13. Why does the narrator want to call the flower arrangement mother-in-law and daughter-in-law?
14. What does Amal say literature should embody?
15. Why should the teachers cultivate a heart-contact with their students?
16. What are the railway clerk's concerns about his children?
17. How does Indrajit express his fears of mortality?
18. Why does the speaker in 'An Old Woman' put up an air of finality?

19. What really happened to Anna's child?
20. How do nuclear weapons pervade our thinking?
21. What did Bishal Mahato want Ketu to do?
22. Why does Indrajit want to run away?

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Describe Chaudhuri's experiences with the BBC.
24. How does Gandhi exemplify the steadfastness of great men?
25. Write a note on the diction and the versification of 'An October Morning'.
26. What is the significance of the title 'The Striders'?
27. How does the Writer explain his inability to write in 'Evam Indrajit'?
28. Comment on the pathos element in 'The Home Coming'.
29. How does the Writer explain his inability to write in 'Evam Indrajit'?
30. Describe the Arjun tree.
31. Write a note on the Indian mythological and philosophical allusions in 'Silent Steps'.

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. How does C V Raman substantiate the essentiality of water?
33. Examine the woodrose as the central metaphor for aging and womanhood in the story.
34. How does the poem 'Her Garden' turn out to be about self- discovery?
35. Discuss the themes of alienation and existentialism in 'Evam Indrajit'.

(2x15=30)

Course 13: COMPARATIVE LITERATURE

COURSE CODE	ENG6CL
TITLE OF THE COURSE	COMPARATIVE LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

To inculcate in the pupil the basic idea about and the method of comparative literary analysis.

2. OBJECTIVES OF THE COURSE

To inculcate in the pupil a feel of various methods employed to identify shared features of various literatures and to equip him/her to make comparative and contrastive analysis of literary texts.

3. COURSE OUTLINE

MODULE 1 – Theoretical Perspectives

36 Hours

Various theories and the central concerns of comparative literature should be explained to the students. Thematology, historiography, Genre Studies, Influence Studies, Movement or Intersemiotic Studies, Translation Studies and Aesthetic theoretical comparison and various other components of comparative literature are to be discussed. A historical analysis of the contributions of the French school of comparative literature and comparatists like Wellek, Halliday, Susan Bassnet and Leo Lowenthal need to be discussed. Alongside, a comparison of notions of comparative literature in the east and the west should be part of the course. Concepts of textuality, intertextuality, genology, stoff, theme, culture, nation, translation and orature are the key terms in the area.

Readings

- Susan Bassnet : “Introduction” *Comparative Literature*
Bijoy Kumar Das : “Retrospect and Prospect”
Bhalchandra Nemade : “A Thematic Framework for Influence Study in the Indo-Anglian Context.”
R K Dhawan : “The Case for Comparative Literature”
(Included in *Between the Lines*. Ed. Dr. K. M. Krishnan)

MODULE II: Study of Specific Texts

54 hours

In this module a comparative reading of texts that merit analysis will be facilitated. The stress here will be on thematic, stylistic, cultural, linguistic and generic aspects that govern the texts. The study will be based on the following reading material. Care has been taken to choose texts from different cultural and historical contexts.

Readings

- | | |
|------------------------|--|
| 1. Thomas Mann | : Transposed Heads |
| 2. Girish Karnad | : Hayavadana |
| 3. Tennessee Williams | : The Glass Menagerie |
| 4. Shyamaprasad | : Akale |
| 5. Rabindranath Tagore | : Gitanjali Verses 1-4 of Tagore’s own translation |

- 6.Edwin Arnold : Light of Asia Section 1 and 2
 7.Kishwar Naheed : Listen to Me”
 8.Noemia De Souza : If You Want to Know Me
 9.Vengayi Kunjiraman Nayanar : Dwaraka Trans C S Venkiteswaran
 10. Sundara Ramaswamy : On Alien Soil

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	5 (5 marks)	6 (12 marks)	4 (16 marks)	2 (30 marks)	63
II	5 (5 marks)	6(12marks)	5 (20 marks)	2 (30 marks)	67
	10	24	36	60	130 (marks)

(Items 5, 6, 7, 8, 9 and 10 included in *Between the Lines*. Ed. Dr. K. M. Krishnan, Current Books Trichur)

Reading List

Core Text:

Dr. K. M. Krishnan Ed. *Between the Lines: A Text Book of Comparative Literature*

1.Core Reading

- Thomas Mann : Transposed Heads
 Girish Karnad : Hayavadana
 Tennessee Williams : The Glass Menagerie
 Shyamaprasad : Akale

2.Background Reading

- Susan Bassnet : *Comparative Literature*
 Bijoya K Das ed. : *Comparative Literature*
 Amiya K Dev.& Sisir Kumar
 Das Ed. : *Comparative Literature: Theory and Practice*

BLUEPRINT

COURSE 13: COMPARATIVE LITERATURE AND CULTURE STUDIES

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION**

**SIXTH SEMESTER - CORE COURSE (ENGLISH)
ENG6CL :COMPARATIVE LITERATURE AND CULTURE STUDIES**

Time: Three Hours

Maximum: 80 Marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. What is Eurocentrism?
2. What are source and target languages?
3. What is contact comparative linguistics?
4. What is geneology?
5. What are the three major schools of Comparative Literature.
6. How did nature react to the birth of the Buddha?
7. What is the soul of Africa according to De Sousa?
8. How is the diving equipment like in "Dwaraka"
9. What kind of life does Naidoo lead?
10. How is the glass menagerie an allegorical symbol?

(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. What is the role of history in comparative literature?
12. In what way did English education influence Indian thinking and writing?
13. Comment on the notion of world literature.

14. How has the term “comparative literature changed according to Bassnett?
15. What are the recent trends in comparative literature?
16. Why is a multiple approach needed in comparative linguistics?
17. What dream did Maya have?
18. How is history made use of in the poem “If you want to know me”?
19. How does the speaker chance upon the Dwaraka connection?
20. Comment on the character of Nair.
21. How do you account for Tom’s cynicism?
22. How did Thoreau influence Gandhi?

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. How does literary influence work in the Indian context?
24. How does the speaker bring in the contrast between mere sound and music in “Gitanjali”?
25. What is the contribution of Translation Studies towards Comparative Literature?
26. How does Kishwar Naheed use very ordinary activities of life symbols?
27. What conclusion does the speaker arrive at about the Gujaratis in “On Alien Soil”?
28. How does Dhawan describe the influence of epics on later texts?
29. Comment on the theme of the poem “Listen to Me”.
30. How does the narrative technique add to the effectiveness of the play *The Glass Menagerie*?
31. Is “If you want to know me” a revolutionary poem?

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

- 32. Is Jim typical of the failure of the entire post war generation? Justify your answer.
- 33. Analyze the attitude of the speaker before the Lord in *Gitanjali*.
- 34. According to Susan Bassnett, “comparative literature as a term seems to arouse strong passions both for and against”. Comment.
- 35. Attempt an analysis of literary influence towards the understanding of a work of literature.

(2x15=30)

COURSE 14: AMERICAN LITERATURE

COURSE CODE	ENG6AL
TITLE OF THE COURSE	AMERICAN LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90

1. AIM OF THE COURSE

- To introduce students to the glorious masterpieces of American literature—its unique flavor, style, form and themes.
- To motivate students to attempt an intelligent appreciation and critical evaluation of American civilization and culture as revealed in the works.

- To inspire them to make further explorations into contemporary American literary works.

2. OBJECTIVES OF THE COURSE

At the end of the course the students are expected:

- To acquire knowledge about American literature, its cultural themes, literary periods and key artistic features.
- To understand the various aspects of American society through a critical examination of the literary texts representing different periods and cultures.

3. OUTLINE OF THE COURSE

MODULE ONE: ESSAYS

(18 hours)

1. Ralph Waldo Emerson : “Art”
2. Henry David Thoreau : “The Battle of the Ants”
3. Robert E Spiller : “The First Frontier”
4. James Baldwin : “If Black English isn’t Language, then Tell me, What is?”
5. Jerzy Kosinski : “TV as a Babysitter”

MODULE TWO: POETRY

(18 hours)

1. Walt Whitman : “Oh Captain, My Captain”
2. Emily Dickinson : “A Bird Came Down the Walk”
3. E A Robinson : “Miniver Cheevy”
4. Robert Frost : “Reluctance”
5. E E Cummings : “My Sweet Old Etcetera”
6. Theodore Roethke : “The Waking”

7. John Berryman : “The Ball Poem”

MODULE THREE: FICTION

(36 hours)

1. Nathaniel Hawthorne : “The Wives of the Dead”
2. Edgar Allan Poe : “The Fall of the House of Usher”
3. Mark Twain : “The Five Boons of Life”
4. Ambrose Bierce : “A Horseman in the Sky”
5. Kate Chopin : “The Story of an Hour”
6. O Henry : “Mammon and the Archer”
7. Ernest Hemingway : "A Clean, Well-Lighted Place"
8. Ray Bradbury : “October 2026: Million Year Picnic

MODULE FOUR: DRAMA

(18 hours)

1. Tennessee Williams : The Case of the Crushed Petunias
2. Lucille Fletcher : Sorry, Wrong Number
3. Richard A Via : Never on Wednesday

4. CORE TEXT

Dr Leesa Sadasivan Ed. *Blooming Lilacs: An Anthology of American Literature*. Current Books.

BLUEPRINT

COURSE 14: AMERICAN LITERATURE

Module	Part A - 10/10	Part B – 8/12	Part C – 6/9	Part D – 2/4	Total
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	(1 mark each)	(2 marks each)	(4 marks each)	(15 marks each)	
I	2 (2 marks)	3 (6 marks)	2(8 marks)	1 (15 marks)	31
II	4 (4 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	37
III	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
IV	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION
SIXTH SEMESTER - CORE COURSE (ENGLISH)
ENG6AL: AMERICAN LITERATURE**

Time: 3 hours

Maximum: 80 Marks

Part A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. What is the relationship of art to beauty?
2. Who left an indelible stamp upon the imagination of the conqueror?
3. Why do people evolve a language?
4. Why is the real world “unpredictable”?
5. What happened to the captain in the poem?
6. Why did the bird unroll its feathers?
7. What does the society require of Miniver?
8. What is the integral factor that determines success or failure?
9. What did Aunt Lucy try to warn the poet of?
10. Why does the poet say “light takes the tree”? (10x1=10)

Part B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. What is the theme of the poem “The Ball Poem”?
12. What is Parker’s report to Margaret?
13. Why does the House Collapse in the end?
14. What does the youth fail to see when he opts for the second gift?
15. Why did Druse finally decide to shoot the horse man?
16. How does Anthony prove that money can buy anything?
17. What new sights does Louise observe when she looks out of the window of her room?
18. What is the nature of conflict in “a clean, well-Lighted Place”?
19. How does the family arrive on Mars?
20. What is considered as the highest charm of sculptures?
21. What is the trivial issue that Thoreau has immortalized in his essay?
22. How has the African-American language evolved?

(8 X 2 = 16)

Part C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. How does T.V breed weak and vulnerable beings?
24. What is the role of art for Emerson?
25. What was the impact of the breakdown of the middle ages?
26. Why does Cheevy idolize the medieval era?

27. What is the main theme of the story “The fall of the House of the Usher”?
28. What does Dr. Cordwell say is the problem with Roderick?
29. What do the five boons represent in “The Five Boons of Life”?
30. Why was Carter calm after the shot?
31. Write a short note on Transcendentalism?

(6 X 4 = 24)

Part D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. “The danger is in the use we make of it.” Discuss with reference to T.V.
33. What message does Whitman convey through the poem O Captain! My Captain!
34. Draw an analysis of the title and its significance of the story in “A Horseman in the sky.”
35. What picture of American society do you get from the plays of Modern American Literature? Elucidate your answer based on any one of the prescribed plays.

(2 X 15 = 30)

SYLLABI FOR COMPLEMENTARY COURSES

EVOLUTION OF LITERARY MOVEMENTS: THE SHAPERS OF DESTINY

COURSE CODE	ENG3ELS
TITLE OF THE COURSE	EVOLUTION OF LITERARY MOVEMENTS: THE SHAPERS OF DESTINY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108

Module One : Moulding and Being Moulded

18 hours

Early settlers and invaders- the Iberians, the Celts and Romans, the Angles, Saxons, Jutes. The Anglo Saxon heptarchy- The coming of Christianity- Theodore of Tarsus and the organization of the church- Alfred the Great – St. Dunstan and Edgar – Canute the Danish king- Edward the Confessor, Harold Godwin- Society and literature of the time-the Witangemot -the Anglo Saxon Chronicle, Beowulf, Caedmon, Cynewulf, Venerable Bede and others-

Module Two: The True Briton

36 hours

Normans: the last invaders –William the Conqueror –the reforms of Henry I- Feudalism- the Angevin kings - the struggle between the church and the state, St. Thomas Becket – the universities of Oxford and Cambridge–the Guilds - Richard the Lionheart and the Crusades- the Magna Carta- Henry III – Simon de Montfort, and the Parliament- Edward I, annexation of Wales, Scotland and Ireland – Edward II and Edward III – The Black Death, The Hundred Years War, The Peasants Revolt – the effects of these on society and literature- The Wars of the Roses – Chaucer and the growth of the East Midland dialect into standard English – Growth of drama and stage performances- Chaucer’s contemporaries- John Wycliffe and the Lollards..

Module Three : Britannia Rules the Waves

36 hours

The Tudor Dynasty- benevolent despots – Renaissance – maritime discoveries – the scientific temper and scientific inventions- flamboyant Henry VIII,

Reformation- religious persecution- Thomas More, Erasmus, Thomas Cromwell-The Book of Common Prayer- Elizabeth I- Shakespeare – nest of singing birds- Francis Drake- peace and prosperity- The Stuarts and the Divine Right Theory- The Authorized Version- The Civil War- Oliver Cromwell and the Protectorate – John Milton- the Jacobean playwrights – Restoration- Caroline writers- The Whigs and Tories- Queen Anne and the expansion of colonialism – The Glorious Revolution

Module Four: A Precious Stone Set in the Silver Sea 18 hours

The United Kingdom today- Physical features of the British Isles, geography, demography – Customs and practices – myths and legends – the growth and development of the English language –the position held by the UK in today’s world.

Reading List

1. Trevelyan, G. M. Illustrated English Social History (Vol 1-6). England: Penguin, 1968.
2. Churchill, Winston. A History of the English Speaking Peoples (Vol 1-12). London: Cassel and Co., 1966.
3. Nehru, Jawaharlal. Glimpses of World History. New Delhi: Penguin, 2004.
4. Alexander, Michael (ed.) A History of English Literature. New York: Palgrave-Macmillan, 2007.
5. Sampson, George (ed.) A History of English Literature. Delhi: Foundation, 2004.
6. Thorndike, Lynn. Encyclopedia of World Civilization (Vol 2). Delhi: Shubi Publications, 1990.
7. Yeats, W. B. Writings on Irish Folklore Legend and Myth. London: Penguin, 1999.
8. Warner, Marina. From the Beast to the Blond. London: Vintage, 1995.

4. CORE TEXT

Susan Varghese. *Evolution of Literary Movements: The Shapers of Destiny*. Current Books.

BLUEPRINT

EVOLUTION OF LITERARY MOVEMENTS: THE SHAPRER’S OF DESTINY

Module	Part A - 10/10	Part B – 8/12 (2 marks	Part C – 6/9 (4 marks	Part D – 2/4 (15 marks	Total
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	(1 mark each)	each)	each)	each)	
I	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
II	4 (4 marks)	3 (6 marks)	3 (12marks)	1 (15 marks)	37
III	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
IV	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION

THIRD SEMESTER – OPEN COURSE (ENGLISH)
ENG3ELS: EVOLUTION OF LITERARY MOVEMENTS:
THE SHAPERS OF DESTINY

Total time: 3 hours

Maximum: 80 marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. What is Witangemot?
2. Who were the druids?
3. When did the Magna Carta come into force?
4. Geoffrey Chaucer
5. The Crusades
6. What were the courses offered in the Medieval Universities?
7. The serfs of feudal England
8. Morality and Mystery plays
9. Guy Fawkes Day
10. Maypole dancing

(1x10=10 marks)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. *Beowulf*
12. Alfred the Great
13. Comment on the Peasants Revolt
14. The Universities of Oxford and Cambridge
15. What were the merchant guilds?

16. The Hundred Years War
17. The Book of Common Prayer
18. Elizabethan Age
19. Caedmon
20. Anglo-Saxon justice
21. The four countries of the United Kingdom
22. Standard English

(2x8=16 marks)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. The Romans
24. The Heptarchy
25. The Crusades
26. The Domesday Book
27. St. Thomas of Canterbury
28. Henry VIII
29. Harold Godwin
30. Standard English
31. Why did the English nursery rhymes become so popular the world over?

(6x4=24 marks)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. Comment on the Anglo-Saxon literature.
33. Write an essay on the position held by the UK in today's world.
34. The role played by Feudalism in the making of the British society.
35. How did the Renaissance influence European society?

(2x15=30 marks)

EVOLUTION OF LITERARY MOVEMENTS: THE CROSS-CURRENTS OF CHANGE

COURSE CODE	ENG4ECC
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TITLE OF THE COURSE	EVOLUTION OF LITERARY MOVEMENTS: THE CROSS-CURRENTS OF CHANGE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108

1. AIM OF THE COURSE

- To enable students to have a notion of the evolution of literature
- To help students perceive the interplay of social processes and literature

2. OBJECTIVES OF THE COURSE

- To make students competent to understand literature against the backdrop of history
- To inspire students to contribute dynamically to historical and literary processes

3. COURSE OUTLINE

MODULE I LITERATURE AND REVOLUTION

36 hours

- a. The interaction between the French Revolution and the literature of the age
- b. Literature in the context of the Russian Revolution

MODULE II: LITERATURE AND RENAISSANCE

18 hours

- a. The social context of the burgeoning of literature in Latin America
- b. India at the dawn of the awakening

MODULE III: LITERATURE AND LIBERATION

36 hours

- a. Black writing as a form of struggle
- b. Literature and feminism
- c. Dalit writing

MODULE IV: LITERATURE AND THE THIRD WORLD **18 hours**

- a. Articulating the Postcolonial Experience
- b. An overview of new literatures

4. CORE TEXT

Dr B Kerala Varma. *Evolution of Literary Movements: The Cross-currents of Change*.
Current Books.

BLUEPRINT

EVOLUTION OF LITERARY MOVEMENTS: THE CROSS-CURRENTS OF CHANGE

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	2 (2 marks)	3 (6 marks)	2(8 marks)	1 (15 marks)	31
II	4 (4 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	37
III	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
IV	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION
FOURTH SEMESTER- COMPLEMENTARY COURSE (ENGLISH)

**ENG4ECC : CROSS-CURRENTS: THE EVOLUTION OF LITERARY
MOVEMENTS**

Time: Three Hours

Maximum: 80 Marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. Where did the Dalit Sahitya Movement originate?
2. Magic Realism
3. Who wrote *The Spirit of Laws*?
4. The hymn “Bhima Everywhere” is dedicated to which personality?
5. Who is the author of *Letters Persianes*?
6. Salim Sinai is a character in which work?
7. Gynocriticism
8. What is subaltern literature?
9. Who is associated with Sathya Shodhak Samaj?
10. Which work is considered as Mary Wollstonecraft’s seminal treatise on the feminist movement?

(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. Define “indigenous writing”
12. The Spirit of Laws
13. Afro-American Literature
14. Mention two works by Dalit women writers.
15. Who are the Black panthers?
16. What is meant by postcolonialism?
17. What is “Migrant Writing”?
18. What is the “Second Wave Movement”?
19. Phenomenology
20. Kate Millet
21. Vallathol’s contribution to Malayalam literature
22. Rousseau’s theory on Education

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Gabriel Garcia Marquez as a Latin American writer.

24. Write a short note on Kate Millet.
25. Orientalism
26. What is post-structuralism?
27. Explain the significance of the Vaikom Satyagraha.
28. Gynocriticism
29. Surrealism
30. Who were the great trio of poets in Malayalam?
31. What is Afro-American literature?

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. Comment on the English literary scene of the eighteenth century.
33. Trace the development of the Feminist Movement in Literature.
34. Write an essay on the Emerging Third World Literature.
35. The evolution of Social Movements in Kerala.

(2 x 15=30)

SYLLABI FOR OPEN COURSES IN ENGLISH

OPEN COURSE (GENERAL)

THEORY, LANGUAGE AND APPRECIATION OF FILMS

Course Code	ENG5TLAF
Title of the Course	Theory, Language and Appreciation of Films
Semester in which the Course is to be taught	5
No. of Credits	4
No. of Contact Hours	72

1. Aim

This course aims at familiarizing students with the various aspects of the cinema and the appreciation of films.

2. Objectives

On completion of the course, students should be able:

- To acquaint themselves with the history and aesthetics of films.
- To look into the major film theories and genres and gain an awareness regarding the basic terminology of films.
- To reaffirm the close connection between literature and films by examining some cinematic adaptations of well-known literary works.
- To delve into matters concerning production, distribution, exhibition and reception of films and censorship regulations.
- To sharpen their perspective by training themselves to critically evaluate some great films.

3. Course Outline

Module I

(18 hours)

Introduction to the history and growth of cinema - Major film theories and genres – Apparatus, Auteur, Formalist, Ideological, Psychoanalytical, Structuralist, Realist, Neo-realist and Generic film theories with special reference to eminent film personalities and celebrated films in various ages, cultures and languages.

Module II

(18 hours)

- a. The language of films - Shots- Sequences- Mise-en scene- Editing- Cuts - Montage- 30 degree rule - 180 degree rule - Temporal ellipses - Three point light - Off-screen space - Sound and colour - Production - Distribution - Exhibition - Reception - Censorship
- b. Introduction to: Digital filmmaking - Animation - Telefilms

Module III

(18 hours)

Critical examination of the following films with special reference to the famous literary works from which they are adapted:

1. *My Fair Lady* – A film adaptation of Bernard Shaw’s play ‘*Pygmalion*.’
2. *Ganasathru* - Based on Henrik Ibsen’s ‘*An Enemy of the People*.’
3. *Mother* - Based on Maxim Gorky’s novel of the same name
4. *Chemmeen* - Based on Thakazhi Sivasankara Pillai’s novel of the same name.

Module IV

(18 hours)

Texts for detailed study:

- a. Andre Bazin: ‘The Evolution of the Language of Cinema’
- b. Satyajit Ray: ‘Some Aspects of My Craft’
- c. Buddha Deb Das Gupta: ‘Literature, Cinema and the Language Of Scenario’
- d. Adoor Gopalakrishnan: ‘The Word and the Image’

4. Reading List

a) Films Recommended for Viewing

- a. *Gold Rush* - Silent Cinema
- b. *Bicycle Thieves* - Neo Realism
- c. *Mother and Son* - Russian Classic
- d. *The Sound of Music* - European Classic
- e. *All the Presidents Men* - Hollywood classic
- f. *Seven Samurai* -Asian Classic
- g. *Pather Panchali* - Indian Classic.
- h. *Piravi* -Malayalam Classic

b) Recommended Reading:

- i. Villarejo, Amy. *Film Studies*. London: Routledge, 2007.
- ii. Corrigan , Timothy J. *A Short Guide to Writing about Film*. Pearson education. VI Edition.
- iii. Ray, Satyajit. *Our Films, Their Films*. Hyderabad: Orient Blackswan, 2009
- iv. Heyward, Susan. *Key Concepts in Cinema Studies*. London: Routledge.
- v. Andrew, Dudley. *The Major Film Theories*. OUP.
- vi. Andrew, Dudley. *Concepts in Film Theory*. OUP.
- vii. J Virdi, yothika. *The Cinematic Imagination* .Permanent Black. Orient Longman.
- viii. Gopinathan, K. Ed. *Film and Philosophy*. University of Calicut: Publication Division.
- ix. Kupsc, Jarek. *The History of Cinema for Beginners*. Orient Longman.
- x. Figgis, Mike. *Digital Filmmaking*.

- xii. Wills, Paul. *Understanding Animation*.
 xiii. Marshall, Jill and Wennndly, Angela. *The Language of Television*.

BLUEPRINT

OPEN COURSE: THEORY LANGUGAE AND APPRECIATION OF FILMS

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	2 (2 marks)	3 (6 marks)	2(8 marks)	1 (15 marks)	31
II	4 (4 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	37
III	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
IV	2 (2 marks)	3 (6 marks)	2 (8 marks)	1 (15 marks)	31
	10	24	36	60	130 (marks)

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
 B.A. DEGREE (C.B.C.S.S) EXAMINATION**

**FIFTH SEMESTER – OPEN COURSE (ENGLISH)
 ENG5TLAF: THEORY, LANGUAGE AND APPRECIATION OF FILMS**

Time: Three hours

Maximum: 80 Marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. The first talkie in Indian cinema is _____.
2. Cinema is based on the physical principle of _____.
3. Cinematographe
4. Satyajith Ray wrote the script of ‘Nayak’ with which actor in mind?
5. Who is the protagonist in ‘Mathikual’?
6. ‘Pride and Prejudice’ was an adaptation of a novel by _____.
7. Who directed the film *Chemmeen*?
8. What are telefilms?
9. What is a ‘sequence’?

10. What are the three stages of film production?

(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

Sergei Eisenstein

11. What is nouvelle vague?

12. What is Apparatus Theory?

13. What are the two kinds of directors that Andre Bazin identifies in his essay 'the Evolution of the Language of Cinema'?

14. How did Satyajit Ray handle his actors?

15. What is the main drawback of popular cinema according to Adoor Gopalakrishnan?

16. Explain the term 'genre' with examples.

17. What is the difference between a scene and a sequence?

18. How did Maxim Gorky use his film to propagate social ideologies?

19. Give your opinion on film adaptations citing an example.

20. Comment on the use of music in the film *Chemmeen*.

21. What do you understand by the term 'temporal ellipsis'?

22. Comment on Neo-realism in cinema.

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Auteur theory

24. Neo-realism

25. Why does Buddhadeb Das Gupta says that there is a close link between Indian Cinema and literature?

26. What are Satyajit Ray's views on cinematography?

27. What is three-point lighting?

28. How far could Ram Karattu explain the myth related to the Sea Goddess in '*Chemmeen*'?

29. Explain the 180 degree rule.

30. Comment on montage as an editing technique.

31. Illustrate the major deviations from effected by Satyajit Ray in '*Ganasathru*' from the original play.

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. Briefly trace the history and growth of Indian Cinema.

33. The character of Narayani in '*Mathilukal*' is a challenge to any film maker. How far Adoor Gopalakrishnan was successful in overcoming this challenge?

34. What are the various steps involved in production of a film?
 35. Comment on the film 'My Fair Lady' as an adaptation of GB Shaw's 'Pygmalion'.

(2x15=30)

SYLLABI FOR OPEN COURSES
OPEN COURSE (FRONTIER AREAS)
CREATIVE WRITING IN ENGLISH

Course Code	ENG6CWE
Title of the Course	Creative Writing in English
Semester in which the Course is to be taught	5
No. of Credits	4
No. of Contact Hours	72

1. Aims of the Course

- To acquaint the students with the basic principles and techniques involved in creative writing.
- To identify and promote creatively gifted students.

2. Objectives of the Course

- On completion of the course, the students should be able to become familiar with the concept of creative writing and the process of writing poetry, fiction and drama.
- They should also be encouraged to publish their creative works.
- A general awareness regarding the nature and scope of creative writing will be developed among the students.

3. Course Outline

Module I: Introduction to Creative Writing

(18 hours)

What is creative writing? Its scope - Role of imagination, inspiration and perspiration in creative writing - How creative am I? - Creating creativity - Challenges faced by a creative writer - Creative writing and text reception - Importance of reading - Reading the text between the lines and beyond the lines.

Module II: Learning to Write

(18 hours)

a. Familiarizing different forms of writing: imaginative, persuasive, descriptive, evaluative, analytical, etc. (giving excerpts).

b. Finding pitfalls in writing - Identifying common errors in English - Developing accuracy in writing.

c. Developing ideas into creative texts – Brainstorming - Free writing - Writing drafts – Listing - Arguing with oneself - Final draft.

d. Making language figurative

e. Style - Familiarizing different styles by writers

Module III: Modes of Creative Writing

(18 hours)

a. What is literature?

b. Writing Fiction - plot and character - setting and atmosphere - symbolism - points of view - Writing fiction for children

Workshop: finding theme, story line, setting, fixing characters, developing

c. Writing Poetry - Student responses to poetry - Its language - Figurative language - Structure - Voices in the poem - Rhythm and versification

Analysis of the poem 'Wild Nights' (Emily Dickinson) and 'Telephone' (Robert Frost).

Workshop

Starting with an idea, an experience, a person, a memory, etc. - Get the raw materials into some kind of temporary organization, writing tentative lines - Reading the poem to oneself - Revising.

d. Writing Drama

Student responses to drama - Characterization - plot - types of plays - stage spaces

Workshop

Finding theme, story line, characters, writing and presenting plays on stage.

Module IV - Preparing for publication

(18 hours)

- a. Revising and rewriting
- b. Proof reading
- c. Editing
- d. Submitting manuscript for publication

4. Reading List

a) Poetry

1. John Keats - 'La Belle Dame sans Merci'
2. T. S. Eliot - 'MaCavity: the Mystery Cat'
3. Nissim Ezekiel - 'Poet, Lover and Birdwatcher'
4. Ted Hughes - 'Thought Fox'
5. Wole Soyinka - 'Telephone Conversation'
6. Pablo Neruda - 'Tonight I can Write'

b) Fiction

1. Kate Chopin - 'The Story of an Hour'

2. O. Henry - 'Spring Time'

3. James Joyce - 'Araby'

c) Drama

1. Henrik Ibsen – *The Doll's House*
2. Harold Pinter – *The Dumb Waiter*
3. Tennessee Williams – *The Glass Menagerie*

d) For Further Reading:

1. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge Taylor & Francis Group, London, 2001.
2. Dev, Anjana Neira, Marwah, Anuradha, Pal, Swati. *Creative Writing: A Beginner's Manual*. Pearson Longman, 2009.
3. Anderson, Linda. *Creative Writing: A Workbook with Readings*. Routledge Taylor & Francis Group, London, 2006.
4. Wainwright, Jeffrey. *The Basics of Poetry*. Routledge.
5. Morley, David. *Creative Writing*. CUP
6. Emden, Joan Van and Becker, Lucinda. *Effective Communication for Arts and Humanities Students*.
7. Barnet, Sylvan, Cain, William E. *A Short Guide to Writing about Literature*.
8. Bailey, Stephen. *Academic writing: A Practical Guide for Students*. Foundation Books, Routledge.

OPEN COURSE: CREATIVE WRITING IN ENGLISH

Module	Part A - 10/10 (1 mark each)	Part B – 8/12 (2 marks each)	Part C – 6/9 (4 marks each)	Part D – 2/4 (15 marks each)	Total
I	1 (2 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	35
II	3 (4 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	37
III	3 (2 marks)	3 (6 marks)	3 (12 marks)	1 (15 marks)	35
IV	3 (2 marks)	3 (6 marks)	0 (0 marks)	1 (15 marks)	23

MODEL QUESTION PAPER

**ST. TERESAS COLLEGE (AUTONOMOUS)
B.A. DEGREE (C.B.C.S.S) EXAMINATION
SIXTH SEMESTER - ELECTIVE COURSE (ENGLISH)
ENG6CWE: CREATIVE WRITING IN ENGLISH**

Time: Three hours

Maximum: 80 Marks

PART A

I. Answer ALL questions in one sentence. (Each question carries 1 mark)

1. What is an elegy?
2. What are Epistolary novels?
3. What is creative writing?
4. Explain the term first person point of view.
5. What is a final draft?
6. What is proofreading?
7. What does revising a text involve?
8. What are the different types of plays?
9. Explain figurative writing.

10. What is persuasive writing?

(10x1=10)

PART B

II. Answer any 8 questions in two or three sentences. (Each question carries 2 marks)

11. What are the common pitfalls in writing?

12. What are stage spaces?

13. What is the importance of style in writing?

14. What is the role of inspiration in creative writing?

15. Why is writing drafts important?

16. What are the common rhythms used in poetry?

17. Describe the process of proofreading?

18. What is editing?

19. Explain the term skimming.

20. What is reading with a purpose?

21. What are the major features of one-act plays?

22. What is a manuscript in publishing terms?

(8x2=16)

PART C

III. Answer any 6 questions in a paragraph –100 words. (Each question carries 4 marks)

23. Give an analysis of 'Telephone' by Robert Frost.

24. Elaborate on writing and text reception.

25. Enumerate on the role figurative language in creative writing.

26. Explain the development of the plot in *Dumb Waiter*.

27. Explain the process of transforming an idea into a creative text.
28. How does reading impact writing?
29. Comment on the use of language in Dickinson's 'Wild Nights'.
30. Role of imagination and inspiration in creative writing.
31. 'Good writing requires skill and practice'. Comment on this statement.

(6x4=24)

PART D

IV. Answer any 2 questions in 300 words. (Each question carries 15 marks)

32. What are the various forms of writing?
33. What are the different types of drama? Enumerate.
34. Explain the various stages through which a writer must proceed while preparing to publish.
35. Enumerate on the scope of creative writing and the challenges faced by a creative writer.

(2x15=30)