



Fatima Mata National College (Autonomous) Kollam

Scheme & Syllabus of
**First Degree Programme in
English Language and Literature**
2019 Admission Onwards

First Degree Programme in English Language and Literature
Table I : Course structure, Scheme of Instruction and Evaluation

Semester	Study component	Course Code	Course Title	Instructional Hrs/Week		Credit	Duration of Sem Exam	Evaluation marks		Total Credit
				T	P			CE	ESE	
I	English I	19UEN111.1	Language Skills	5		4	3hrs	20	80	18
	Additional Language I	19UFR/HN/ML111.1	Additional Language I	4		3	3hrs	20	80	
	Foundation Course I	19UEN121	Writings on Contemporary Issues	4		2	3hrs	20	80	
	Core Course I	19UEN141	Reading Poetry	6		4	3hrs	20	80	
	Complementary Course I	19UEN131	History of English Literature – I	3		3	3hrs	20	80	
	Complementary Course II	19UCJ131	Introduction to Mass Communication	3		2	3hrs	20	80	
II	English II	19UENS211	Environmental Studies	5		4	3hrs	20	80	20
	English III	19UEN212.1	English Grammar and Composition	4		3	3hrs	20	80	
	Additional Language II	19UFR/HN/ML211.1	Additional Language II	4		3	3hrs	20	80	
	Core Course II	19UEN241	Reading Drama	6		4	3hrs	20	80	
	Complementary Course III	19UEN231	History of English Literature - II	3		3	3hrs	20	80	
	Complementary Course IV	19UCJ231	History of Indian Media	3		3	3hrs	20	80	
III	English IV	19UEN311.1	Readings in Literature I	5		4	3hrs	20	80	21
	Additional Language III	19UFR/HN/ML311.1	Additional Language III	5		4	3hrs	20	80	
	Core Course III	19UEN341	Reading Fiction	4		3	3hrs	20	80	
	Core Course IV	19UEN342	Methodology And Perspectives of Humanities	5		4	3hrs	20	80	
	Complementary Course V	19UEN331	History of English Literature - III	3		3	3hrs	20	80	
	Complementary Course VI	19UCJ331	Basics of News Reporting	3		3	3hrs	20	80	
IV	English V	19UEN411.1	Readings in Literature II	5		4	3hrs	20	80	20
	Additional Language IV	19UFR/HN/ML411.1	Additional Language IV	5		4	3hrs	20	80	
	Foundation Course II	19UEN421	Disaster Management	4		3	3hrs	20	80	
	Core Course V	19UEN441	Reading Prose	5		4	3hrs	20	80	
	Complementary Course VII	19UEN431	History of English Language	3		2	3hrs	20	80	
	Complementary Course VIII	19UCJ431	Basics of News Editing	3		3	3hrs	20	80	

Semester	Study component	Course Code	Course Title	Instructional Hrs/Week		Credit	Duration of Sem Exam	Evaluation marks		Total Credit
				T	P			CE	ESE	
V	Core Course VI	19UEN541	Literary Criticism	5		4	3hrs	20	80	20
	Core Course VII	19UEN542	Indian Literature in English	5		4	3hrs	20	80	
	Core Course VIII	19UEN543	Film Studies	3		2	3hrs	20	80	
	Core Course IX	19UEN544	Linguistics and Phonetics	4		4	3hrs	20	80	
	Core Course X	19UEN545	Post Colonial Literatures in English	5		4	3hrs	20	80	
	Open Course	19UEN551	Open Course	3		2	3hrs	20	80	
VI	Core Course XI	19UEN641	World Classics	5		4	3hrs	20	80	21
	Core Course XII	19UEN642	20 th Century Malayalam Literature in English Translation	5		4	3hrs	20	80	
	Core Course XIII	19UEN643	Life Writing	5		4	3hrs	20	80	
	Core Course XIV	19UEN644	Women's Writing	4		3	3hrs	20	80	
	Elective Course	19UEN661	Elective Course	3		2	3hrs	20	80	
	Project	19UEN645	Project / Dissertation	3		4	Viva	-	100	

A) Language Courses = 9, B) Foundation Courses = 2, C) Complementary Courses = 8,
D) Core Courses = 14, E) Open Course = 1, F) Elective Course = 1,
G) Project = 1 Total Courses = 9+2+8+14+1+1+1 = 36. Total Credits = 18+20+21+20+20+21 =120.

Open Courses

Course Code	Course Title	Instructional Hrs/Week	Credit
19UEN551.1	Communicative Applications in English	3	2
19UEN551.2	Theatre Studies	3	2

Elective Courses

Course Code	Course Title	Instructional Hrs/Week	Credit
19UEN661.1	Copy-Editing	3	2
19UEN661.2	Introduction to Computational Linguistics	3	2
19UEN661.3	Symbolic Logic	3	2

GENERAL ASPECTS OF EVALUATION

MODE OF EVALUATION

Evaluation of each course shall consist of two parts:

1. Continuous Evaluation (CE), and
2. End Semester Evaluation (ESE)

The CE to ESE ratio shall be 1:4 for both Courses with or without practical. There shall be at maximum of 80 marks for ESE and maximum of 20 marks for CE. A system of performance based, indirect grading will be used. For all courses (Theory and Practical), grades are given on a 7-point scale based on the total percentage of mark (CE+ESE) as given below:

Criteria for Grading

Percentage of marks	CCPA	Letter Grade
90 and above	9 and above	A+ Outstanding
80 to <90	8 to <9	A Excellent
70 to <80	7 to <8	B Very Good
60 to <70	6 to <7	C Good
50 to <60	5 to <6	D Satisfactory
40 to <50	4 to <5	E Adequate
Below 40	<4	F Failure

1.1. CONTINUOUS EVALUATION FOR LECTURE COURSES

The Continuous evaluation will have 20 marks and will be done continuously during the semester. CE components are

- i. Attendance for lecture and laboratory sessions (to be noted separately where both lecture and laboratory hours have been specified within a course);
- ii. Assignment /seminar and
- iii. Test

The weightage is shown in Table I.1. There will be two Internal exams with 3 marks for Class Test Evaluation (Test I) and 7 marks for Centralized Internal Exams (Test II) and the total of the two marks obtained for Test I & Test II will be awarded. Seminar for each course to be organized by the course teacher and assessed along with a group of teachers in the Department. The topic selection by the student for assignments/seminar will be with the approval of the course teacher.

No	Component	Marks
1	Attendance	5
2	Assignment / Seminar	5
3	Tests	10
	Total	20

1.1.1. ATTENDANCE:

The allotment of marks for attendance shall be as follows:

Attendance less than 75%	0 mark
75% & less than 80 %	1 mark
80% & less than 85 %	2 marks
85% & less than 90 %	3 marks
90% & less than 95%	4 marks
95% & above	5 marks

1.1.2. EVALUATION OF THE ASSIGNMENTS/SEMINAR

Each student shall be required to do one assignment or one seminar for each Course. Seminar for each course shall be organized by the course teacher and assessed by a group of teachers in the Department. The topic selection by the student for assignments/seminar shall be with the approval of the course teacher. The

assignment typed/written on A4 size paper shall be 4-6 pages. The minimum duration of the seminar shall be fifteen minutes and the mode of delivery may use audio-visual aids if available. Both the assignment and the seminar shall be evaluated by giving marks based on each of the four components shown in table 1.1.2.1. The seminar is to be conducted within the contact hours allotted for the course.

1.1.2.1. Mode of Assignments/Seminar Evaluation (maximum 5 marks)

No	Components	Marks
1	Adherence to overall structure & submission deadline	2
2	Content & grasp of the topic	1
3	Lucidity /clarity of presentation	1
4	References, interaction/overall effort	1

The explanatory guidelines in Table 1.1.2.2. are suggested (tentatively) for the assessment of each of the above main components:

1.1.2.2. Guidelines for Assignments/Seminar Evaluation		
No	Main Component	Sub –Components
1	Adherence to overall structure & submission deadline	i. Punctual submission ii. Adequate length/duration iii. Inclusion of introduction, discussion & summary sections iv. Absence of errors/mistakes
2	Content & grasp of the topic	1. Coverage of topic 2. Understanding of topic 3. Logical organization 4. Originality (No copying from a source or plagiarism)
3.	Lucidity/Clarity	i. Clarity ii. Effective presentation/delivery iii. Neatness of presentation iv. Inclusion of appropriate diagrams/equations/structures etc.
4	References/Interaction/Overall effort	1. Listing of references 2. Use of more than one reference source/Use of Web resource 3. Correct response to quiz/questions 4. Overall effort in preparing assignment/seminar

1.1.3. DETAILS OF THE CLASS TEST

The weightage is shown in Table I.1. There will be two Internal exams with 3 marks for Class Test Evaluation (Test I) and 7 marks for Centralized Internal Exams (Test II) and the total of the two marks obtained for Test I & Test II will be awarded. Seminar for each course to be organized by the course teacher and assessed along with a group of teachers in the Department. The topic selection by the student for assignments/seminar will be with the approval of the course teacher.

II.1.1. END SEMESTER EVALUATION FOR LECTURE COURSES

The end semester evaluation conducted at the end of the semester shall have 80 marks. The end semester theory examination shall be of 3 hours duration. Grades A+ to F shall be awarded as per the regulations and the general aspects of evaluation.

II.1.1. END SEMESTER QUESTION PAPER PATTERN

Question No	Type of Question	Marks
Part A: 1-10	10 one word/one sentence	10
Part B: 11-22	8 out of 12; Short Answer	16
Part C: 23-31	6 out of 9; Short Essay	24
Part D: 32-35	2 out of 4; Essay	30
		Total = 80-80 marks

II.2. CONSOLIDATION OF MARKS

The marks of a course are consolidated by combining the marks of ESE and CE (80+20). A minimum of 40% marks is required for passing a course with a separate minimum of 35% for CE and ESE.

III. Project/Dissertation and Project based Viva-voce Evaluation of the Project (Semester VI)

The Project work may be conducted individually or by a group comprising of a maximum of 5 students during the semesters V and VI. The work of each student/ group shall be guided by one faculty member. After the completion of the work, the student shall prepare 2 copies of the project report. The copies certified by the concerned guide & the Head of the Department shall be submitted prior to the completion of the sixth semester. The typed copy of the report may have a minimum of 25 pages comprising the title page, introduction, literature review, result and discussion and references. These reports shall be evaluated by a board of two examiners. The examiners shall affix their dated signatures in the facing sheet of the project report. The evaluation/viva voce of the project report shall be conducted on a separate day. The number of students may be a maximum of 16 per day or as per regulations and the general aspects of project evaluation. The students have to present their work individually before the examiners on the day of the viva-voce. The examiners shall consult each other and award grades based on the various components given in the table below. There shall be no continuous assessment for the dissertation/project work.

Program Outcome

- Nationalistic Outlook and contribution to National development
- Fostering global competencies, and Technical and Intellectual proficiency
- Inculcating values and Social Commitment
- Affective skills and integrity of character
- Critical Thinking, Problem solving and Research-related skills
- Environment and sustainability
- Quest for excellence

Programme Specific Outcome (BA English)

Students who graduate with a BA in English from Fatima Mata National College gain the ability to read, understand, analyze, interpret, and deduce information from various texts that are at the heart of the diverse traditions of the English language.

They will employ a strong understanding of the contexts of literature as a basis of literary inquiry. These contexts include: the influences of culture, race, gender, environment and sustainability and human values; genre, literary traditions, and historical periods; literary production, and the insights of literary theories.

Students will develop strong communicative and writing skills relevant to literary inquiry. These skills include clear expression and sound mechanics, and are productive of critical insight. They can be practised in creative writing, research, and critical argument.

Students will interpret texts with attention to ambiguity, complexity, and aesthetic value. They will participate in critical conversations and prepare, organize, and deliver their work to the public. They will show familiarity with major literary works, genres, periods, and critical approaches to British, Indian and World Literature.

Students will be able to contribute to the burgeoning field of translation from Malayalam to English. Copy editing helps them to have an in depth awareness about publishing and allied fields. The scope of employability of papers on Mass Communication and Media equip the students as reporters, news editors, news readers, photo journalists and copy writers.

SEMESTER I
Language Course I
19UEN111.1: LANGUAGE SKILLS

No of Credits: 4

No of hours: 90 hours (5/week)

COURSE OUTCOMES

1. Demonstrate all the four basic skills – listening, speaking reading and writing.
2. Listen to lectures, public announcements and news on TV and radio.
3. The students will perform reading comprehension skills and enhance vocabulary.
4. The students are expected to identify with the mechanism of writing, and presentation.

COURSE OUTLINE

Module 1 Phonetics (1 hr)

Introduction to Phonetics – The need for phonetics – Learning Phonetics – Phonemic symbols – vowels-consonants- syllables – word stress – strong and weak forms – Practice sessions in the Language Lab

Module 2 Listening and Speaking (1hr)

Listening – Importance of communication – difference between Listening and Hearing – barriers to listening – listening for details – listening to public announcements – news bulletins and weather forecast – listening to instructions and directions – listening to lectures and talks

Greetings and Introductions, Participating in Small Talk/ Social Conversations, Request and seeking permission, Making enquiries and suggestions, Expressing gratitude and apologizing, Complaining – Practice sessions with the enclosed CD

Module 3 Reading Skills (2 hrs)

Reading – Definition – skimming/ scanning – intensive/ extensive – Barriers – Methods to improve reading – exercises –

1. Alfred Noyes : *The Highwayman*
2. Ruskin Bond : *Sounds I like to Hear*
3. Eryn Paul : *Why Germans work few hours but produce more: A Study in Culture*
4. Edited Articles : Technology:
 - a. *Mangalyaan: India's Mars Odyssey*
 - b. *The Evolution of Smart Phones*
5. Edgar Allen Poe : *The Tell-Tale Heart*

Module 4 Writing Skills

Greetings and Introduction, Description of person, places, things – Note taking and Note Making - outline story – dialogues – proverb expansion – paragraph writing.

Core Text: Hart, Steven, Aravind R. Nair and Veena Bhambhani. *Embark English for Undergraduates*. CUP, 2016.

Further Reading

1. Kenneth, Anderson, Tony Lynch, Joan MacLean. *Study Speaking*. New Delhi: CUP, 2008.
2. Das, NK Mohan, Gopakumar R. *English Language Skills for Communication I*. New Delhi; OUP, 2015.
3. Sreedharan, Josh. *The Four Skills for Communication*. New Delhi, CUP, 2016.
4. Smalzer, William R. *Write to be Read*. New Delhi, CUP, 2014.
5. Gardner, Peter S. *New Directions*. New Delhi, CUP, 2013.
6. Jones, Daniel. *English Pronouncing Dictionary 17th Edition*. New Delhi: CUP, 2009.

MODEL QUESTION PAPER
19UEN111.1: Language Skills

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all** the questions, each in a word or a sentence. Each question carries 1 mark.

1. How many sounds are there in RP?
2. Which sound is common to the following words – union, yes, Europe?
3. How is the word 'beige' pronounced?
4. Give an expression of a phrase used to introduce oneself.
5. State the most common expression used for making a request.
6. In weather parlance, solid precipitation in the form of ice is known as _____.
7. Why was Bess plaiting a love-knot?
8. When does the croaking of frogs sound beautiful?
9. What are most Americans reminded of when they think of Germany?
10. Why did the narrator decide to murder the old man?

(10 x 1 = 10 marks)

Section-B

Answer any **eight** of the following. Each question carries 2 marks.

11. Differentiate between listening and hearing.
12. State two tips to maintain small talk.
13. Give two responses that can be used when somebody thanks you.
14. What does the phrase 'a cold front is moving in' indicate in weather parlance?
15. Describe the attire of the highwayman.
16. What are the sounds that 'walketh upon the wings of the wind'??
17. How do Germans spend their time off from work?
18. What is extensive reading?
19. How did the narrator dispose of the old man's corpse?
20. How did Apple's iPhone influence the smartphone design?
21. Differentiate between skimming and scanning.
22. Give two phrases used to express regret.

(8 x 2 = 16 marks)

Section-C

Answer any **six** of the following. Each question carries 4 marks.

23. Imagine you are the cook in a popular cookery show. Give instructions on how to prepare a dish of your choice.
24. What are the barriers to listening?
25. Divide the following words into syllables – bitterly, quite, elastic, satisfaction, session, illogical, lyrical, zoology
26. You have moved to a new neighbourhood. Frame a dialogue to find out the location of the grocery and bakery from a neighbour.
27. Describe the colours and sounds that lend life to the poem 'The Highwayman'.
28. How does Bond describe the many sounds made by water?
29. List a few things that can be borrowed from German work ethics to increase efficiency in the workplace,
30. Describe the atmosphere of dread in 'The Tell-Tale Heart'.
31. What is the primary purpose of MOM and how would its success help Indian scientists in the future?

(6 x 4 = 24 marks)

Section- D

Answer any **two** of the following, each in about three hundred words. Each question carries 15 marks.

32. Read the short lecture below and prepare notes:

The work of the heart can never be interrupted The heart's job is to keep oxygen rich blood flowing through the body. All the body's cells need a constant supply of Oxygen, especially those in the brain. The brain cells like only four to five minutes after their oxygen is cut off, and death comes to the entire body. The heart is a specialized muscle that serves as a pump. This pump is divided into four chambers

connected by tiny doors called valves. The chambers work to keep the blood flowing round the body in a circle. At the end of each circuit, veins carry the blood to the right atrium, the first of the four chambers. 2/5 oxygen by then is used up and it is on its way back to the lung to pick up a fresh supply and to give up the carbon dioxide it has accumulated. From the right atrium the blood flows through the tricuspid valve into the second chamber, the right ventricle. The right ventricle contracts when it is filled, pushing the blood through the pulmonary artery, which leads to the lungs – in the lungs the blood gives up its carbon dioxide and picks up fresh oxygen. Then it travels to the third chamber the left atrium. When this chamber is filled it forces the blood through the valve to the left ventricle. From here it is pushed into a big blood vessel called aorta and sent round the body by way of arteries. Heart disease can result from any damage to the heart muscle, the valves or the pacemaker. If the muscle is damaged, the heart is unable to pump properly. If the valves are damaged blood cannot flow normally and easily from one chamber to another, and if the pacemaker is defective, the contractions of the chambers will become un-coordinated. Until the twentieth century, few doctors dared to touch the heart. In 1953 all this changed after twenty years of work, Dr. John Gibbon in the USA had developed a machine that could take over temporarily from the heart and lungs. Blood could be routed through the machine bypassing the heart so that surgeons could work inside it and see what they were doing. The era of open heart surgery had begun. In the operating theatre, it gives surgeons the chance to repair or replace a defective heart. Many parties have had plastic valves inserted in their hearts when their own was faulty. Many people are being kept alive with tiny battery operated pacemakers; none of these repairs could have been made without the heart – lung machine. But valuable as it is to the surgeons, the heart lung machine has certain limitations. It can be used only for a few hours at a time because its pumping gradually damages the blood cells.

33. Frame dialogues for the following situations
 - a. Setting up an appointment by telephone at a doctor's clinic.
 - b. Debating with a friend which movie to watch and the reason for your choice
 - c. Two old friends who meet accidentally in a park.
34. Attempt a critical summary of the poem 'The Highwayman'.
35. Comment on Bond's choice of sounds and what they convey about life in India.

(15 x 2 = 30 marks)

Language course II (Additional Language I)

19UFR111.1: COMMUNICATION SKILLS IN FRENCH

No of Credits: 3

No of hours: 4 Hrs/week

COURSE OBJECTIVES:

1. To make the students conversant with a modern foreign language.
2. To introduce the students to the sounds of French.
3. To encourage students to use French for basic communication in everyday situations.
4. To acquaint students with the basics of writing simple sentences and short compositions.

COURSE OUTCOME:

The students would be able to perceive conversational French and to use French for basic communication in daily life.

SYLLABUS:

NAME OF TEXT: **ECHO-A1 méthode de français**

Authors: J. Girardet & J. Pecheur

Publisher: CLE INTERNATIONALE

- Leçon- 0 : Parcours d'initiation (Pages : IX – XVI)
- Leçon – 1 : Vous Comprenez ? (Pages : 6 – 13)
- Leçon 2 : Au Travail ! (Pages : 14 – 21)

Reference books :

1. Connexions – Niveau 1 By Régine Mérieux and Yves Loiseau
2. Le Nouveau Sans Frontières Vol I by Philippe Dominique
3. Panorama Vol I by Jacky Girardet

MODEL QUESTION PAPER
19UFR111.1: COMMUNICATION SKILLS IN FRENCH

TIME: 3HRS

MAX MARKS: 80

PART-A

Répondez à toutes questions suivantes:

1. Nommez une avenue française ?
2. Est-ce que vous parlez français ?
3. Comment vous appelez-vous ?
4. Quelle est votre nationalité ?
5. Tu habites où ?
6. Quelle profession aimez-vous ?
7. Où est la tour de Londres ?
8. Nommez un pays francophone ?
9. Qu'est-ce que c'est « Le Monde » ?
10. Quel est le nom du chant national français ?

(10x1=10)

PART-B

Répondez à 8 questions suivantes :

11. Complétez avec « un, une, des ou le, la, l', les »:
 - Bono, qui est-ce ?
 - C'estchanteur. C'estchanteur du groupe U2.
 - Qui est Nicolas Sarkozy ?
 - C'estprésident de la France.
 - Comment s'appelleguide de groupe ?
 - Elle s'appelle Marie.
12. Complétez avec « à, au, en » :
 - Où habite Adriano ?.....Brésil ?Argentine ?
 - Il habiteSao Paulo,Brésil.
13. Complétez avec « un, une, des » :
 - a.rue
 - b.quartier
 - c.restaurants
 - d.théâtre.
14. Répondez :
 - a. Tu aimes les chansons françaises ?
Non,
 - b. Tu apprends une langue étrangère ?
Oui,
15. Complétez avec « de, du, de la, de l', des » :
 - a. La pyramideLouvre.
 - b. Le nom.....étudiant.
 - c. Un tableauMonet.
 - d. Un professeuruniversité de Mexico.
16. Ecrivez quatre petits mots de politesse.
17. Reliez :

a. Renault	-	des avions
b. Jean-Paul Gaultier	-	des montres
c. Airbus	-	des voitures
d. Rollex	-	des parfums
18. Complétez « le, la, l' les » :
 - a.rue de Rivoli à Paris.
 - b.hôtel Daneli à Venise
 - c.Parlement européen de Strasbourg.
 - d.musée du Louvre à Paris.

19. Mettez les phrases aux négatifs :
- Marie parle français.
 - Je parle italien.
 - Vous comprenez l'italien ?
 - Melissa connaît Florent.
20. Ecrivez les numéros en lettres :
- 18
 - 25
 - 30
 - 12
21. Quelle est leur nationalité ?
- Céline Dion
 - Michael Jackson
22. Associez :
- | | | |
|-------------------|---|----------|
| a. Un journal | - | la BBC |
| b. Un film | - | le Prado |
| c. Un musée | - | le Times |
| d. Une télévision | - | Titanic |

(8x2=16)

PART-C

Répondez à 6 questions suivantes :

23. Répondez :
- Vous êtes français ?
 - Vous parlez bien français ?
 - Vous comprenez le mot « Bonjour » ?
 - Vous habitez à Paris ?
24. Conjuguez les verbes :
- Ils (parler) français.
 - Nous (connaître) Marseille.
 - Je (être) secrétaire du festival.
 - Elles (comprendre) bien italien.
25. Complétez avec le masculin et le féminin :
- Un étudiant -
 - Un Brésilien -
 - Une artiste -
 - Un acteur – une
26. Accordez le group du nom :
- Les [bon] [restaurant]
 - Les [grand] [voiture]
 - Les [femme] [beau et célèbre]
 - Les [hôtel] [international]
27. Remplissez la fiche de renseignements ci-dessous :
- Nom :
- Nom de jeune fille :
- Prénoms :
- Nationalité :
- Adresse :
- N° de téléphone :
- Adresse électronique :
28. Associez les personnes et les professions :
- | | | |
|--------------------|---|-----------------|
| a. Pablo Picasso | - | scientifique |
| b. Beethoven | - | homme politique |
| c. Albert Einstein | - | artiste |
| d. Barack Obama | - | musician |

29. Complétez avec « un, une, des, le, la, l', les » :

- J'aiamis à Aix-en-Provence. Je connaisprofesseurs de français deuniversité etdirecteur de l'hôtel Ibis.

30. Vous êtes dans la rue avec votre ami(e). Il/elle dit bonjour à un garçon ou à une fille que vous ne connaissez pas. Vous lui demandez « Qui est-il/elle ? ». Rédigez un court dialogue.

31. Vous cherchez des amis français. Vous écrivez un message pour le site « Contact France ». Rédigez ce message.

(6x4=24)

PART-D

Répondez à 2questions suivantes :

32. Présentez-vous.

33. Présentez votre ville.

34. Ecrivez une brève carte postale à un(e) ami(e) française.

35. Vous interrogez votre voisin(e) de vos goûts. Rédigez ce dialogue.

(2x15=30)

Language course II (Additional Language I)
19UHN111.1: PROSE AND ONE ACT PLAYS

No of Credits: 3

No of hours: 4 Hrs/week

Aims of the Course / Objectives

To sensitize the student to the aesthetic and cultural aspects of Literary appreciation and analysis. To introduce modern Hindi prose to the students and to understand the cultural, social and moral values of modern Hindi prose. To understand the One Act Plays.

Course Outcome

Students could get knowledge about the various forms of prose like Kahani, Atmakatha, Sansmaran, Rekhachitra, Vyangya, Jeevani etc. understanding various trends in Hindi and get an awareness of theatre in the context of One Act Plays.

Module 1 & 2

Prose & One Act Play

Prescribed textbook : ‘Gadya Prathibha Evam Ekanki’

Edited by Dr. Girijakumari R.

Published by Lokbharathi Prakashan, Allhabad

Lessons to be studied

Gadya Prathibha

- | | |
|-------------------------------|---------------------|
| 1. Manthra | - Premchand |
| 2. Shishtachar | - Bheeshma Sahni |
| 3. Chori aur Prayachith | - Mahatma Gandhi |
| 4. Gurudev | - Haribhau Upadyay |
| 5. Mein Narak se bol raha hum | - Harisankar Parsai |

Ekanki (One Act Play)

1. Ande ke chilke – Mohan Rakesh
2. Mahabharath ki ek Sanch – Bharathbhooshan Agarwal
3. Bahoo ki Vida – Vinod Rasthogi

Books for General Reading

- | | |
|---------------------------|---|
| 1. Hindi ka Gadya Sahitya | - Ramachandra Tivari
Rajkamal Prakashan |
| 2. Hindi Ekanki | - Siddhnath Kumar
Radhakrishna Prakashan |
| 3. Ekanki aur Ekankikar | - Ramcharan Mahendra
Vani Prakashan |

FATIMA MATA NATIONAL COLLEGE (AUTONOMOUS), KOLLAM

First Semester B.A/B.Sc Degree Examination

Language Course (Additional Language I) - HINDI

19UHN 111.1 Prose and One Act Plays

(2019 Admission onwards)

Time : 3 Hrs.

Max.Marks : 80

I. एक शब्द या वाक्य में उत्तर लिखिए?

1. 'चोरी और प्रायश्चित' गद्य की किस विधा की रचना है?
2. 'गुरुदेव' नामक निबन्ध के रचनाकार कौन है?
3. 'आषाढ का एक दिन' किसका नाटक है?
4. महाभारत युद्ध में परास्त दुर्योधन कहाँ छिप गये?
5. प्रेमचन्द का जन्म कहाँ हुआ?
6. भीष्म साहनी की आत्मकथा का नाम लिखिए?
7. 'बहु की विदा' की बहुएँ कौन-कौन हैं?
8. 'संगीत नाटक अकादमी' पुरस्कार से सम्मानित विनोद रस्तोगी का नाटक कौन सा है?
9. 'सत्य के मेरे प्रयोग' किसकी आत्मकथा है?
10. डाक्टर चड्ढा किस कहानी का पात्र है? (1×10=10 marks)

II. किन्हीं आठ प्रश्नों के उत्तर पचास शब्दों में लिखिए?

11. भीष्म साहनी का परिचय दीजिए?
12. 'नहीं-नहीं कैलाश, ईश्वर के लिए इसे छोड़ दो। तुम्हारे पैरों पड़ती हूँ।" यह किसने किससे किस अवसर पर कहा?
13. गोपाल ने अंडा खाने के लिए कमरे में क्या प्रबन्ध किया है?
14. आत्मकथा और जीवनी में कौन-सा अन्तर है?
15. युधिष्ठिर दुर्योधन को कैसे ललकारा?
16. गाँधीजी के प्रायश्चित का पिताजी पर कौन-सा प्रभाव पड़ा?
17. कविवर टैगोर ने अंग्रेजी शासन की किस नीति की निन्दा की है?
18. अपने कुत्ते को स्वर्ग में देखकर आदमी की प्रतिक्रिया क्या थी?
19. बहु और बेटी के प्रति जीवनलाल का दृष्टिकोण क्या था?
20. 'मंत्र' कहानी का सन्देश क्या है?
21. "मेरी चोट का इलाज बेटी की ससुरालवालों ने दूसरी चोट से कर दिया है।" जीवनलाल ऐसा क्यों कहता है?
22. परिवार के सब लोग एक-दूसरे से छिपाकर क्यों अंडे खाते हैं? (2×8=16 marks)

III. किन्हीं छह प्रश्नों के उत्तर 120 शब्दों में लिखिए?

23. “मैं तो न जाऊँ, चाहे वह दस लाख भी दें। मुझे दस हजार या दस लाख लेकर क्या करना है? कल मर जाऊँगा फिर कौन भोगनेवाला बैठा हुआ है।” सप्रसंग व्याख्या कीजिए?
24. हेतु की चरित्रगत विशेषताओं पर प्रकाश डालिए?
25. ‘अंडे के छिलके’ एकांकी का उद्देश्य क्या है?
26. “युधिष्ठिर जाओ, जाओ मुझे मरने दो, तुम अपनी महत्वाकांक्षा को फलते-फूलते देखो। जाओ गुरुजनों और बन्धु-बान्धवों के रक्त से अभिषेक कर राजसिंहासन पर विराजो।” सप्रसंग व्याख्या कीजिए।
27. भगत ने कैलाश को कैसे बचाया?
28. प्रेमचन्द के कहानी साहित्य का परिचय दीजिए?
29. कविवर टैगोर के गार्हस्थ जीवन पर प्रकाश डालिए?
30. भूखे आदमी और कुत्ते की मौत की तुलना कीजिए?
31. दहेज की प्रथा एक अभिशाप है - ‘बहू की विदा’ एकांकी के आधार पर इस उक्ति की चर्चा कीजिए।

(4×6=24 marks)

IV. किन्हीं दो प्रश्नों के उत्तर 250 शब्दों में लिखिए?

32. एकांकी के तत्वों के आधार पर ‘महाभारत की एक साँझ’ एकांकी की समीक्षा कीजिए?
33. ‘शिष्टाचार’ कहानी का सारांश लिखकर उसकी विशेषताओं पर प्रकाश डालिए?
34. ‘बहू की विदा’ एकांकी में चित्रित समस्याओं पर प्रकाश डालिए?
35. ‘मैं नरक से बोल रहा हूँ’ में मनुष्य की अकर्मण्यता और खोखले आदर्शों पर व्यंग्य किया है। इस कथन की पुष्टि कीजिए।

(15×2=30 marks)

സെമസ്റ്റർ : I
 കോഴ്സ് കോഡ് : 19UML111.1
 ലാംഗ്വേജ് കോഴ്സ് : II (അഡീഷണൽ ലാംഗ്വേജ് : I)
 സമയക്രമം : ആഴ്ചയിൽ 4 മണിക്കൂർ (18×4=72മണിക്കൂർ)
 ക്രെഡിറ്റ് : 3

മലയാള കവിത
പുസ്തകം : കാവ്യമാലിക
(കേരള സർവ്വകലാശാലാ പ്രസിദ്ധീകരണം)

പഠനലക്ഷ്യങ്ങൾ, ഫലങ്ങൾ: (1) മലയാള കവിതയെ സംബന്ധിച്ച് സാമാന്യജ്ഞാനം നൽകുക. (2) പഠിതാക്കളിൽ കാവ്യഭിരുചി വളർത്തുക. (3) ആസ്വാദനത്തിനും വിശകലത്തിനും സജ്ജരാക്കുക. (4) മേൽപ്പറഞ്ഞ ലക്ഷ്യങ്ങൾ മുൻനിറുത്തി സെമിനാർ/അസൈൻമെന്റ് നൽകുക

പാഠ്യപദ്ധതി:

മൊഡ്യൂൾ ഒന്ന് (18 മണിക്കൂർ) കവിത -ആധുനിക കവിത്രയം വരെ

1. എഴുത്തച്ഛൻ - ജരിതാവിലാപം: ഖാണ്ഡവദഹനം
(അരണ്യം തന്നിൽ.....കല്പിച്ചു പോയാളവൾ) 36 വരി
2. വടക്കൻ പാട്ട് - ഉണ്ണിയാർച്ചകുത്ത് കാണാൻ പോയ കഥ(ആറ്റുംമണ
മേലേ വേഗത്തിൽ പോകുന്നു ഉണ്ണിയാർച്ച)
3. കുമാരനാശാൻ - ചണ്ഡാലഭിക്ഷുകി - (തുമതേടും....തെല്ലിട സുന്ദരി 96 വരി)

മൊഡ്യൂൾ 2 (18 മണിക്കൂർ) കവിത്രയാനന്തര കവിത

4. ചങ്ങമ്പുഴ - മനസിനി
5. വൈലോപ്പിള്ളി - ജലസേചനം
6. ഇടശ്ശേരി - പുത്തൻകലവും അരിവാളും
7. എൻ.വി. കൃഷ്ണവാര്യർ - എലികൾ

മൊഡ്യൂൾ മൂന്ന് (18 മണിക്കൂർ) ആധുനിക പൂർവ്വ- ആധുനിക ഘട്ടം

8. ഒ.എൻ.വി - ഒരു തൈ നടുമ്പോൾ
9. സുഗതകുമാരി - കാളിയമർദ്ദനം
10. അയ്യപ്പപ്പണിക്കർ - ഗോപികാദണ്ഡകം
11. എൻ.എൻ.കക്കാട് - സഫലമീ യാത്ര

മൊഡ്യൂൾ നാല്(18 മണിക്കൂർ) ആധുനിക - ആധുനികാനന്തരഘട്ടം

12. കടമ്മനിട്ട രാമകൃഷ്ണൻ - കുഞ്ഞേ മൂലപ്പാൽ കുടിക്കരുത്
13. ശ്രീകുമാരൻതമ്പി - അമ്മയ്ക്കൊരു താരാട്ട്
14. എ. അയ്യപ്പൻ - നിനക്ക്
15. റോസ്മേരി - ചാഞ്ഞുപെയ്യുന്ന മഴ
16. റഫീക്ക് അഹമ്മദ് - മൊബൈൽഫോൺ
17. വി.എം. ഗിриജ - ജീവജലം

സഹായകഗ്രന്ഥങ്ങൾ

1. ആധുനിക സാഹിത്യ ചരിത്രം
പ്രസ്ഥാനങ്ങളിലൂടെ - ഡോ.കെ.എം.ജോർജ്ജ് (എഡിറ്റർ)
2. കൈരളിയുടെ കഥ - എൻ. കൃഷ്ണപിള്ള
3. മലയാള കവിതാസാഹിത്യ ചരിത്രം - ഡോ.എം. ലീലാവതി
4. കവിയും കവിതയും രാം വാല്യം - പി.നാരായണക്കുറുപ്പ്
5. കവിയരങ്ങ് - കെ.എസ്. നാരായണപിള്ള
6. കുമാരാനാശാന്റെ കാവ്യപ്രപഞ്ചം - മലയാളവിഭാഗം,
കേരള സർവ്വകലാശാല
7. ഖണ്ഡകാവ്യ പ്രസ്ഥാനം - എം.വി. പണിക്കർ
8. ചങ്ങമ്പുഴ കൃഷ്ണപിള്ള - എൻ.മുകുന്ദൻ
9. ചങ്ങമ്പുഴ കൃഷ്ണപിള്ള
നക്ഷത്രങ്ങളുടെ സ്നേഹ ഭാജനം - എം.കെ.സാനു
10. കുമാരനാശാന്റെ രചനാശില്പം - എം.എം. ബഷീർ
11. കാല്പനികത - ഹൃദയകുമാരി
12. ആധുനിക മലയാളസാഹിത്യം - പി.കെ. പരമേശ്വരൻ നായർ
13. ഇടശ്ശേരിക്കവിത - മേലത്തു ചന്ദ്രശേഖരൻ
14. സിംബലിസം മലയാളകവിതയിൽ - ഡോ.കെ.എം. വേണുഗോപാൽ
15. ആധുനികത മലയാളകവിതയിൽ - ഡോ.എൻ.അജയകുമാർ
16. കേരളകവിതയിലെ കലിയും ചിരിയും - പ്രസന്നരാജൻ
17. ഉത്തരാധുനികത - ബി.ഉണ്ണികൃഷ്ണൻ
18. മലയാളകവിതാപഠനങ്ങൾ - സച്ചിദാനന്ദൻ
19. മലയാളകവിതയിലെ
ഉയർന്നശിരുകൾ - ഡോ.എം.എൻ. രാജൻ
20. കടമ്മനിട്ടയിലെ കവി - ഡോ.കെ.എസ്.രവികുമാർ
21. ദലിത് പഠനം സ്വത്വം,സംസ്കാരം
സാഹിത്യം - ഡോ. പ്രദീപൻ പാമ്പിരിക്കുന്ന്
22. ആധുനിക മലയാള കവിതയിലെ
സ്ത്രീപക്ഷസമീപനങ്ങൾ - ഡോ.പി.ഗീത
23. പാഠങ്ങൾ പഠനങ്ങൾ - സച്ചിദാനന്ദൻ
24. കവിതവായനയും പ്രതികരണവും - എൻ.രാജൻ
25. കവിതയിലെ പുതുവഴികൾ - നെല്ലിക്കൽ മുരളീധരൻ

FATIMA MATA NATIONAL COLLEGE (AUTONOMOUS), KOLLAM

First Semester BA Degree Examination May 2019

CBCSS

19UML 111.1

മലയാള കവിത (കാവ്യമാലിക)

Time : 3 Hrs.

Max.Marks : 80

Section A

I. ഒറ്റവാക്കിലോ പരമാവധി രണ്ടു വാക്യത്തിലോ ഉത്തരമെഴുതുക. 1 മാർക്ക് വീതം

1. ആശാനെ വിപ്ലവത്തിന്റെ ശുക്രനക്ഷത്രം എന്ന് വിശേഷിപ്പിച്ച നിരൂപകൻ ആര്?
2. ആധുനിക കവിത്രയം ആരെല്ലാം?
3. കാല്പനിക പ്രസ്ഥാനത്തിലെ പ്രധാനപ്പെട്ട രണ്ട് കവികളുടെ പേരെഴുതുക.
4. 'ശക്തിയുടെ കവി' എന്ന് വിശേഷിപ്പിക്കുന്നതാരെ?
5. ആധുനിക മലയാള ഭാഷയുടെ പിതാവ് ആര്?
6. 'ആർദ്രമീ ധനുമാസ രാവുകളിലൊന്നിൽ' - ഏത് കവിതയിലെ വരികളാണ്?
7. മലയാളത്തിലെ രണ്ട് പരിസ്ഥിതി കവിതകളുടെ പേരെഴുതുക.
8. ഉണ്ണിയാർച്ച കൂത്ത് കാണാൻ പോയ കഥ ഏത് സാഹിത്യശാഖയിൽ പെടുന്നു?
9. അധികാരം കൊയ്യണമാദ്യം നാം-
അതിനു മേലാകട്ടെ പൊന്നാര്യൻ" - ഏതു കവിതയിലേതാണ് ഈ വരികൾ?
10. "സ്വന്തമെന്ന പദത്തിനെന്തർത്ഥം
ബന്ധമെന്ന പദത്തിനെന്തർത്ഥം" - ഈ വരികൾ മലയാളികൾക്കു സമ്മാനിച്ച കവിപ്രതിഭ ആര്?

(1×10=10)

Section B

II. ഏതെങ്കിലും 8 ചോദ്യത്തിന് അരപ്പുറത്തിൽ കവിയാതെ ഉത്തരമെഴുതുക 2 മാർക്ക് വീതം.

11. "നിർഘൃണനായ പിതാവിവരെയുപേക്ഷിച്ചാൻ"-വിവക്ഷിതമെന്ത്?
12. "പെണ്ണായ ഞാനും വിറയ്ക്കുന്നില്ല-
ആണായ നിങ്ങൾ വിറപ്പതെന്തേ?" - ആരുടേതാണീ വാക്കുകൾ?
13. "അല്ലെല്ലെന്തു കഥയിതു കഷ്ടമേ?" - വിവക്ഷിതം വ്യക്തമാക്കുക.
14. ഒറ്റപ്പത്തിയൊടായിരമുടലുകൾ
കെട്ടുപിണഞ്ഞൊരു മണിനാഗം" - പരാമർശമെന്ത്?

PTO

15. “സങ്കടം കാൺകിലും കാണാതെ പോകയോ
മംഗലേ നീയൊരു മങ്കയല്ലേ?” - സന്ദർഭമേത്?
16. “നിങ്ങൾക്കിതൊന്നും മനസ്സിലാകുന്നില്ല” - ഈ ഉപഹാസത്തിന്റെ അർത്ഥമെന്ത്?
17. ‘ഒരു തൈ നടുബോൾ’ എന്ന കവിതയുടെ പ്രമേയമെന്ത്?
18. ‘വരളുന്ന ചുണ്ടിലെ നനവാർന്ന ഓർമ്മ’യെന്നു കവി വിശേഷിപ്പിച്ചതെന്തിനെ?
19. “അന്യോന്യമുന്നു വടികളായ് നിൽക്കാം” - വിവക്ഷിതമെന്ത്?
20. ‘പുതനാമന്ത്രം പുറണ്ടതായി’ കവി കാണുന്നതെന്തെല്ലാം?
21. ‘നിനക്ക്’ എന്ന കവിതയുടെ കേന്ദ്രതലമെന്ത്?
22. ‘അമ്മയ്ക്കൊരു താരാട്ട്’ എന്ന കവിതയുടെ രചനാ പശ്ചാത്തലം വ്യക്തമാക്കുക.

(8×2=16)

Section C

III. ഏതെങ്കിലും 6 ചോദ്യത്തിന് ഒന്നരപുറത്തിൽ കവിയാതെ ഉത്തരമെഴുതുക 4 മാർക്ക് വീതം.

23. എഴുത്തച്ഛനെ ആധുനിക മലയാളഭാഷയുടെ പിതാവ് എന്ന് വിശേഷിപ്പിക്കുന്നതിനുള്ള കാരണമെന്ത്?
24. നാടൻപാട്ടുകളെ കുറിച്ച് ഒരു ലഘുവിവരണം തയ്യാറാക്കുക.
25. കാല്പനികതയുടെ സവിശേഷതകൾ മനസ്സിലാക്കിയെ ആസ്പദമാക്കി വിശദീകരിക്കുക.
26. ജനങ്ങളിൽ പുതിയ കർമ്മവീര്യം ഉണർത്തുന്നതാണ് ഇടശ്ശേരി കവിതകൾ. പുത്തൻ കലവും അതി വാളും ആസ്പദമാക്കി വിചിന്തനം ചെയ്യുക.
27. സുഗതകുമാരി കവിതകളിലെ ബിംബകല്പന കാളിയമർദ്ദനത്തെ ആസ്പദമാക്കി വിശകലനം ചെയ്യുക.
28. കുഞ്ഞേ മൂലപ്പാൽ കുടിക്കരുത് ഉണർത്തുന്ന സാമൂഹ്യമായ വെല്ലുവിളികൾ പരിശോധിക്കുക.
29. അമ്മയ്ക്കൊരു താരാട്ട് എന്ന കവിതയ്ക്ക് ഒരു ലഘു ആസ്വാദനം തയ്യാറാക്കുക.
30. റഫീക്ക് അഹമ്മദിന്റെ കവിതകളിലെ സമകാലീന ബിംബങ്ങൾ പരിശോധിക്കുക.
31. ചുഷണം ചെയ്യപ്പെടുന്ന പരിസ്ഥിതിയും സ്ത്രീയും ജീവജലത്തിൽ എപ്രകാരം ആവിഷ്കൃതമാകുന്നു എന്ന് ചർച്ച ചെയ്യുക.

(6×4=24)

Section D

IV. മൂന്നുപുറത്തിൽ കവിയാതെ രണ്ടുചോദ്യത്തിന് ഉത്തരമെഴുതുക. 15 മാർക്ക് വീതം.

32. ആശാന്റെ സ്നേഹസങ്കല്പം ചണ്ഡാലഭിക്ഷുകിയെ ആസ്പദമാക്കി വിശകലനം ചെയ്യുക.
33. ആക്ഷേപഹാസ്യ പ്രവണത ‘എലികൾ’ എന്ന കവിതയെ ആസ്പദമാക്കി ചർച്ച ചെയ്യുക.
34. അയ്യപ്പ പണിക്കരുടെ ഗോപികാദണ്ഡകം എന്ന കവിതയ്ക്ക് ഒരു ആസ്വാദനം തയ്യാറാക്കുക.
35. റോസ്മേരിയുടെ ചാഞ്ഞുപെയ്യുന്ന മഴയിലെ സ്ത്രീ സ്വത്വാവിഷ്കാരം ചർച്ചചെയ്യുക.

(15×2=30)

Foundation Course I

19UEN121: WRITINGS ON CONTEMPORARY ISSUES

No of Credits: 2

No of hours: 72(4 per week)

Course Outcome:

1. To sensitize students to the major issues in the society and the world.
2. To encourage them to read literary pieces critically.
3. To have an overall understanding of some of the major issues in the contemporary world.
4. To respond empathetically to the issues of the society.
5. To understand the grave issues of the society, respond to it and to bring about positive changes in individual outlook
6. To read literary texts critically.

Module I: Human Rights

Grim Realities, Hopeful Hues	: V.R Krishna Iyer
Poverty is the Greatest Threat	: N.R Madhava Menon
The Little Black Boy	: William Blake

Module II: Globalization

Going Local; the Economics of Happiness	: Helene Norberg-Hodge
Towards Sustainable and Beneficial Co-existence	: Christabel P.J
Freedom	: Balachandran Chullikkad

Module III: Gender

Violence Against Women	: Gail Omvedt
The Goddess of Revenge	: Lalithambika Antharjanam

Module IV: Intoxicants/ Drug Abuse

The Ban of Alcoholism	: Dr Adithi.N
The Substance Use Disorders in Children	: Dr Ajeesh PR and Adolescents
The Alcoholic at the Dawn	: Jeet Thayil

Core Text: 'Perspectives on Contemporary Issues' Publisher: : 'Emerald' Chennai.

MODEL QUESTION PAPER
19UEN121: Writings on Contemporary Issues

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all** the questions, each in a word or a sentence. Each question carries 1 mark.

1. Expand NHRC.
2. What according to Dr Menon is the foundation of all rights?
3. What is the cloud referred to in the poem, "The Little Black Boy"?
4. What has been the focus of the women's liberation movement in India since its inception?
5. What information did Tatri hide from the men who were attracted towards her?
6. What is TRIPS?
7. What is meant by the term, "food miles"?
8. Why is sleep a kind of freedom?
9. What is pre-alcoholic phase?
10. Why does the cup rattle?

(10 x 1 = 10 marks)

Section-B

Answer any **eight** of the following. Each question carries 2 marks.

11. What is the significance of PILS in our society?
12. How can Third World economies counter the ill effects of globalisation?
13. What does the poet convey by the phrase "bereav'd of light"?
14. What do you know of the "virangana" in Indian culture?
15. According to the woman who appears in the story, what kind of a woman was Tatri?
16. Explain the process by which globalisation occurs in a country.
17. What is the Breakaway Strategy advocated by Hodge?
18. In the poem, 'Freedom', what does the train running north stand for?
19. How does alcohol affect the nervous system?
20. What are the after effects of the misuse of depressants?
21. How can substance abuse be diagnosed in adolescence?
22. What does the phrase "beached whale convey"?

(8 x 2 = 16 marks)

Section-C

Answer any **six** of the following. Each question carries 4 marks.

23. According to V.R. Krishna Iyer, what are the grim ground realities in India at the close of the millennium?
24. Explain the mother's worldview in "The Little Black Boy".
25. How does the social structure influence violence perpetuated against women in India?
26. How did the woman try to avenge her mother, her sisters, and countless other women who had been weak and helpless?
27. What does Joseph E. Stiglitz say about pro-globalisation policies worldwide?
28. Comment on the biblical overtones in 'Freedom'.
29. How is alcoholism categorised?
30. Write a note on the treatment of adolescent substance abuse?
31. Explore the impact of the unusual imagery in 'The Alcoholic at Dawn'.

(6 x 4 = 24 marks)

Section- D

Answer any **two** of the following, each in about three hundred words. Each question carries 15 marks.

32. Write an essay on the imagery and symbolism in the poem, 'The Little Black Boy'.
33. How does Gail Omvedt examine violence against women in India?
34. Explain Hodge's views on globalisation as outlined in the article, 'Going Local'.
35. "Jeet Thayil's poems are honest in their autobiographical touch, unique in their imagery and attention to form." Explain this statement in the light of 'The Alcoholic at Dawn'.

(15 x 2 = 30 marks)

Core Course I
19UEN141: READING POETRY

No of Credits: 4

No of hours: 108(6 per week)

COURSE OUTCOME

1. To Identify the various forms and types of poetry
2. To explain the diverse poetic devices and strategies employed by poets.
3. To read, analyze and appreciate poetry critically.
4. To respond critically and creatively to the world around.
5. To sensitize students to the language, forms and types of poetry.
6. To make them aware of the diverse poetic devices and strategies.
7. To help them read, analyze and appreciate poetry.
8. To enhance the level of literary and aesthetic experience and to help them respond creatively.

COURSE OUTLINE

Module 1

Subjective and Objective Poetry

- Types of Poetry: Lyric, Ode, Sonnet, Elegy, Ballad, Epic, Mock Epic, Dramatic Monologue, Haiku.
- Stanza – couplet, tercet, terza rima, ottava rima, quatrain, Spenserian stanza, rime royal.
- Poetic devices: alliteration, assonance, simile, metaphor, image, symbol, rhythm, rhyme.
- Meter: Heroic Couplet, Free Verse and Blank Verse.

Module 2

Representative poetry from British literature

Module 3

Representative poetry from American, African, Caribbean, Russian, German and Indian literatures

Module 4

Practical criticism - intensive reading of poems at phonological, structural and semantic levels. Critical analysis and appreciation of unseen poem

COURSE MATERIAL

Module 1

Core reading: Chapter 1 from *A Concise Companion to Literary Forms*. Emerald Publishers. 2013.

Reference

1. Abrams, M.H. *A Glossary of Literary Terms* (Rev. ed.)
2. Hobsbaum, Philip. *Metre, Rhythm and Verse Form: The New Critical Idiom*. Indian Reprint. Routledge, 2007.
3. Prasad, Birjadish. *A Background to the Study of English Literature*. Macmillan, 2012.
4. Wainwright, Jeffrey. *Poetry: The Basics*. Indian Reprint. Routledge, 2009.
5. Hudson, W.H. *An Introduction to the Study of English Literature*. Maple Press. 2012. (Chapter 3: The Study of Poetry)

Module 2

1. William Shakespeare - Sonnet 116 (*Let me not to the marriage of true minds*)
2. John Donne – *A Valediction Forbidding Mourning*
3. William Wordsworth- *The Affliction of Margaret*
4. John Keats – *Ode on a Grecian Urn*
5. Robert Browning- *The Laboratory: Ancient Regime*
6. Thomas Gray - *Elegy Written in a Country Churchyard*

Core Reading: Aravindakshan, T. Y. & C. R. Murukan Babu ed. *Reading Poetry*. Foundation Books. 2015.

Module 3

1. Alexander Pushkin- *No Tears*
2. Edwin Markham- *The Man with the Hoe*
3. Robert Frost- *Birches*
4. Wole Soyinka- *Telephone Conversation*
5. Pablo Neruda- *Tonight I can Write the Saddest Lines*
6. Maya Angelou- *I Know Why the Caged Bird Sings*
7. HiraBansode- *Bosom Friend*
8. Chinua Achebe- *Refugee Mother and Child*
9. Bertolt Brecht- *General, Your Tank*

Core Reading: Aravindakshan, T. Y. & C. R. Murukan Babu ed. *Reading Poetry*. Foundation Books. 2015.

Module 4

Practical criticism – intensive reading of poems at phonological, structural and semantic levels

Reference

1. *A Concise Companion to Literary Forms*. Emerald Publishers. 2013.
2. Sethuraman, V.S, ed. *Practical Criticism*. Chennai: Macmillan. 2007.
3. Blackstone, Bernard. *Practical English Prosody: A Handbook for Students*. Longman, 2009.

Instructions to Teachers

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.

MODEL QUESTION PAPER
19UEN141: READING POETRY

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all the questions**, each in a word or a sentence. Each question carries 1 mark.

1. What is the rhyme scheme of “Sonnet 116”?
2. Which school of poetry does John Donne belong to?
3. What is the relevance of “Stoke Poges” in Gray’s “Elegy Written in a Country Churchyard”?
4. What does the urn symbolise?
5. Who introduced “Heroic Couplet” into English literature?
6. In the poem, ‘Bosom Friend’, what food does the poet refer to by saying she did not have it in her childhood??
7. State the reason for the first episode of silence in the poem, “Telephone Conversation”.
8. To whom does Achebe compare the Refugee mother and child?
9. Whom does Brecht praise in the poem, ‘General, your Tank’?
10. “Is this the handiwork you give to God”? Who is this question addressed to?

(10 x 1 = 10 marks)

Section-B

Answer **any eight questions**, each in a short paragraph not exceeding 50 words:

11. What is a couplet?
12. Write a brief note on Haiku.
13. What is the relevance of the “Epitaph” in Gray’s “Elegy”?
14. How does Achebe paint the sufferings of the people in the camp?
15. Why, according to the poet, does the caged bird sing?
16. Why is the poet sure that the spirit has flown from him?
17. What are Margaret’s fears for her son?
18. What does Keats mean by the phrase, “Sylvan historian”?
19. What intentions must have prompted the chemist to prepare the poison according to the speaker’s wish?
20. What are the narrator’s views about the tank and the bomber in “General – Your Tank”?
21. Write a brief note on metonymy.
22. Describe any two features of a sonnet.

(8 x 2 = 16 marks)

Section-C

Answer **any six** questions in about 100 words. Each question carries 4 marks.

23. Comment on the character of the old chemist as the silent listener in “The Laboratory”.
24. Write a note on the various poetic techniques used by Wordsworth in the poem, ‘The Affliction of Margaret’.
25. Comment on the use of humour in the poem, ‘Telephone Conversation’.
26. How does the poet describe the death of his lover in ‘No Tears’?
27. Comment on the Metaphysical conceits used by Donne in “A Valediction Forbidding Mourning”?
28. Describe the features of a Free Verse.
29. What are the features of a dramatic monologue?
30. Comment on the features of Spenserian stanza.
31. Evaluate ‘General, your Tank’ as a anti-war poem?

(6 x 4 = 24 marks)

Section-D

Answer **any two** each in about 300 words:

32. Comment on the philosophy of life projected in Gray’s “Elegy Written in a Country Churchyard”.
33. “A poem begins in delight and ends in wisdom.” Discuss with reference to ‘Birches’.
34. How does Keats contrast the permanence of art with the transience of human life in “Ode on a Grecian Urn”?

35. Attempt a critical analysis of the following poem giving importance to the theme and overall structure, with emphasis on figures of speech and other poetic devices.

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

(15 x 2 = 30 marks)

Complementary Course I

19UEN131: HISTORY OF ENGLISH LITERATURE – I

No of Credits: 3

No of hours: 54 (3 per week)

Course Outcome:

- To give valuable background information that will enable the students understand and appreciate individual works in any age.
- To make the learner aware of the way in which history shapes the life and literature of a people
- To help students understand and appreciate some of the complexities involved in the production and reception of British literature.
- Helps students explore the history of Britain and its impact upon the rest of the world.
- Offers a study of English literature in the light of historical events and analyses the manner in which a person is moulded by the historical events of his personal and communal life.

COURSE DESCRIPTION

Module 1:

The early history of England - Old English literature – Caedmon and Cynewulf –Beowulf– Anglo-Saxon Prose - Bede – contributions of King Alfred

Module 2:

Middle English Literature –Chaucer – Langland — Beginnings of English Drama – Miracle, Morality and Mystery plays, and Interludes.

Module 3:-

Renaissance – Reformation – Elizabethan Age – Shakespeare – University Wits – Ben Jonson - Thomas More –Francis Bacon - Authorised (King James) Version of the Bible.

Core text: *A Concise History of English Literature and Language*, Dr K. Radha Kumari, Primus Books, Delhi 2013

Books recommended:

- Nayar, Pramod. *A Short History of English Literature*. CUP
- Ashok, Padmaja. *The Social History of England*. Orient Black Swan 2011.
- Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012.
- Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.
- Albert, Edward. *History of English Literature*. OUP.

MODEL QUESTION PAPER
19UEN131: HISTORY OF ENGLISH LITERATURE I

Time: Three hours

Maximum Marks: 80

Section A

Answer all questions, each in a word or a sentence

1. Who authored *The Ecclesiastical History of the English People*?
2. Name the most popular Anglo Saxon epic.
3. Who is the author of *Piers, the Plowman*?
4. In which year was the Authorised Version of the *Bible* published?
5. Which is the prose romance written by Philip Sidney?
6. Which is the revenge tragedy written by Thomas Kyd?
7. Who is the author of *Dr Faustus*?
8. Who is regarded as the “father of English essays”?
9. Which play is regarded as the first English tragedy?
10. Who established the printing press in England?

(10 x 1 = 10 marks)

Section B

Answer any eight, each in a short paragraph, not exceeding 50 words

11. Caedmon and Cynewulf
12. *Piers, the Ploughman*
13. *Ecclesiastical History of the English Race*
14. *Sir Gawain and the Green Knight*
15. John Gower
16. William Caxton
17. *The Shepherd's Calendar*
18. John Wycliff
19. Francis Bacon
20. Philip Sidney's *An Apologie for Poetry*
21. Interludes
22. *Tottel's Miscellany*

(8 x 2 = 16 marks)

Section C

Answer any six questions

23. Miracle, Morality and Mystery play
24. The University Wits
25. Renaissance
26. *Beowulf*
27. *Utopia*
28. Anglo-Saxon Invasion of Britain
29. Feudalism in England during the Norman Conquest
30. Medieval Romances
31. Reformation in England

(6 x 4 = 24 marks)

Section D

Answer any two, each in about three hundred words:

32. Trace the literary development of the Middle Ages.
33. Write an essay on Anglo-Saxon literature.
34. Give an account of the literary contributions of William Shakespeare.
35. Discuss the literary contributions of the major Elizabethan poets..

(2 x 15 = 30 marks)

Complementary Course II

19UCJ131: INTRODUCTION TO MASS COMMUNICATION

No of Credits: 2

No of hours: 54 (3 per week)

COURSE OUTCOME

- To familiarise students with different kinds of mass media
- To acquaint the students with journalistic terms and techniques.
- To study different modes, structures and forms of communication.
- To apprise students of the growth of print media in India in historical perspective
- To enable students analyze the trends in contemporary journalism

COURSE OUTLINE

Module - 1

Definitions of communication, elements of communication, types of communication, characteristics and functions of mass communication

Module - 2

Print media - different types and their characteristics, advantages of print media - newspapers, magazines, tabloids, pamphlets and brochures, critical analysis of the print media in India

Module - 3

Electronic media - different types and their characteristics, advantages of electronic media - radio, television, film, critical analysis of the electronic media in India - milestones in the history of radio and television broadcasting in India, an overview of the history of Indian cinema and Malayalam cinema

Module - 4

Characteristics of new media, internet, news portal, blog, online news-papers, cyber ethics - code of ethics

COURSE MATERIALS

Core Text: (To be published by the Dept)

Reference List

1. Ray, Tapas. *Online Journalism: A Basic Text*. New Delhi: Foundation Books. 2006.
2. Singhal, Aravind & E. M. Rogers. *India's Communication Revolution: From Bullock Carts to Cyber Marts*. New Delhi: SAGE Publications Pvt. Ltd. 2010.
3. Chatteijee, P. C. *Broadcasting in India*. New Delhi: SAGE Publications Pvt. Ltd. 2007.
4. Domnick, Barry & Fritz. *Broadcasting, Cable, the Internet and Beyond: An Introduction to Modern Electronic Media*. New Delhi: Surjeet Publication. 2004.
5. Hasan, Seema. *Mass Communication Principles and Concepts*. New Delhi: CBS Publishers. 2010.
6. Me Quail, Dennis. *Mass Communication Theory: An Introduction*, London: SAGE Publications Ltd. 2010.
7. Fiske, John. *Introduction to Communication Studies*. London: Routledge. 1996.
8. Harris, Christopher R & Paul Martin Lester. *Visual Journalism: A Guide for New Media Professionals*. Boston: Allyn and Bacon. 2002.

MODEL QUESTION PAPER
19UCJ131: INTRODUCTION TO MASS COMMUNICATION

Time: Three hours

Maximum Marks: 80

Section A

Answer all questions, each in a word or a sentence.

1. Define Transpersonal communication.
2. Define Infotainment.
3. Who are Lumiere brothers?
4. Explain the term Netizen.
5. What is FM Radio?
6. Expand the term IFFK.
7. Define Encoding.
8. What are Pamphlets?
9. What is a Blog?
10. Explain Gatekeeping.

(10 x 1 = 10 marks)

Section B

Answer any eight, each in a short, not exceeding 50 words.

11. What is a Non-verbal communication?
12. The role of Magazines.
13. Write a short note on Charlie Chaplin.
14. Explain Acta Diurna.
15. Importance of Corporate blog.
16. Expand AIR
17. What is Feedback in communication?
18. Expand the term SITE.
19. What is a News portal?
20. Mention the different types of radio programmes?
21. Write a short note on Doordarshan.
22. What is Satyajit Ray's contribution to films?.

(8x 2 = 16marks)

Section C

Answer any six, each in about 100 words.

23. Trace the Origin and development of films.
24. What are the different stages of interpersonal communication?
25. Comment on Online news papers.
26. Discuss the impact of reality television shows on children- Discuss.
27. What is a blog? What are the different types of blogs?
28. What is "noise" in the process of communication?
29. Critically analyse the role of "Radio jockeying."
30. Explain the relevance of TV documentaries.
31. What are the objectives of community radio?

(6x 4 = 24marks)

Section D

Answer any two, each in about three hundred word.

32. What are the characteristics and functions of Mass media?
33. Trace the history of internet as a medium of communication and its impact on journalism.
34. What are the different types of Print media? Discuss the advantages and disadvantages of print media?
35. Do you think a new generation wave has emerged in the Malayalam cinema recently? Give a critical analysis.

(2 x 15 = 30 marks)

SEMESTER II
Language Course III
19UENS211: ENVIRONMENTAL STUDIES

Credits: 4

Total Lecture Hours: 90 (5/week)

Course Outcome

The course seeks to introduce students to the major concepts of environmentalism, conservation, intellectual property rights and human rights.

The Course aims to develop a world population that is aware of and concerned about the environment and its associated problems and which has the knowledge, skills, attitudes, motivations and commitment to work individually and collectively towards solutions of current problems and prevention of new ones.

COURSE OUTLINE

MODULE 1

Unit 1: The Multidisciplinary Nature of Environmental Studies

Significance of Environmental Studies, Definition, scope and importance, WED - Need for public awareness.

Literary Section: Matthew Olzmann's *Letter to Someone Living Fifty Years from Now*

Unit 2: Natural Resources

History of our Global Environment, Changes in Land and Resource use, Earth's Resources and Humans – Atmosphere, Hydrosphere, Lithosphere, Biosphere

Natural cycles between the spheres, Renewable and Non-renewable resources, Natural Resources and Associated problems – Sustainable lifestyles

- a. Forest resources: Importance, Functions, Use and over-exploitation, deforestation.
- b. Water resources: Sources of Water, Use and over-utilization of surface and ground water, Global climate change – floods, drought, conflicts over water, Sustainable water management, Dams.
- c. Mineral resources: Strategic Mining, Mining, Conservation of Mineral Resources, Use and exploitation
- d. Food resources: World food problems, Food security, Fisheries, Loss of Genetic Diversity, Alternate food sources

Assignment Topic: Energy resources: Growing energy needs, Types of energy – Conventional or Non-renewable Energy sources, Oil and its environmental impacts, Coal and its environmental impacts., Renewable energy – hydroelectric power – drawbacks, Solar energy, Photovoltaic energy, Solar thermal electric power, Biomass energy, Biogas, Wind power, Tidal and Wave power, Geothermal energy, Nuclear power, Energy conservation

- e. Land resources: Land as a resource, land degradation. Soil Erosion

Role of an individual in the conservation of Natural Resources – Equitable use of Resources for Sustainability.

Literary Section: Sugatha Kumari's *Hymn to the Tree*

MODULE 2

Unit 3: Ecosystems

Concept of an Ecosystem, Understanding Ecosystems, Ecosystem degradation, Resource Utilisation, Structure and functions of an ecosystem, Biotic components – Producers, consumers and decomposers. Abiotic components – Physical factors – Chemical Factors – Biotic community and Tropic level – Food chains, food webs and ecological pyramids. Energy Flow in the Ecosystem – The Water Cycle, The Carbon Cycle, The Nitrogen cycle – Integration of Cycles in Nature, Ecological Succession - Types of Ecological succession.

Assignment Topic

Types of Ecosystem: Terrestrial and Aquatic - Forest ecosystem, Grassland ecosystem, Desert ecosystem, Cropland Ecosystem, Mangrove Ecosystem, Aquatic ecosystems – Pond, lake, wet land, River, Delta and Marine – Threats to Aquatic Ecosystems, Conservation of Aquatic Ecosystems – Mullaperiyar Issue - Assignment

Literature: Wangari Maathai's *Unbowed*

Unit 4: Biodiversity and Its Conservation

Introduction to Biodiversity, definition, Classification: Genetic, Species and Ecosystem diversity. Evolution and the Genesis of Biodiversity, Biogeographic classification of India, India's Biogeographic zones, Value of Biodiversity – Consumptive Use Value and Productive Use Value, Social Values, Ethical and Moral values, Aesthetic value, Option Value. Biodiversity at Global, National and Local levels, India as a Mega Diversity Nation. Hot-spots of

biodiversity.

Assignment Topic: Threats to biodiversity: habitat loss, poaching of wildlife, human/wildlife conflicts. Endangered and endemic species of India. Conservation of biodiversity: in-situ and ex-situ conservation of biodiversity. Humans and the Web of life, Rights of Species
Literature: Olivia Judson's *Big Bird*

MODULE 3

Unit 5: Environmental Pollution

Definition of Environmental pollution, Classification of Pollutants.

Major forms of Pollution: Air pollution – Causes, Effects, Ozone Depletion, Control Measures, Water pollution – Causes, Consequences, State of India's Rivers, Ganga Action Plan- Assignment Topic. Control Measures, Soil pollution – Causes, Effects, Control measures. Marine pollution – Causes, Effects, Control Measures. Pollution due to organic wastes, Control measures, Noise pollution – Causes, Effects, Control Measures. Acid rain, Greenhouse Effect, Thermal pollution – Causes, Effects, Controlling Thermal Pollution. Nuclear hazards – Sources, Effects, Radiation Control Measures.

Waste: Solid Waste Management Classification, Role of Individuals, Disaster management – **Case Study:** Endosulfan Tragedy, "Marble Cancer" of Taj Mahal, Chernobyl disaster in Ukraine, The Exxon Valdez Oil Spill, Chandigarh as "City Beautiful", The Swachh Bharat Abhiyan, Plachimada struggle in Palakkad

Literature: *God's Own Country*, an extract from Arundhati Roy's *God of Small Things*

Unit 6: Social Issues and the Environment

Introduction to Social Issues and the Environment – From unsustainable to sustainable development. Think Globally, Act Locally. Urban problems related to energy, Water conservation and Strategies, Rain water harvesting, Watershed management. Resettlement and Rehabilitation of people: Problems and concerns, Environmental ethics: Issues and possible solutions, Equity-Disparity in the Northern and Western Countries, Urban and Rural Equity, Gender Equity, Preservation of resources for future generations. The Ethical Basis of Environmental Education and Awareness. Conservation Ethic and Traditional value systems of India,

Assignment Topic: Environmental Issues of Grave Consequences: Climate change, Global warming, Acid rain, Ozone Layer depletion, Nuclear Accidents and Nuclear Holocaust, Wasteland reclamation, Consumerism and Waste Products, The Environment Protection Act, Issues involved in Enforcement of Environmental Legislation – Environment Impact Assessment, Citizen actions and Action Groups, Environmental Clearance. Public Awareness
Literature: Salim Ali's *Man and Nature in India: The Ecological Balance*

MODULE 4

Unit 7: Human Population and the Environment

Introduction to Human Population and the Environment, Urbanisation, Environment day and Human health, Human Rights, Value Education, Women and Child Welfare. Role of Information technology in Environment and Human health

Literature: Sujatha Devi's *Government Protocol*

Books for Reference: Core Text: 'Our Fragile Earth - Home' [To be published by the Dept]

- Adams, W.M. Future Nature: A Vision for Conservation. London: Earthscan, 2003.
- Arnold, David and Ramachandra Guha, ed. Nature, Culture and Imperialism: Essays on the Environmental History of South Asia. New Delhi: Oxford UP, 2001.
- Bahuguna, Sunderlal. "Environment and Education". The Cultural Dimension of Ecology. Ed. Kapila Vatsyayan. New Delhi: D.K. Printworld. 1998.
- Carson, Rachel. Silent Spring. Boston: Houghton Mifflin, 1962.
- Guha, Ramachandra- Environmentalism: A Global History, New Delhi: Oxford UP, 2000.
- Hayward, Tim. Ecological Thought: An Introduction: Cambridge; Polity, 1994.
- Merchant, Carolyn. The Death of Nature. New York: Harper, 1990.
- Gleick H.P. 1993. Water in Crisis, Pacific Institute for Studies in development Environment and security. Stockholm Env Institute. OUP 473 p.
- Heywood V and Watson R.E. 1995. Global biodiversity Assessment. CUP 1140p
- Odum F.P. 1971. Fundamentals of Ecology. W.B Saunders Co. USA 574p
- Rao. M. N and Dutta A.K. 1987. Waste Water Treatment. Oxford and IBH Publ Co Pvt.
- Wagner K.D. 1998. Environmental Management. WB Saunders Co. Philadelphia, USA. 499p.

MODEL QUESTION PAPER
19UENS211: Environmental Studies

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all the questions**, each in a word or a sentence. Each question carries 1 mark.

1. Define the term environment.
2. Name the three 'R' s.
3. What forms the abiotic part of nature?
4. Bhopal Gas Leak Tragedy was caused by the release of _____ gas.
5. Expand IUCN.
6. What is ecocriticism?
7. What, according to Salim Ali, is the most important remedy for ecological balance?
8. How did the river appear in Rahel's eyes??
9. Why are humans called "ungrateful ones"?
10. What sinks to grief according to Frost?

(10 x 1 = 10 marks)

Section-B

Answer **any eight** of the following. Each question carries 2 marks.

11. Write a brief note on the four dynamic constituents of the environment.
12. What is deforestation?
13. Write a note on Women and Child Welfare
14. Explain watershed management.
15. What are the main characteristics of biodiversity hotspots?
16. What is Municipal Solid Waste?
17. Why is the History House described as having turned its back on Ayemenem?
18. What is Chandiram's complaint against the narrator?
19. How are frogs useful in paddy cultivation?
20. What were Wangari Maathai's mother's views about the fig trees?
21. Why is the tree compared to Lord Neelakanta?
22. What does the phrase "seagulls rippled with jet fuel" refer to?

(8 x 2 = 16 marks)

Section-C

Answer **any six** of the following. Each question carries 4 marks.

23. Define alternate food sources.
24. What are the important methods of conservation of biodiversity?
25. Write a short note on rainwater harvesting.
26. Write a note on AIDS.
27. Why is Environmental Studies considered multidisciplinary in scope?
28. Why is the Australian rainforest described as a living museum?
29. What does Salim Ali mean by saying that senseless use of advanced technology has tended to boomerang on humans?
30. Describe the ambience around the stream named Kanungu.
31. How does the narrator seek to establish that her generation was capable of refined thinking?

(6 x 4 = 24 marks)

Section- D

Answer **any two** of the following, each in about three hundred words. Each question carries 15 marks.

32. Discuss the various types of pollution and the effective strategies to contain them.
33. What is an ecosystem? What are the main types of ecosystems?
34. How does Sugatha Kumari present the importance of tree to the environment as a whole and to humans in particular?
35. Why does Sujatha Devi say, "Summits should take place inside the mind. Not at Rio"?

(15 x 2 = 30 marks)

Language Course IV

19UEN212.1: ENGLISH GRAMMAR AND COMPOSITION

Credits: 3

Total Lecture Hours: 72 (4/week)

Course Outcome:

On completion of the course, the students should be able to

1. Have an appreciable understanding of English grammar.
2. Produce grammatically and idiomatically correct spoken and written discourse.
3. Spot language errors and correct them.
4. Have a good understanding of modern English grammar.
5. Produce grammatically and idiomatically correct language.
6. Improve their verbal communication skills.
7. Minimise mother tongue influence.
8. Write essays and letters on general topics enabling them to excel in competitive exams
9. Write CVs and Resumes to apply for various posts

COURSE OUTLINES

Module 1

Parts of Speech – Infinitive – gerund – nouns – pronouns- adjectives – verbs – adverbs – prepositions – conjunctions – determiners

Module 2

Sentence types – simple – complex – compound – sentence types based on sense – interrogative – assertive – negative – imperative – exclamatory – modal verbs– conditional clauses.

Module 3

Tenses – articles – voices – active – passive – reported speech. Subject verb agreement – Remedial grammar

Module 4

Précis writing – comprehension – letters – CV – cover letter – reports – essays.

Core Text: Hart, Steven, Aravind R. Nair and Veena Bhambhani. *Embark English for Undergraduates*. CUP, 2016.

Further Reading:

1. Moothathu, V. K. Concise English Grammar. Oxford University Press, 2012.
2. Leech, Geoffrey et al. English Grammar for Today: A New Introduction. 2nd Edition. Palgrave, 2008.
3. Carter, Ronald and Michael McCarthy. Cambridge Grammar of English. CUP, 2006.
4. Greenbaum, Sidney. Oxford English Grammar. Indian Edition. Oxford University Press, 2005.
5. Sinclair, John ed. Collins Cobuild English Grammar. Harper Collins Publishers, 2000.
6. Driscoll, Liz. Common Mistakes at Intermediate and How to Avoid Them. CUP, 2008.
7. Tayfoor, Susanne. Common Mistakes at Upper-intermediate and How to Avoid Them. CUP, 2008.
8. Powell, Debra. Common Mistakes at Advanced Level and How to Avoid Them. CUP, 2008.
9. Burt, Angela. Quick Solutions to Common Errors in English. Macmillan India Limited, 2008.
10. Turton. ABC of Common Grammatical Errors. Macmillan India Limited, 2008.
11. Leech, Geoffrey, Jan Svartvik. A Communicative Grammar of English. Third Edition. New Delhi: Pearson Education, 2009.

MODEL QUESTION PAPER
19UEN212.1/19UEN211.2: English Grammar and Composition

Time: **Three hours**

Maximum Marks: **80**

Section A

Fill in the blanks as directed. **Answer all the questions.**

1. She plays the violin well,.....? (Add a suitable question tag)
2. The leaves fluttered _____ in the breeze. (Use the correct adverbial form of “slight”)
3. Chinese is a language I find difficult. (Fill in with a suitable relative pronoun)
4. Gayathri _____ sing at the concert ((Choose will/could))
5. Sanjay has been living here 2000. (Choose for/since)
6. It is a deserted street. (Identify the adjective)
7. Neither of the boys absent. (Choose is/are)
8. Prevention is..... than cure. (Fill in with the suitable comparative)
9. The teacher put the papers the drawer.(Supply a suitable preposition)
10. Pass the salt, please. (Identify the type of sentence)

(10 x 1 = 10 marks)

Section B

Answer any eight of the following questions as directed:

11. Fill in the blanks using “a”, “an”, “the’ or the “zero article”, wherever they are appropriate
_____ chair I am sitting on is hard. But with _____ couple of pillows, I can make myself comfortable.
Do you mind giving me _____ red pillow placed on _____ cot there?
12. Correct the following sentences:
 1. Despite of his illness he came to school.
 2. I am still remembering his service.
13. Rewrite the sentences beginning with “It”:
 1. To smoke too much is dangerous.
 2. This problem is not easy to solve.
14. Convert the following sentences as directed:
 1. How cold it is today! (Change into assertive)
 2. She obeys her parents. (Change into a question.)
15. Change into comparative and positive:
Bangalore is the cleanest city in India.
16. Use the correct form of Question tag:
 1. She expects to meet him at the station.
 2. He hid behind the door.
17. Use the correct tense form of the verbs given in brackets:
 1. He never (talk) while he (drive) a car.
 2. By next year, he..... (complete) this novel and started the next.
18. Rewrite as directed.
 1. She came back. (Put the following adverbs – at six; hurriedly; to her room – in the right order)
 2. She has a ribbon. (Put the following adjectives – blue, long – in the right order)
19. Do as directed.
 1. When I saw her last, she (live) with her aunt. (Use the correct tense form)
 2. He was killed by a robber by a knife. (Correct the sentence)
20. Rewrite as directed
 1. I am interested in cooking, and _____ prepare a feast in two hours. (Use can/could)
 2. The thief saw the police. He fled. (Combine the sentences using no sooner . . . than)
21. Rewrite the sentences.
 1. He talks English in a fluent way. (Convert the underlined phrase into an adverb)
 2. He is known for his honesty. (Convert the underlined noun into an adjective)
22. Fill in the blanks with the appropriate adverb or adjective
 1. The drunkards behaved _____ towards one another. We are experiencing _____ weather today. (rough/roughly)
 2. I can _____ understand what you have written. You have to work _____ to improve your handwriting. (hard/hardly)

(8 x 2 = 16 marks)

Section C

Answer **any six** questions from the following sections (23 to 31):

23. Correct the following sentences: (All questions should be attempted)

1. The chief guest gave a brilliant speech.
2. When I entered the room, I found my watch is stolen.
3. Ooty is notorious for its sceneries.
4. He carried all his luggages alone.

24. Fill in the blanks with appropriate tense forms

I _____ just _____ (finish) my project here in the US. Now I _____ (go) back to Nigeria. I _____ (stay) there for the rest of my life. It _____ (be) summer in Nigeria this time of the year. I _____ (know) this but all my life I _____ (think) of “overseas” as a cold place of woollen coats and snow. So I _____ (buy) the thickest sweaters I could find.

25. Rewrite as directed. (All questions should be attempted)

1. On Teacher’s Day, students of our school handle all the classes (Change into passive)
2. The Redfort is a very fascinating historical monument in India. (Change into the Comparative Degree)
3. Among all the professions, medicine is the oldest. (Change into Positive)
4. Vivek said, “The boys in the room are practicing a song to be sung at the Annual Day”. (Change into indirect speech)

26. Rewrite as directed. (All questions should be attempted)

1. Prakash said, “My parents are coming home tomorrow so I have arranged a party”. (Rewrite into reported speech)
2. She said, “What a lovely flower!” (Change into indirect speech)

27. Change the voice:

1. The teacher has given a book to Ravi.
2. The CEO is briefing the Secretary on the corrections to be made in the speech.
3. My friend stole my watch.
4. Ravi buys chocolates for me from the newly opened Bakery.

28. Your parents have visited you in your boarding school. Introduce your best friend to your parents.

29. Write five sentences on the “Importance of Value Education Classes”.

30. Write a paragraph on “Reading”.

31. Imagine you are the headmaster of a school. Write a letter to a book distributor regarding the purchase of books for the school library, requesting information about the price, availability of discounts etc.

(6x 4 = 24 marks)

Section D

Answer **any two** of the following:

32. You are Abhisekh Sharma, a postgraduate in Journalism. Prepare a cover letter and resume for the post of Sub-editor in “The Indian Chronicles”, leading English daily.

33. (i) Write a précis on the following passage. (7 marks)

Differences, big or small, can always be noticed even within a national group, however closely bound together it may be. The essential unity of the group becomes apparent when it is compared to another national group, though often the differences between two adjoining groups fade out or intermingle near the frontiers, and modern developments are tending to produce a certain uniformity everywhere. In ancient and medieval times, the idea of the modern nation was non-existent, and feudal, religious, racial or cultural bonds had more importance. Yet I think that at almost at any time in recorded history an Indian would have felt more or less at home in any part of India and would have felt as a stranger and alien in any other country. He would certainly have felt less of a stranger in countries which had partly adopted its culture or religion. Those who professed religion of non-Indian origin, or, coming to India, settle down here, became distinctively Indian in the course of a few generations, such as Christians, Jews, Parsees, Muslims. Indian converts to some of these religions never ceased to be an Indian on account of their change of faith. They were looked upon in other countries as Indians and foreigners, even though there might have been a community of faith between them. (217 words)

(ii) Answer the following questions from the passage given above: (8 marks)

1. Which phenomenon is noticed at the frontiers of different nations?
2. What features were prominent in ancient times?
3. What happened to the immigrants in India in the course of a few generations?
4. What is the quality of Indian converts?

(7+ 8 = 15 marks)

34. Write an essay on “The Role of Media” (Answer in about two to three pages)

(15 marks)

35. Write a report on the following topic in about 300 words.

Stray dog menace in your locality.

(15 marks)

Language course V (Additional Language II)

19UFR211.1: TRANSLATION AND COMMUNICATION IN FRENCH

No of Credits: 3

No of hours: 4 Hrs/week

COURSE OBJECTIVES:

1. To ameliorate the level of language proficiency
2. To analyse the translated texts.
3. To enhance the ability to translate to the target language.

COURSE OUTCOME:

The students would be able to enhance their communication skills with the assistance of translation.

SYLLABUS:

NAME OF TEXT: ECHO-A1 méthode de français

Authors: J. Girardet & J. Pecheur

Publisher: CLE INTERNATIONALE

- Leçon 3 : On se détend ? (Pages : 22 -29)
- Leçon 4 : Racontez-moi (Pages : 30 – 44)
- Leçon 5 : Bon Voyage ! (Pages : 46 – 53)

Reference books:

- Connexions – Niveau 1 By Régine Mérieux and Yves Loiseau
- Le Nouveau Sans Frontières Vol I by Philippe Dominique
- Panorama Vol I by Jacky Girardet

MODEL QUESTION PAPER

19UFR211.1: TRANSLATION & COMMUNICATION IN FRENCH

TIME: 3HRS

MAX MARKS: 80

PART-A

Répondez à toutes questions suivantes:

1. Quels loisirs aimez-vous ?
2. Qui est Jean Paul Sartre ?
3. Qu'est-ce que c'est « TV5 Monde » ?
4. Nommez un monument français ?
5. Qu'est-ce que c'est « SNCF » ?
6. Qu'est-ce que c'est « le Nouvel Observateur » ?
7. Quelles villes connaissez-vous en France ?
8. Quelle heure est-il maintenant ?
9. Nommez deux moyens du transport ?
10. Qui est le président actuel de la France ?

(10x1=10)

PART-B

Répondez à 8 questions suivantes :

11. Ecrivez en chiffres:
 - a. Trois heures dix
 - b. Cinq heures et quart
 - c. Huit heures moins vingt-cinq
 - d. Midi
12. Répondez par « vrai » ou « faux » :
 - a. Le français est très utilisé en Suisse et au Maroc.
 - b. Le Québec est une région de France.
 - c. Une commune est un petit village.
 - d. Les Français déjeunent entre 14h et 15h 30.
13. Complétez avec les prépositions qui conviennent :
 - a. Antonio est né Espagne.
 - b. Il est venu Paris pour passer une semaine de vacances.
 - c. Il est arrivé hier 10 heures.
 - d. Il habiteun ami.
14. Choisissez le bon article :
 - a. Le week-end, Marie fait [le/du] sport. Elle aime [le/du] tennis. Elle fait aussi [un/du] vélo avec des amis.
 - b. Je connais [le/un] bon restaurant sur l'avenue des Champs-Élysées.
15. Quels sont les jours de la semaine ?
16. Rédigez un message de deux phrases :
 - a. Vous recevez l'invitation d'une amie pour la soirée au Saturne. Vous refusez.
17. Traduisez en français :
 - a. Are you interested ?
 - b. Clermont is a pleasant city.
 - c. See you soon.
 - d. Paul and Sophie work together.
18. Faites des comparaisons:
 - a. Entre L'Australie et La France
 - b. Entre Paris et Milan
19. Complétez avec « ce, cet, cette, ces » :
 - a. Qui sontpersonnages ?
 - b. Je connais.....acteur. c'est Depardieu.
 - c. Etchanteuse, c'est Laurie.
 - d. Regardevisiteur. C'est un personnage de cire !

20. Complétez avec « moi, toi, lui, elle, nous, vos, eux, elles » :
- Flore fait du sport avec Pierre et Antoine ?
- Oui, elle fait du tennis avec
 - Flore habite chez Marie ?
- Oui, elle habite chez
 - Elle travaille pour M. Dumont ?
- Oui, elle travaille pour
 - Elle vient en vacances avec nous ?
- Oui, elle vient avec
21. Complétez avec « pouvoir, vouloir, devoir » :
- Tufaire du ski ?
- Je voudrais bien mais je nepas skier.
 - Et toi, Flore, tu viens ?
- Désolée. Je nepas. Jetravailler tout le week-end.
22. Formulez les informations suivantes comme dans l'exemple :
Ex : 03-02-1970. Naissance de Celia. → Celia est née le 3 février 1970.
1992. Entrée à l'université.
 - Juin 1995. Diplôme de professeur d'anglais.
 - 25-08-1994. Rencontre avec William
 - Septembre 1998. Départ pour l'Australie.

(8x2=16)

PART-C

Répondez à 6 questions suivantes :

23. Mettez les verbes au passé composé :
« Je (aller) au cinéma avec Pierre. Nous (voir) un film très amusant. Puis nous (faire) une promenade au jardin des Tuileries. Après, je (rentrer) chez moi. »
24. Ecrivez l'heure :
- 09 :20
 - 15 :30
 - 16 :45
 - 00 :15
25. Trouvez les questions:
-? Non, Je n'ai pas compris.
 -? Non, Je n'ai pas lu le texte.
 -? Oui, J'ai travaillé bien.
 -? Oui, j'ai écouté bien.
26. Accordez les mots entre parenthèses :
« [Cher] Eva,
Je suis à Paris pour quinze [jour] avec des [copain]. C'est une très [beau] ville. »
27. Répondez :
- Est-ce que Tina est française ? Non, elle.....
 - Est-ce qu'elle parle bien français ? Non, elle.....
 - Est-ce qu'elle apprend le français ? Oui, elle
 - Est-ce qu'elle a des amis à Paris ? Oui,
28. Traduisez en anglais :
« Chers amis,
Il fait beau. La mer est bonne et l'île d'Oléron est magnifique. Laurent fait du gold. Moi, du vélo. On rencontre des gens sympas. Voulez-vous venir le week-end du 24 ? On a envie de découvrir deux ou trois restos avec vous. »
29. Complétez avec les adjectifs possessifs :
« Noémie montre des photos à Lucas »
- Regarde ! Voiciappartement à Laval.
 - Ici, c'est la maison de.....parents avecjardin.

- Voici,amie Charlotte.

30. Traduisez en anglais :

« Je me suis inscrite à une école de langue pour travailler mon français. J'ai eu mon premier cours. Je suis rentrée à 10 heures, fatiguée. Je suis allée sur Internet et J'ai chatté jusqu'à minuit. J'adore parler avec Tom. Il connaît le monde entier. »

31. Traduisez en français :

- a. Of course! We can also take a taxi.
- b. Do you want to come to discover the region?
- c. They do a lot of activities.
- d. I am very happy.

(6x4=24)

PART-D

Répondez à 2 questions suivantes:

- 32. Vous allez habiter en France chez madame et monsieur Duval. Ils ne vous connaissent pas. Ecrivez-leur pour vous présenter. Indiquez votre nom, votre âge, votre profession, votre nationalité, votre niveau en français, vos loisirs.
- 33. Vous avez visité la ville de Cannes. Vous écrivez une carte postale à une amie. Rédigez cette carte postale.
- 34. Choisissez un voyage que vous avez fait et présentez-le.
- 35. C'est vendredi soir. Vous êtes seul(e). vous n'avez pas envie de rester chez vous. Vous avez envie de sortir. Vous téléphonez à vos amis. Rédigez ce dialogue.

(2x15=30)

Language course V (Additional Language II)
19UHN211.1: FICTION, SHORT STORY & NOVEL

No of Credits: 3

No of hours: 4 Hrs/week

Aims of the Course / Objectives

To guide the students to the world of Hindi Fiction (Novel and short story). To develop the capacity of creative process and communication skills.

Course Outcome

The fiction generally activates the consciousness among young people. To facilitate in students a love for reading, assessing the character and the use of language. Develop many essential skills of vocabulary enhancement and sentence structure.

Module 1

Short story – ‘Swarna Kahaniyam’ – edited by

Dr. Girijakumari R.

Published by Lokbharathi Prakashan, Allahabad

Stories to be studied (Detailed)

- | | |
|---------------------------|----------------------|
| 1. Dooth ka Dam | - Premchand |
| 2. Heelibone ki Bathakein | - Agyeya |
| 3. Hathiyare | - Amarkanth |
| 4. Nail cutter | - Udaya Prakash |
| 5. Hari Bindi | - Mridula Garg |
| 6. No Bar | - Jayaprakash Kardam |

Module 2

Novel (Non-Detailed)

Mobile - Kshama Sharma

Rajkamal Prakashan, Delhi

Books for General Reading

- | | |
|------------------------------------|---|
| 1. Adhunik Hindi Kahani | - Dr. Lakshmi Narayan Lal
Vani Prakashan |
| 2. Hindi Kahani ka Ithihas 1, 2, 3 | - Gopal Rai
Raj kamal Prakashan |
| 3. Hindi Upanyas ka Ithihas | - Gopal Rai
Rajkamal Prakashan |
| 4. Adhunikatha aur Hindi Upanyas | - Indranath Madan, Rajkamal Prakashan |
| 5. Kahani, Nayi kahani | - Namvar Singh, Rajkamal Prakashan |

FATIMA MATA NATIONAL COLLEGE (AUTONOMOUS), KOLLAM
Second Semester B.A/B.Sc Degree Examination
Language Course (Additional Language II) - HINDI
19UHN 211.1 Fiction, Short Story & Novel
(2019 Admission onwards)

Time : 3 Hrs.

Max.Marks : 80

I. एक शब्द या वाक्य में उत्तर लिखिए?

1. प्रेमचन्द का जन्म कहाँ हुआ?
2. मधू का पूरा नाम क्या है?
3. 'नदी के द्वीप' किसका उपन्यास है?
4. नवीन खन्ना क्या काम करता है?
5. चन्द्रा कौन है?
6. मधु और फरहत कहाँ काम करती थी?
7. 'पालगोमरा का स्कूटर' किसका कहानी संग्रह है?
8. मधु की बेटियों के नाम लिखिए?
9. राजेश किस कहानी का पात्र है?
10. फरहत के अनुसार आजकल टी.वी. पर कैसी सीरियलों की बाढ़ आयी है? (1×10=10 marks)

II. किन्हीं आठ प्रश्नों के उत्तर पचास शब्दों में लिखिए?

11. मधु ने टी.वी में युद्ध का कौन-सा दृश्य देखा?
12. प्रेमचन्द के चार उपन्यासों के नाम लिखिए?
13. मधु की माँ ने अपनी नौकरी क्यों छोड़ दी?
14. बाबु महेशनाथ कौन थे? गाँव के जच्चेखानों के सुधार में क्या-क्या बाधाएँ थी?
15. फरहत क्यों कहती है कि 'घर की राजनीति, देश की राजनीति से ज़्यादा मुश्किल है'?
16. शिकार की तलाश में गये हीली-बोन और कैप्टन दयाल ने लोमड़ी के बिल में क्या देखा?
17. फरहत की पारिवारिक स्थिति कैसी है?
18. कहानीकार जयप्रकाश कर्दम का परिचय दीजिए?
19. मधु मोबाइल क्यों खरीदना चाहती है?
20. महिला स्वतंत्रता का चित्रण हरी बिन्दी में कैसे किया है?
21. दफ़्तर के लोग मधु को सत्य हरिश्चन्द्र की नातिन क्यों कहते थे?
22. माँ अपनी हथेली कथावाचक के सामने क्यों फैला दी? (2×8=16 marks)

III. किन्हीं छह प्रश्नों के उत्तर 120 शब्दों में लिखिए?

23. 'प्रेमचन्द अब भी समकालीन है' - पठित कहानी के आधार पर विचार कीजिए।

24. विट्ठल भैया और मधु के संबन्ध पर प्रकाश डालिए?
25. कैप्टन दयाल ने हीली-बोन की क्या सहायता की?
26. “वह एक रात को चुपके से मेरे घर आ पहुँचा। गिड़गिड़ाकर बोला जब तक मदद न करेंगे, मेरी किताब लिखी नहीं जाएगी। मुझे दया आ गई कि आदमी शरीफ है और इस के लिए कुछ कर देना चाहिए।” सप्रसंग व्याख्या कीजिए।
27. फरहत का चरित्र-चित्रण कीजिए।
28. हरी बिन्दी की नायिका पात्र की विशेषताएँ लिखिए?
29. ‘नो बार’ कहानी का उद्देश्य क्या है?
30. मधु को इन्क्रीमेन्ट मिलने पर साथियों की प्रतिक्रिया क्या थी?
31. क्षम शर्मा के व्यक्तित्व और कृतित्व पर प्रकाश डालिए?

(4×6=24 marks)

IV. किन्हीं दो प्रश्नों के उत्तर 250 शब्दों में लिखिए?

32. उपन्यास के तत्वों के आधार पर ‘मोबाइल’ उपन्यास की समीक्षा कीजिए?
33. ‘दूध का दाम’ कहानी सामाजिक रीति-रिवाजों पर तीखा प्रहार है।” इस उक्ति की आलोचन कीजिए?
34. ‘हत्यारे’ कहानी की कथावस्तु संक्षेप में लिखकर उसकी विशेषताओं पर प्रकाश डालिए?
35. मधु का चरित्र-चित्रण कीजिए?

(15×2=30 marks)

സെമസ്റ്റർ	:	II
കോഴ്സ് കോഡ്	:	19 UML 211.1
ലാംഗ്വേജ് കോഴ്സ്	:	V (അഡീഷണൽ ലാംഗ്വേജ് : II)
സമയക്രമം	:	ആഴ്ചയിൽ 4 മണിക്കൂർ
ക്രെഡിറ്റ്	:	3

ഗദ്യസാഹിത്യം

പഠനലക്ഷ്യങ്ങൾ, ഫലങ്ങൾ:

1. വിദ്യാർത്ഥികളുടെ ആശയവിനിമയശേഷി വർദ്ധിപ്പിക്കുക.
2. ഔദ്യോഗിക/ഭരണകാര്യങ്ങളും ശാസ്ത്രവിഷയങ്ങളും മലയാളഭാഷയിലൂടെ അവതരിപ്പിക്കാനുള്ള കഴിവാകുക.
3. ഭാഷാപരമായ പാകപ്പിഴകൾ പരിഹരിക്കുക, ഭാഷാശുദ്ധിനിലനിർത്തുക
4. വിവർത്തനത്തിൽ പ്രായോഗിക പരിശീലനം നൽകുക:
5. മാധ്യമ മലയാളത്തിൽ വിനിമയലോകം മനിലാക്കുക.
6. മലയാള ഗദ്യസാഹിത്യത്തിലെ പ്രധാനസാഹിത്യ കൃതികൾ പരിചയപ്പെടുത്തുക
7. രചനകളെ സ്വയം വിശകലനത്തിന് വിധേയമാക്കുക.

പാഠ്യപദ്ധതി

മൊഡ്യൂൾ ഒന്ന് (27 മണിക്കൂർ) മാധ്യമ മലയാളം, ഉപന്യാസം

മാധ്യമങ്ങൾ-സമൂഹവും മാധ്യമങ്ങളും - മാധ്യമങ്ങൾ തുറന്നുതരുന്ന വിനിമയസാധ്യതകൾ - സൈബർമലയാളം - സൈബർസാഹിത്യം - സാഹിത്യേതര രചനകൾ

താഴെപ്പറയുന്ന ലേഖനങ്ങളുടെ വിശദപഠനം

1. മാധ്യമഭാഷ ഇന്ന് (മലയാളഭാഷയും ആഗോളവത്കരണവും) കേരള യൂണിവേഴ്സിറ്റി പ്രസിദ്ധീകരണം ഡോ. അനിതകുമാരി
2. മലയാളകാല്പനികത - ഡോ.പി.വി. വേലായുധൻപിള്ള
3. ജീവിതമെന്ന അത്ഭുതം - (ആമുഖം) ഡോ. വി.പി.ഗംഗാധരന്റെ അനുഭവങ്ങൾ
4. നമ്മുടെ ലോകം നാം സൃഷ്ടിക്കുന്നു - കെ.പി. കേശവമേനോൻ
5. വാക്കിന്റെ വരവ് - (ആലോചന എന്ന സമാഹാരത്തിൽ നിന്ന്) എം.എൻ. കാരശ്ശേരി

മൊഡ്യൂൾ രണ്ട് (27 മണിക്കൂർ)

ചെറുകഥ

മലയാള ചെറുകഥയുടെ വികാസപരിണാമങ്ങളെപ്പറ്റിയുള്ള സാമാന്യജ്ഞാനം. ആഖ്യാന തന്ത്രങ്ങളുടെ വൈചിത്ര്യം. പ്രമേയത്തിലും രൂപശിൽപ്പത്തിലും സംഭവിച്ച മാറ്റങ്ങൾ എന്നിവ മനിലാക്കുന്ന തരത്തിലുള്ള ബോധനസമ്പ്രദായങ്ങൾ സ്വീകരിക്കുക.

1. എനിക്ക് ആത്മഹത്യ ചെയ്യാൻ മതിയായ കാരണമില്ലയോ? - സി.വി. കുഞ്ഞിരാമൻ
2. പൊതിച്ചോറ് - കാരൂർ
3. കടൽത്തീരത്ത് - ഒ. വി. വിജയൻ
4. പത്രം - സക്കറിയ
5. ഹിഗ്ലിറ്റ് - എൻ. എസ്. മാധവൻ
6. വീഡിയോ ചിത്രങ്ങൾ - അഷ്ടമൂർത്തി
7. കൃഷ്ണഗാഥ - കെ. ആർ മീര
8. തല്പം - സുഭാഷ് ചന്ദ്രൻ

മൊഡ്യൂൾ മൂന്ന് (18 മണിക്കൂർ)

നോവൽ

മലയാളസാഹിത്യത്തിന്റെ വികാസ പരിണാമങ്ങളെക്കുറിച്ചുള്ള സാമാന്യജ്ഞാനം ഉാകുന്നതരത്തിലുള്ള ബോധനസമ്പ്രദായം സ്വീകരിക്കുക. (സന്ദർഭവും സ്വാരസ്യവും വ്യക്തമാക്കുകയെന്നതരത്തിലുള്ള ചോദ്യത്തിനു നാലുകെട്ടിന്റെ ആദ്യനാലധ്യായം മാത്രമേ ഉപയോഗിക്കാവൂ)

വിശദപഠനം:

നാലുകെട്ട്: എം.ടി വാസുദേവൻ നായർ

റഫറൻസ് ഗ്രന്ഥങ്ങൾ

1. സമ്പൂർണ്ണ മലയാള സാഹിത്യ ചരിത്രം - എഡിറ്റർ പത്മന രാമചന്ദ്രൻ നായർ
2. കൈരളിയുടെ കഥ - എൻ. കൃഷ്ണപിള്ള
3. ആധുനിക സാഹിത്യ ചരിത്രം പ്രസ്ഥാനങ്ങളിലൂടെ - ഡോ.കെ.എം. ജോർജ്ജ്
4. മലയാളനോവൽ സാഹിത്യ ചരിത്രം - ഡോ.കെ.എം.തരകൻ
5. മലയാള ചെറുകഥാ സാഹിത്യചരിത്രം - ഡോ.എം.എം.ബഷീർ
6. നോവൽ സാഹിത്യം - കെ.സുരേന്ദ്രൻ
7. നോവൽ സ്വരൂപം - കെ.സുരേന്ദ്രൻ
8. നോവൽ സിദ്ധിയും സാധനയും - പി.കെ.ബാലകൃഷ്ണൻ
9. നോവൽ സാഹിത്യപഠനങ്ങൾ - ഡോ. ഡി.ബഞ്ചമിൻ
10. ആധുനിക നോവൽ ദർശനങ്ങൾ - കെ.എം. തരകൻ
11. ചെറുകഥാ പ്രസ്ഥാനം - എം.പി. പോൾ
12. ചെറുകഥ ഇന്നലെ, ഇന്ന് - എം. അച്യുതൻ
13. ചെറുകഥ - വാക്കുംവഴിയും - കെ.എസ്.രവീകുമാർ
14. നോവൽ പഠനങ്ങൾ - ഡോ.പത്മന രാമചന്ദ്രൻ നായർ
15. ചെറുകഥാ പഠനങ്ങൾ - ഡോ.പത്മന രാമചന്ദ്രൻ നായർ
16. കഥയും ഫാൻസിയിലും - ഡോ.വത്സലൻ വാതുശ്ശേരി
17. കഥയിലെ ആത്മീയസഞ്ചാരങ്ങൾ - ഡോ.ഇ. രമാഭായി
18. കഥ അനുഭവവും ആഖ്യാനവും - ഡോ.കെ.പി.അപ്പൻ
19. കഥയും ഭാവുകത്വപരിണാമവും - ഡോ.കെ.എസ് രവീകുമാർ
20. ഏകാന്തനഗരങ്ങൾ - ഡോ.പി.കെ രാജശേഖരൻ
21. ഭാരതപര്യടനം - കുട്ടികൃഷ്ണമാരാർ
22. മാധ്യമങ്ങളും മലയാളസാഹിത്യവും - കേരളഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്
23. മാധ്യമങ്ങളും മലയാളസാഹിത്യവും - എം.വി. തോമസ്, കേരള സാംസ്കാരിക പ്രസിദ്ധീകരണവകുപ്പ്
24. തെറ്റില്ലാത്ത മലയാളം - പ്രൊഫ. പത്മന രാമചന്ദ്രൻ നായർ
25. തെറ്റുംശരിയും - പ്രൊഫ. പത്മന രാമചന്ദ്രൻ നായർ

FATIMA MATA NATIONAL COLLEGE (AUTONOMOUS), KOLLAM

Second Semester BA/BSc Degree Examination

CBCSS

Language Course

19UML211.1: ഗദ്യസാഹിത്യം

Model Question Paper

Time: 3Hrs.

Max. Marks: 80

Section A

ഒറ്റവാക്കിലോ പരമാവധി രണ്ടു വാക്യത്തിലോ ഉത്തരമെഴുതുക. 1 മാർക്കു വീതം.

1. മലയാളത്തിലെ ആദ്യ ചെറുകഥ ഏത്?
2. കാരൂരിന്റെ രണ്ട് കഥകളുടെ പേരെഴുതുക.
3. അധ്യാപക കഥകളെഴുതിയ ചെറുകഥാകാരൻ ആര്?
4. 'പത്രം' ആരുടെ ചെറുകഥയാണ്?
5. 'കുടല്ലൂരിന്റെ കഥാകാരൻ' എന്നറിയപ്പെടുന്നതാര്?
6. അസൂരവിത്ത് ആരുടെ നോവലാണ്?
7. 'വീഡിയോ ചിത്രങ്ങൾ' എന്ന കഥ എഴുതിയതാര്?
8. 'കുൾഡ്രിങ്' ആരുടെ ചെറുകഥയാണ്?
9. 'മാധ്യമഭാഷ ഇന്ന്' എന്ന ലേഖനത്തിന്റെ കർത്താവ്?
10. 'വാക്കിന്റെ വരവ്' ആരുടെ ലേഖനമാണ്?

(10x1=10മാർക്ക്)

Section B

അരപ്പുറത്തിൽ കവിയാതെ ഏതെങ്കിലും എട്ടെണ്ണത്തിന് ഉത്തരമെഴുതുക. 2 മാർക്ക് വീതം.

11. അധ്യാപക കഥ എന്ന നിലയിൽ പൊതിച്ചോറിന്റെ പ്രസക്തി വ്യക്തമാക്കുക.
12. പത്രം എന്ന ചെറുകഥയ്ക്ക് ഒരു ആസ്വാദനക്കുറിപ്പ് തയ്യാറാക്കുക.
13. മാധ്യമഭാഷയുടെ പ്രസക്തി വിശദമാക്കുക.
14. മലയാള സാഹിത്യത്തിൽ കാല്പനികതയ്ക്ക് എത്രത്തോളം പ്രാധാന്യമുണ്ട്? വിശദമാക്കുക.
15. 'ജീവിതമെന്ന അത്ഭുതം' എന്ന ലേഖനത്തിൽ ഡോ. വി. പി. ഗംഗാധരൻ വിശദമാക്കുന്ന അനുഭവങ്ങൾ എന്തെല്ലാം?

16. വാക്കിന്റെ ഉത്ഭവത്തെക്കുറിച്ച് എം. എൻ കാരശ്ശേരി കണ്ടെത്തുന്ന അഭിപ്രായങ്ങൾ എന്തെല്ലാം?
17. തെറ്റുണ്ടെങ്കിൽ തിരുത്തുക.
1. പീഡനം 2. പ്രക്രിതി 3. അർത്ഥം 4. രാജ്ഞി
18. തെറ്റു തിരുത്തുക.
അവിരാമമായി പെയ്തുകൊണ്ടിരുന്ന മഴയിലേക്ക് ഒടുവിൽ ഗത്യന്തരമില്ലാതെ അയാൾ സ്വയം ആത്മഹത്യ ചെയ്യുന്നതിനെക്കുറിച്ച് ആലോചിച്ചുകൊണ്ടിരുന്നു.
19. വീഡിയോചിത്രങ്ങൾ എന്ന കഥയിൽ ഉത്തരാധുനികതയുടെ അംശങ്ങൾ കണ്ടെത്താമോ? വിലയിരുത്തുക.
20. സി. വി. കുഞ്ഞിരാമന്റെ രചനാശൈലി വ്യക്തമാക്കുക.
21. നമ്മുടെ ലോകം എങ്ങനെയായിരിക്കണമെന്നാണ് കെ. പി. കേശവമേനോൻ അഭിപ്രായപ്പെടുന്നത്?
22. ആഗോളവൽക്കരണത്തെക്കുറിച്ച് ഡോ. ടി. അനിതാകുമാരിയുടെ അഭിപ്രായമെന്ത്?
(8x2=16മാർക്ക്)

Section C

ഏതെങ്കിലും 6 ചോദ്യങ്ങൾക്ക് ഒന്നരപുറത്തിൽ കവിയാതെ ഉത്തരമെഴുതുക. 4 മാർക്ക് വീതം.

23. എം. ടി. വാസുദേവൻനായരുടെ രചനാശൈലി 'നാലുകെട്ടി'നെ ആസ്പദമാക്കി പരിശോധിക്കുക.
24. മൂന്നിലൊന്നായി സംഗ്രഹിക്കുക.
എത്ര മഹത്തായ കവിതയെഴുതിയ കവിയാണെങ്കിലും പുതുതായി എഴുതുന്ന കവിതയെക്കുറിച്ച് വായനക്കാർ അതെങ്ങനെ സ്വീകരിക്കുമെന്നോർത്ത് ഉത്കണ്ഠപ്പെടുകയും വിറകൊള്ളുകയും ചെയ്യുന്ന കവിമനസ്സുകളെക്കുറിച്ച് കേട്ടിട്ടുണ്ട്. വലിയ എഴുത്തുകാരിലും ഇത്തരം ഉത്കണ്ഠകളുണ്ടാകാറുണ്ട്. എന്നാൽ നമ്മുടെ നാട്ടിലെ ചില കവികൾക്ക് തങ്ങളെഴുതുന്ന എല്ലാറ്റിനെക്കുറിച്ചും വലിയ മതിപ്പാണ്, അഭിമാനവുമാണ്. തങ്ങളുടെ കവിതകളുടെ മഹത്വം മനസ്സിലാക്കാത്ത നിരൂപകരോട് അവർക്ക് വിദ്വേഷമാണ്, പൂച്ഛവുമാണ്.
25. ആശയ വിപുലനം ചെയ്യുക.
“കാരസ്കരത്തിൻ കുരു പാലിലിട്ടാൽ
കാലാന്തരേ കയ്പു ശമിപ്പതുണ്ടോ”?
26. ആധുനിക ചെറുകഥയുടെ സവിശേഷതകൾ വിശദമാക്കുക.
27. മലയാളകവിതയിലെ കാല്പനികതയുടെ കടന്നുവരവ് എപ്രകാരമായിരുന്നു?
28. 'എനിക്ക് ആത്മഹത്യ ചെയ്യാൻ മതിയായ കാരണമില്ലയോ' എന്ന ചെറുകഥയ്ക്ക് ഒരു ആസ്വാദനം തയ്യാറാക്കുക.
29. ആധുനിക ചെറുകഥകളിൽ സക്കരിയയുടെ കഥകൾക്കുള്ള സ്ഥാനം വ്യക്തമാക്കുക.
30. ഉത്തരാധുനികതയുടെ സവിശേഷതകൾ വിശദമാക്കുക.

31. മലയാളത്തിലേക്ക് വിവർത്തനം ചെയ്യുക.

Twinkle twinkle little star
How I wonder what you are
Up above the world so high
Like a diamond in the sky

(6x4=24മാർക്ക്)

Section D

മൂന്നു പുറത്തിൽ കവിയാതെ ഏതെങ്കിലും രണ്ടു ചോദ്യത്തിന് ഉത്തരമെഴുതുക. 15 മാർക്ക് വീതം.

32. പരിസ്ഥിതിക കേന്ദ്രീകൃത വികസനത്തെക്കുറിച്ച് ഉപന്യസിക്കുക.
33. ആദ്യകാല ചെറുകഥകളുടെ സവിശേഷതകൾ ക്രോഡീകരിക്കുക.
34. മലയാള നോവൽ സാഹിത്യത്തിൽ 'നാലുകെട്ടി'നുള്ള പ്രാധാന്യം വിലയിരുത്തുക.
35. 'നമ്മുടെ ലോകം നാം സൃഷ്ടിക്കുന്നു' എന്ന ലേഖനത്തിൽ കെ. പി. കേശവമേനോൻ കണ്ടെത്തുന്നത് എന്തെല്ലാം? വിവരിക്കുക.

(2x15=30മാർക്ക്)

Core Course II
19UEN241: READING DRAMA

No of Credits: 4

No of hours: 108(6 per week)

Course Outcome

On completion of the Course, the students should be able to

1. Identify the various forms and schools of drama
2. Analyse and appreciate drama
3. Write critically about and engage actively in producing / performing drama
4. Read, analyse and appreciate drama
5. understand the verbal and visual language of drama
6. watch, write about, and perform plays

COURSE OUTLINE

Module 1:

Drama – Origins and early forms: Greek Drama, Mystery plays, Miracle Plays, Morality Plays and Interludes.
The Major Dramatic Genres: Tragedy, Comedy, and Tragi-Comedy.

Types of comedy – Romantic Comedy, Comedy of Humours, Comedy of Manners/ Restoration Comedy, Sentimental Comedy, farce, burlesque, black comedy.

Types of Tragedy: Revenge Tragedy, Domestic Tragedy, Heroic Drama.

Other forms: Melodrama, Masque, One-Act Plays, Epic drama, Absurdist drama, Kitchen-sink drama

Dramatic Devices – Irony, Soliloquy, Aside, Chorus.

Module 2: Shakespeare

Module 3: Modern drama (British / European)

Module 4: One-Act plays

COURSE MATERIAL

Module 1

Core reading: Chapter 2 from A Concise Companion to Literary Forms. Emerald, 2013.

Module 2 – Shakespearean Drama

Core reading: William Shakespeare: *Julius Caesar*

Module 3 – Modern drama (British / European)

Core reading: Henrik Ibsen: *A Doll's House*

Module 4 – One Act Plays

- | | |
|---------------------------|--------------------------------|
| 1. W.W. Jacob | : <i>The Boatswain's Mate</i> |
| 2. Kenneth Sawyer Goodman | : <i>Dust of the Road</i> |
| 3. Norman Mckinnel | : <i>Bishop's Candlesticks</i> |
| 4. Lillian Hellman | : <i>Children's Hour</i> |

Core text: Reading Drama (Text to be published by the Dept)

Reference List

1. Prasad, Birjadish. *A Background to the Study of English Literature*. Macmillan, 2012.
2. Hudson, W.H. *An Introduction to the Study of English Literature*. Maple Press. 2012 (The Study of Drama)
3. Abrams, M.H. *A Glossary of Literary Terms* (Rev. ed.)

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence students are expected to have an awareness of the respective works.

MODEL QUESTION PAPER
19UEN241: Reading Drama

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all the questions**, each in a word or a sentence. Each question carries 1 mark.

1. Which is the term that refers to any play which mixes the elements of a tragedy and a comedy?
2. Who among the conspirators makes a plea to Julius Caesar, seeking pardon for his banished brother?
3. Why does the convict say, "I have a wolf inside me"?
4. What is a Miracle play?
5. Which is the Inn mentioned in the opening lines of 'The Boatswain's Mate'?
6. What is the season mentioned at the beginning of the play, 'The Dust of the Road'?
7. Whom does Mark Antony call "the noblest Roman of them all"?
8. How does Nora find money for the trip to Italy?
9. In 'Julius Caesar', Caesar celebrates his victory over _____.
10. Whom do Martha and Karen sue?

(10 x 1 = 10 marks)

Section-B

Answer **any eight questions**, each in a short paragraph not exceeding 50 words. Each question carries 2 marks.

11. What is the significance of the black cross on Dr Rank's visiting card?
12. Write a brief note on Sentimental Comedy.
13. The role of the old man in the beginning of the play, 'The Dust of the Road'.
14. How did Nora repay Krogstad's money?
15. How does Persome react when she knows that the silver salt cellars were sold?
16. Why was Mrs Linde compelled to call off her engagement to Krogstad?
17. Describe the Second Triumvirate referred to in 'Julius Caesar'.
18. Narrate the dream of Calpurnia on the eve of the Ides of March.
19. Describe the assassination of Caesar.
20. Write a short note on dramatic structure.
21. What is Caesar's opinion about Cassius?
22. What is the significance of the ending of 'The Boatswain's Mate'?

(8 x 2 = 16 marks)

Section-C

Answer **any six** questions in about 100 words. Each question carries 4 marks.

23. Describe the scene of reconciliation between Mrs Linde and Krogstad.
24. What significant role did the Bishop's Candlesticks play?
25. What are Mark Antony's requests on seeing Brutus for the first time after the assassination of Caesar?
26. Explain the following dramatic devices; (i) Soliloquy (ii) Aside
27. What are the key themes of 'The Children's Hour' by Lillian Hellman?
28. Comment on the character of Mrs Waters.
29. Discuss the element of humour in 'The Boatswain's Mate'.
30. Write a short note on the use of superstitions in 'Julius Caesar'.
31. What are the features of a One-Act play?

(6 x 4 = 24 marks)

Section-D

Answer **any two** of the following, each in about three hundred words. Each question carries 15 marks.

32. Elaborate on the theme of redemption in "Bishop's Candlesticks".
33. Is it correct to say that Caesar dead proves to be more powerful than Caesar living? Substantiate.
34. Consider 'A Doll's House' as a feminist play.
35. Give a critical analysis of the play, 'The Children's Hour'.

(15 x 2 = 30 marks)

Complementary Course III

19UEN231: HISTORY OF ENGLISH LITERATURE - II

No of Credits: 3

No of hours: 54 (3 per week)

Course Outcome:

- To give valuable background information that will enable the students understand and appreciate individual works in any age.
- To make the learner aware of the way in which history shapes the life and literature of a people
- To help students understand and appreciate some of the complexities involved in the production and reception of British literature.
- To help students explore the history of Britain and its impact upon the rest of the world.
- To Offer a study of English literature in the light of historical events and analyse the manner in which a person is moulded by the historical events of his personal and communal life.

COURSE DESCRIPTION

Module 1:

Puritan Age – Milton and Bunyan – Donne and the Metaphysical — Restoration Age – Restoration Drama

Module 2:

Augustan Age -Neo-classical Verse – Periodical Literature - Rise of the Novel –Age of Johnson - Pre-romantics - Blake and Burns

Module 3:

Romantic Age - Basic tenets of the Romanticism - French Revolution – Gothic writings –Wordsworth and the Lake Poets – Coleridge - Keats, Shelley, Byron – Essay - Charles Lamb – The fiction of Jane Austen and Mary Shelley.

Core texts: *A Concise History of English Literature and Language*, Dr K. Radha Kumari Primus Books, Delhi 2013

Books recommended:

- Pramod Nayar. A Short History of English Literature. CUP,
- Ashok, Padmaja. The Social History of England. Orient Black Swan, 2011
- Peck, John and Martin Coyle. A Brief History of English Literature. Palgrave, 2012
- Poplawski, Paul Ed. English Literature in Context. CUP, 2008
- Albert, Edward. History of English Literature. OUP.

MODEL QUESTION PAPER
19UEN231: HISTORY OF ENGLISH LITERATURE II

Time: 3 Hrs

Max Marks: 80

Section A

Answer all questions each in a word or a sentence

1. Who used the term 'metaphysical' in connection with Donne's poetry?
2. What is the prose work written by Milton defending freedom of expression
3. What was the type of comedy written by Ben Jonson?
4. Who is known as the "father of modern English criticism"?
5. Which is the satirical work written by Swift on the dispute between ancient and modern books?
6. Which was the periodical started by Dr Johnson?
7. Which poet is regarded as the youngest of the Romantics?
8. Which is the first Gothic novel in English?
9. Who among the Romantic poets is known as the "revolutionary idealist"?
10. The kind of novels written by Samuel Richardson is known as ----- novels.

(10x 1= 10 marks)

Section B

Answer any eight, each in a short paragraph not exceeding 50 words:

11. *Areopagitica*
12. Cavalier Poets
13. "Rape of the Lock"
14. Spectator Club
15. *Essays of Elia*
16. *Biographia Literaria*
17. Pastoral Elegy
18. Picaresque Novel
19. *Pamela*
20. Heroic tragedy
21. *Robinson Crusoe*
22. Companion poems by Milton

(8x2= 16 marks)

Section C

Answer any six, each in paragraph not exceeding 100 words:

23. Transitional Poetry
24. Restoration of monarchy in England
25. Metaphysical Poetry
26. *Pilgrim's Progress*
27. Restoration Comedy of Manners.
28. Growth of Periodical Essay in the 18th century
29. Anti-sentimental Comedy
30. Dr Johnson's contributions to English literature
31. Contributions of Jonathan Swift

(6X4=24 marks)

Section D

Answer any two, each in about three hundred words:

32. What are the features of neo-classical poetry and the contribution of the major Neo-classical poets?
33. Estimate the influence of Puritanism in the literature of the 17th century.
34. Discuss the contributions of the "four wheels of the novels" towards the development of English novel.
35. Trace the literary contribution of the representative poets of the Romantic Age.

(2x15= 30 marks)

Complementary Course IV
19UCJ231: HISTORY OF INDIAN MEDIA

No of Credits: 3

No of hours: 54 (3 per week)

Course Outcome:

- To introduce students to the history of print media and its role in Indian journalism
- To introduce students to freedom of speech and expression in Indian Constitution, law of defamation, right to information, Press Council of India
- To provide them with the history of radio and television broadcasting in India, and an overview of the history of Indian cinema and Malayalam cinema
- To initiate the students to a brief history of Malayalam press

Module -1

Pioneers of Indian journalism - James Augustus Hickey, James Silk Buckingham, Raja Rammohan Roy, Serampore Missionaries, Gandhiji as a journalist, media during the emergency (1975 -1977)

Module - 2

Freedom of speech and expression in Indian Constitution, law of defamation, right to information, Press Council of India

Module - 3

A brief history of Malayalam press - Rajyasamacharam, Paschimodayam, Gnana Nikshepam, Deepika, Malayala Manorama, Kerala Mitram, Kerala Patrika, Mathrubhoomi, Al-Ameen, Kerala Kaumudi Milestones in the history of radio and television broadcasting in India, an overview of the history of Indian cinema and Malayalam cinema

Module – 4

Advertising basics, History of advertising – History of advertising in India – Advertising and audience – functions of ads – types of ads – effects of advertising – critical analysis of advertisement in the Indian media

Practice a) Tabloids based on regional news, campus, sports, films, business, arts, current affairs, cookery, health or any human Interest story

COURSE MATERIALS

Core Text: (To be published by the Dept)

Reference List

1. Raghavan, Puthupally. *Kerala Pathrapravarthana Charitram*. Thrissur: NBS. 2001.
2. Shaju, P. P. *History of Mass Media*. Calicut: Calicut University. 2013.
3. Thomas, M. V. *Bharathiya Pathra Pravarthana Charithram*. Kottayam: DC Books. 2012.
4. Vijayakrishnan. *Malayalam Cinemayude Kadha*. Kozhikodu: Mathrubhumi Books. 2013
5. Ramankutty, K. V. *Adhunika Malayala Cinema*. Thiruvananthapuram: IPRD. 2010.
6. Natarajan, J. *History of Indian Journalism*. Publication Division, Ministry of Information and Broadcasting, Govt of India. 2001
7. Mast, Gerald & Bruce E. Kawin. *A Short History of the Movies*. Oxford OUP. 1985.
8. Chatterjee, P. C. *Broadcasting in India*. New Delhi: SAGE Publications Pvt. Ltd. 2007.

MODEL QUESTION PAPER
19UCJ231: History of Indian Media

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all the questions**, each in a word or a sentence. Each question carries 1 mark.

1. Who is considered as the father of Indian Journalism?
2. Who was the founder of Kesari (1880)?
3. Which is the first Malayalam Newspaper?
4. Who is a Ghost writer?
5. Who was the first Indian to start publication of a newspaper in India?
6. Mahatma Gandhi's Gujarati weekly was titled -----
7. RTI is the abbreviation of -----
8. Alam Ara, the first full length Indian movie with dialogue was directed by -----
9. The first Press Commission was chaired by -----
10. -----is the first Malayalam newspaper to enter cyber space.

(10 x 1 = 10 marks)

Section-B

Answer **any eight questions**, each in a short paragraph not exceeding 50 words. Each question carries 2 marks.

11. Hicky's Gazette
12. Press Freedom
13. Define PR
14. Town Criers
15. Define Classifieds
16. Vividh Bharathi
17. Mathrubhoomi
18. Define advertising
19. Article 19 A
20. Contempt of Court
21. The Hindu
22. Parallel Cinema

(8 x 2 = 16 marks)

Section-C

Answer **any six** questions in about 100 words. Each question carries 4 marks.

23. Consider Media freedom in India today.
24. Discuss the contributions of Christian missionaries to Indian journalism.
25. Why should an organisation need PR?
26. List the various types of advertisements.
27. Write a note on right to information act.
28. Define Libel. What are the defences against a libel suit?
29. Evaluate the role of Gandhiji as a journalist.
30. What were the contributions of K Sukumaran to Malayalam Journalism?
31. Write about the major news channels in n Malayalam.

(6 x 4 = 24 marks)

Section-D

Answer **any two** of the following, each in about three hundred words. Each question carries 15 marks.

32. Discuss the contributions of James Silk Buckingham, James Augustus Hicky and Raja Ram Mohan Roy in the history of Indian Press.
33. Elaborate on the freedom of Press and the provisions in the Indian Constitution.
34. Briefly outline the origin and growth of Malayalam journalism.
35. Define Advertising and delineate the positive and negative functions of advertising in today's society.

(15 x 2 = 30 marks)

SEMESTER III
Language Course VI
19UEN311.1: READINGS IN LITERATURE I

No of Credits: 4

No of hours: 90 (5 per week)

COURSE OUTCOME

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

1. Understand the various genres of English literature
2. Understand and appreciate Indian literary discourse.
3. Look at the best pieces of Indian writings in English critically.
4. Analyze Indian literature as a cultural and interactive phenomenon.
5. Learn the English language through literature
6. Develop an understanding of the aesthetic, cultural and social aspects of Indian literature.
7. Help them analyze and appreciate literary texts in the Indian context.
8. Learn structures of the English language through the text.

Module 1: Introduction to Literature

What is literature – genres – Poetry: lyric, ode, ballad, sonnet, dramatic monologue – Drama: tragedy, comedy, one-act plays – Fiction: Novel, short story – Non-Fiction: Impersonal essay, Personal essay, biography, autobiography

Module 2: Prose

M.K. Gandhi	: <i>The Need for Religion</i>
Nirad C. Chaudhuri	: <i>Money and the English Man</i>
Arundhati Roy	: <i>The End of Imagination</i>

Module 3: Poetry

Rabindranath Tagore	: <i>Silent Steps</i>
Sarojini Naidu	: <i>The Soul's Prayer</i>
Nissim Ezekiel	: <i>The Railway Clerk</i>
Jayanta Mahapatra	: <i>An October Morning</i>
A.K. Ramanujan	: <i>The Striders</i>
Arun Kolatkar	: <i>An Old Woman</i>
Kamala Das	: <i>Nani</i>
Meena Alexander	: <i>Her Garden</i>

Module 4: Short Stories

Rabindranath Tagore	: <i>The Homecoming</i>
Mahasweta Devi	: <i>Arjun</i>
Abburi Chaya Devi	: <i>The Woodrose</i>
Anita Desai	: <i>Circus Cat, Alley Cat</i>

Core Text

Haneefa, S. and N.P. Rajendran, *Our Country, Our Literature*. Foundation Books. 2015

Further Reading:

1. Abrams, M.H. *A Glossary of Literary Terms* (Rev. ed.)
2. Hobsbaum, Philip. *Metre, Rhythm and Verse Form: The New Critical Idiom*. Indian Reprint. Routledge, 2007.
3. Prasad, Birjadish. *A Background to the Study of English Literature*. Macmillan, 2012.
4. Wainwright, Jeffrey. *Poetry: The Basics*. Indian Reprint. Routledge, 2009.
5. Hudson, W.H. *An Introduction to the Study of English Literature*. Maple Press. 2012.

MODEL QUESTION PAPER
19UEN311.1: Readings in Literature 1

Time: 3 hours

Max. Marks: 80

Section A

Answer all the ten questions:

1. Where, according to Gandhi, does God reside?
2. What do the Indians rely upon, when their efforts are inadequate?
3. What is a cold war?
4. What does the expression 'silent steps' mean?
5. Death is the _____ of my face.
6. The poem 'The Railway Clerk' has been taken from _____.
7. The picture of the morning presented in the poem "An October Morning" is _____.
8. A.K. Ramanujan was not only a poet, but a _____ as well.
9. What does the poet compare the hill's crack to in 'An Old Woman'?
10. Who is the clumsy puppet in the poem 'Nani'?

(10 x 1 = 10 marks)

Section B

Answer any eight of the following questions in a sentence or two:

11. Why do we, according to Gandhi, live in a state of perpetual fear?
12. Why does Chandhuri say that spending is the positive urge of English people and saving the corrective one.
13. What does Roy call the theory of deterrence?
14. What are the various worldly sorrows according to the poem "Silent Steps".
15. What, according to God, is life and death in "The Soul's Prayer".
16. How does the speaker express his subordination in "The Railway Clerk".
17. What is the significance of the morning being compared to the jackal's snort.
18. What is the poet's say, "Not only prophets walk on water"
19. Can you distinguish between the speaker and the poet in the poem "An Old Women"?
20. Does the poet identify herself with Nani?
21. Why did Phatik's cousins jeer at him more than the other boys?
22. What really happened to Anna's child in 'Circus Cat, Alley Cat'?

(8 x 2 = 16 marks)

Section C

Answer any six of the following questions in about 100 words:

23. How can we be fearless in the world in Gandhi's opinion
24. Describe Chandhuri's experience with the BBC.
25. Comment on Roy's views on nuclear deterrence.
26. Explore the poet's concept of God as reflected in the poem "Silent Steps".
27. What are the poet's implorations to God in "The Soul's Prayer" ?
28. How does the use of Indianisms highlight the theme of the poem "The Railway Clerk"
29. Why do you think the morning is 'out of joint' in 'An October Morning'?
30. What is the significance of the title of the poem "The Stiriders" ?
31. Can you trace out the anguish of cultural rootlessness in the poem 'An Old Woman' ?

(6 x 4 = 24 marks)

Section D

Answer any two of the following essays in about 300 words:

32. How does Gandhi establish the need for religion in the essay.
33. How forcefully does Arundhati Roy argue against the dangers of nuclear weapons?
34. How far is Ketu representative of the dispossessed tribesmen of India?
35. Bring out the symbolism of the story 'Circus Cat, Alley Cat'.

(2 x 15 = 30 marks)

Language course VII (Additional Language III)

19UFR311.1: LITERATURE IN FRENCH

No of Credits: 4

No of hours: 5 Hrs/week

COURSE OBJECTIVES:

1. To enhance literary sensibility.
2. To introduce students to the world of French and Francophone literature.

COURSE OUTCOME:

The students would be acquainted with the French & Francophone literature and thereby they would be equipped to enrich their vocabulary.

SYLLABUS:

NAME OF TEXT : ECHO-A1 méthode de français

Authors: J. Girardet & J. Pecheur

Publisher: CLE INTERNATIONALE

- Leçon – 6 : Bon appetit ! (Pages : 54 – 61)
- Leçon – 7 : Quelle journée ! (Pages : 62 – 69)
- Leçon – 8 : Qu'on est bien ici ! (Pages : 70 – 81)

The following poems to be studied:

- | | |
|-----------------------------|-----------------------|
| 1. Le Pont Mirabeau - | Guillaume Apollinaire |
| 2. Déjeuner du Matin - | Jacques Prévert |
| 3. Noël - | Théophile Gautier |
| 4. Chanson d'Automne - | Paul Verlaine |
| 5. Soir d'hiver - | Émile Nelligan |
| 6. La cigale et la fourmi - | Jean de la Fontaine |

Reference books:

1. Connexions – Niveau 1 By Régine Mérieux and Yves Loiseau
2. Le Nouveau Sans Frontières Vol I by Philippe Dominique
3. Panorama Vol I by Jacky Girardet
4. A bouquet of French poems (Polyglot house) by Prof. T.P Thamby

MODEL QUESTION PAPER
19UFR311.1: LITERATURE IN FRENCH

TIME: 3HRS

MAX MARKS: 80

PART-A

Répondez à toutes questions suivantes:

1. A quelle heure dinez-vous ?
2. Quel logement préférez-vous?
3. Quel pays voulez-vous visiter ?
4. Quel temps fait-il ?
5. Nommez deux pièces qu'on trouve dans un appartement ?
6. Quelle est la plus grande bibliothèque de la France ?
7. Qui a écrit le poème « Soir d'Hiver » ?
8. Nommez un pont français.
9. Quel est votre jour préféré de la semaine?
10. Que prenez-vous pour le déjeuner ?

(10x1=10)

PART-B

Répondez à 8 questions suivantes :

11. Quelles sont les saisons de l'année ?
12. Exprimez leur état physique ou leur besoin :
Ex : il n'a rien mangé. → Il a faim.
 - a. Elle a fait 20km à pied.
 - b. Il a bu trop de whisky.
 - c. Il est au pôle Nord.
 - d. Il fait très chaud.
13. Complétez avec « aller » ou « venir » :
 - Aux vacances de février, je dans les Alpes faire du ski. Tu peuxavec moi ?
 - Je ne peux pas. Jeen Grèce avec Marie. Mais l'été prochain, je voudraischez toi, dans ta maison de campagne. Tu es d'accord ?
14. Complétez avec l'article qui convient :
 - Vous voulezverre de vin ou vous prenezeau ?
 - J'ai préparé rôti de bœuf. Vous n'êtes pas végétarien ? Vous mangezbœuf ?
15. Mettez les verbes entre parenthèses a la forme qui convient :
« Deux femmes parlent de leur emploi du temps »
 - a. Je suis employée dans un cinéma. Alors je (se coucher) tard.
 - b. Et bien sûr, vous (se lever) tôt.
 - c. Non, je na (se lever) pas avant 9 heures !
 - d. Et qui (s'occuper) des enfants ?
16. Complétez :
Après le repas
 - Tu veuxthe ?
 - Non, merci, je n'aime pas....the. Je préfèrecafé.
 - Alors....café ?
17. Complétez les réponses avec une forme « à + pronom » :
Ex : C'est ton portable ? Oui, il est à moi.
 - a. C'est le dictionnaire de Pierre ?
Oui,
 - b. Les enfants, ce sont vos jeux vidéo ?
Oui,
 - c. Ce sac est à Marie ?
Non, il Il est à Julie.
 - d. Ce stylo n'est pas à toi, Pierre ?
Si,
18. Transformez à l'impératif :
 - a. Tu dois te lever.
 - b. Tu dois te préparer.

- c. Nous devons être en forme.
 - d. Nous devons nous réveiller à 7h.
19. Complétez avec « quelque chose, ne.....rien, quelqu'un, ne.....personne » :
- J'ai à te dire. Mais ne raconte cette histoire à
 - D'accord.
 - Melissa n'est pas partie seule au stage de Bruxelles. Elle est partie avec
 - Son mari sait..... ?
20. Dites si les phrases suivantes sont vraies ou fausses :
- a. Avec le TGV, on peut traverser Paris très vite.
 - b. Il y a un aéroport à Nantes.
 - c. Les Français prennent le petit déjeuner en famille.
 - d. Beaucoup de restaurants n'acceptent plus de clients après 14h 30.
21. Complétez ce dialogue avec les questions :
- a. ? Oui, Je pars en vacances.
 - b. ? Dans les Alpes.
 - c. ? En août.
 - d. ? Avec Marie, Vanessa et Luc.
22. Complétez avec un adjectif possessif ou la forme « à + moi, toi, lui etc » :
- Pierre montre une photo à un ami :*
- « Regarde cette photo, c'estmaison de campagne. Là, ce sontenfants et ici, c'estchien.
- Tu loues cette maison ou elle est ? »

(8x2=16)

PART-C

Répondez à 6 questions suivantes :

23. Répondez :
- a. Alexandre est venu ? Non, il
 - b. Tu as dansé avec François ? Non, je
 - c. Vous avez bien mangé ? Non, je
 - d. Luc et Marie ont joué de la guitare ? Non,
24. Mettez les verbes entre parenthèses à la forme qui convient :
- Tu (prendre) un croissant ?
 - Non, merci. Je (faire) un régime. Et Marie aussi. Nous ne (manger) plus de pâtisseries et nous ne (boire) plus de boissons sucrées.
25. Donner-leur des conseils. Utilisez les verbes indiqués :
- Demain, ils vont jouer un match de football.
- Se coucher tôt – bien manger – ne pas se fatiguer – se détendre.
26. Quelle est la morale de « La Cigale et La fourmi » ?
27. Décrivez le poème « Noël » ?
28. Pourquoi le poète est triste dans le poème « Chanson d'autonome » ?
29. Que savez-vous du poème « Le Pont Mirabeau » ?
30. Quelle est l'humeur du poète dans le poème « Soir d'Hiver » ?
31. Qui signifie-t-il, le poème « Déjeuner du Matin » ?

(6x4=24)

PART-D

Répondez à 2 questions suivantes :

32. Présentez votre logement idéal.
33. Vous logez à l'hôtel Astérix, rue de Rivoli. Une amie doit venir vous voir. Envoyez un message à cette amie pour expliquer comment aller jusqu'à votre hôtel.
34. Vous avez changé de domicile. Envoyez un message à un(e) ami(e) et écrivez en quelque phrase :
- La ville ou le village
 - Le quartier et la rue
 - L'immeuble et les voisins
 - L'appartement.
35. Vous allez déjeuner au restaurant « L'Assiette » avec Un(e) ami(e). Rédigez ce dialogue.

(2x15=30)

Language course VII (Additional Language III)

19UHN311.1: POETRY AND GRAMMAR

No of Credits: 4

No of hours: 5 Hrs/week

Aims of the Course / Objectives

To sensitize the student to the aesthetic aspects of literary appreciation and to introduce Hindi poetry. To understand the grammar of Hindi.

Course Outcome

Understanding the role played by the poets of Bhakti cult in Literature and Society. Developing philosophy of life inspiring by the vision of eminent modern Hindi poets. Develop approach of Hindi Grammar

Module I

Poetry Collection (Detailed) – Kavya Sudha

Edited by Dr. V. Bhaskar

Jawahar Pusthakalaya, Mathura

Poems to be studied

- | | | | |
|-----|--------------------------|--------------------------|---------|
| 1. | Kabeer | Doha | 1 to 5 |
| | | Pada | 1 |
| 2. | Thulsidas | Pada | 3 & 5 |
| 3. | Soordas | Pada | 1,3 & 4 |
| 4. | Nirjjar | - Maidhilisharan Gupth | |
| 5. | Prathibimb | - Sumithranandan Panth | |
| 6. | Kahde mem kya ab Dekkoom | - Mahadevi Varma | |
| 7. | Oh Megh | - Mukthibodh | |
| 8. | Kavitha ki bath | - Agyeya | |
| 9. | Machali | - Sarveswar Dayal Saxena | |
| 10. | Dhabba | - Kedarnath Singh | |
| 11. | Proxy – 4 | - Venugopal | |
| 12. | Machiz | - Sunitha Jain | |

Module 2

Long Poems (Non-Detailed)

Prescribed Text book – ‘Panchrang’ Edited by Dr. V.V. Viswam

Hindi Vidyapeth, Kerala

Poems to be studied

- | | | | |
|----|---------------------|---|----------------|
| 1. | Vah phir jee Udhi | - | Nagarjun |
| 2. | Ek yathra ke Dauran | - | Kumvar Narayan |

Module 3

Grammar- Vyavaharik Hindi Vyakaran: Anuvad tatha Rachana

By Dr H Parameswaran

Published by Radhakrishna Prakashan, Delhi

Topics to be studied

Varna, Ling, Vachan, Karak, Sangya, Sarvanam, Visheshan, Kriya, Kal

Book for General Reading

- | | | | |
|----|---------------------------------------|---|---|
| 1. | Hindi Kavya Ka Ithihas | - | Ramswaroop Chaturvedi
Lokbharati Prakashan |
| 2. | Kabir, Soor, Thulsi | - | Yogendra Pratap Singh
Lokbharati Prakashan |
| 3. | Adhunik Hindi Kavitha | - | Viswanath Prasad Tivari
Lokbharati Prakashan |
| 4. | Lambi Kavithayen
Vaicharik Sarokar | - | Dr. Bal dev Vanshi
Vani Prakashan |

- | | | | |
|----|--------------------------|---|---|
| 5. | Nayi Kavitha | - | Dr. Jugadish Gupt
Rajkamal Prakashan |
| 6. | Samakaleen Hindi Kavitha | - | Viswanath Prasad Tivari
Lokbharati Prakashan |
| 7. | Hindi Vyakaran | - | Kamatha Prasad Guru
Vani Prakashan |

FATIMA MATA NATIONAL COLLEGE (AUTONOMOUS), KOLLAM

Third Semester B.A/B.Sc Degree Examination

Language Course (Additional Language III) - HINDI

19UHN 311.1 Poetry and Grammar

(2019 Admission onwards)

Time : 3 Hrs.

Max.Marks : 80

I. एक शब्द या वाक्य में उत्तर लिखिए?

1. 'रामचरितमानस' के रचनाकार कौन है?
2. कबीरदास की प्रामाणिक रचना का नाम क्या है?
3. वचन किसे कहते हैं?
4. द्विवेदी युग के प्रतिनिधि कवि का नाम लिखिए?
5. 'लोकायतन' किसका महाकाव्य है?
6. 'घर' शब्द का बहुवचन क्या है?
7. 'यामा' काव्यकृति के लिए किसको ज्ञानपीठ पुरस्कार मिला था?
8. कवि वेणुगोपाल का जन्म कहाँ हुआ?
9. 'आत्मजयी' किसका प्रबन्धकाव्य है?
10. 'क्रिया' किसे कहते हैं?

(10×1=10 marks)

II. किन्हीं आठ प्रश्नों के उत्तर पचास शब्दों में लिखिए?

11. पुरुषवाचक सर्वनाम किसे कहते हैं? उसके भेदों को समझाइए?
12. 'वह फिर जी उठी' कविता का प्रतिपाद्य क्या है?
13. 'माचिस' कविता में नारी जीवन की किस त्रासदी का वर्णन किया है?
14. संज्ञा किसे कहते हैं? उसके कितने भेद हैं?
15. कबीरदास के अनुसार सच्चे गुरु का लक्षण क्या है?
16. तुलसीदास की नवधा भक्ति का स्वरूप समझाइए?
17. स्त्रीलिंग शब्दों के बहुवचन कैसे बनाये जाते हैं?
18. 'ओ मेघ' कविता का सन्देश क्या है?
19. 'कह दें मैं क्या अब देखूँ' कविता में अभिव्यक्त कवयित्री की विचारधारा का परिचय दीजिए?
20. अज्ञेय द्वारा प्रतिपादित 'कविता की बात' क्या है?
21. हर बार प्लेट में मछली को देखने पर कवि को क्या लगता है?
22. संख्या वाचक विशेषण और परिमाणवाचक विशेषण में क्या अन्तर है?

(8×2=16 marks)

III. किन्हीं छह प्रश्नों के उत्तर 120 शब्दों में लिखिए?

23. 'निर्झर' कविता का सारांश लिखिए?
24. 'प्रतिबिंब' कविता का भाव समझाइए?
25. कारक किसे कहते हैं? कारक के भेदों को सोदाहरण समझाइए?
26. सूरदास की 'बाललीला वर्णन' पर प्रकाश डालिए?
27. प्राक्सी-4 कविता में चित्रित मध्यवर्गीय मानसिकता पर प्रकाश डालिए?
28. लिंग परिवर्तन के नियम लिखिए?
29. सूरदास की भक्ति पद्धति का परिचय दीजिए।
30. कवि नागार्जुन के कृतित्व पर प्रकाश डालिए?
31. भावार्थ लिखिए।

जाके मुंह माथा नहीं, नाहि रूप कुरूप।

पुहुप वास ते पातरा, ऐसा तत अनूप।।

(6×4=24 marks)

IV. किन्हीं दो प्रश्नों के उत्तर 250 शब्दों में लिखिए?

32. 'धब्बा' कविता का मूल्यांकन कीजिए?
33. 'एक यात्रा के दौरान' कविता का सारांश लिखकर उसकी विशेषताओं पर प्रकाश डालिए?
34. सर्वनाम किसे कहते हैं? उसके भेदों को सोदाहरण समझाइए?
35. काल किसे कहते हैं? काल के भेदों को सोदाहरण समझाइए?

(2×15=30 marks)

സെമസ്റ്റർ	: III
കോഴ്സ് കോഡ്	: 19 UML 311.1
ലാംഗ്വേജ് കോഴ്സ്	: VII (അഡീഷണൽ ലാംഗ്വേജ് : III)
സമയക്രമം	: ആഴ്ചയിൽ 5 മണിക്കൂർ (18×5=90 മണിക്കൂർ)
ക്രെഡിറ്റ്	: 4

ദൃശ്യകലാസാഹിത്യം

പഠനലക്ഷ്യങ്ങൾ, ഫലങ്ങൾ:

1) ദൃശ്യകലാ സംസ്കാരത്തിന്റെ സമ്പന്നതയെക്കുറിച്ചുള്ള അറിവ് നേടുക. കഥകളി, തുള്ളൽ, നാടകം, സിനിമ എന്നീ ദൃശ്യകലകളെയും അവയ്ക്ക് ആധാരമായ സാഹിത്യപാഠങ്ങളെയും പരിചയപ്പെടുത്തുക.

പാഠ്യപദ്ധതി

മൊഡ്യൂൾ ഒന്ന് (36 മണിക്കൂർ)

ആട്ടക്കഥ, തുള്ളൽ, സാഹിത്യം

കഥകളിയുടെ ഉത്ഭവവികാസ പരിണാമങ്ങൾ, പ്രധാന ആട്ടക്കഥാകൃത്തുക്കൾ

1. നളചരിതം ആട്ടക്കഥ (നാലാംദിവസം) - ഉണ്ണായിവാര്യർ
(നളദമയന്തീ സംവാദം വരെ)
2. കാർത്തവീര്യാർജ്ജുനവിജയം തുള്ളൽ - കുഞ്ചൻ നമ്പ്യാർ

മൊഡ്യൂൾ ര് (36 മണിക്കൂർ)

നാടക സാഹിത്യം

സംസ്കൃത നാടക പ്രസ്ഥാനം

- മലയാള വിവർത്തന നാടകങ്ങൾ

1. മലയാള ശാകുന്തളം(വിവ:) - എ.ആർ.രാജരാജവർമ്മ (നാലാം അങ്കം
വിശദപഠനം. മറ്റ് അംഗങ്ങൾ സാമാന്യപഠനം)

2. ആ മനുഷ്യൻ നീതന്നെ - സി. ജെ. തോമസ്

3. രാവുണ്ണി - പി. എം. താജ്

മൊഡ്യൂൾ മൂന്ന് (18 മണിക്കൂർ)

തിരക്കഥാപഠനം

- ഒഴിമുറി - ജയകാന്തൻ

റഫറൻസ് ഗ്രന്ഥങ്ങൾ

1. കേരള സാഹിത്യ ചരിത്രം - ഉള്ളൂർ
2. സാഹിത്യ ചരിത്രം പ്രസ്ഥാനങ്ങളിലൂടെ - ഡോ.കെ.എം.ജോർജ്ജ്
3. കൈരളിയുടെ കഥ - എൻ.കൃഷ്ണപിള്ള
4. നാട്യശാസ്ത്രം - ഭരതമുനി
5. കഥകളി - ജി.കൃഷ്ണപിള്ള
6. കഥകളിരംഗം - കെ.പി.എസ്. മേനോൻ

7. കഥകളിയും സാഹിത്യവും	- മാടശ്ശേരി
8. കഥകളി വിജ്ഞാന കോശം	- അയ്മനം കൃഷ്ണകൈമൾ
9. നളചരിതം വ്യാഖ്യാനം	- എം.എച്ച്. ശാസ്ത്രികൾ
10. കഥകളി മഞ്ജരി	- ഡോ.എസ്.കെ നായർ
11. ആത്മകഥ	- പി.കൃഷ്ണൻ നായർ
12. ദി ആർട്ട് & ലിറ്ററേച്ചർ ഓഫ് കഥകളി	- ഡോ.എസ്.കെ. നായർ
13. നാടകദർപ്പണം	- എൻ.എൻ. പിള്ള
14. നാടകം ഒരു പഠനം	- സി.ജെ.തോമസ്
15. ഉയരുന്ന യവനിക	- സി.ജെ.തോമസ്
16. നാടക പഠനങ്ങൾ	- എഡിറ്റർ പത്മന രാമചന്ദ്രൻ നായർ
17. കഥയും തിരക്കഥയും	- എ.ജി. രാജ്കുമാർ
18. സിനിമയും മലയാളസാഹിത്യവും	- മധു ഇറവങ്കര
19. മലയാള സിനിമ	- സിനിക്
20. ചലച്ചിത്രത്തിന്റെ പൊരുൾ	- വിജയകൃഷ്ണൻ
21. ചലച്ചിത്ര സമീക്ഷ	- വിജയകൃഷ്ണൻ
22. സിനിമയുടെ രാഷ്ട്രീയം	- രവീന്ദ്രൻ

കാർകൊണ്ടെഴും വാസരമെന്നപോലെ” - ആശയം വ്യക്തമാക്കുക.

18. “ഇഷ്ടപ്രവാസമതിനാലുളവാമവസ്ഥ
കഷ്ടം!തുലോമബലമാർക്കൊരുതർക്കമില്ല” ഈ വരികളുടെ സാംഗത്യമെന്ത്?
19. “ഏറ്റവസ്തു തിരികെകൊടുത്ത പോ-
ലേറ്റവും തെളിമപുണ്ടിതെൻ മനം” - ആരുടെ വാക്കുകൾ? കാരണമെന്ത്?
20. “വിരഹം മേ മർമ്മദാരണം; അതിലേറെനല്ലുമാരണം” ഇങ്ങനെ ചിന്തിക്കാൻ കാരണമെന്ത്?
21. “മുറ്റമതിനായി സംഗതി വന്നു
മറ്റൊരു കാര്യവുമേതുമില്ല” - സന്ദർഭം വിശദമാക്കുക.
22. “ക്ലേശവിനാശത്തിനുമുന്നം കൗശലമേതത്” - സന്ദർഭമേത്? (8×2=16)

Section C

III. ഒന്നര പുറത്തിൽ കവിയാതെ ഏതെങ്കിലും ആറ് ചോദ്യത്തിന് ഉത്തരമെഴുതുക. 4 മാർക്ക് വീതം

23. കാശ്യപൻ ദുഷ്യന്തനു നൽകുന്ന സന്ദേശത്തിന്റെ അർത്ഥതലങ്ങൾ എന്തൊക്കെ? വിശദമാക്കുക.
24. കാളിദാസ സൃഷ്ടികളായ അനസൂയാ പ്രിയംവദമാർക്ക് ശാകുന്തളം നാടകത്തിലുള്ള സ്ഥാനമെന്ത്?
25. ശകുന്തള ആശ്രമത്തിൽ നിന്ന് യാത്രയാകുമ്പോൾ പ്രകൃതിയ്ക്കുണ്ടാകുന്ന ഭാവമാറ്റങ്ങൾ എന്തെല്ലാം? വിശദമാക്കുക.
26. ജതുപർണ്ണൻ - കഥാപാത്ര നിരൂപണം ചെയ്യുക.
27. നളനോടു ദമയന്തി തന്റെ നിരപരാധിത്വം വെളിപ്പെടുത്തുന്നതെങ്ങനെ?
28. ശാകുന്തളം രണ്ടാമങ്കത്തിൽ പ്രണയസുരഭിലയായ ശകുന്തളയുടെ മനോവ്യാപാരം വർണ്ണിച്ചിരിക്കുന്നത് എപ്രകാരമാണ്?
29. “വിരഹമോ കഠോരം, കടലിതുവീതഗാധപാരം” - ഈ പരിഭവനത്തിനു പിന്നിലുള്ള മാനസികവ്യഥ അനാവരണം ചെയ്യുക.
30. ‘നളചരിതം ആട്ടക്കഥയും’ ‘അഭിജ്ഞാനശാകുന്തളം’ നാടകവും നാടകീയതയിൽ സമരസപ്പെട്ടുപോകുന്നതെങ്ങനെ?
31. ദുഷ്യന്തന്റെ രാജകൊട്ടാരത്തിൽ എത്തിയ ശാർങ്ഗരവ - ശാരദതന്മാർക്ക് പട്ടണം കണ്ടപ്പോഴുണ്ടായ അനുഭവം കാളിദാസൻ എങ്ങനെ വർണ്ണിക്കുന്നു? (6×4=24)

Section D

IV. മൂന്നുപുറത്തിൽ കവിയാതെ ഏതെങ്കിലും രണ്ട് ചോദ്യത്തിന് ഉത്തരമെഴുതുക 15 മാർക്ക് വീതം

32. “നളചരിതം അരങ്ങിലും പാഠത്തിലും വിസ്മയങ്ങൾ തീർത്തത് കാവ്യശൈലികൊണ്ടാണ്.” ഈ പ്രസ്താവനയോട് ഉദാഹരണസഹിതം പ്രതികരിക്കുക.
33. ‘അഭിജ്ഞാനശാകുന്തളം’ കാലാതീതമായി വായിക്കപ്പെടുന്നതും അനുഭവവേദ്യമാകുന്നതും രചനാസൗന്ദര്യം കൊണ്ടാണോ? വിശദമാക്കുക.
34. ചരാചരങ്ങളെ ഏകോദര സഹോദരങ്ങളായി കാണുന്ന കാഴ്ചപ്പാട് ശാകുന്തളം നാലാം അങ്കത്തെ ആസ്പദമാക്കി വിലയിരുത്തുക.
35. “നളചരിതത്തിലെ ഭാഷ സംസ്കൃതമാകുന്ന ചെമ്പും മലയാളമാകുന്ന വെളുത്തീയവും ചേർത്തുരുക്കിയ ഒരു വെങ്കലഭാഷയാണ്.” എന്ന കേരളപാണിനിയുടെ അഭിപ്രായം പാഠഭാഗത്തെ മുൻനിർത്തി ചർച്ചചെയ്യുക. (2×15=30)

Core Course III
19UEN341: READING FICTION

No of Credits: 3

No of hours: 72 (4 per week)

Course Outcome

On completion of the course, the students should be able to

1. Identify different fictional forms
2. Analyse and appreciate fictional writings
3. Write imaginatively
4. Understand the diverse fictional forms in prose.
5. Analyse and appreciate various fictional writings.
6. Have an insight into other cultures.
7. Think and write imaginatively.

COURSE OUTLINE

Module 1

- Prose fiction - fable, short story, novel.
- Elements of fiction - plot, theme, characterization (flat and round characters), setting, point of view.
- Types of Novel – romance, picaresque novel, sentimental novel, epistolary novel, historical novel, gothic novel, science fiction, detective fiction, utopian, dystopian fiction, Bildungsroman - Creative non fiction.
- Narrative strategies - stream of consciousness, Metafiction.

Module 2

Modern British fiction

Module 3

Modern American fiction

Module 4

Short Stories

COURSE MATERIAL

Module 1

Core reading: Chapter 3 from A Concise Companion to Literary Forms. Emerald, 2013.

Module 2

Core reading: Jerome K. Jerome – *Three Men on a Bummel*

Module 3

Core reading: Harper Lee – *To Kill a Mocking Bird*

Module 4

The following short stories are listed:

- | | |
|-----------------------------|-------------------------------|
| 1. Chimamanda Ngozi Adichie | : <i>Apollo</i> |
| 2. O. Henry | : <i>The Gift of the Magi</i> |
| 3. David Hunter | : <i>Games People Play</i> |
| 4. Daniyal Mueenuddin | : <i>Culture</i> |
| 5. Kate Chopin | : <i>Beyond the Bayou</i> |

Further Reading

1. Klarer, Mario. An Introduction to Literary Studies. Sec. Ed. Indian Reprint. Routledge, 2009. (Section: Fiction)
2. Hudson, W. H. An Introduction to the Study of English Literature. (Chapter IV: The Study of Prose Fiction)
3. Prasad, Birjadish. *A Background to the Study of English Literature*. Macmillan, 2012.
4. Abrams, M.H. *A Glossary of Literary Terms* (Rev. ed.)

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.

MODEL QUESTION PAPER
19UEN341: Reading Fiction

Time: Three hours

Maximum Marks: 80

Section A

Answer the following in a sentence or two:

1. Who is the narrator in the story 'Apollo'?
2. What does 'bummel' mean in the novel "Three Men in a Bummel"?
3. Who is the narrator of "To kill a Mocking Bird"?
4. Name the two main characters in "The Gift of the Magi".
5. Where does the story "Apollo" take place?
6. The setting and location of Kate Chopin's short stories is _____.
7. What is a graphic novel?
8. The central character in 'Beyond the Bayou' is _____.
9. What is cyber-punk?
10. Who is the author of Sherlock Holmes stories?

(10x1=10marks)

Section B

Answer any eight of the following in about 50 words:

11. Okenwa's parents' fascination for the supernatural.
12. Chaudrey Saheb as a wily politician.
13. Boo Radley as a fascinating character study.
14. The theme of friendship in 'Three Men in a Bummel'.
15. The setting and background of "Culture".
16. Okenwa's illness and the parental care he received.
17. What does 'Magi' imply?
18. Explain the theme of Kate Chopin's "Beyond the Bayou".
19. What is a picaresque novel?
20. The time-period and location of "To Kill a Mockingbird".
21. Explain the title of the short story 'Apollo'.
22. What is theme of David Hunter's 'Games People Play'?

(2x8=16 marks)

Section C

Answer any six of the following in a paragraph of about 100 words:

23. Development of the Fable.
24. Gothic Fiction.
25. Science Fiction.
26. Explain the features of an epistolary novel.
27. What are the differences between a biography and an autobiography?
28. What are the sub-categories of creative non-fiction?
29. What is a 'bildungsroman'?
30. Describe the ending of the story 'Culture'.
31. The role of Calpurnia in "To Kill a Mockingbird".

(4x6=24marks)

Section D

Write an essay on any two of the following (300-400 words)

32. Explain the statement: "'To Kill a Mockingbird' is more than a book of childhood. It teaches us inspiring truths of life".
33. How does O Henry bring out the irony, pathos and love in the lives of Jim and Della?
34. Explain how Jerome K Jerome turns a travelogue into a series of hilarious episodes in "Three Men on a Bummel".
35. How does Adichie evoke the beauty and sadness in the friendship between Raphael and Okenwa?

(15x3=30 marks)

Core Course IV

19UEN342: METHODOLOGY AND PERSPECTIVES OF HUMANITIES

No of Credits: 4

No of hours: 90 (5 per week)

Course Outcome

On completion of the course the students should be able to

1. Identify the methodological issues specific to humanities
2. Develop a critical perspective in pursuing literary studies
3. Explain the key perspectives in literary analysis and criticism
4. Make sense of literature
5. Read literature critically from specific points of view

Module 1

Greek classical perspective: Plato's view of drama and poetry as dangerous to social stability – Art as imitation of the Ideal – Allegory of the Cave – *The Republic*. Aristotle – definition of drama and concepts of dramatic components – cathartic function of art – *Poetics*

Roman classical perspective: Longinus – connection between art and creator – moral and stylistic underpinnings of literature – *On the Sublime*. Horace – concept of decorum – connection between art and audience – *Ars Poetica*

Module 2

Early British perspectives: Sidney – moralistic and aesthetic bias – *The Defence of Poetry*. Dryden and Pope – influence of the Greek and Roman masters – *Of Dramatic Poesy* and *Essay on Criticism*. Johnson – focus on didactic significance of works – *Lives of Poets*. Wordsworth – the Romantic element – Preface to *Lyrical Ballads*. Coleridge – fancy and imagination – *Biographia Literaria*. Arnold – touchstone method – sweetness and light – *Culture and Anarchy*.

Module 3

Precursors of Modern literary theorists: Eliot – objective correlative – dissociation of sensibility – “Tradition and Individual Talent”, “The Metaphysical Poets” – Richards and Ogden – Semantic Triangle – Practical Criticism and Meaning of Meaning.

CORE TEXT

M. S. Nagarajan, *English Literary Criticism and Theory: An Introductory History* (pp 6-120), 2006

Further Reading:

1. Kundu, Abhijit. “Understanding the Humanities.” *The Humanities: Methodology and Perspectives*. New Delhi: Pearson Education, 2009.
2. Eagleton, Terry. “What is Literature?”
3. Klarer, Mario. *An Introduction to Literary Studies*. Special Indian Edition: Routledge, 2009.
4. Guerin, Wilfred L, et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2009.
5. Holghman, William, Hugh Holman. *A Handbook to Literature*. New Delhi: Pearson Education, 2009.
6. Seldon, Ramon, et al. *A Reader's Guide to Contemporary Literary Theory*. ND: Pearson Education, 2005.
7. Bennet, Andrews, Nicholas Royale. *Introduction to Literature, Criticism and Theory*, 3rd Edn. ND: Pearson Education, 2009.
8. Barnet, Sylvan, William Cain. *A Short Guide to Writing about Literature*, 9th Edition. ND: Pearson, 2008.

MODEL QUESTION PAPER
19UEN342: Methodology and Perspectives of Humanities

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all the questions**, each in a word or a sentence. Each question carries 1 mark.

1. What is Prosody?
2. Who is the first critic in English Literature?
3. Who is known as the father of English Criticism?
4. Who wrote 'ArsPoetica'?
5. What is the literal meaning of the term 'Hamartia'?
6. Who are the 'Classical Triumvirate of Criticism'?
7. Which critic of the Renaissance period denounced works of literature as the works of the devil?
8. Who is the author of 'Essay on Criticism'?
9. When was the first version of 'Preface to Lyrical Ballads' written?
10. How did Arnold rate the English romantics in comparison with their continental counterparts?

(10 x 1 = 10 marks)

Section-B

Answer **any eight questions**, each in a short paragraph not exceeding 50 words. Each question carries 2 marks.

11. What is the procedure of reading followed in Touchstone Method?
12. Explain the phrase 'Objective Correlative'.
13. What poetic quality did distinguish the Metaphysical Poets from other English poets according to Eliot?
14. What is Wordsworth's view on the language of poetry?
15. What is the structure of 'Lives of Poets' by Johnson?
16. What are the four parts of 'An essay on man' by Pope?
17. State briefly as to how Dryden's contribution to criticism significantly differs from Sydney's?
18. How is Sydney's 'Apologie' an epitome of the general Renaissance criticism?
19. How does Sydney define poetry?
20. Comment briefly on Renaissance Humanism.
21. What was the role of religion in Medieval Criticism?
22. Why did Plato banish all poets from his ideal state?

(8 x 2 = 16 marks)

Section-C

Answer **any six** questions in about 100 words. Each question carries 4 marks.

23. Discuss Aristotle's idea of 'Katharsis'.
24. Consolidate Horace's ideas on the art of poetry.
25. Which are Dryden's most relevant works to a student of literature? Comment on the content of each of them.
26. Comment on Pope's use of the term 'wit'.
27. Elucidate Johnson's view on 'Three Unities'?
28. Explain Eliot's idea of 'Dissociation of Sensibility'.
29. How does Coleridge distinguish between Imagination and Fancy.
30. Comment on Arnold's statement 'Poetry is criticism of life'.
31. Elucidate Eliot's theory of impersonality.

(6 x 4 = 24 marks)

Section-D

Answer **any two** of the following, each in about three hundred words. Each question carries 15 marks.

32. Consolidate the views of Classical Criticism through the works of the major figures of the period.
33. How does Preface to Lyrical Ballads become the manifesto of English Romanticism?
34. 'Arnold is the most important critic of the latter half of the nineteenth century'-Comment on the statement.
35. Discuss I.A. Richards' concepts of 'theory of value in art', 'theory of communication', and poetic language.

(15 x 2 = 30 marks)

Complementary Course V

19UEN331: HISTORY OF ENGLISH LITERATURE - III

No of Credits: 3

No of hours: 54 (3 per week)

Course Outcome:

- To give valuable background information that will enable the students understand and appreciate individual works in any age.
- To make the learner aware of the way in which history shapes the life and literature of a people
- To help students understand and appreciate some of the complexities involved in the production and reception of British literature.
- To explore the history of Britain and its impact upon the rest of the world.
- To understand and to study English literature in the light of historical events and analyse the manner in which a person is moulded by the historical events of his personal and communal life.

COURSE DESCRIPTION

Module 1:

Victorian Age - The Reform Acts - Changes in social life - Industrialisation and its impact on the society - The Victorian novel - Charles Dickens, George Eliot and Thomas Hardy - Victorian poetry - Arnold, Browning and Tennyson - Pre-Raphaelites - Oscar Wilde

Module 2:

Early 20th century - Influences on the social milieu - The First World War - The war poets – Modernism - T S Eliot, Yeats, Auden, Joyce, D.H. Lawrence, Virginia Woolf, Joseph Conrad, G B Shaw and the realists.

Module 3:

The mid-twentieth century and after - World War II - Life between the two World Wars - Effects of the Wars on society and literature - The dissolution of the British empire - Modern to the Post-modernism.

Module 4:

Literature from 1960 onwards - Poetry, fiction and drama of the period - Larkin and the Movement – Ted Hughes, Carol Ann Duffy - George Orwell, Kingsley Amis, Graham Green, Salman Rushdie – Samuel Beckett, Harold Pinter and Tom Stoppard – new trends in English theatre

Core text: *A Concise History of English Literature and Language*, Dr K. Radha Kumari Primus Books, Delhi 2015.

Books recommended:

- Pramod Nayar. A Short History of English Literature. CUP
- Ashok, Padmaja. The Social History of England. Orient Black Swan 2011.
- Peck, John and Martin Coyle. A Brief History of English Literature. Palgrave, 2012.
- Poplawski, Paul Ed. English Literature in Context. CUP, 2008.
- Albert, Edward. History of English Literature. OUP.

MODEL QUESTION PAPER
19UEN331: History of English Literature (III)

Time: 3 Hrs

Max Marks: 80

Section A

Answer all questions each in a word or a sentence

1. What is the method of criticism propounded by Matthew Arnold?
2. Which is the elegy written by Alfred Tennyson?
3. Name the poetic genre perfected by Robert Browning.
4. Who is the author of *The Mayor of Casterbridge*?
5. Which historical event forms the backdrop of Charles Dickens' *Tale of Two Cities*?
6. Who was the pioneer of the Imagist movement?
7. Which is considered the representative play of the School of Angry Young Men?
8. Name the two seminal works which ushered in modernism in English literature?
9. What is the title of the 'artistic novel' written by James Joyce?
10. Which work is regarded as the manifesto of modern feminist literary criticism?

(10x 1= 10 marks)

Section B

Answer any eight, each in a short paragraph not exceeding 50 words:

11. Campus Novel
12. Victorian Compromise
13. Oxford Poets
14. G.M. Hopkins
15. Aestheticians
16. Kitchen-Sink Drama
17. Ted Hughes
18. Wilfred Owen
19. D.H. Lawrence
20. Thomas Hardy
21. *The Wasteland*
22. Sigmund Freud

(8x2= 16 marks)

Section C

Answer any six, each in paragraph not exceeding 100 words:

23. Movement Poetry
24. Novels of George Eliot
25. Theatre of the Absurd
26. Feminism
27. Social Novels of Charles Dickens
28. Stream of Consciousness Novel
29. Pre-Raphaelite Poetry
30. Carol Ann Duffy
31. Imagism

(6X4=24 marks)

Section D

Answer any two, each in about three hundred words:

32. Discuss the literary contributions of the major Victorian Poets.
33. Write an essay on Post-Second World War English Poetry.
34. Trace the growth of Modern English Drama.
35. Consider the development of novel during the early 20th century.

(2x15= 30 marks)

Complementary Course VI
19UCJ331: BASICS OF NEWS REPORTING

No of Credits: 3

No of hours: 54 (3 per week)

Course Outcome

- To introduce students to basics of reporting and writing for print media
- To enable the students understand news values and qualities of reporters
- To enable students to understand newspaper organization structure and editorial department.
- To introduce students to different types of reporting and their importance
- To enable students to understand different forms of journalistic writing
- To provide them basic understanding on various media laws and ethics

Module - 1

News - definitions - elements of news - news values - difference between news and views, difference between news and fiction writing

Module - 2

Sources of news - beat reporting, press conference - press release, news agencies—AP, AFP, Reuters, PTI, UNI

Module - 3

Types of news - hard & soft news, exclusives, investigative journalism, sting and reverse sting operations, citizen journalism

Module - 4

Structure of news writing - inverted pyramid style, hour glass, intro and lead writing, types of lead.

Practical Session

1. Visiting press
2. Interviews
3. Assignment - A five page report on a press visit

COURSE MATERIALS

Core Text: (to be published by the Dept)

Further Reading

1. Fedler, Fred et al. *Reporting for the Media*. New York: OUP. 2001.
2. Kamath, M. V. *Professional Journalism*. New Delhi: Vikas Publishing House. 2009.
3. Stein, M. L., Susan S. Patemo & Chris Burnett. *Newswriter's Handbook: An Introduction to Journalism*. John Wiley & Sons. 2006.
4. Itule, Bruce D. & Douglas A. Anderson. *News Writing and Reporting for Today's Media*. New Delhi: McGraw-Hill Publishing Co. 2002.
5. Shaju, P. P. *News Reporting and Editing*. Calicut: University of Calicut. 2012.

MODEL QUESTION PAPER
19UCJ331: BASICS OF NEWS REPORTING

Time: 3 hours

Total Marks: 80

Section A

Answer **all** the questions in a word or a sentence

1. ----- news is manufactured and need not be factual
2. ----- is the criminal offence of ignoring court rules/rulings.
3. ----- is the lead that begins with an anecdote to illustrate the story's main theme
4. The news room jargon for the place or the subject area a reporter covers regularly is called-----
5. ----- Journalism is also known as 'Participatory Journalism.'
6. The opening paragraph of the introduction paragraph of the news story is called the -----
7. ----- is a private British news agency named after its founder.
8. ----- is a piece of news obtained and published by one newspaper before its competitor
9. A new style of reporting which combines the elements of the inverted pyramid with that of narrative is called ----- method.
10. A reporter who works independently is called a -----

(1x10=10marks)

Section B

Answer **any eight**, each in a short paragraph not exceeding fifty words:

11. Reuters
12. News hole
13. News briefing
14. Credit line
15. Morgue
16. Sports journalism
17. Question Lead
18. Anticipated News
19. Sting Operation
20. Freebies
21. Tabloid
22. Cultural Reporting

(8x2=16 marks)

Section C

Answer **any six**, each in a paragraph not exceeding 100 words

23. Explain the functions and responsibilities of a reporter.
24. What are the various news sources?
25. Write a detailed note on the various kinds of leads.
26. Enumerate on Citizen Journalism.
27. Discuss Sting and reverse sting operations.
28. How would you assess the newsworthiness of an event? Illustrate with suitable examples.
29. Differentiate between hard news and soft news.
30. Explain the hour glass style of writing.
31. Explain the Five W's and one H concept.

(6x4 =24 marks)

Section D

Answer **any two**, each in about 300 words

32. Reporters are the eyes and ears of a media organization. Do you subscribe to this view? Substantiate.
33. Discuss the role of news agencies and changes in their function after the advent of internet.
34. Explain the importance of the role of a citizen journalist.
35. Define news. Comment on the different types of news reporting.

(2x15 =30marks)

SEMESTER IV
Language Course VIII
19UEN411.1: READINGS IN LITERATURE II

No of Credits:4

No of hours: 90 (5 per week)

COURSE OUTCOME

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

1. Understand and appreciate literary discourse.
2. Look at the best pieces of writings in English critically.
3. Analyze literature as a cultural and interactive phenomenon.
4. Learn the English language through literature
5. Understand the aesthetic, cultural and social aspects of global literature.
6. Analyze and appreciate literary texts in the global context.
7. Learn structures of the English language through the text.

Module 1: Poetry

Module 2: One-Act Play

Module 3: Prose

Module 4: Fiction

COURSE MATERIAL

Module 1: Poetry

1. William Shakespeare : *Sonnet 30*
2. John Keats : *Ode to a Nightingale*
3. Robert Frost : *Mending Wall*
4. David Malouf : *The Bicycle*
5. Maya Angelou : *Poor Girl*
6. Gabriel Okara : *Once Upon a Time*

Module 2: One-Act Play

1. Anton Chekhov : *The Marriage Proposal*

Module 3: Prose

1. E. V. Lucas : *Bores*
2. Jawaharlal Nehru : *A Glory has Departed*
3. Bertrand Russell : *How to Escape from Intellectual Rubbish*

Module 4: Fiction – Short stories

1. Charles Lamb and Mary Lamb : *Tales from Shakespeare - King Lear*
2. Charles Lamb and Mary Lamb : *Tales from Shakespeare – Merchant of Venice*
3. O. Henry : *Retrieved Information*
4. A.J. Cronin : *Two Gentlemen of Verona*

Core Text:

Sadasivan, Leela. *Perspectives in Literature*. Foundation Books 2015

Further Reading

1. Abrams, M.H. *A Glossary of Literary Terms* (Rev. ed.)
2. Hobsbaum, Philip. *Metre, Rhythm and Verse Form: The New Critical Idiom*. Indian Reprint. Routledge, 2007.
3. Prasad, Birjadish. *A Background to the Study of English Literature*. Macmillan, 2012.
4. Wainwright, Jeffrey. *Poetry: The Basics*. Indian Reprint. Routledge, 2009.
5. Hudson, W.H. *An Introduction to the Study of English Literature*. Maple Press. 2012.

MODEL QUESTION PAPER
19UEN411.1: Readings in Literature II

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all the questions**, each in a word or a sentence. Each question carries 1 mark.

1. Who is Lancelot Gobbo?
2. Who is the illegitimate son of the Earl of Gloucester?
3. Who does Nehru refer to in “We have failed to protect”?
4. Why does Keats wish for a “draught of vintage”?
5. A foundation stone of a bore is _____.
6. What is the attitude of the poet towards the bicycle?
7. What was the reason for the tourist’s interest in the two boys?
8. Why was Jimmy Valentine imprisoned?
9. What happens after Natalia accepts the marriage proposal?
10. What does the poet mean by the terms “unlearn” and “relearn”?

(10 x 1 = 10 marks)

Section-B

Answer **any eight questions**, each in a short paragraph not exceeding 50 words. Each question carries 2 marks.

11. What was the contract that Shylock made Antonio sign before giving him the loan?
12. Write a brief note on the storm scene in ‘King Lear’.
13. What is the greatest asset of a Bore?
14. How did the brothers help to defeat the German army in ‘Two Gentlemen of Verona’?
15. What is the “gap” that the poet refers to in ‘Mending Wall’?
16. What is Ivan’s outlook towards lottery and luck?
17. What is the mistake that Aristotle made according to Russell?
18. Why does the poet say that his “grievances” are foregone?
19. Do you think nostalgia is the predominant theme in the poem, “Once Upon a Time”?
20. Who is Mid-May’s eldest child?
21. What is the divine quality that Gandhi possessed?
22. Why did Lomov visit his neighbour?

(8 x 2 = 16 marks)

Section-C

Answer **any six** questions in about 100 words. Each question carries 4 marks.

23. Describe the first meeting between Lomov and Natalia?
24. Comment on the role of the Fool in ‘King Lear’.
25. How does the story of ‘The Two Gentlemen of Verona’ give promise of greater hope for human society?
26. Nehru feels Gandhi does not need any monument in bronze. Why?
27. What are the two ways of avoiding fear in ‘How to Escape from Intellectual Rubbish’?
28. What are the two opposing ideas of the two neighbours?
29. Comment on the phrase ‘Once Upon a Time’ as the title and the opening line of the poem.
30. Do you think money exercises power and has an adverse effect on personal relationships in ‘The Lottery Ticket’?
31. Trace the elements of a farce in ‘The Marriage Proposal’?

(6 x 4 = 24 marks)

Section-D

Answer **any two** of the following, each in about three hundred words. Each question carries 15 marks.

32. How does Maya Angelou treat the themes of love and deception in ‘Poor Girl’?
33. Discuss how the theme of ingratitude is treated in the play, ‘King Lear’.
34. What are the ways suggested by Russell to escape from “intellectual rubbish”.
35. In ‘The Proposal’ by Anton Chekhov, what idea does each of the characters represent?

(15 x 2 = 30 marks)

No of Credits: 4

No of hours: 5 Hrs/week

COURSE OBJECTIVES:

1. To acquaint the students with French culture and civilization.
2. To comprehend, compare and understand better the civilization of one's native place.

COURSE OUTCOMES:

The students would be able to comprehend French culture and civilization and thereby be able to compare and grasp better the civilization of one's native place.

SYLLABUS:

NAME OF TEXT : **ECHO-A1 méthode de français**

Authors: J. Girardet & J. Pecheur

Publisher: CLE INTERNATIONALE

- Leçon- 9 : Souvenez-vous ! (Pages : 86 -93)
- Leçon – 10 : On s'appelle ? (Pages : 94 – 101)
- Leçon – 11 : Un bon conseil ! (Pages : 102 – 109)
- **The following topics on Kerala culture with special emphasis on festivals, tourist centres, cuisine and cities are to be asked as short essays and long essays.**
 - » L'Onam – la fête unique du Kerala
 - » Le Vishou,
 - » Une ville touristique favori du Kerala
 - » Le Kerala – Le Pays du Dieu
 - » L'importance touristique du Kerala
 - » Un écrivain célèbre du Kerala
 - » Un plat traditionnel du Kerala

Reference books :

1. Connexions – Niveau 1 By Régine Mérieux and Yves Loiseau
2. Le Nouveau Sans Frontières Vol I by Philippe Dominique
3. Panorama Vol I by Jacky Girardet

MODEL QUESTION PAPER
19UFR411.1: CULTURE & CIVILIZATION

TIME: 3HRS

MAX MARKS: 80

PART-A

Répondez à toutes questions suivantes:

1. Qui est le fils de votre père ?
2. Vous avez un ordinateur ?
3. Qu'est-ce que vous faites pour rester en contact avec vos amis ?
4. Nommez deux parties du corps ?
5. Quel numéro fait-on pour appeler les pompiers en France ?
6. Que faites-vous si vous avez perdu votre carte bancaire en France ?
7. Nommez un film français que vous avez regardé ?
8. Pourquoi utilisez-vous l'internet ?
9. Jusqu'à quand peut-on dire « Bonjour » en France ?
10. En France, qu'est-ce que vous devez faire quand on vous fait un cadeau ?

(10x1=10)

PART-B

Répondez à 8 questions suivantes :

11. Complétez en utilisant un pronom complément direct :
Leo : J'ai rencontré une fille sympa. Je aime bien.
Marco : Tu vois souvent ?
Leo : Oui, Jeappelle.
12. Remplacez les mots soulignés par un pronom complément direct ou indirect :
 - Tu connais la nouvelle ? Clémentine a quitté Antoine !
 - Elle a quitté Antoine quand ?
 - Il y a un mois. Elle a écrit une lettre à Antoine. Elle a dit à Antoine qu'elle allait vivre à Toulouse.
 - Et les enfants ?
 - Elle a emmené les enfants.
13. Mettez les verbes entre parenthèses à l'imparfait :
« A Paris. J'(avoir) une chambre dans le Quartier Latin. J'(étudier) à l'Ecole de médecine. C'(être) une belle époque. Le soir, nous (danser) à la Huchette.
14. Mettez les verbes suivants à l'imparfait :
 - a. Connaitre : Elle
 - b. Lire : Je
 - c. C. habiter : Nous
 - d. Regarder : Vous
15. Répondez :
 - a. Vous jouez encore au football ?
 - b. Vous lisez encore des bandes dessinées ?
16. Vous êtes en vacances en France. Que faites-vous dans les situations suivantes :
 - a. Dans la rue, une voiture brûle.
 - b. Vous avez perdu votre carte bancaire.
17. Faites des phrases avec « *Souvent* » et « *Quelquefois* » :
18. Transformez les mots ci-dessous aux mots de la répétition :
 - a. Faire
 - b. Lire
 - c. Prendre
 - d. Dire
19. Donnez deux raisons pour lesquels vous utilisez l'ordinateur.
20. Rédigez un court message pour votre répondant.
21. Peut-on vivre sans le téléphone portable ? Exprimez votre avis.
22. Ecrivez deux phrases pour présenter des actions que vous avez déjà faites :
Ex : J'ai déjà mangé des escargots !

(8x2=16)

PART-C

Répondez à 6 questions suivantes :

23. Mettez le récit suivant au passé. Utilisez le passé composé et l'imparfait :
« Nous allons au bord de la mer pour le week-end. Il fait chaud. Il y a beaucoup de monde. Je prends un bain. Puis, avec mon frère, nous faisons du surf. Le soir, nous sommes fatigués. »
24. Répondez en utilisant un pronom :
Ex : Vous apprenez bien le vocabulaire ? → Oui, je l'apprends.
a. Vous faites les exercices ? → Oui, Je
b. Vous regardez la chaîne française TV5 ? → Oui, Je
c. Vous regardez les films ? → Oui, Je
d. Vous comprenez les acteurs ? → Non, Je
25. Rapportez le dialogue :
Ex : Lisa dit à Paul qu'elle a envie de sortir...
Lisa : J'ai envie de sortir.
Paul : Ou tu veux aller ?
Lisa : Je voudrais aller danser. Tu veux venir ?
Paul : Je suis fatigué.
Lisa : Je ne veux pas sortir seule.
Paul : Appelle Marie.
26. Dites ce qu'ils sont en train de faire, ce qu'ils viennent de faire, ce qu'ils vont faire :
a. Paul part en vacances (arriver à la gare, monter dans le train, chercher sa place).
b. Marie va faire une course (sortir, acheter du pain, rentrer dans cinq minutes).
27. Présentez votre voisin.
28. Rédigez en quatre phrases les souvenirs de votre premier livre.
29. Présentez un écrivain du Kerala que vous connaissez.
30. Présentez le film dernier que vous avez regardé.
31. Une amie vous a prêté un livre il y a six mois. Elle vous le demande. Vous lui renvoyez ce livre avec un petit mot. Exprimez vos excuses, vos remerciements, votre plaisir d'avoir lu ce livre.

(6x4=24)

PART-D

Répondez à 2 questions suivantes :

32. Faites un arbre généalogique de votre famille. Alors, présentez votre famille.
33. Pourquoi le Kerala est appelé comme « Le Pays du Dieu » ?
34. Décrivez une fête unique du Kerala.
35. Vous décidez de quitter votre travail ou d'arrêter vos études. Vous avez d'autres projets. Vous rencontrez un(e) ami(e) et vous parlez de ces projets.

(2x15=30)

Language course IX (Additional Language IV)

19UHN411.1: DRAMA, TRANSLATION & COMMUNICATIVE HINDI

No of Credits: 4

No of hours: 5 Hrs/week

Aims of the Course / Objectives

To appreciate and analyze the dramatic elements in literature. To understand the distinct features of Hindi Drama. To understand the process of translation and the qualities of a translator. To familiarize official correspondence in Hindi. Learn Hindi for effective communication. To familiarize the technical terms used in offices.

Course Outcome

Understanding the Drama 'Nepatya Rag' written by Mira Kaanth in context of struggle for independence of women in patriarchal society. Students got scope to gain knowledge about the forms of exploitation faced by women in feudalistic system. To develop communication skills in Hindi. Get jobs for their livelihood.

Module 1

Drama

Prescribed textbook – 'Nepathya Rag' by Mira Kaanth
Published by Bharatheey Gyanpeeth, New Delhi

Module 2

Translation

Textbook – 'Anuvad evam Vyavaharik patra vyavahar'
By Prof. Vanaja K. V
Published by Govind Prakashan Mathura
(Passages 1 to 8 should be studied.)

Module 3

Communicative Hindi

Patravvyavahar

Text: 'Anuvad evam Vyavaharik patra vyavahar' By Prof. Vanaja K. V

Published by – Govind Prakashan, Mathura

(Invitation letter, Leave letter, Letter to (Father, Son, Friend), Application letter for employment, Letters regarding orders, Letters of enquiry and Letters of complaint).

Technical Terminology

Prescribed Textbook – Anuvad Evam Vyavaharik Patra Vyavahar

Prof, Vanaja K V

Published by – Govind Prakashan, Mathura

Varthalap

Text: 'Bolchal ki Hindi'

By Dr Susheela Gupta

Published by Lok Bharati Prakashan

(Chapters 2 to 16 should be studied)

Books to General Reading

1. Samakaleen Hindi Natak aur Rangmanch
Dr. Narendra Mohan
Vani Prakashan
2. Hindi Natak - Dr. Bachan Singh
Radhakrishna Prakashan
3. Sattothar Hindi Natak - Dr. K.V. Naryana Kurup
Lokbharati Prakashan
4. Anuvad Sidhanth aur Prayog – Dr. G. Gopinathan
Lokbharati Prakashan
5. Patravvyavahar Nirdeshika - Bholanath Thivari
Vani Prakashan

FATIMA MATA NATIONAL COLLEGE (AUTONOMOUS), KOLLAM
Fourth Semester B.A/B.Sc Degree Examination
Language Course (Additional Language IV) - HINDI
19UHN 411.1 Drama, Translation and Communicative Hindi
(2019 Admission onwards)

Time : 3 Hrs.

Max.Marks : 80

I. एक शब्द या वाक्य में उत्तर लिखिए?

1. मीरा कान्त का जन्म कहाँ हुआ?
2. मालवगणनायक विक्रमादित्य के नवरत्नों में आयुर्वेद के विद्वान कौन थे?
3. वराह मिहिर किस गाँव के निवासी है?
4. सुबन्धु भट्ट को खना प्यार से क्या पुकारती थी?
5. किसने 'कुमार सम्भवम्' की रचना की?
6. 'बृहत-जातक' ग्रंथ के रचयिता कौन है?
7. इतिहास की पहली महिला ज्योतिषी कौन थी?
8. 'ततः किम' किसका उपन्यास है?
9. 'Casual Leave' का हिन्दी अनुवाद क्या है?
10. 'संघ लोक सेवा आयोग' का अंग्रेज़ी अनुवाद क्या है?

(10×1=10 marks)

II. किन्हीं आठ प्रश्नों के उत्तर पचास शब्दों में लिखिए?

11. मीरा कान्त के चार नाटकों के नाम लिखिए?
12. मेधा अपने कार्यालय में क्यों दुःखी है? उसके ऑफिस में चल रही 'पोस्ट मॉडर्न प्रॉब्लम' क्या है?
13. स्वास्थ्य के बारे में धन्वन्तरि की राय क्या है?
14. 'निर्धन पुरुष' के वेष में वराह मिहिर से मिलने कौन आया था? क्यों?
15. महादेवी ज्योतिष्मती खना से क्या जानना चाहती है?
16. महाराज भर्तृहरि ने संन्यास क्यों स्वीकार किया था?
17. विक्रमादित्य खनादेवी को क्यों सभासद बनाना चाहते हैं?
18. वररुचि के स्त्री विषयक दृष्टिकोण का परिचय दीजिए?
19. वराह मिहिर ने अनुवाद केलिए कौन-सी व्याख्या दी है?
20. नाटककार मीराकान्त का परिचय दीजिए?
21. अंग्रेज़ी पारिभाषिक शब्द लिखिए?

- | | |
|---------------|-------------------|
| 1. Accountant | 2. Administration |
| 3. Code | 4. Notification |

22. हिन्दी पारिभाषिक शब्द लिखिए?

- | | |
|----------------|--------------|
| 1. अवर सचिव | 2. कार्यक्रम |
| 3. प्रमाण-पत्र | 4. सचिवालय |

(8×2=16 marks)

III. निम्नलिखित खंडों से किन्हीं छह प्रश्नों के उत्तर 120 शब्दों में लिखिए?

खण्ड 'ख' से एक प्रश्न का उत्तर अनिवार्य है।

खण्ड क

23. पत्र-लेखन के महत्व पर प्रकाश डालिए?
24. आचार्य वराह मिहिर की चरित्रगत विशेषताओं पर प्रकाश डालिए?
25. आवश्यक पुस्तकों की माँग करते हुए वाणी प्रकाशन, दिल्ली के प्रकाशक के नाम पत्र लिखिए?
26. खनादेवी को सभासद् बनाने के प्रस्ताव पर नवरत्नों की प्रतिक्रिया क्या थी?
27. रसोई घर में माँ के साथ बातचीत का नमूना लिखिए?
28. 'परन्तू... यह निर्धन पुरुष था कौन.... साम्राज्य की चिन्ता में डूबा। घुटनों से नीचे तक पहुँचते वे हाथ क्या किसी निर्धन के थे?' सप्रसंग व्याख्या कीजिए?
29. अनुवाद किसे कहते हैं? अनुवाद करते समय किन किन बातों पर ध्यान रखना चाहिए?

खण्ड 'ख'

निर्देश: हिन्दी में अनुवाद कीजिए

30. The government, however, cannot do everything by itself. So it looks to the people for help. Infact, the most wonderful thing about our plans is the way in which the people have come forward to improve their lives by working together. By far, the best example of this is the community development programme. This is the right step in the right direction. It will lead us to progress and prosperity. On it depends the future of India to a large extend.
31. I am extremely glad to note the progress of Hindi in South India. A common language for the whole of India is a necessity. There are many advantages in making Hindi the national language. There is no possibility of Hindi endangering the provincial languages. Hindi is a fine rope with which we can bind the whole of India together. Some people complain that it is difficult to learn other languages. But there is really no difficulty in that. You can find many people in Europe knowing four or five languages, besides their mother tongue.

(6×4=24 marks)

IV. किन्हीं दो प्रश्नों के उत्तर 250 शब्दों में लिखिए?

32. खना का चरित्र-चित्रण कीजिए?
33. केरल हिन्दी प्रचार सभा, तिरुवनन्तपुरम के हिन्दी विभाग में एक अतिथि अध्यापक का पद खाली है। उक्त पद में आपकी नियुक्ति के लिए सचिव के नाम एक पत्र लिखिए?
34. कॉलज में विभिन्न व्यक्तियों के साथ बातचीत का नमूना तैयार कीजिए।
35. 'नेपथ्य राग' नाटक के नामकरण की सार्थकता पर विचार कीजिए?

(2×15=30 marks)

സെമസ്റ്റർ	:	IV
കോഴ്സ് കോഡ്	:	19UML 411.1
ലാംഗ്വേജ് കോഴ്സ്	:	IX (Add lang:IV)
സമയക്രമം	:	ആഴ്ചയിൽ 5 മണിക്കൂർ (18×5= 90 മണിക്കൂർ)
ക്രെഡിറ്റ്	:	4

ഭാഷാപ്രായോഗിക പഠനം

പഠനോദ്ദേശ്യം

1. വിദ്യാർത്ഥികളുടെ ആശയവിനിമയശേഷി വർദ്ധിപ്പിക്കുക.
2. ഔദ്യോഗിക/ഭരണകാര്യങ്ങളും ശാസ്ത്രവിഷയങ്ങളും മലയാളഭാഷയിലൂടെ അവതരിപ്പിക്കാനുള്ള കഴി വ്യാപ്തമാക്കുക.
3. മലയാള ഭാഷ കൈകാര്യം ചെയ്യുമ്പോൾ ഉപയോഗിക്കുന്ന പാഠകപിഴകൾ സ്വയം തിരുത്താൻ പ്രാപ്തമാക്കുക.
4. പദം, വാക്യം, ചിഹ്നം എന്നിവ തെറ്റുകൂടാതെ പ്രയോഗിക്കുന്നതിലൂടെ ഭാഷാശുദ്ധി നിലനിർത്തുക.
5. മലയാള ഭാഷ അനായാസം കൈകാര്യം ചെയ്യാനുള്ള കഴിവ് നേടിക്കൊടുക്കുക.
6. വിവർത്തനത്തിൽ പ്രായോഗിക പരിശീലനം നൽകുക.

പാഠ്യപദ്ധതി :

മൊഡ്യൂൾ - ഒന്ന് (18 മണിക്കൂർ)

പദശുദ്ധി - വാക്യശുദ്ധി, വാക്യ രചനയിൽ ശ്രദ്ധിക്കേ കാര്യങ്ങൾ, ഭാഷാ പ്രയോഗത്തിലെ ശരി തെറ്റുകൾ - നല്ല മലയാളം ശൈലി - ശൈലീ ഭംഗം - വാക്കുകളും വാക്യങ്ങളും തെറ്റുകൂടാതെയെഴുതാവാനുള്ള പ്രായോഗിക പരിശീലനം.

മൊഡ്യൂൾ - രണ്ട് (18 മണിക്കൂർ)

ശബ്ദ കോശജ്ഞാനം, വാക്കുകളുടെ അർത്ഥം വിപരീത ശബ്ദങ്ങൾ സമാന ശബ്ദങ്ങൾ നാനാർത്ഥങ്ങൾ, പദച്ഛേദം, ചേർത്തെഴുത്ത്, എതിർ ലിംഗം, അർത്ഥ വ്യത്യാസം. മുതലായവയിലൂടെ വിദ്യാർത്ഥികളുടെ ഭാഷാ ഗ്രഹണ ക്ഷമ വർദ്ധിപ്പിക്കുന്നു.

വിശദപഠനം:

മൊഡ്യൂൾ മൂന്ന് (18 മണിക്കൂർ)

1. ആശയ വിപുലനം പ്രകൃഷ്ട കാവ്യ മാതൃകകളിലെ ഉദ്ധരണികൾ നൽകി, ആശയം വിപുലീകരിച്ച് എഴുതാവാനുള്ള ശേഷി വർദ്ധിപ്പിക്കും വിധം അഭ്യാസ പ്രവർത്തനങ്ങൾ നടത്തുക.
2. പരാവർത്തനം: തന്നിരിക്കുന്ന പാഠ്യഭാഗം എറ്റക്കുറച്ചിലുകൾ വരാതെ ഗദ്യരൂപത്തിലാക്കുവാനുള്ള പരിശീലനം
3. മുന്നിലൊന്നായി സംഗ്രഹിക്കൽ: ആശയ ചോരണം വരാതെ സുദീർഘങ്ങളായ മാതൃകകൾ സംഗ്രഹിക്കാനുള്ള ശേഷി.
4. ഉത്തരം കത്തെൽ: ഗദ്യ-പദ്യ മാതൃകകളിൽ നിന്ന് ഉത്തരം കത്തിയെഴുതാവാനുള്ള ശേഷി വളർത്തുന്നു.

മൊഡ്യൂൾ നാല് (36 മണിക്കൂർ)

1. ഉപന്യാസം : നിർവ്വചനം., വിവിധ ഉപന്യാസ മാതൃകകൾ, ഒരു ഉപന്യാസം തയ്യാറാക്കുമ്പോൾ ശ്രദ്ധിക്കേണ്ട കാര്യങ്ങൾ, പ്രായോഗിക ഒരു ഉപന്യാസം തയ്യാറാക്കുമ്പോൾ ശ്രദ്ധിക്കേണ്ട കാര്യങ്ങൾ, പ്രായോഗിക മാതൃകകളിലൂടെ ഏതൊരു വിഷയത്തെക്കുറിച്ചും ഉപന്യാസം തയ്യാറാക്കുവാനുള്ള പരിശീലനം.

വിശദീകരണം

1. ആ മനുഷ്യൻ നീതന്നെ : സി.ജെ. തോമസ്
2. രാവുണ്ണി : പി.എം. താജ്

മൊഡ്യൂൾ മൂന്ന് (18 മണിക്കൂർ)

തിരക്കഥാപഠനം

ചലച്ചിത്രനിർമ്മിതിയിൽ തിരക്കഥയ്ക്കുള്ള പ്രാധാന്യത്തെക്കുറിച്ചുള്ള അറിവ് നേടണം

വിശദീകരണം

- | | | |
|--------------------------------------|---|----------------------------|
| 1) ഒഴിമുറി | : | ജയകാന്തൻ |
| 1. കേരള സാഹിത്യ ചരിത്രം | - | ഉള്ളൂർ |
| 2. സാഹിത്യ ചരിത്രം പ്രസ്ഥാനങ്ങളിലൂടെ | - | ഡോ.കെ.എം.ജോർജ്ജ് |
| 3. കൈരളിയുടെ കഥ | - | എൻ.കൃഷ്ണപിള്ള |
| 4. കുഞ്ചൻ നമ്പ്യാർ വാക്കും സമൂഹവും | - | കെ.എൻ.ഗണേഷ് |
| 5. കഥയും തിരക്കഥയും | - | എ.ജി.രാജ്കുമാർ |
| 6. സിനിമയുടെ ലോകം | - | അടൂർ ഗോപാലകൃഷ്ണൻ |
| 7. ആധുനിക മലയാള സിനിമ | - | കെ.പി. രാമൻ കുട്ടി |
| 8. സിനിമയുടെ വഴിയിൽ | - | ഐ.ഷൺമുഖദാസ് |
| 9. സഞ്ചാരിയുടെ വീട് | - | ഐ.ഷൺമുഖദാസ് |
| 10. കഥയും തിരക്കഥയും | - | എ.ജി. രാജ്കുമാർ |
| 11. സിനിമയും മലയാളസാഹിത്യവും | - | മധു ഇറവങ്കര |
| 12. മലയാള സിനിമ | - | സിനിക് |
| 13. ചലച്ചിത്രത്തിന്റെ പൊരുൾ | - | വിജയകൃഷ്ണൻ |
| 14. ചലച്ചിത്ര സമീക്ഷ | - | വിജയകൃഷ്ണൻ |
| 15. സിനിമയുടെ രാഷ്ട്രീയം | - | രവീന്ദ്രൻ |
| 16. കാഴ്ചയുടെ അശാന്തി | - | രവീന്ദ്രൻ |
| 17. സിനിമയെ കണ്ടെത്തൽ | - | എം.എഫ്.തോമസ് |
| 18. മലയാള സിനിമ അരങ്ങത്ത് | - | (എഡി) കെ.ജയകുമാർ |
| 19. എം.ടി, കല, കാലം, വ്യക്തി | - | (എഡി) കെ.ജയകുമാർ |
| 20. എം.ടി. കഥയും പൊരുളും | - | (എഡി) എം.എം. ബഷീർ |
| 21. എം.ടി.യുടെ സർഗ്ഗപ്രപഞ്ചം | - | കേരളഭാഷാഇൻസ്റ്റിറ്റ്യൂട്ട് |
| 22. എം.ടി.കല,കാലം,സ്വത്വം | - | ഡോ.എ.എസ്. പ്രതീഷ് |

FATIMA MATA NATIONAL COLLEGE (AUTONOMOUS), KOLLAM

Fourth Semester B.A Degree Examination May 2019

CBCSS

19UML 411.1: ഭാഷാപ്രായോഗിക പഠനം

Time : 3 Hrs.

Max.Marks : 80

Section A

I. ഒറ്റവാക്കിലോ പരമാവധി രണ്ടു വാക്യത്തിലോ ഉത്തരമെഴുതുക. 1 മാർക്ക് വീതം

1. 'തലപ്പാവ്' എന്ന സിനിമയുടെ സംവിധായകൻ ആര്?
2. 'റൂഥ്' ആരുടെ നാടകം ആണ്?
3. പി.എം. താജിന്റെ ഏതെങ്കിലും രണ്ട് നാടകങ്ങളുടെ പേര് എഴുതുക.
4. തുള്ളൽ വിഭാഗങ്ങൾ ഏതെല്ലാം?
5. സ്യമന്തകം ഓട്ടൻതുള്ളൽ ആരുടെ കൃതി?
6. അമ്പലപ്പുഴ ശ്രീകൃഷ്ണസ്വാമി ക്ഷേത്രം മലയാളത്തിലെ ഏത് കവിതയുമായി ബന്ധപ്പെട്ടിരിക്കുന്നു?
7. 'ഇനി വായന ഇനി വായന' ആരുടെ കൃതി?
8. 'മധുരം നിന്റെ ജീവിതം' ആരെക്കുറിച്ചുള്ള കൃതിയാണ്?
9. മലയാളത്തിലെ ഇബ്സൺ എന്നറിയപ്പെടുന്ന നാടക്യത്താര?
10. മലയാളത്തിൽ ആദ്യമായി പ്രഹസനങ്ങൾ രചിച്ചത് ആര്? (1×10=10)

Section B

II. ഏതെങ്കിലും 8 ചോദ്യത്തിന് അരപ്പുറത്തിൽ കവിയാതെ ഉത്തരമെഴുതുക 2 മാർക്ക് വീതം.

11. ജോർദ്ദാൻ എങ്ങോട്ടാണ് ഒഴുകുന്നത് - സന്ദർഭം വ്യക്തമാക്കുക.
12. ഇ-വായന എന്നാൽ എന്ത്?
13. കണ്ണുള്ളത് തുറക്കാൻ മാത്രമല്ല അടയ്ക്കാൻ കൂടിയാണ് - സന്ദർഭം വ്യക്തമാക്കുക.
14. ഇതര നാടകങ്ങളിൽ നിന്നും തനത് നാടകം എങ്ങനെ വ്യത്യാസപ്പെട്ടിരിക്കുന്നു?
15. ബ്ലോഗെഴുത്തിന്റെ സവിശേഷതകൾ വ്യക്തമാക്കുക.
16. രാവണൻ കാർത്തവീര്യാർജ്ജുനന്റെ അഹങ്കാരം ശമിപ്പിച്ചതെങ്ങനെ?
17. കാർത്തവീരാർജ്ജുനം തുള്ളൽ ഏത് വിഭാഗത്തിൽപ്പെടുന്ന വിശദമാക്കുക.
18. രാവുണ്ണി എന്ന നാടകത്തിന്റെ കേന്ദ്രഭാവം എന്ത്?
19. കാർത്തവീര്യാർജ്ജുന വിജയത്തിൽ കാർത്തവീര്യന്റെ അഹങ്കാരം ശമിപ്പിക്കുന്നതെങ്ങനെ?
20. ഓട്ടൻ തുള്ളലിലെ വേഷവിധാനത്തെ കുറിച്ച് വിവരിക്കുക.

Section C

II. ഏതെങ്കിലും 6 ചോദ്യത്തിന് ഒന്നരപ്പുറത്തിൽ കവിയാതെ ഉത്തരമെഴുതുക 4 മാർക്ക് വീതം.

21. 'ആ മനുഷ്യൻ നീ തന്നെ' എന്ന ശീർഷകത്തിന്റെ സാങ്കല്പം പരിശോധിക്കുക.
22. തിരുവിതാകൂർ ഭാഷയിലെ മനോഹാരിത 'ഒഴിമുറിയിൽ' എങ്ങനെ ആവിഷ്കരിച്ചിരിക്കുന്നു?
23. ഒഴിമുറി ചർച്ചചെയ്യുന്ന ജീവിതസംഘർഷം വിവരിക്കുക.
24. കാർത്തവീരാർജ്ജുന വിജയം തുള്ളലിൽ പ്രകടമാകുന്ന സാമൂഹിക ആക്ഷേപഹാസ്യം വ്യക്തമാക്കുക.
25. രാവുണ്ണി എന്ന നാടകപ്രമേയ സവിശേഷത വിശദമാക്കുക.
26. 'ബത്ഗേബ' എന്ന കഥാപാത്ര നിരൂപണം ചെയ്യുക.
27. നാഥാൻ എന്ന പ്രവാചകന്റെ കടന്നുവരവ് 'ആ മനുഷ്യൻ നീ തന്നെ' എന്ന നാടകത്തെ എത്രമാത്രം സംഘർഷാത്മകമാക്കുന്നു? വ്യക്തമാക്കുക.
28. ബൈബിൾ രചനകളുടെ മേന്മയും പരിമിതിയും വ്യക്തമാക്കുക.
29. പാപബോധം ആ മനുഷ്യൻ നീ തന്നെ എന്ന നാടകത്തിൽ എങ്ങനെ കടന്നു വരുന്നു?
30. മലയാള നിരൂപണത്തിലെ വേറിട്ട മുഖമാണ് കെ.പി. അപ്പന്റേത് - വിശദമാക്കുക.
31. സി. ജെ. യുടെ ദാർശനികമായ വിചാരധാരകൾ 'ആ മനുഷ്യൻ നീ തന്നെ'യിൽ എത്രത്തോളം പ്രതിഫലിക്കുന്നു.

Section D

IV. മൂന്നുപുറത്തിൽ കവിയാതെ രണ്ടുചോദ്യത്തിന് ഉത്തരമെഴുതുക. 15 മാർക്ക് വീതം.

32. തനത് നാടകത്തിന്റെ പൊതു സവിശേഷതകൾ വിശദമാക്കുക.
33. ബൈബിൾ കഥയെ നാടകീയമായി ചിത്രീകരിക്കുന്നതിനുള്ള സി.ജെ.യുടെ കഴിവ് 'ആ മനുഷ്യൻ നീ തന്നെ' എന്ന നാടകത്തെ ആസ്പദമാക്കി ചർച്ച ചെയ്യുക.
34. കടക്കണിയിൽ അകപ്പെട്ടുപോയ ഒരാളുടെ മാനസിക വ്യഥകളെ രാവുണ്ണി എന്ന നാടകത്തിൽ എപ്രകാരം ചിത്രീകരിച്ചിരിക്കുന്നു?
35. നമ്പ്യാരുടെ കൃതികൾ ഉത്തമമായ സാമൂഹിക പരിഹാസങ്ങൾ ആണ്. കാർത്തവീരാർജ്ജുന വിജയത്തെ ആധാരമാക്കി വിലയിരുത്തുക.

Core Course V
19UEN441: READING PROSE

No of Credits: 4

No of hours: 90 (5 per week)

Course Outcome

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

1. Recognize various types of prose writings.
2. Analyse, understand and appreciate prose writings
3. Write creatively and critically in an expository or argumentative way.
4. Understand and appreciate different types of prose writing.
5. Comprehend the basic concepts of style and literary devices in prose.
6. Identify cultural diversity and divergence in perspectives.
7. Write creatively and critically.

COURSE OUTLINE

Module 1

- Essay – formal/impersonal essay and informal/personal essay
- Types of essays: imaginative essay, critical essay
- Life Writing: autobiography, memoir and diaries
- Traditional Prose

Module 2

Factual and Experiential Writing.

Module 3

Subversive Writing.

Module 4:

Imaginative Writing.

COURSE MATERIAL

Module 1:

Core reading: Chapter 4 from *A Concise Companion to Literary Forms*. Emerald, 2013.

1. Bacon : *Of Studies*
2. Charles Lamb: *Dream Children*
3. Steele: *The Spectator Club*
4. Chesterton: *Running after One's Hat*

Module 2

1. Amartya Sen: *Tolerance and Reason*
2. David Attenborough: *The Furnaces of the Earth*
3. Nelson Mandela: extract from *Long Walk to Freedom*

Further Reading:

Amartya Sen: *The Argumentative Indian*

David Attenborough: *The Living Planet: A Portrait of the Earth*

Nelson Mandela: *Long Walk to Freedom*

Vikram Seth: *From Heaven Lake: Travels through Sinkiang and Tibet*

Salman Rushdie: *Joseph Anton*

Module 3:

Essays:

1. Maurice Baring: *King Lear's Daughter*
2. Shashi Tharoor: *Losing our Heads to Kipling*

Further reading

Shashi Tharoor: *India Shastra*

Module 4:

Essays:

1. Desmond McCarthy: *Literary Booms*
2. Stephen Leacock: *Three Score and Ten – The Business of Growing Old*

Core reading: ***Bits and Pieces*** (A Collection of Essays) – Edited by Vinod Selastin & Jennifer Fernandez

Instruction to Teachers:

- The work of each author has to be placed against the **larger** backdrop of the **entire work**.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Students should be made to listen to and read speeches and prose passages.

MODEL QUESTION PAPER
19UEN441: Reading Prose

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all the questions**, each in a word or a sentence. Each question carries 1 mark.

1. What is the name of the park referred to in "The Spectator Club"?
2. The sub title of "Dream Children" is _____.
3. Mention the name of the scientist who was burnt at stake in 1600 in Rome.
4. What did Mandela pledge to liberate the South Africans from?
5. The source of the name "Sinai" was _____.
6. Who is the father of English essays?
7. Of which book is Mowgli the chief character?
8. What future did the Prize-day speaker at Upper Canada College predict about the future of his audience?
9. What are Seth's thoughts as he steps out of the guest house at dawn?
10. What according to Chesterton is "perfectly poetical"?

(10 x 1 = 10 marks)

Section-B

Answer **any eight questions**, each in a short paragraph not exceeding 50 words. Each question carries 2 marks.

11. How did Akbar practise secularism in his court?
12. What was Mandela's thought on seeing the generals and police officers salute him?
13. What are the usual problems faced by migrants?
14. What defect does Heaney notice in "Digging"?
15. What qualities other than the central idea of "If" did Tharoor find appreciable during his boyhood?
16. Who among old men, in Leacock's reckoning, are tolerable?
17. How was Norbu's uncle's corpse disposed of and how did Norbu feel about it?
18. Write a short note on Sir Roger.
19. What did the cruel uncle do to the children in the ballad of the "Children in the Wood"?
20. What are the features of personal essays?
21. Describe the notable features of Steele's essays.
22. Write a short note on critical writings in English.

(8 x 2 = 16 marks)

Section-C

Answer **any six** questions in about 100 words. Each question carries 4 marks.

23. What measures taken by Akbar reveal his liberal views regarding religious tolerance?
24. What is Mandela's assessment of the fulfillment of his obligations in life?
25. What caused the narrator to undertake a journey to Bombay?
26. What in Heaney's assessment is the significance of "influence"?
27. What are Tharoor's serious reservations about "If"?
28. Why are old men tiresome company?
29. Describe the attitude of the Han Chinese.
30. What are the views of Sir Andrew Freeport on trade in "The Spectator Club"?
31. How does Charles Lamb describe his brother, John Lamb?

(6 x 4 = 24 marks)

Section-D

Answer **any two** of the following, each in about three hundred words. Each question carries 15 marks.

32. Bring out the humour and Pathos in the essay "Dream Children".
33. Was Emperor Akbar a visionary statesman? Substantiate your views
34. Comment on the evolution of Nelson Mandela from a fun-loving boy to a selfless leader.
35. Describe the ceremony Seth witnessed near the Sera monastery.

(15 x 2 = 30 marks)

Foundation Course II
19UEN421: DISASTER MANAGEMENT

No of Credits: 3

No of hours: 72 (4 per week)

Course Outcome

- To increase the knowledge and understanding of the disaster phenomenon, its different contextual aspects, impacts and public health consequences.
- To ensure skills and abilities to analyse potential effects of disasters (both natural and man made) and of the strategies and methods to deliver public health response to avert these effects.
- To enable the students to work theoretically and practically in the processes of disaster management (disaster risk reduction, response, and recovery) and relate their interconnections, particularly in the field of the Public Health aspects of the disasters.

Module I

Understanding disaster—disaster management—disaster management cycle

Key phases of disaster management: pre-disaster phase—during disaster phase—post-disaster phase.

Vulnerability Profile of India—National Policy in disaster Management.

Module II

Types of disasters: Natural and man-made

Natural disasters and their management: Earthquake, Landslide, Tsunami, Volcano, Flood, Drought, Cyclone, Heat Wave, Cold Wave, Epidemics, Thunder & Lightning, Forest Fire

Module III

Man-made disasters and their management: hazardous material spills, fires, groundwater contamination, transportation accidents, mining accidents, structure failures, explosion.

Module IV

Ruskin Bond. “Quakes” in *Quakes and Flames*. New Delhi: National Book Trust, 1994.

Sonali Deraniyagala. *Wave*. Alfred A. Knopf, 2013.

Core Text: To be published by the Dept.

Assignment Topics:

Managing personal disasters: preparedness

Health emergencies: procedures to be followed during cardiac arrest, emergency first aid during fire, drowning.

Managing sudden death of close relatives, managing suicide tendency.

Further Reading

1. Auf Der Heide. Disaster Response: Principles of Preparation and Coordination. St. Louis: Mosbe, 1989.
2. Benjamin, Daniel, and Steven Simon. The Age of Sacred Terror. New York: Random House, 2002.
3. Burby, Raymond J., et al. Building Disaster Resilient Communities. Emmitsburg, MD: FEMA Emergency Management Higher Education Project College Course, May 2002. Accessed at: <http://training.fema.gov/EMIWeb/downloads/BuildingDRCdoc.doc>
4. Burby, Raymond. Cooperating with Nature: Confronting Natural Hazards with Land-Use Planning for Sustainable Communities. Washington, DC: Joseph Henry Press, 1998.
5. Drabek, Thomas E. Strategies for Coordinating Disaster Responses. Boulder, CO: Program on Environment and Behavior, Monograph 61, University of Colorado, 2003.
6. Enarson, Elaine, et al. A Social Vulnerability Approach to Disasters. Emmitsburg MD: FEMA Emergency Management Higher Education Project College Course, May 2003. Accessed at: <http://training.fema.gov/EMIWeb/edu/completeCourses.asp>
7. Quarantelli, E.L. (ed.) What is a Disaster – Perspectives on the Question. London and New York: Routledge, 1998.

MODEL QUESTION PAPER
19UEN421: Disaster Management

Time: 3 hours

Max. Marks: 80

Section A

Answer all questions, each in a word or sentence. Each question carries one mark.

1. What is a disaster?
2. What are the impacts produced by disasters?
3. Define disaster management cycle.
4. What is an earthquake?
5. Define landslides.
6. What is a tsunami?
7. Define volcanic hazards?
8. Comment on flood preparedness.
9. Which is the setting of Ruskin Bond's story, "Quakes"?
10. When and where does the tsunami occur in Sonali Deraniyagala's memoir?

(10 x 1 = 10 marks)

Section B

Answer any eight questions each in a short paragraph not exceeding 50 words.

11. Define disaster management.
12. Name four activities of the disaster management cycle.
13. Explain the disaster impact.
14. How does an earthquake occur?
15. How can an earthquake be predicted?
16. What is a topple?
17. Give four landslide safety tips.
18. What is a volcano?
19. What are the conditions that cause floods?
20. Describe ground water contamination.
21. What is the theme of Sonali Deraniyagala's *Wave*?
22. How does the grandfather react to the quake in Ruskin Bond's "Quakes"?

(8 x 2 = 16 marks)

Section C

Answer any six questions, each in a paragraph not exceeding 100 words.

23. Comment on deconstruction in the post disaster phase.
24. What are the tips for earthquake safety?
25. What are the causal factors for landslides?
26. What causes volcanoes?
27. What are the characteristics of flood?
28. Comment on the safety tips associated with cyclone.
29. What are heat waves?
30. How does Ruskin Bond show that animals and birds sense the approach of earthquakes?
31. How does Sonali Deraniyagala begin her memoir, *Wave*?

(6 x 4 = 24 marks)

Section D

Answer any two, each in about 300 words.

32. Explain the key phases of Disaster Management.
33. How do landslides, volcanic eruptions, and cosmic collisions generate tsunamis? Comment on the safety tips regarding tsunamis.
34. Write an essay on man-made disasters and their management.
35. Attempt a critical analysis of Ruskin Bond's story, "Quakes".

(2 x 15 = 30 marks)

Complementary Course VII

19UEN431: HISTORY OF ENGLISH LANGUAGE

No of Credits: 2

No of hours: 54 (3 per week)

Course Outcome

1. To familiarize students with the origin and development of the English Language
2. To make them aware of the changes in different areas of the language.
3. To help them identify the various language families.
4. To help them trace the evolution of the English language.
5. To help them list the changes in the different areas of the language

COURSE OUTLINE

Module 1

Nature of language – human languages and animal communication systems – flux in language – language families – Indo-European family – Germanic group – the descent of English – broad characteristics.

Module 2

Periods in the history of English language – Old English – Celtic, Latin and Scandinavian influences – effect on grammar and syntax – Norman conquest – French influence – growth of national feeling – adoption of English – Middle English – decay of inflection – loss of grammatical gender – French Influence on the vocabulary – dialectal diversity – the rise of standard English – contribution of major writers to the English language – Chaucer, Spenser, Shakespeare, Milton – the impact of Bible Translations on the English language.

Module 3

Modern English – Renaissance and after – general characteristics of English – changes in pronunciation and grammar – attempts to reform English – Spelling through the ages – problems and prospects of spelling reform – Development of Dictionaries – Dr. Johnson's dictionary – slang and standard speech – English dialects – evolution of English as a global language.

Module 4

Word formation and growth of vocabulary – makers of English – Semantics – changes of meaning – widening, restriction, amelioration, radiation, concatenation, synaesthesia, metonymy, synecdoche, faded metaphors, euphemism, divergence of meaning – some present-day trends in the English language – slang and jargon – varieties of dialects – various 'Englishes' – influence of the colonies.

Core text: *A Concise History of English Literature and Language*, Primus Books, Delhi, 2013

Reading list for Modules 1 to 4

1. Baugh A.C. *A History of the English Language*. Chennai: Allied Published, 1978.
2. Barber C.L. *The Story of Language*. Penguin, 1982.
3. Wood F.T. *An Outline History of the English Language*. Macmillan, 2008.
4. Crystal, David. *English as a Global Language*. London: Cambridge University Press, 1997.
5. Mugglestone. *Oxford History of English*, Indian Edition: Oxford University Press, 2009.

MODEL QUESTION PAPER
19UEN431: History of English Language

Time: 3 Hrs

Max Marks: 80

Section A

Answer all questions, each in a word or a sentence. Each question carries 1 mark.

1. What are the two main groups of Indo-European family of languages?
2. Which is the language of ancient Illyria?
3. What are the three language groups of West Germanic?
4. What are the main dialects of the Middle English Period?
5. Who compiled *Universal Etymological Dictionary*?
6. What is 'Aphesis'?
7. Who used the word 'scapegoat' in his translation of the Bible?
8. "Edutainment" is an example of a _____ word.
9. What is the source of the word 'Grundyism'?
10. What is a jargon?

(10 x 1 = 10 marks)

Section B

Answer any eight, each in a paragraph not exceeding 50 words. Each question carries 2 marks.

11. Property of 'Displacement' of human language
12. Dr Johnson's Dictionary
13. Dialects of Old English
14. Balto-Slavonic family of languages
15. Celtic influence on English Language
16. Loss of grammatical gender during Middle English Period
17. Oxford English Dictionary
18. Contribution of Tyndale's translation of the Bible to English Language
19. Milton's reform of English spelling
20. Onomatopoeia
21. Euphemism
22. Telescoping

(8 x 2 = 16 marks)

Section C

Answer any six in about 100 words. Each question carries 4 marks.

23. Western or Centum group of languages
24. Ablaut
25. Influence of Latin on English language
26. Contribution of Chaucer to English language
27. Great Vowel Shift
28. Acronyms
29. Radiation or Polysemy
30. 'World Englishes'
31. Grimm's Law.

(6 x 4 = 24 marks)

Section D

Answer any two of the following, each in about 300 words. Each question carries 15 marks.

32. What are the distinct features of the human language which differentiate it from animal communication system?
33. Write an essay on the trilingual culture of Old English due to Celtic, Latin and Scandinavian influences
34. Trace the emergence of English as a 'Global Language'.
35. Discuss the various methods by which English words developed new meanings and the reasons behind them.

(2 x 15 = 30 marks)

Complementary Course VIII
19UCJ431: BASICS OF NEWS EDITING

No of Credits: 3

No of hours: 54 (3 per week)

Course Outcome

On completion of the course, the students should be able to

- Know the fundamentals of editing for print and digital media.
- Edit news stories and write photo captions, tweets and headlines.
- Understand the fundamentals of news design.
- Understand the roles and responsibilities of an Editor
- Gain an appreciation for accuracy of information and fairness in language.
- Define various aspects of editing and the nuances involved in newspaper page designing and typography.

Module 1

Contents of a newspaper - news, editorials, columns, cartoons, letters to the editor, features, photographs, infographics- Page makeup

Module 2

Sub editor - role and responsibilities in a newspaper.

Module 3

Principles of editing, selection, correction, rewriting, stylebook

Module 4

Writing headlines, functions & types of headlines - banner, skyline, kicker, deck, label, feature heads – Page makeup and page design – the problem of style – stylebook – overall page design – planning of pages

Module 5

Practice Session 10 hours - Bringing out Newsletters / Assignment / Poster exhibition, Caption writing competition

COURSE MATERIALS

Core Text (To be published by the Dept)

Further Reading:

1. Baskette, Floyd K., Jack Z. Scissors & Brenn S. Brooks. *The Art of Editing*. London: Taylor & Francis. 1996.
2. Evans, Harold. *Newsman's English: A Guide to Writing Lively, Lucid, and Effective Prose*. US: Holt, Rinehart and Winston. 1972.
3. Shaju, P. P. *News Reporting and Editing*. Calicut: University of Calicut. 2012.
4. Saxena, Sunil. *Headline Writing*. New Delhi: SAGE Publications Pvt. Ltd. 2005.
5. George, T. J. S. *Editing: A Handbook for Journalists*. New Delhi: Indian Institute of Mass Communication. 1989.
6. Smith, Ron F. & Lorraine M O' Connell. *Editing Today*. Wiley-Blackwell. 2007.

MODEL QUESTION PAPER
19UCJ431: Basics of News Editing

Time: 3 hours

Maximum marks: 80 marks

Section A

Answer all questions in a word or sentence.

1. Define Ribbon Headline.
2. Pictographs
3. Masthead
4. Double deck headline
5. Cutline
6. Newspaper logo
7. Laudatory letters
8. News Peg
9. Copy editor
10. Kicker

(1x10=10marks)

Section B

Answer any eight questions, each in a paragraph of 50 words.

11. What is an editorial?
12. What is copy editing?
13. Copy tasting
14. Columns
15. Gutter space
16. Mofussil edition
17. Cropping
18. Standing Head
19. Style Sheet
20. Pocket cartoons
21. Circus layout
22. Running Story

(8x2=16marks)

Section C

Answer any six questions each in a paragraph of 100 words.

23. Explain the duties of a sub editor.
24. What do you understand by scaling?
25. Explain Photo editing.
26. What are the functions of headlines in a news paper?
27. Discuss handling letters to the Editor and mention their types.
28. What are the ingredients of an editorial page of a newspaper?
29. What are the interesting items liked by an average reader of a newspaper? Give a few illustrations of such news items from some popular newspaper.
30. Explain the importance of proofreading.
31. Mention some space saving techniques.

(6x4= 24 marks)

Section D

Answer any two of the following questions in about 300 words.

32. Comment on the different types of headlines and their functions.
33. What is meant by newspaper layout? Explain the various guiding principles of layout.
34. Enumerate the principles of editing?
35. Explain the news management hierarchy of a typical newspaper.

(2x15 =30 marks)

SEMESTER V
Core Course VI
19UEN541: LITERARY CRITICISM

No of Credits: 4

No of hours: 5 (total 90 hours)

Course Outcome

- To introduce students to some of the significant concepts of modern literary criticism from its emergence in 20th century
- To develop in them a critical perspective and capacity to relate and compare various critical practices and schools
- To help them read and analyse literary texts from different theoretical perspectives

COURSE DESCRIPTION

Module 1

New Criticism – objective criticism – close reading – text as an autonomous artefact – importance of form and images – major critics and their works. **Structuralism** – key concepts popularized by Saussure – application in literary texts – major critics and their works

Module 2

Post-structuralism and Deconstruction – dismantling of concepts of centrality and fixity – Aporia – major critics and their works. **Psychoanalytic criticism** – Freud – Oedipus Complex – displacement and condensation in dream and art. Lacan – Imaginary Stage, Mirror Stage, Symbolic Order

Module 3

Feminist Criticism – V. Woolf – gendered status of language – A Room of One's Own. Elaine Showalter – feminine, feminist and female stages – A Literature of Their Own. Helene Cixous – *écriture féminine* – “The Laugh of the Medusa”. **Marxist Criticism** – materialist philosophy – base and superstructure – Althusser – Repressive structures – Ideological Apparatuses – Gramsci – Hegemony

Module 4

Postcolonial criticism – Fanon – cultural resistance – The Wretched of the Earth. Adopt, Adapt and Adept stages of postcolonial literature – Said's Orientalism. **Ecocriticism** – Cheryll Glotfelty – shift from anthropocentric to biocentric view of life

CORE TEXT

Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*, Viva Books; 3rd Revised edition (2010)

Nagarajan, M. S. *English Literary Criticism and Theory: An Introductory History* (pp 121-133)

Reading List:

- Culler, Jonathan. *Literary Theory: A Very Short Introduction*
- Leitch, Vincent B, ed. *The Norton Anthology of Theory and Criticism*
- Tyson, Lois. *Critical Theory Today*
- Frye, Northrop. *Anatomy of Criticism: Four Essays*
- Bennett, Andrew. *An Introduction to Literature, Criticism, and Theory: Key Critical Concepts*
- Waugh, Patricia. *Literary Theory and Criticism*
- Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*

MODEL QUESTION PAPER
19UEN541: Literary Criticism

Time: 3 hours

Max. Marks: 80

Section-A

Answer **all the questions**, each in a word or a sentence. Each question carries 1 mark.

1. What does the phrase 'Objective Criticism' refer to?
2. What is 'New Criticism' otherwise known as?
3. Who is the author of 'Well 'Of Grammtology'?
4. What is the literal meaning of the term 'Aporia'?
5. Which discipline did Jack Derrida specialise in?
6. Which can be said to be the most important Lacanian text for a literary student?
7. Who is the author of 'A room of one's own'?
8. What does 'Ecriture Feminine' literally mean?
9. Who is the author of 'Wretched of the Earth'?
10. How did Cheryll Glotfelty define Ecocriticism?

(10 x 1 = 10 marks)

Section-B

Answer **any eight questions**, each in a short paragraph not exceeding 50 words. Each question carries 2 marks.

11. What is meant by the phrase 'Autonomy of the Text'?
12. Explain the Saussurian concept of 'Arbitrariness of Language'.
13. Comment on the inextricable link between 'Signified' and 'Signifier'.
14. How does the concept of ambiguity contribute to 'plurality of meaning'?
15. Explain 'Mirror Stage'.
16. Comment on 'Oedipus Complex'.
17. What is meant by the 'fixity of meaning'?
18. What are repressive structures?
19. Explain briefly what 'Ideological Apparatus' is.
20. How is language a 'gendered entity'?
21. Write a short note on cultural resistance.
22. Explain the concept of 'Hegemony'.

(8 x 2 = 16 marks)

Section-C

Answer **any six** questions in about 100 words. Each question carries 4 marks.

23. Describe the three phases of literature authored by women .
24. Comment on the Marxist concepts of Base and Superstructure.
25. What are the three phases of postcolonialism?
26. Discuss how important Ecocriticism is.
27. What are the various stages of the first four years of one's life, according to Lacan?
28. Explain the concepts of condensation and displacement.
29. Discuss Said's Orientalism.
30. What is Deconstruction? Explain with an illustrative example.
31. Compare and contrast anthropocentric and biocentric worldviews.

(6 x 4 = 24 marks)

Section-D

Answer **any two** of the following, each in about three hundred words. Each question carries 15 marks.

32. How did Saussure's ideas on language revolutionize literary criticism?
33. What are the major tenets of New Criticism.
34. 'Woman has so far been a conceived reality, now she has to be a lived reality'-Comment on the statement.
35. How did postcolonial criticism challenge universalism in literature?

(15 x 2 = 30 marks)

Core Course VII

19UEN542: INDIAN LITERATURE IN ENGLISH

No of Credits: 4

No of hours: 5 (Total 90 hrs)

COURSE OUTCOME

On completion of the course, the students should be able to

- Trace the development of Indian writing in English.
- Explain the Indianness in Indian literature in English.
- Read and appreciate Indian literature.
- Analyse the strength and constraints of Indian English as a literary medium.

COURSE OUTLINE

Module 1: Poetry

Module 2: Prose - Essays

Module 3: Prose - Fiction

Module 4: Drama

COURSE MATERIAL

Module 1: Poetry:

- | | |
|--------------------------|---|
| 1. Rabindranath Tagore | : Song I, <i>Gitanjali</i> : "Thou hast made me endless,
such is thy pleasure" |
| 2. Nissim Ezekiel | : <i>The Visitor</i> |
| 3. Kamala Das | : <i>An Introduction</i> |
| 4. Jayanta Mahapatra | : <i>Hunger</i> |
| 5. R. Parthasarathy | : <i>Homecoming</i> |
| 6. Meena Alexander | : <i>House of a Thousand Doors</i> |
| 7. Arundhati Subramaniam | : <i>Home</i> |
| 8. Dilip Chitre | : <i>The House of My Childhood</i> |

Module 2: Prose – Essays

- | | |
|---------------------|---|
| 1. Jawaharlal Nehru | : <i>Tryst with Destiny</i> |
| 2. A. K. Ramanujan | : <i>Is There an Indian Way of Thinking</i> |

Module 3: Fiction – Fiction

a. Short Stories

- | | |
|-------------------|---------------------------------|
| 1. Kushwant Singh | : <i>The Portrait of a Lady</i> |
| 2. Anita Desai | : <i>A Devoted Son</i> |
| 3. R. K. Narayan | : <i>A Shadow</i> |
| 4. Ruskin Bond | : <i>The Kite Maker</i> |
| 5. K. A. Abbas | : <i>Sparrows</i> |

b. Fiction

- | | |
|------------------|----------------------------------|
| 1. Arundhati Roy | : <i>The God of Small Things</i> |
|------------------|----------------------------------|

Module 4: Drama

Girish Karnad	: <i>Hayavadana</i>
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Core reading: Karnad, Girish. *Hayavadana* (OUP) [Core Text: To be published by the Dept.]

Reading List

- Iyengar, K. R. Sreenivasa. *Indian Writing in English*. Sterling Publishers. New Delhi. 1985.
- Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. Permanent Black Publishers: New Delhi . 2008.
- King, Bruce Alvin. *Three Indian Poets: Mission Ezekiel*, OUP, Madras. 1931.
- Ramakrishna, D., *Critical Essays on Indian English Writing*, Atlantic Publishers, New Delhi. 2005.
- Gupta, G.S. Balarama, *Indian English Literature*, Anmol Publication, New Delhi. 2003.

- Ramakrishna,D. *Critical Essays on Indian English Writing*, Atlantic Publishers & Distributers, New Delhi.2005.
- Pandey, Mithilesh K., *Recent Indian Literature in English*, Anmol Publications, New Delhi.1999.

Instruction to Teachers:

The work of each author has to be placed against the literary backdrop of the age. The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.

MODEL QUESTION PAPER
19UEN542: Indian Literature in English

Time: 3 hours

Max. Marks: 80

Section A

Answer all questions, each in a word or sentence. Each question carries one mark.

1. What does Tagore say about the immortal touch of God's hands?
2. Why did the visitor come to meet the persona, in "The Visitor"?
3. How does the poet ignore her gender in the poem, "An Introduction"?
4. What happens at the stroke of midnight?
5. What is Nehru's view of the Constituent Assembly?
6. What happens to Padmini at the end of the play, *Hayavadana*?
7. Who is Bhagavata?
8. In which village is *The God of Small Things* set?
9. What happened to Velutha in the police custody?
10. Who is referred to as the god of small things, by Arundhati Roy?

(10x 1 = 10 marks)

Section B

Answer any eight questions each in a short paragraph not exceeding 50 words.

11. What is the theme of Song I of *Gitanjali*?
12. How does Kamala Das describe the pain of her growing up, in "An Introduction"?
13. What is the significance of homecoming, according to Mahapatra?
14. How does the poet describe his childhood home in "The House of My Childhood"?
15. What does the independence of India signify?
16. Why does the narrator find it hard to imagine that his grandmother may have once been young and pretty?
17. How does the story, "The Kite Maker" end?
18. What happens to Padmini's son?
19. What happens on the journey to Ujjain fair?
20. Write a note on Chacko's love for books.
21. Comment on Ammu's troubled childhood in *The God of Small Things*.
22. How does A.K. Ramanujan begin his essay on "Is There an Indian Way of Thinking"?

(8 x 2 = 16 marks)

Section C

Answer any six questions, each in a paragraph not exceeding 100 words.

23. Comment on the theme of alienation in "The Visitor".
24. "I am sinner, I am saint." Explain.
25. How does the poem, "Hunger" begin?
26. Explain the title metaphor in "House of a Thousand Doors".
27. Comment on the theme of compassion in "Sparrows."
28. Sketch the character of Kapila.
29. Narrate the encounter with Goddess Kali and Padmini.
30. How did Ammu in *The God of Small Things* die?
31. Write a note on Baby Kochamma.

(6 x 4 = 24 marks)

Section D

Answer any two, each in about 300 words.

32. Consider "An Introduction" as a confessional poem.
33. "At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom." What are the challenges of the future for India?
34. How does Girish Karnad effectively bring out the quest for identity in a world of tangled relationships?
35. Sketch the character of Velutha in *The God of Small Things*.

(2 x 15 = 30 marks)

Core Course VIII
19UEN543: FILM STUDIES

No of Credits: 2

No of hours: 3 (Total 54 hrs)

COURSE OUTCOME

- To give the students basic knowledge in the history, art and culture of motion picture.
- To introduce to them the key concepts in film studies.
- To help them analyze and appreciate films.
- To enable them pursue higher studies and careers in film.

COURSE OUTLINE

Module 1: Understanding film.

What is film – its hybrid nature – the language of cinema – authorship - a brief history – film movements – Montage theory and Soviet cinema of the 20s – German expressionism and experiments with mise-en-scene – French poetic realism – classical Hollywood cinema and genre – Italian neo-realism – French New wave - contemporary international trends.

Module 2: Indian Cinema.

Phalke and the desi enterprise – Indian cinema 30s to the 60s – The golden 50s – Indian art cinema and the Indian New wave – History of Malayalam Cinema – New wave in Malayalam cinema – Contemporary trends in Malayalam cinema.

Module 3: Literature and Film.

Literary language and Film language- adaptation and notions of fidelity- Narrative structure and strategies in film and fiction - time, space, character and setting - dialogue – music – sound effects.

Module 4: Film analysis.

Films for close viewing:

1. Akira Kurosawa's *Rashomon*
2. George Cukor's *My Fair Lady*
3. Ramu Kariat's *Chemmeen*

COURSE MATERIAL

Core text: *Introduction to Film Studies* [Reading the Popular series]. Orient Blackswan, 2013.

Reading list:

1. Villarejo, Amy. *Film Studies: the Basics*. Routledge, Indian Reprint, 2009.
2. Hayward, Susan. *Key Concepts in Cinema Studies*. London: Routledge, 1997.
3. Bywater, Tim and Thomas Sobchack. *Introduction to Film Criticism*. Pearson India, 2009.
4. Corrigan, Timothy, J. *A Short Guide to Writing about Film*. Pearson India, 2009.
5. Kupsc, Jarek. *The History of Cinema for Beginners*. Chennai: Orient Blackswan, 2006.
6. Dix, Andrew. *Beginning Film Studies*. New Delhi: Viva Books, 2010.
7. Harvey, Bob. *How to Make Your Own Video or Short Film*
8. Stam, Robert and Alessandra Raengo. *Literature and Film: A Guide to Theory and Adaptation*. Oxford: Blackwell, 2003.

Suggested viewing list:

1. V. K. Prakash's *Karmayogi*
2. Pete Docter's *Up*
3. Dr Biju's *Akashathinte Niram*
4. Michael Radford's *Il Postino*
5. Robert Wiene's *The Cabinet of Dr. Caligari*
6. Sergei Eisenstein's *Battleship Potemkin*
7. Victorio De Sica's *Bicycle Thief*
8. John Ford's *Stagecoach*
9. Alfred Hitchcock's *Psycho*
10. Jean Renoir's *The Rules of the Game*

11. Satyajit Ray's *Pather Panchali*

12. Abbas Kiarostami's *Ten*

Note to the Teacher:

The objective of this course is to enable literature students to understand the language of cinema as also the ways in which that language is different from a literary language. Simultaneously they could also be taught the specificities of medium, narrative and the history of cinema. The lectures should use a lot of clips from different films to illustrate the points. It is strongly recommended that films or film clips should be screened as far as possible for every topic of this course. Any film of the teacher's choice other than the ones suggested may also be screened to illustrate the specific topics. The three films selected for close analysis help in understanding the narrative techniques of cinema, its engagements with sound, music and songs as also modes of adaptation from genres such as short story, play and novel.

MODEL QUESTION PAPER
19UEN543: Film Studies

Time: Three hours

Maximum Marks: 80

Section A

Answer all the questions:

1. What is the meaning of the word 'mise-en-scene' in movies?
2. Name the first Hollywood blockbuster film.
3. Medium long shot is also known as _____.
4. Name the source of the film *My Fair Lady*.
5. The first Indian film maker who got worldwide acclaim was _____.
6. What does the term 'tilting' refer to?
7. Which was the first Malayalam film that won the President's award?
8. Name the first Malayalam film produced by a Malayali producer.
9. What makes the year 1895 significant in the history of film making?
10. Who is the Cinematographer of *Rashomon*?

(10 x 1 = 10 marks)

Section B

Answer any eight of the following questions in about 50 words:

11. What is UA Certification?
12. Explain the Three Point Lighting System.
13. Comment on Montage theory and Soviet films.
14. Define camera angle.
15. What is meant by the 30 Degree Rule?
16. What is Adoor Gopalakrishnan's contribution to the Indian cinema?
17. What does Cahiers du Cinema mean?
18. Critique the transformation of Eliza Doolittle.
19. Explain the significance of the atmosphere in *Rashomon*.
20. Describe the character of Pareekutti in the film version of *Chemmeen*.
21. What is the importance of sound effects in films?
22. What were the contributions of John Abraham towards the growth of Art House films in Malayalam.

(8 x 2 = 16 marks)

Section C

Answer any six of the following questions in about 200 words:

23. Trends in contemporary Malayalam cinema.
24. Italian Neo Realism
25. Types of Shots
26. The different narratives in *Rashomon*
27. Contemporary trends in Malayalam Cinema
28. Consider language as an identity marker in *My Fair Lady*.
29. Fidelity in adaptation.
30. Satyajit Ray and the Indian New Wave Cinema.
31. What are the contemporary trends in Malayalam Cinema?

(6 x 4 = 24marks)

Section D

Answer any two of the following essays in about 300 words:

32. Write an essay on the language of Cinema.
33. *My Fair Lady* as an adaptation.
34. Write an appreciation of the movie *Chemmeen*.
35. Write an essay on the history of Malayalam Cinema.

(2 x 15 = 30 marks)

Core Course IX

19UEN544: LINGUISTICS AND PHONETICS

No of Credits: 4

No of hours: 4 (Total 72 hrs)

COURSE OUTCOME

1. To equip students with a thorough knowledge of the various aspects of the English language
2. To sensitize them to the nuances of spoken and written forms of English
3. To help them overcome specific problems resulting from mother tongue interference and to develop a neutral accent and improve their general standard of pronunciation
4. To speak globally intelligible English

COURSE OUTLINE

Module 1

Linguistics - branches of linguistics - approaches to the study of language - diachronic & synchronic - prescriptive & descriptive - traditional & modern - key concepts - langue & parole - competence & performance - grammaticality & acceptability - traditional & structural grammars

Module 2

Morphology – morphemes – classification – allomorphs – Syntax – word classes – form class – function class – formal features – IC analysis – PS Grammar – TG Grammar.

Module 3

Varieties of Language – regional/class – discourse – individual – national varieties – British – American – General Indian – Australian – spoken and written – RP and BBC English.

Module 4

Phonetics – articulatory phonetics – speech mechanism – organs of speech – classification of speech sounds – vowels – consonants – Phonology – phonemes– classification – distribution – syllable structure – transcription –allophones – suprasegmentals – stress – word stress and sentence-stress – rhythm – juncture – intonation – assimilation – elision.

COURSE MATERIAL

Modules 1–4

Core Text: Dr V. Syamala. *A Textbook of English Phonetics and Structure for Indian Students*. Sarath Ganga, Trivandrum

Reference:

- T. Balasubramanian. *A Textbook of English Phonetics for Indian Students*. Second edition. Macmillan, 2013.

Reading list:

1. Aslam, Mohammed, and Aadil Amion Kak. Introduction to English Phonetics and Phonology. Foundation Books, 2007.
2. Crystal, David. Linguistics.
3. Palmer, Frank. Grammar.
4. Lyons, John. Language and Linguistics: An Introduction. CUP, 1981.
5. Verma, S. K., and N. Krishnaswamy. Modern Linguistics: An Introduction. OUP, 1989.
6. Gimson, A.C., and Edward Arnold. An Introduction to the Pronunciation of English. CUP, 1980.
7. Roach, Peter. English Phonetics and Phonology. CUP, 2009.
8. Yule, George. The Study of Language. CUP, 2006.
9. Collins, Beverley and Inger Mees. Practical Phonetics and Phonology: A Resource Book for Students. Routledge, 2005.
10. Rani, D Sudha. A Manual for English Language Laboratories. New Delhi: Pearson, 2010.

Reference:

Jones, Daniel. English Pronouncing Dictionary. 17th Edn. CUP.
Marks, Jonathan. English Pronunciation in Use: Elementary. CUP, 2008.
Raja, Kunjnni K. Indian Theories of Meaning. Adyar Library, 1963.

Direction to Teachers:

IC analysis, PS Grammar and TG Grammar should be discussed only at introductory level.

MODEL QUESTION PAPER
19UEN544: Linguistics and Phonetics

Time: Three hours

Maximum Marks: 80

Section-A

Answer **all** questions, each in a word or a sentence. Each question carries 1 mark.

1. What is a phoneme?
2. Define dialect.
3. How many morphemes are there in the word “carelessness”?
4. What is meant by sound symbolism?
5. Who introduced IC analysis?
6. What is a kernel sentence?
7. Name the glottal fricative sound in RP.
8. What is the American equivalent for the RP ‘biscuit’?
9. On which syllable is the word ‘geophysical’ stressed?
10. What is a consonant cluster?

(10 x 1 = 10 marks)

Section-B

Answer any **eight** of the following. Each question carries 2 marks.

11. Write a note on ‘Linking r’
12. Transcribe the following words phonemically – angel, picture, crave, lure.
13. What are abutting consonants?
14. What is meant by the ‘vowel limit’?
15. Define the levels of linguistic analysis.
16. What is Diglossia?
17. What is a Register?
18. What is the difference between Derivational Affixes and Inflectional Affixes?
19. Differentiate between synchronic and diachronic approaches to language study.
20. What is a Pidgin?
21. What are allophones? Give an example.
22. What is meant by jargon? Give examples.

(8 x 2 = 16 marks)

Section-C

Answer any **six** of the following. Each question carries 4 marks.

23. Explain syllable structure in English.
24. Write a note on Human and Animal Communication.
25. Explain the concepts of Langue and Parole.
26. How would you determine grammaticality, acceptability and appropriateness of an utterance?
27. Write a note on GIE.
28. Explain Assimilation and assimilatory changes in English with examples
29. Discuss the main aspects of Australian English.
30. State and briefly explain the different types of Registers.
31. Briefly explain the vowel glides with examples.

(6 x 4 = 24 marks)

Section- D

Answer any **two** of the following, each in about three hundred words. Each question carries 15 marks

32. Explain IC analysis with illustrative examples of sentences and describe its advantages and disadvantages.
33. Discuss the Suprasegmental phonemes of RP.
34. What are the significant fallacies of Traditional Grammar according to the Structuralist linguists?
35. Discuss the differences between British and American varieties of English with examples.

(15 x 2 = 30 marks)

Core Course X

19UEN545: POST COLONIAL LITERATURES IN ENGLISH

No of Credits: 4

No of hours: 5 (Total 90 hrs)

COURSE OUTCOME

- To introduce students to Post Colonial literature, life and culture
- To broaden their aesthetic and intellectual faculties
- To identify what is distinctly Post Colonial literature
- To read and appreciate Post Colonial literature with insight
- To understand Post Colonial culture and its varying modes of literary expression

COURSE OUTLINE

Module 1: Poetry

Module 2: Drama

Module 3: Fiction

COURSE MATERIAL

Module 1: Poems:

1. Pablo Neruda - *A Dog has Died* - 1904
2. A.D. Hope – *The Death of the Bird* – 1907
3. Elizabeth Bishop – *The Fish* - 1911
4. Judith Wright – *Train Journey* - 1915
5. Wislawa Szymborska – *Possibilities* -1923
6. Nissim Ezekiel - *Enterprise* - 1924
7. Derek Walcott – *Ruins of a Great House* – 1930
8. John Pepper Clark – *Casualties* - 1935
9. Yasmine Gooneratne - *This Language, This Woman* - 1935
10. Margaret Atwood - *Notes Towards a Poem That Can Never be Written*. [1939]

Core reading: *After the Sunset: An Anthology of Post Colonial Literatures in English*. Oxford University Press, 2013

Module 2: Drama

1. Wole Soyinka - *The Strong Breed*. Oxford University Press.

Core reading: *After the Sunset: An Anthology of Post Colonial Literatures in English*. Oxford University Press, 2013.

Module 3: Fiction

1. Chinua Achebe – *Things Fall Apart*
2. Sharan Kumar Limbale - *Akkarmashi*

Instruction to Teachers:

The work of each author has to be placed against the literary backdrop of the age. The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works. Questions are not to be asked from such details at the examination.

Reading List:

1. Ania Loomba. *Colonialism/Postcolonialism*
2. Robert J. C. Young. *Postcolonialism: A Very Short Introduction*.
3. Peter Barry. *Beginning Postcolonialism*
4. Bill Ashcroft, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*

MODEL QUESTION PAPER
19UEN545: POSTCOLONIAL LITERATURES IN ENGLISH

Time: Three hours

Maximum Marks: 80

Section A

Answer all the ten questions:

1. What does the phrase “disjectamembra” mean?
2. From where is the title ‘Things fall Apart’ taken?
3. Why is English referred to as “Empress’ daughter” in *This Language, This Woman*?
4. Who is Ifada?
5. What is the Nationality of A D Hope?
6. Who is the central character of the play *The Strong Breed*?
7. In which year did Szymborska win the Noble prize for literature?
8. What is “famine” a metaphor for in *Notes Towards a Poem that can never be Written*?
9. To which caste does Limbale belong to?
10. What does “kwashiorkor” in *The Casualties* refer to?

(10 x 1 = 10 marks)

Section B

Answer any eight of the following questions in a sentence or two:

11. Explain the line “Home is where we have to gather grace” with which *Enterprise* ends.
12. Comment on the physical setting of *Ruins of a Great House*.
13. What is the attitude of the Sinhalese towards the English language in *This Language, This Woman*?
14. The ritual described in *The Strong Breed*?
15. Who is Sunma?
16. Explain the term ‘materialist’ as used in the poem *A Dog Has Died*
17. Describe the last leg of the birds journey?
18. What is the poet’s state of mind as she lets the fish go back to the water?
19. Why was Obi ashamed of his father?
20. Who is the strong breed?
21. Why was Ikemefuna given to Umofia?
22. State any two instances of discrimination Limbale faced at school.

(8 x 2 = 16 marks)

Section C

Answer any six of the following questions in about 200 words:

23. Critique the spirit of reconciliation at the end of *Ruins of a Great House*.
24. Whom does John Pepper Clark describe as “emissaries of rift” in the poem *The Casualties* and why?
25. Consider *The Dog Has Died* as an elegy
26. Attempt a post colonial reading of Atwoods poem
27. How significant is the title *The Outcaste*?
28. Critically analyse the character Okonkwo.
29. Elaborate on the role of rituals and ceremonies in the novel *Outcaste*
30. The struggle between change and tradition in *Things Fall Apart*
31. Trace the evolution of thought in *Train Journey*.

(6 x 4 = 24 marks)

Section D

Answer any two of the following essays in about 300 words:

32. Sketch the character of Eman
33. Elucidate the major themes in the novel ‘The outcaste’
34. Analyse *Ruins of a Great House* as a postcolonial poem.
35. Critically analyse *Things Fall Apart*

(2 x 15 = 30 marks)

Open Course

19UEN551.1: COMMUNICATIVE APPLICATIONS IN ENGLISH

No of Credits: 2

No of hours: 3 (Total 54 hrs)

COURSE OUTCOME

On completion of the course, the students should be able to

1. Use English for international communication.
2. Engage in all kinds of communication activities – informal, formal/ business related and academic.
3. Perform well in language tests and competitive examinations.
4. Attain high level proficiency in all the four language skills.
5. Equip them for competitive examinations and various International English Language Tests.
6. Enhance their career prospects and employability.
7. Develop their personality by fine tuning their communication and presentation skills.

COURSE OUTLINE

Module 1

Verbal and Nonverbal communication – Non verbal Communication: body language: postures – orientation – eye contact – facial expression – dress– posture – self concept – self image – self-esteem – attitudes – values and perception. Varieties of modern English: British, American, Indian.

Module 2

Communication Skills – Greeting and introducing, Making requests, asking for and giving permission, Offering help, giving instructions and directions, Art of small talk, Participating in conversation, Making a short formal speech, Describing persons, places, incidents and events. Writing summaries and reviews of books and movies in English and regional languages.

Telephone skills, Types of calls, Handling calls, Making and handling complaints, Telephone etiquette, Compeering, Group Discussion

Module 3

Vocabulary – Remedial Grammar and Career skills, Words often confused and misused- synonyms, antonyms and idioms commonly used.

Intensive and Extensive reading - skimming and scanning – fast reading — e mails – CV and Cover letter – Letters- informal/ formal/official/ business related- Preparing agenda, minutes — short argumentative essays.

Module 4 Practice Sessions

Making short speeches – addressing an audience – attending an interview- using audio-visual aids – Compeering – group discussion – Symposium – presenting different aspects of a debatable topic. Listening to Audio and Video tutorials in the Language Lab.

Proposal: To include a viva-voce in this paper.

COURSE MATERIAL

Core Text: *A Course in Communication Skills* by P. Kiranmai Dutt, Geetha Rajeevan and C. L. N. Prakash

Reading list

1. Mukhopadhyay, Lina et al. Polyskills: A Course in Communication Skills and Life Skills. Foundation, 2012.
2. O'Conner, J. D. Better English Pronunciation. CUP.
3. Swan, Michael. Practical English Usage. OUP.
4. Driscoll, Liz. Cambridge: Common Mistakes at Intermediate. CUP.

Reference

1. Jones, Daniel. English Pronouncing Dictionary, 17th Edn. CUP.

Instruction: **No Questions to be asked from Module IV**

MODEL QUESTION PAPER
19UEN551.1: Communicative Applications in English

Time: Three hours

Maximum Marks: 80

Section A

Answer all the ten questions:

1. What is a complimentary close for a business letter?
2. Supply the antonym for 'diligent'?
3. Give a synonym for 'disaster'?
4. What is a profile?
5. Give an example for a phrase used to begin a conversation.
6. What is the American equivalent for 'notice board'?
7. How can you politely interrupt a conversation?
8. Give a caption for a two-wheeler.
9. What kind of dress should be worn for an interview?
10. What is Snail mail?

(10 x 1 = 10 marks)

Section B

Answer any eight of the following questions in about 50 words:

11. What are two advantages of an email?
12. What does the idiom 'In the Limelight' mean?
13. What are some examples of enclosures in an official letter?
14. List the four Language Skills
15. Distinguish between "principal" and "principle".
16. Define Minutes.
17. What is a pie chart?
18. Differentiate between self esteem and self image?
19. Describe your favorite fruit.
20. Introduce your best friend.
21. What is haptics?
22. What are the elements of a header in an e-mail?

(8 x 2 = 16 marks)

Section C

Answer any six of the following questions in about 100 words:

23. What is Academic Writing?
24. Elaborate on Non Verbal Communication
25. Discuss the proceedings of a meeting.
26. You have witnessed an accident on your way to College.. Frame a dialogue between you and a reporter.
27. Elaborate on Indian English
28. Differentiate between skimming and scanning.
29. a. What is Telephone etiquette?
b. You are trying to reach Ms Aparna Sen. Unfortunately she is unavailable. Leave her a message informing her of the change in the date of the annual body meeting of your company.
30. Correct the following sentences:(Answer all questions)
 1. He joined in the University for his higher study.
 2. The flood victims were provided shelter.
 3. The police somehow reached to the dark room where he was hiding.
 4. Every day he writes a new poetry.
31. Fill in the blanks with the right tense forms of the verbs in brackets:
As the train _____ (approach) the seaside town where I _____ (go) to spend my holidays, I _____ (go) into the corridor to stretch my legs. I _____ (stay) there for a while, _____ (breathe) in the fresh air and _____ (exchange) a few words with one of the passengers, whom I _____ (meet) earlier on the station platform. When I _____ (turn) to go back to my seat, I _____ (happen) to glance into the compartment next to mine.

(6 x 4 = 24 marks)

Section D

Answer any two of the following essays in about 300 words:

32. Attempt a review of a film which inspired you
33. Discuss the differences between the British and American varieties of English, with examples.
34. Write an essay on the havoc caused by the recent floods in Kerala.
35. Prepare a Covering Letter and CV for the post of Manager in BNM Associates.

(2 x 15 = 30 marks)

Open Course
19UEN551.2: THEATRE STUDIES

No of Credits: 2

No of hours: 3 (Total 54 hrs)

Course Outcome:

1. To provide an introduction to theatre studies
2. Familiarize the students with fundamental theories on theatre
3. Introduce the students to Western and Indian theatre
4. To sensitize students that theatre is praxis
5. To develop the listening and writing skill of student
6. To help students appreciate theatre
7. To respond creatively to the world around

COURSE OUTLINE

Module 1

Origin of Western theatre. Origin of Drama – eminent Greek playwrights – Chorus and its evolution – miracle, morality and mystery plays – Aristotle’s theory of drama – Elizabethan stage – Restoration theatre.

Module 2

Introduction to Indian theatre. Bharata and Natya sastra - relevance - contributions of Bhasa and Kalidasa - dance drama – folk theatre - theatre in Kerala - Kathakali - Kutiyattam - recent trends in Indian theatre.

Module 3

Sub-genres. Problem Play – trends in 20th century drama - Epic theatre – Absurd theatre – Postcolonial theatre.

Module 4

Praxis Writing dialogues – Preparation of script for acting based on narratives/stories/reports – Learning the process of staging a play through an enactment of the prepared script(s) which may be group activity in the class. The class may be divided into groups and they can be assigned specific tasks involved in the production of a play such as script writing, stage setting, properties, make up and music which can finally lead to the production of the script.

(This module must be effectively used by the teacher for internal/continuous assessment and so no separate texts for study are provided)

COURSE MATERIAL

Reference List

Module 1

1. John Gassner and Edward Quinn. The Reader’s Encyclopedia of World Drama. London: Methuen, 1975.
2. Harold Bloom Ed. Greek Drama. Philadelphia: Chelsea House.
3. Peter Womack. English Renaissance Drama. Oxford: Blackwell. 2006.

Module 2

1. P.Venugopalan Ed. Kutiyattam Register “Kutiyattam” Thiruvananthapuram: Margi, 2007. 21–34.
2. K.P.S. Menon. A Dictionary of Kathakali. Orient Blackswan.

Module 3

1. Martin Esslin. The Theatre of the Absurd. 3rd Ed. Britain: Penguin. 1980.

Module 4

General Reference

1. Keir Alam. The Semiotics of Theatre and Drama. London, Methuen, 1980.

SEMESTER VI
Core Course XI
19UEN641: WORLD CLASSICS

No of Credits: 4

No of hours: 5 (Total 90 hrs)

Course Outcome

1. To introduce students to the world of the classics in literature.
2. To broaden their outlook and sensibility.
3. To read and appreciate classical works.
4. To evaluate classical texts critically.
5. To place and assess their own culture alongside the classics and undertake a comparative study.

COURSE OUTLINE

Module 1

Classics – literary classics – definition – critical concepts – the emergence of classics – a brief survey of the classics. Greek and Roman: Homer -Virgil – Aeschylus – Sophocles – Euripides – Aristophanes – Nikos Kazantzakis. Italian: Dante – Boccaccio – Tasso – Ariosto - Machiavelli – Alberto Moravia. Sanskrit: Vyasa – Valmiki – Kalidasa – Sudraka – Bhasa – Shri Harsa – Jayadeva. German: Goethe – Hesse – Russian: Pushkin – Gogol – Dostoevsky – Tolstoy - Chekhov – Gorky – Pasternak – Solzhenitsyn.

Module 2: Poetry

Module 3: Drama

Module 4: Fiction

COURSE MATERIAL

Module 1 Reference

1. Beard, Mary, and John Henderson. *Classics; A Very Short Introduction*. Indian Edition, OUP, 2006.
2. Hight, G. *The Classical Tradition*. Oxford University Press, 1949.
3. Eliot, T.S. “What is a Classic?”
4. Nicoll, Allardyce. *World Drama from Aeschylus to Anouilh*. New York: Harcourt Brace, 1950.
5. Hadas, Moses. *Greek Drama*. Bantam Classics, 1983.
6. Abrams, M.H. *A Glossary of Literary Terms*.

Module 2

Core reading: Kalidasa: *Abhinjana Sakuntalam*. (From KALIDASA: THE LOOM OF TIME translated by Chandra Rajan, Penguin Books).

Module 3

Core reading: Sophocles: *Antigone* (Cambridge University Press)

Module 4

1. Core reading: Tolstoy: *The Death of Ivan Ilyich* (Penguin Classics)
2. Kazantzakis: *Zorba the Greek* (Penguin Classics)

Instruction to Teachers [Modules 1 to 4]:

- The work of each author in Module 1 has to be placed against the literary backdrop of the age.
- Only the major works of the writers mentioned in Module 1 are to be made familiar to the students.
- Only short answer-type questions [Qn. II] and Short Essay-type questions [Qn. III] are to be asked from Module 1 at the examination
- The literary significance of the works prescribed for study in Modules
- 2 – 4 are also to be discussed in the classroom. However the student is expected to have only a general awareness of the respective author/work.

MODEL QUESTION PAPER
19UEN641: World Classics

Time: 3 hours

Max. Marks: 80

Section A

Answer the following, each in a word or sentence. Each question carries one mark.

1. Who is the author of *Aeneid*?
2. Who is considered as the father of Greek tragedy?
3. Name the sick nurse of Ivan Ilyich?
4. How does the story, "The Death of Ivan Ilyich" end?
5. What is parados?
6. Who is the chief of Gods in Greek mythology?
7. What is Zorba obsessed about?
8. How does Stavridakis meet with his end?
9. The hermitage of Kanva is situated on the banks of -----
10. Name the jestor in *Abhijnana Sakuntalam*.

(10 x 1 = 10 marks)

Section B

Answer any eight of the following. Each question carries 2 marks.

11. What is the first reaction of Ivan's friends when they hear about his death?
12. Comment on the works of Homer.
13. What is the cause of Ivan's illness?
14. Comment on the writings of Euripides.
15. What are the characteristic features of the writings of Sophocles?
16. Differentiate between stasimon and episode in Greek tragedy.
17. Comment on the opening of the play, *Antigone*.
18. Who constitutes the chorus in *Antigone*?
19. What is the impression of the ascetics about Duhsanda?
20. Why does the narrator invite Alexis Zorba to join him on his journey?
21. Significance of the benediction in *Abhijnana Sakuntalam*.
22. Why did Zorba cut off his index finger?

(8 x 2 = 16 marks)

Section C

Answer six of the following. Each question carries 4 marks.

23. Sketch the character of Ivan's wife, Praskovya.
24. Comment on the literature of classical Greece.
25. What does the parados of Antigone deal with?
26. What are feelings of Ivan Ilyich regarding his earlier life, as death approaches him?
27. Significance of the prologue in *Abhijnana Sakuntalam*.
28. Write a short note on the cable disaster in *Zorba the Greek*
29. Narrate the circumstances leading to the meeting of Zorba and the narrator.
30. Critically analyse the blossoming of the relationship between Duhsanda and Sakuntala
31. What dramatic purpose does Teiresias serve in *Antigone*

(6 x 4 = 24 marks)

Section D

Answer two of the following. Each question carries 15 marks.

32. Comment on the inevitability of death in "The Death of Ivan Ilyich."
33. Discuss the world view expressed in *Zorba the Greek*.
34. Summarize the background to the play, *Antigone*.
35. Examine Shakunthala as the loveliest poetic creation of Kalidasa.

(2 x 15 = 30 marks)

Core Course XII

19UEN642: 20th Century Malayalam Literature in English Translation

No of Credits: 4

No of hours: 5 (Total 90 hrs)

Course Outcome:

To take the students outside the confines of English literature and introduce them to the richness and variety of Malayalam literature. With this aim in view, writings from all genres – poetry, prose, fiction, and drama have been incorporated. The representative 20th century works included in the syllabus, is expected to give them a broad outline of the major trends and innovations in 20th cent Malayalam literature. A comprehensive study of the background material and an in-depth analysis of the prescribed texts will further help them appreciate the nuances of the regional literature, which has assumed a distinct identity of its own.

COURSE OUTLINE

Module 1: Introduction to Malayalam literature

Malayalam Literature ‘After Independence’ - The modern age characteristics – rise of the Malayalam novel – the Romantics in Malayalam poetry – major poets – rise of drama – novel and the short story in the 20th century – Malayalam literature after independence – poetry – fiction – drama.

Reference Text:

A Short History of Malayalam Literature - K. Ayyappa Paniker - Information & Public Relations Department, Kerala State, April 2006. [Ebook available on: www.suvarnakeralam.kerala.gov.in/book.pdf]

Module 2: Malayalam Poetry in the 20th century

The modern age characteristics – the Romantics in Malayalam poetry – second generation of romantics and the early 20th century – modernist phase in Malayalam poetry – O.N.V. Kurup, Vylloppilli Sreedhara Menon, Ayyappa Paniker, Sugathakumari, Kadammanitta Ramakrishnan, Balamani Amma, Vishnu Narayanan Namboodiri, D. Vinayachandran, Sachidanandan, Balachandran Chullikad, etc.

Detailed study of the following poems:

1. Ayyappa Paniker – 1) “The Video Death” 2) “Life Transformed”
2. O.N.V. Kurup - “Beethoven’s Immortal Beloved”
3. Sugathakumari – “Night Rain”
4. Vishnu Narayanan Namboodiri – 1) “Gandhi’s Guest” 2) “The Ambrosial Kiss”
5. G. Sankara Kurup “The Master Carpenter”
6. Chengampuzha – “Manaswini”
7. Akkithom - “Karathalamalakom”
8. Sachithanandan – “How to go to the Tao Temple”

Module 3: Malayalam Fiction in the 20th century

Malayalam fiction in translation – socio-educational influences – conditions favouring birth of Malayalam novel – Appu Nedungadi and Chandu Menon – translation of Indulekha – modernity in Malayalam fiction - late forties: works of M.T. Vasudevan Nair, Malayattoor Ramakrishnan – development into the present - O.V. Vijayan, M. Mukundan, etc - Characteristics of their fiction.

Malayalam short story in English translation – representative masters of the craft - Thakazhi, Basheer, Lalithambika Antharjanam, Paul Zacharia, etc. – new generation writers – modern women short story writers.

Non-detailed study:

(a) Prose:

Excerpts from **Devaki Nilayngode’s *Antharjanam: Memoirs of a Namboodiri Woman*** (Chapter 1: Pakaravoor Illam, Chapter 13: Thuppettan, Chapter 20: The Winds of Change Reach Mookkuthala, Chapter 23: Kuriyedathu Thaatri)

(b) Short Stories:

1. M. Mukundan – “The Tonsured Life”
2. T. Padmanabhan – “The Sea”
3. Sarah Joseph - “Asoka”
4. Vaikom Muhammad Basheer – “Hoonthrapiboossatto!”
5. O.V. Vijayan – “After the Hanging”

6. B. Chandrika – “The Reindeer”
7. Santhosh Echikanam – “Panthibhojanam”
8. B. Zuhara – “Madness”

Module 4: Malayalam Drama in the 20th century

Malayalam drama - post Independence period – influence of N. Krishna Pillai - N.N. Pillai, K.T. Mohamed – Kavalam Narayana Panikker, G. Sankara Pillai - C.N Sreekantan Nair’s *Kanchanasita* - experimental works of Narendra Prasad - P.K. Venukuttan Nair.

Core Text: To be published by the Dept.

Detailed Study

C.N. Sreekantan Nair- *Lankalakshmi*. Trans. Vasanthi Sankaranarayanan & Bini B.S.

Questions are not to be asked from Module 1 for the examination.

MODEL QUESTION PAPER
19UEN642: 20th Malayalam Literature in English translation

Time: 3 Hrs

Max Marks: 80

Section A

Answer all questions each in a word or a sentence

1. Who is the 'manaswini' in Changampuzha's poem "Manaswini, the Noble Minded"?
2. How did Gandhi console the little child?
3. What is the central theme of the poem "Beethoven's Immortal Beloved"?
4. Who is referred to as the "travelling restaurant" in the story "*Panthi Bhojanam*"?
5. Who tonsures the artist's head and puts him on a donkey?
6. What does the sea represent in T. Padmanabhan's story?
7. Who becomes a *Nangyar*?
8. Why do Namboodiri women experience dual subjugation?
9. To whom does Ravana assign the task of rebuilding the golden cupola of Lanka in the play *Lankalakshmi*?
10. Who is Suparswan in the play *Lankalakshmi*?

(10x 1= 10 marks)

Section B

Answer any eight, each in a short paragraph not exceeding 50 words:

11. What should be attitude of the devotee who visits the Tao Temple?
12. What is the significance of the allusions to 'Syamantaka' and 'Saugandhika' in the poem "The Berry in the Palm"?
13. How does the poet personify rain in the poem "Night Rain"?
14. Tone of satire in Ayyappa Paniker's poem "The Video Death"
15. Comment of the symbolism in "The Tonsured Life."
16. Account for the strained relationship between the husband and the wife in the story "The Sea."
17. What does 'Hoonthrappiboossatto' of the title mean?
18. Why was Vellayi-appan going to Cannanore?
19. Who is Kuriyedathu thathri?
20. Comment on the system of '*Sambhandam*' within Namboodiri illams.
21. What are the rare things in the world that Ravana claims to have brought to Lanka?
22. What is the advice given by Malyavan to Ravana?

(8x2= 16 marks)

Section C

Answer any six, each in paragraph not exceeding 100 words:

23. Discuss the images in the poem "Manaswini".
24. Contrast the attitudinal differences of Radha and Rukmini in the poem "Life Transformed".
25. Ecofeminist perspective in Sara Joseph's story "Asoka".
26. The feminine perspective in B.M.Zuhara's story "Madness".
27. Discuss the significance of the title of the story "Panthibhojanam".
28. Give a description of the Pakaravoor illam.
29. Sketch the character of Thupettan.
30. Significance of the Prologue in *Lankalakshmi*.
31. Discuss the role of Vibishanan in the play *Lankalakshmi*.

(6X4=24 marks)

Section D

Answer any two, each in about three hundred words:

32. Discuss how G. Sankarakurup subverts the myth of Perunthachan in the poem "The Master Carpenter."
33. B. Chandrika's story "The Reindeer" traces "the dream world of Varsha that transmuted reality into fantasy" – Discuss.
34. "Devaki Nilayamgode's *Memoir* is the first full length personal account of the life of a Namboodiri woman, thereby allowing us to have a peek at the social history"- Elucidate
35. Discuss how Ravana rises to the stature of a 'tragic hero' in C.N. Sreekantan Nair's play *Lankalakshmi*.

(2x15= 30 marks)

Core Course XIII
19UEN643: LIFE WRITING

No of Credits: 4

No of hours: 5 (Total 90 hrs)

Course Outcome

- Be acquainted with major trends and key works in the history of biographical thinking and writing.
- Be familiar with some of the main theoretical constructs relating to the history of biography and life writing such as individuality and structure, gender and generation, class and ethnicity, as well as culture and civilization.
- To have insights into the history of knowledge and the nature of various sources.
- To help the students have an understanding on how essential and fruitful it is to be able to see and discuss history and human affairs in general from different (and at times contradictory) angles – the value of multi-perspectivity.
- To make students familiar with some key primary sources for the understanding of the history of biographical and autobiographical writing in a global perspective.

Module 1: AUTOBIOGRAPHY

1. M. K. Gandhi – The Story of My Experiments with Truth - politics
2. Ruskin Bond – Scenes from a Writer's Life (2000) – literature
3. Sudha Murthy – The Day I Stopped Drinking Milk (2012) – social issues
4. Booker T. Washington – Up from Slavery (1901) – social issues
5. Gerald Durrell – My Family and Other Animals (1956) – nature conservation

Module 2: SPEECHES AND TESTIMONIES

1. Kailas Satyarthi – Nobel Prize Acceptance Speech (2017) – children's rights
2. Malala Yousefzai – Nobel Prize Acceptance Speech (2017) – education and girls' issues
3. Mark Zuckerberg – Finding your purpose isn't enough (2017) – inspirational

Module 3: DIARY ENTRIES AND TESTIMONIES

1. Jawaharlal Nehru – Letters from a Father to his Daughter – personal/pedagogical
2. Maya Angelou – Even the Stars look Lonesome
3. Nelson Mandela – Conversation with Myself (2010)
4. Malcolmson, Patricia & Robert Malcolmson – The Diaries of Nella Last: Writing in War and Peace (2012)

Module 4: BIOGRAPHY AND TRAVELOGUE

1. Rebecca Skoot – The Immortal Life of Henrietta Lacks (2011) – medicine
2. Robert Kanigel – The Man who knew Infinity: A Life of the Genius Ramanujan (1991) – Mathematics
3. Virginia Woolf – Flush: A Biography (1933) – an imaginative biography of Elizabeth Barrett Browning's cocker spaniel
4. S. K. Pottekkatt – In the Land of the Kappiri's – On the African Soil (Travelogue)

Core Text: Life Writing (to be published by the Dept)

MODEL QUESTION PAPER
19UEN643: Life Writing

Time: 3 hours

Max. Marks: 80

Section A

Answer all the ten questions:

1. Who was Ruskin Bond named after?
2. What was the principle followed for labelling the cultures in the laboratory?
3. What is the meaning of “Swahili”?
4. In what way does Kanigel connect Gandhiji’s arrival in England and Ramanujan?
5. In which state did Sudha Murthy have the experience described in “The Day I Stopped Drinking Milk”?
6. About which great school for coloured people did Booker T. Washington hear while working in a coal mine?
7. What simile does Gerald Durrell use to describe a scorpion he found in the recess of a garden wall?
8. What is a Sphinx?
9. How does Nella describe herself at the centre?
10. Mention one remarkable strength of the Black Woman.

(10 x 1 = 10 marks)

Section B

Answer any eight of the following questions in a sentence or two:

11. Describe Bond’s childhood as described in “Scenes From a Writer’s Life”.
12. Give any two negative images of the Black Woman.
13. What is the biggest problem facing cell culture, and how did it come?
14. How did Indian words enter Swahili?
15. Why did Ramanujan feel he was in prison in Cambridge?
16. Which particular Indian quality does Sudha Murthy describe in “The Day I Stopped Drinking Milk”?
17. What impression had Booker T. Washington gathered about Mrs Viola Ruffner?
18. What is Nelson Mandela’s attitude towards his imprisonment?
19. How does Gerald Durrell describe the courtship dance of the scorpion?
20. What do the remains of the palace in Crete reveal about their achievements?
21. What are Nella Last’s observations about Cliff, her son?
22. Give a brief description of Oprah Winfrey.

(8 x 2 = marks)

Section C

Answer any six of the following questions in about 100 words:

23. Why was Bobbette shocked on hearing about Henrietta Lacks’s cells in the Hopkins laboratory?
24. What is the peculiarity of the Kappiri method of calculating time?
25. How did Ramanujan feel his foreignness at Cambridge in the initial days?
26. What was the source of irritation in the Oriya hostess’ mind?
27. How did Booker T. Washington convince the head teacher that he was a good candidate for education at her institute?
28. What is Nelson Mandela’s dream about the new generation?
29. What happened when Larry opened the matchbox in which Gerald Durrell had kept the fat female scorpion?
30. What does Jawaharlal Nehru mention about human sacrifices?
31. Why does Nella Last feel that “some evil force.....affects all”?

(6 x 4 = 24 marks)

Section D

Answer any two of the following essays in about 300 words:

32. Describe the troubles Booker T. Washington endured to secure education for himself.
33. What does Mark Zuckerberg elaborate in his speech ‘Finding your purpose isn’t enough’?
34. What picture of Nelson Mandela, the freedom fighter, does his letter to the Minister of Justice reveal?
35. Narrate Pottekkatt’s recollection of the Irishman’s experience during a bus trip, as described in *In the Land of the Kappiris*.

(2 x 15 = 30 marks)

Core Course XIV
19UEN644: WOMEN'S WRITING

No of Credits: 3

No of hours: 4 (Total 72 hrs)

Course Outcome

On completion of the course, the students should be able to

1. The students will have an awareness of class, race and gender as social constructs and about how they influence women's lives.
2. The students will have acquired the skill to understand feminism as a social movement and a critical tool.
3. They will be able to explore the plurality of female experiences.
4. They will be equipped with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms.

COURSE OUTLINE

Module 1: Essays

Module 2: Poetry

Module 3: Short Fiction

Module 4: Drama

COURSE MATERIAL

Module 1: Essays [Detailed study]

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 2: Poetry. [Detailed study]

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 3: Short Fiction [Non-detailed study]

1. Katherine Mansfield: "The Fly"
2. Sara Joseph: "Inside Every Woman Writer"
3. Amy Tan: "Rules of the Game"

Module 4: Drama [Non-detailed study]

1. Mamta G Sagar: "The Swing of Desire" Core text: Modules 1 – 4:

Dr Sobhana Kurien, ed. *Breaking the Silence: An Anthology of Women's Literature*. Bookmates (Publishers and Distributors).

Books for reference:

- Beauvoir, Simone de. *The Second Sex*. UK: Hammond Worth, 1972.
- Davis, Angela. *Women, Race and Class*. New York: Random, 1981.
- Devi, Mahasweta. *Breast Stories*. Calcutta: Seagull, 1998.
- Gilbert, Sandra and Susan Gubar. *The Mad Woman in the Attic: The Woman Writer*. Yale UP, 1978.
- Goodman, Lisbeth ed. *Literature and Gender*. New York: Routeledge, 1996.
- Green, Gayle and Copelia Kahn. *Making a Difference: Feminist Literary Criticism*. New York: Routeledge.
- Humm, Maggie ed. *Feminisms: A Reader*. New York: Wheat Sheaf, 1992.

- Jain, Jasbir ed. *Women in Patriarchy: Cross Cultural Readings*. New Delhi: Rawat, 2005
- Millett, Kate. *Sexual Politics*. New York: Equinox-Avon, 1971.
- Rich, Adrienne. *Of Woman Born*. New York: Norton.
- Roudiex, Leos S. ed. *Desire in Language*. New York: Columbia UP, 1975.
- Showalter, Elaine. *A Literature of their Own*.
- Spacks, Patricia Mayor. *The Female Imagination*. New York: Avon, 1976.
- Tharu, Susie and K Lalitha. *Women Writing in India Vol I & II*. New Delhi: OUP, 1991.
- Walker, Alice. *In Search of our Mother's Gardens*. New York: Harcourt Brace Jovanovich, 1983.
- Woolf, Virginia. *A Room of One's Own*. London: Hogarth, 1929.

Instruction to Teachers [Modules 1- 4]:

- The work of each writer mentioned in Modules 1 – 4 has to be placed against the literary backdrop of the age.
- The major works of the writers mentioned in the modules can be made familiar to the students. The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have only a general awareness of the respective author.
- Questions are to be asked only from the prescribed poems, fiction and drama.

MODEL QUESTION PAPER
19UEN644: WOMENS WRITING

Time: 3 hrs.

Max.Marks:80

Section A

Answer all questions. Each question carries one mark.

1. 'The limpid water turbidly ran'. What is the figure of speech employed?
2. In folklore, Black women are called _____
3. Who is addressed as "you" in the poem, *I am not that Woman*?
4. From where is the story of Judith Shakespeare taken?
5. Who does the fly represent?
6. 'Literalists of imagination' is a phrase used to describe _____
7. What do the tigers in the panels symbolise?
8. What image does Plath create in the final lines of the poem *Lady Lazarus*?
9. The grass blade symbolises _____
10. What is the meaning of the name Meimei?

(10x1=10)

Section B

Answer any eight questions. Each question carries two marks.

11. Give two examples of images of destruction in the poem *A Musical Instrument*.
12. How did Judith's parents respond to her love for books?
13. What was the effect of Pan's music on nature?
14. Comment on the use of male pseudonyms in *Shakespeare and his sister*
15. Who is Mr. Woodfield? Why does he visit the office every Tuesday?
16. What was the terrible blow that the Boss received at the hands of fate?
17. What according to Virginia Woolf are the two essential prerequisites for becoming a writer?
18. Distinguish between Indian Feminism and Western Feminism?
19. What do the tigers in the panel symbolize in "Aunt Jennifer's Tigers"?
20. Why does Plath say that "dying is an art"?
21. Comment on the structure of the poem *Spelling*.
22. Enumerate two evil practices mentioned in the poem *I am not that Woman*

(8x2=16)

Section C

Answer any six questions. Each question carries four marks.

23. Elaborate on the juxtaposition of life and art in "Aunt Jennifer's Tigers"
24. What picture of Pan do you get from the poet's description?
25. Describe the office of the Boss.
26. Comment on the ending of the play *The swing of Desire*
27. What can be learnt from chess etiquette?
28. How does Sara Joseph describe the freedom that the woman writer aspire for?
29. Comment on the images used in the poem "Woman"
30. What does the Grassblade signify?
31. Consider Sylvia Plath as a confessional poet.

(4x6=24)

Section D

Answer any two questions. Each question carries fifteen marks.

32. 'The Fly' can be considered as a metaphor of human existence. Elaborate.
33. How does the poet react to the abuse of women in 'I am not that Woman'?
34. Give an account of the struggles of the black woman artist as described in "In Search of Our Mother's Gardens"
35. Comment on Mamata Sagar's portrayal of Manasa?

(2x15=30)

Elective Course
19UEN661.1: COPY-EDITING

No of Credits: 2

No of hours: 3 (total 54 hours)

Course Outcome

- To familiarize students with the concepts of copy- editing.
- To impart to them basic copy-editing skills.
- To help them find employment in the publishing field.
- To Copy-edit non–technical materials of moderate difficulty.
- To Produce consistently well-organized written discourse.
- To find employment in the editing field as copy-editors and sub-editors

COURSE OUTLINE

Module 1:

What is copy-editing—scope and need—various typescripts—electronic — conversion of manuscripts — copy-editing — preliminary steps.

Module 2:

Preparing the text—the quantity of copy-editing needed— interacting with the author—creation of self-contained, well edited copies and books— coherence and consistency—the question of copyrights - acknowledgements and other legal issues—incorporating illustrations—copy-editing blurbs and titles and cover descriptions—dealing with multiauthorship— proof- reading—repeated proofs.

Module 3:

The problem of style - the concept of in-house-style – inhouse style manuals - the question of grammar – abbreviations – concord – nouns – proper nouns— punctuation—spelling—ambiguity—dates - money—measurements—a brief understanding of the make-up of a standard book—preliminary pages - indexing a book-bibliographical references— special books like scientific and technological books Onscreen copy editing—definition—scope—different types—technical issues involved— legal and safety concerns—software tools

Module 4 Practice Session:

Grammatical trouble points - use of MLA Handbook as an in-house style manual - basic copy-editing using materials such as assignments and projects from students – English Grammar practice (20 marks)

COURSE MATERIAL

Reading List

1. Chicago Manual of Style, 15th Edition of Manual of Style. University of Chicago, 2003.
2. Greenbaum, Sidney and Janet Whitcut, Longman Guide to English Usage. Harmondsworth: Penguin,1996.
3. Huddleston, R and Geoffrey K. Pulia, A Student's Introduction to English Grammar. CUP, 2005.
4. New Hart's Rules; The Handbook of Style for Writers and Editors. Oxford University Press, 2005.
5. New Oxford Dictionary for Writers and Editors: The Essential A to Z Guide to the Written Word. Oxford University Press, 2005.
6. Turtoa, ND and Heaton, JB. Dictionary of Common Errors. Longman, 1998.
7. Suttcliffe, Andrea J, Ed., The New York Public Library Writer's Guide to Style and Usage. Macmillan, 2000.

Reference:

Butcher, Judith, et al. Butcher's *Copy-editing*, Fourth Edition. New Delhi: CUP, 2007.

MODEL QUESTION PAPER
19UEN661.1: Copy Editing

Time: 3 hours

Max. Marks: 80

Section A

Answer all questions. Each question carries one mark.

1. Define 'Copy Editing'.
2. What is a 'gutter'?
3. What is meant by 'recto'?
4. Expand CRC
5. Who is a commissioning editor?
6. What is a libel?
7. What is ISSN?
8. What is a plotter proof?
9. Explain ASCII
10. Name two style manuals.

(10x1=10 marks)

Section B

Answer any eight questions. Each question carries two marks.

11. Define copy editing.
12. Neither the officer nor his assistant were available. (correct the sentence)
13. Why the editor is called a midwife?
14. What is the criterion/criteria for selection in this organization. (Choose the correct noun)
15. "We are exporting much less two-wheeler to the US now than we did last year". Correct the sentence.
16. Hello he said where are you going (supply the necessary punctuation marks)
17. Identify the ambiguous statement.
They can fish b) he is queer c) I was lulled to sleep d) they never cut a deal.
18. What are EM rules?
19. Recently, he attended a three-days workshop. (correct the error)
20. Explain MLA
21. What does the jacket back flap contain?
22. Identify the wrongly spelt word
a)immaturity b)scenario c) triangular d) dialogue.

(8x2=16 marks)

Section C

Answer any six questions. Each question carries four marks.

23. Write briefly on the preliminary pages of a book.
24. Write a brief note on where apostrophes are used.
25. What is a festschrift? What precautions does the copy editor take while working on it?
26. Why should a copy editor consult an author regarding changes in the typescript?
27. Explain the different forms of typescripts.
28. Briefly explain footnotes and endnotes.
29. Write a short note on the qualities of a good editor.
30. Elaborate on the five C's of Copy Editing.
31. Can a copy editor be replaced by computers? Substantiate your argument.

(6x4=24 marks)

Section D

Answer any two questions. Each question carries fifteen marks.

32. Explain the steps involved in preparing the texts for a typesetter.
33. Comment on on-screen editing and the role of the on-screen editor.
34. What are the various legal aspects related to copy editing?
35. "The editor in a publishing house has to be a critic, a cost accountant, a business executive and a PR man all rolled into one" Discuss.

(2x15=30 marks)

Elective Course

19UEN661.2: INTRODUCTION TO COMPUTATIONAL LINGUISTICS

No of Credits: 2

No of hours: 3 (Total 54 hrs)

Course Outcome

1. To sensitize the student of the scientific nature of the system at work in language learning and practice.
2. To make the student aware of the connection between natural languages and the computer languages.
3. To enable the student to practice methods of processing words (Morphology) and sentences (Parsing and generation)
4. To help the student to comprehend some key concepts in computational linguist

Course Description

Module 1

Man-machine interface-Concept of Artificial Intelligence, Information system and information processing, Concept of Formal Language, Natural Language and Real Language, Natural Language as man-machine interface.

Module 2

Natural Language Processing

Basic Characteristics of Natural Language-Knowledge representation: three modes, frame model, script model, information-format model, function of natural language.

Module 3

Computer

Computer in historical perspective-calculating machine, Computer for information stages, electric computer, computer with brain analysis, computer language, Basic Fortran, Algol

Module 4

Computational linguistics

Relationship between linguistics and Natural Language Processing, Parsers and NLP, Computational model for linguistics

Text book: Grishman R, *Computational Linguistics*. (Cambridge:OUP,1986).

References:

Andrew A.M. *Artificial Intelligence*. (Kent: Abacus Press,1983).

Mitlkov R. (ed.) *The Oxford Handbook of Computational Linguistics* (Oxford:OUP,2003).

Elective Course
19UEN661.3: SYMBOLIC LOGIC

No of Credits: 2

No of hours: 3 (Total 54 hrs)

Course Outcome

1. To make the student understand the main differences between traditional logic and symbolic logic
2. To sensitize the student of the advantages of symbolization
3. To help the student practice exercises involving truth tables
4. To familiarize the student with the logical classification of statements
5. To enable the student to practice the technique of proving validity of deductive arguments by applying the nine rules.

Course Description

Module 1

Traditional Logic and symbolic logic-Their differences-Advantages of symbolization-The symbols of Conjunction, Negation and Disjunction

Module 2

Truth Functional Connectives-Difference between simple and Compound statements-truth functional Compound Statements-Truth Tables for Conjunction and Negation-Their truth values-Truth Table for Disjunction-Their Truth Value-Truth Table for Implication-Finding truth values for statements containing implication, disjunction, conjunction and negation- Material Equivalence- Biconditional- Logical Equivalence- Truth Table for De- Morgan's Theorem

Module 3

Argument Form- Definition- Validity and Invalidity-Substitution instance and specific form-statement forms and statements-Definitions-Classification of statements into tautology, contradictory and contingent statements.

Module 4

Formal proof of validity – Definition- Nine rules of inference

Textbook: Copi, Irving M. *Symbolic Logic* (Macmillan ,1979)

Project / Dissertation

19UEN645: Common guidelines for Project / Dissertation

No. of credits: 4

No. of instructional hours per week: 3

I. Guidelines for Teachers:

1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor for the sixth semester. However the work of supervising the Projects should be distributed equally among all the faculty members of the department.
2. The teaching hours allotted in the sixth semester for the Project/Dissertation [i.e., 3 hours/week] are to be used to make the students familiar with Research Methodology and Project writing.
3. A maximum of five students will work as a group and submit their project as a [single] copy for the group. The members of a group shall be identified by the supervising teacher. Subsequently each group will submit a project/dissertation and face the viva individually/separately.
4. The list containing the groups and its members should be finalized at the beginning of the sixth semester.
5. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class [Semester 6] as the case may be. The group will then collectively work on the topic selected.
6. Credit will be given to original contributions. So students should not copy from other projects.
7. There will be an external evaluation of the project by an External examiner appointed by the University. This will be followed by a viva voce, which will be conducted at the respective college jointly by the external examiner who values the projects/dissertations and an internal examiner. All the members within the group will have to be present for the viva voce. The grades obtained [for external evaluation and viva voce] will be the grade for the project/dissertation for each student within that group.
8. The Project/Dissertation must be between 20 and 25 pages. The maximum and minimum limits are to be strictly observed.
9. A Works Cited page must be submitted at the end of the Project/Dissertation.
10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.
11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for Valuation and the second copy is to be retained at the department.

II. General guidelines for the preparation of the Project:

1. Paper must of A4 size only.
2. One side Laser Printing.
3. Line Spacing: double.
4. Printing Margin: 1.5 inch left margin and 1 inch margin on the remaining three sides.
5. Font: Times New Roman only.
6. Font size: Main title -14/15 BOLD & matter - 12 normal. The project need be spiral-bound only.
7. Paragraphs and line spacing: double space between lines [MLA format].
8. Double space between paragraphs. No additional space between paragraphs.
9. Start new Chapter on a new page.
10. Chapter headings (bold/centred) must be identical as shown:

Chapter One

Introduction

Sequence of pages in the Project/Dissertation:

- i. Cover Page.
 - ii. First Page.
 - iii. Acknowledgement, with name & signature of student.
 - iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
 - v. Contents page with details of Chapter Number, Chapter Heading & Page Number.
- Chapter divisions: Total three chapters.

Preface

Chapter One: Introduction - **5 pages**

Chapter Two: Core chapter - **15 pages**

Chapter Three: Conclusion - **5 pages.**

Works Cited

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand corner]

III. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

IV. Selection of Topics:

Students are permitted to choose from any one of the following areas/ topics. Selection of topics/areas has to be finalized in the course of the first week of the final semester itself with the prior concurrence of the Faculty Advisor / Supervisor:

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].
4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [news from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].
7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Anees Jung, etc.
8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal Txtng: the GR8 Dbt. OUP, 2008]
10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

V. Details of Course Contents:

1. Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:
 - a. Selecting a Topic: pages 6–7.
 - b. Compiling a Working Bibliography: pages 31-33.
 - c. Writing Drafts: pages 46-49.
 - d. Plagiarism and Academic Integrity: pages 51-61.
 - e. Mechanics of Writing: pages [Spelling & Punctuation]: pages 63-78.
 - f. Methods of quoting texts: pages 92 – 101.
 - g. Format of the Research Paper: pages 115-121.
2. Documentation of sources in the works cited page(s): Samples of different types of sources will be provided.

Reference text: M.L.A. Handbook 7th edition.