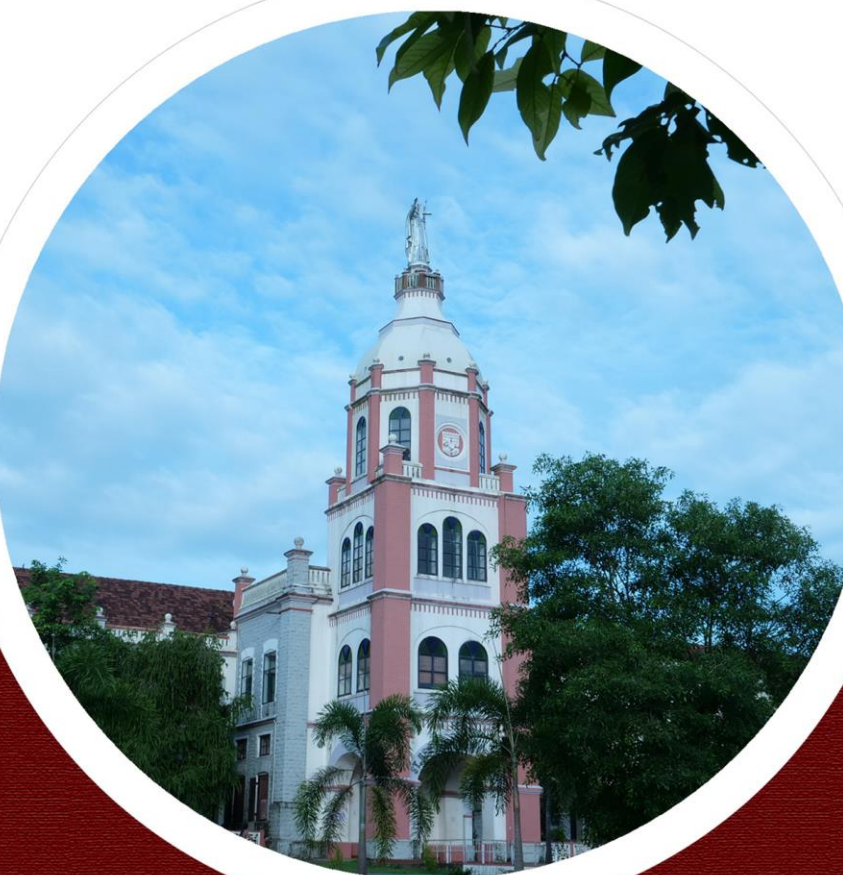


DEPARTMENT OF ENGLISH



Curriculum and Syllabus for
Model I BA English Language and Literature Programme
Under Credit Semester System
(with effect from 2019 admissions)



St Berchmans College
Founded 1922

AUTONOMOUS | College with Potential for Excellence | Reaccredited by NAAC with A Grade

Affiliated to Mahatma Gandhi University, Kottayam, Kerala
Changanassery, Kottayam, Kerala, India-686101

DEPARTMENT OF ENGLISH

**Curriculum and Syllabus for
Model I BA English Language and Literature
Programme
Under Credit Semester System
(with effect from 2019 admissions)**



St Berchmans College

Founded 1922

AUTONOMOUS | College with Potential for Excellence | Reaccredited by NAAC with A Grade

Affiliated to Mahatma Gandhi University, Kottayam, Kerala
Changanassery, Kottayam, Kerala, India-686101



ACKNOWLEDGEMENT

I place on record my heartfelt gratitude to the members of the Board of Studies, Department of English, for their cooperation and valuable suggestions. I acknowledge their sincere efforts to scrutinize the draft curriculum and make necessary corrections.

Dr. Sabu Joseph

Chairman

Board of Studies



BOARD OF STUDIES

CHAIRMAN

NAME	OFFICIAL ADDRESS
Dr Sabu Joseph	Associate Professor Department of English St Berchmans College Changanacherry - 686101

SUBJECT EXPERTS NOMINATED BY THE COLLEGE ACADEMIC COUNCIL

NAME	OFFICIAL ADDRESS
Dr Vinod V Balakrishnan	Professor of English Department of Humanities and Social Sciences National Institute of Technology Tiruchirappalli- 620015
Dr Babu Rajan P P	Assistant Professor Department of English Sree Sankaracharya University of Sanskrit Kalady

EXPERT NOMINATED BY THE VICE-CHANCELLOR

NAME	OFFICIAL ADDRESS
Dr K M Krishnan	Director, School of Letters M G University, Kottayam

ALUMNI REPRESENTATIVE

NAME	OFFICIAL ADDRESS
Dr. Rekha Mathews	Associate Professor and Head B K College, Amalagiri

MEDIA AND ALLIED AREAS

NAME	OFFICIAL ADDRESS
Dr Paul Manalil	Former Director Kerala State Institute of Children's Literature and Former Assistant Editor, Malayala Manorama



**TEACHERS FROM THE DEPARTMENT NOMINATED BY THE PRINCIPAL TO
THE BOARD OF STUDIES**

TEACHER'S NAME	AREA OF SPECIALISATION
Josy Joseph	Shakespeare Studies, Literary Theory
Dr Benny Mathew	Indian Writing in English, Postcolonial Literature
P J Thomas	Literary Theory, Modernism
Dr Raju Sebastian	ELT, Linguistics
Fr Jose Jacob	American Literature, Literary Theory
Vipin Cherian	Film Studies, Postmodernism
Fr Teddy C Anthappai	Subaltern Studies, Autobiographies
Anish K Joseph	Literary Theory, ELT
Nithin Varghese	Indian English Literature, Linguistics, Literary Theory
Dr Vimal Mohan John	Film Studies, Literary Theory
Dr Binny Mathew	Indian Writing in English, Postcolonial Literature
Amal Toms	Modernism, Romantic Poetry
Jerin B Sebastian	Literary Theory, Cultural Studies



PROGRAMME DESCRIPTION

BA English Language and Literature course offered by the Department of English, SB College, Changanassery, aims at laying a solid foundation to the study of English Literature in the students. There are fourteen Core Courses, four Complementary Courses, six Common Courses, one Open Course, one Frontier Course, and four courses in Additional Language in addition to Project/ Dissertation and Viva. The Core Courses are comprehensive and ambitious in design and scope. The first two core courses are foundational in nature. The first Course introduces all the genres and sub genres of Literature in general. And the second Course explores the relationship of Literature with the different fields in Humanities. And in the subsequent semesters, it takes up works in all major genres for detailed analysis and study and familiarizes the students with all the major areas which the study of Literature has branched into, such as Literary Theory, Cultural Studies, Postcolonial Studies, and Gender Studies. The Frontier Course, in an ambitious move, takes the students to the world of classics in Arts and Literature, including the world of Painting. The four Complementary Courses, two each in Sociology and British History, propose to help the students understand the different undercurrents of English Literature. The six Common Courses are introduced to reinforce and sharpen the four English language skills of the students as well as the two aspects of the language (ie, grammar and vocabulary) by immersing the students in various types of literature. As for the Open Course, students are required to do one course offered by other Departments. And the English Department offers two such courses, Translation Studies and Film Studies, to the students of other Degree Programmes. And in the Sixth and final semester, students are required to write a dissertation of 25-30 pages on a topic of their choice, related to their area of study, under the guidance of a member of the faculty. As a whole the Programme lays a solid foundation to the study English language and Literature and prepares a student for the postgraduate studies.



PROGRAMME SPECIFIC OBJECTIVES

1. To introduce the students to various types of Literatures, Literary- Cultural- Gender theories, and Literary Criticism
2. To enable the students communicate effectively in English in both spoken and written formats on formal and informal occasions of everyday living
3. To enable the students critically analyse literary and theoretical texts in order to understand them from different perspectives and respond to them with sensitivity
4. To help the students appreciate and value the various socio-political, religious, and cultural value systems, ethos, and practices of diverse societies across the world.
5. To introduce the students to the mechanics of academic writing and documentation.

PROGRAMME SPECIFIC OUTCOME

On completing the BA English Language and Literature Programme, students will

1. Communicate effectively in English in both oral and written formats on formal and informal occasions of everyday living.
2. Critically analyse literary and theoretical texts in order to understand them from different perspectives and respond to them with sensitivity
3. Empathize with the various socio-political, religious, and cultural value systems, ethos, and practices of diverse societies across the world.
4. Apply the empathy and breadth of vision acquired through the study of Literature and Theory to tackle the challenges of contemporary life in the spirit of harmony and dialogue.
5. Be able to write a research paper with proper documentation and observing the mechanics of academic writing.



REGULATIONS FOR BA ENGLISH PROGRAMMES UNDER CREDIT SEMESTER SYSTEM (SB-CSS-UG) 2019

1. SHORT TITLE

- 1.1 These Regulations shall be called St. Berchmans College (Autonomous) Regulations (2019) governing undergraduate programmes under Credit Semester System.
- 1.2 These Regulations shall come into force with effect from the academic year 2019 - 20 onwards.

2. SCOPE

- 2.1 The regulation provided herein shall apply to all regular undergraduate programmes, BA/BSc/BCom/BCA, conducted by St. Berchmans College (Autonomous) with effect from the academic year 2019 - 20.

3. DEFINITIONS

- 3.1 'University' means Mahatma Gandhi University, Kottayam, Kerala.
- 3.2 'College' means St. Berchmans College (Autonomous).
- 3.3 There shall be an Academic Committee nominated by the Principal to look after the matters relating to the SB-CSS-UG system.
- 3.4 'Academic Council' means the Committee consisting of members as provided under section 107 of the University Act 2014, Government of Kerala.
- 3.5 'Parent Department' means the Department, which offers a particular undergraduate programme.
- 3.6 'Department Council' means the body of all the teachers of a Department in the College.
- 3.7 'Faculty Mentor' is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities of the undergraduate programme undertaken in the Department.
- 3.8 'Programme' means a three year programme of study and examinations spread over six semesters, the successful completion of which would lead to the award of a degree.
- 3.9 'Duration of Programme' means the period of time required for the conduct of the programme. The duration of an undergraduate programme shall be six (6) semesters.
- 3.10 'Semester' means a term consisting of a minimum 90 working days, inclusive of tutorials, examination days and other academic activities within a period of six months.
- 3.11 'Course' means a portion of a subject to be taught and evaluated in a semester.
- 3.12 'Course Teacher' means the teacher who is taking classes on the course.
- 3.13 'Core Course' means a course in the subject of specialization within a degree programme. It includes a course on environmental studies and human rights.
- 3.14 'Complementary Course' means a course, which would enrich the study of core courses.
- 3.15 'Common Course I' means a course that comes under the category of courses for English.
- 3.16 'Common Course II' means additional language, which can be opted by a student, from among the languages offered by the College.
- 3.17 The Common Course I and II is compulsory for all students undergoing undergraduate programmes.
- 3.18 'Open Course' means a course offered by the departments other than the parent department outside the field of specialization of the student, which can be opted by a student.
- 3.19 'Elective Course' means a course, which can be substituted, by equivalent course from the same subject.
- 3.20 'Vocational Course' means a course that enables the students to enhance their practical skills and ability to pursue a vocation in their subject of specialization.



3.21 'Frontier course' is a new area of study that introduces the students to an emerging field that is related to the core subject.

3.22 'Audit Course' means a course opted by the students, in addition to the compulsory courses, in order to develop their skills and social responsibility.

3.23 'Extra Credit Course' means a course opted by the students, in addition to the compulsory courses, in order to gain additional credit that would boost the performance level and additional skills.

3.24 Extra credit and audit courses shall be completed by working outside the regular teaching hours.

3.25 There will be two categories of extra credit courses, mandatory and optional. If a student fails to complete the mandatory course, he/she shall complete the same within the tenure of the programme.

The details of the extra credit and audit courses are given below:

Semester	Course	Type
I	Course on Basic Life Support System and Disaster Management	Compulsory, audit course, Grades shall be given
I to VI	Value Education	Compulsory, extra credit
	Virtual Lab experiments/MOOC	Optional, extra credit
II & III	Add on Course	Compulsory, extra credit, Grades shall be given
Summer vacation following semester II	50 hours (10 days) Social Awareness Programme	Compulsory, extra credit, Grades shall be given
IV	Internship/Skill Training	Compulsory, audit course, Grades shall be given
V	Finishing School	Compulsory, audit course

3.26 'On the Job Training' means a job training course given to the students to acquaint them with various industrial skills.

3.27 'Project' means a regular project work with stated credits on which the student conducts a project under the supervision of a teacher in the parent department/any appropriate research centre in order to submit a dissertation on the project work as specified.

3.28 'Dissertation' means a minor thesis to be submitted at the end of a research work carried out by each student on a specific area.

3.29 'Plagiarism' is the unreferenced use of other authors' material in dissertations and is a serious academic offence.

3.30 'Seminar' means a lecture expected to train the student in self-study, collection of relevant matter from books and internet resources, editing, document writing, typing and presentation.

3.31 'Improvement Examination' is an examination conducted to improve the performance of a student in the courses of a particular semester as per the exam manual.

3.32 'Supplementary Examination' is an examination conducted for students who fail in the courses of a particular semester as per the exam manual.

3.33 The minimum credits, required for completing an undergraduate programme is one hundred and twenty (120).

3.34 'Credit' (C) of a course is a measure of the weekly unit of work assigned for that course in a semester.



- 3.35 'Course Credit': One credit of the course is defined as a minimum of one (1) hour lecture/minimum of two (2) hours lab/field work per week for eighteen (18) weeks in a semester. The course will be considered as completed only by conducting the final examination.
- 3.36 'Grade' means a letter symbol (A, B, C etc.) which indicates the broad level of performance of a student in a course/semester/programme.
- 3.37 'Grade Point' (GP) is the numerical indicator of the percentage of marks awarded to a student in a course.
- 3.38 'Credit Point' (CP) of a course is the value obtained by multiplying the grade point (GP) by the credit (C) of the course.
- 3.39 'Semester Grade Point Average' (SGPA) of a semester is calculated by dividing total credit points obtained by the student in a semester by total credits of that semester and shall be rounded off to two decimal places.
- 3.40 'Cumulative Grade Point Average' (CGPA) is the value obtained by dividing the sum of credit points in all the courses obtained by the student for the entire programme by the total credits of the whole programme and shall be rounded off to two decimal places.
- 3.41 'Institution Average' is the value obtained by dividing the sum of the marks obtained by all students in a particular course by the number of students in the respective course.
- 3.42 'Weighted Average Score' means the score obtained by dividing sum of the products of marks secured and credit of each course by the total credits of that semester/programme and shall be rounded off to two decimal places.
- 3.43 'Grace Marks' means marks awarded to course/courses as per the choice of the student, in recognition of meritorious achievements of a student in NCC/NSS/sports/arts and cultural activities.
- 3.44 First, Second, Third, Fourth and Fifth position shall be awarded to students who come in the first five places based on the overall CGPA secured in the programme in the first chance itself.

4. PROGRAMME STRUCTURE

- 4.1. The programme shall include core courses, vocational courses, complementary courses, common courses, open course and elective courses. There shall be a project/dissertation to be undertaken by all students. The programme will also include assignments, seminars, practical, viva-voce, OJT, field visit, industry visit etc., if they are specified in the curriculum.
- 4.2. Total credits for a programme is one hundred and twenty (120). The credit distribution for various UG programmes is shown below.

Model I BA/BSc

i.	Programme duration	6 Semesters
ii.	Total credits required for successful completion of the programme	120
iii.	Minimum credits required from Core + Elective + Project + Complementary courses	79
iv.	Minimum credits required from Common courses	38
v.	Minimum credits required from Open course	3
vi.	Minimum attendance required	75%

4.3. Project/Dissertation

All students shall do a project/research work in the area of core course in the sixth semester. The project/ research work shall be done individually or as a group of maximum five (5) students. The projects/research work shall be identified during the fourth semester of the



programme with the help of the supervising teacher. The report of the project/research work shall be submitted to the department during sixth semester and shall be produced before the examiners appointed by the College. The project report/dissertation shall be subject to internal and external evaluation followed by a viva-voce/defence.

4.4. Evaluations

The evaluation of each course shall contain two parts.

- i Internal or In-Semester Assessment (ISA)
- ii External or End-Semester Assessment (ESA)

Both ISA and ESA shall be carried out using indirect grading. The ISA:ESA ratio shall be 1:4, for courses with or without practical. There shall be a maximum of eighty (80) marks for external evaluation and twenty (20) marks for internal evaluation.

4.5. In-semester assessment

The components of the internal or in-semester assessment and their marks are as below.

Common Courses

There are four components for ISA, which include attendance, assignment/seminar and in-semester examinations. All the components of the internal assessment are mandatory.

Component	Marks
Attendance	2
Assignment/Seminar	5
Class test	5
Model examination	8
Total	20

Marks for attendance

% of Attendance	Marks
Above 90	2
75 – 90	1

(Decimals shall be rounded off to the next higher whole number)

Courses other than common courses without practical

Component	Marks
Attendance	2
Viva	4
Assignment/Seminar	4
Class test	4
Model examination	6
Total	20

Marks for attendance

% of Attendance	Marks
Above 90	2
75 – 90	1

(Decimals shall be rounded off to the next higher whole number)

4.6. Assignments

Assignments shall be submitted for every course in the first four semesters. At least one assignment for each course shall be submitted in each semester.



4.7. **Seminar**

A student shall present a seminar in the fifth and sixth semesters.

4.8. **In-semester examination**

Every student shall undergo at least two in-semester examinations as class test and model examination as internal component for every course.

4.9. To ensure transparency of the evaluation process, the ISA mark awarded to the students in each course in a semester shall be published on the notice board according to the schedule in the academic calendar published by the College. There shall not be any chance for improvement of ISA. The course teacher and the faculty mentor shall maintain the academic record of each student registered for the course which shall be forwarded to the office of the Controller of Examinations through the Head of the Department and a copy shall be kept in the office of the Head of the Department for at least two years for verification.

4.10. A student who has not secured minimum marks in internal examinations can redo the same before the end semester examination of the semester concerned.

4.11. **End-semester assessment**

The end-semester examination in theory and practical courses shall be conducted by the College.

4.12. The end-semester examinations shall be conducted at the end of each semester. There shall be one end-semester examination of three (3) hours duration in each lecture based course.

4.13. The question paper shall be strictly on the basis of model question paper set by Board of Studies.

4.14. A question paper may contain short answer type/annotation, short essay type questions/problems and long essay type questions. Marks for each type of question can vary from programme to programme, but a general pattern may be followed by the Board of Studies.

4.15. End-semester Examination question pattern shall be as given below.

Courses without practical

Section	Total No. of Questions	Questions to be Answered	Marks	Total Marks for the Section
A	12	10	2	20
B	9	6	5	30
C	4	2	15	30
Maximum				80

4.16. Photocopies of the answer scripts of the external examination shall be made available to the students for scrutiny as per the regulations in the examination manual.

4.17. Practical examination shall be conducted annually or in each semester. The duration and frequency of practical examination shall be decided by the respective Board of Studies.

4.18. Practical examination shall be conducted by one external examiner and one internal examiner.

4.19. The marks for end-semester theory and practical examinations are given below

Course	Marks
Courses without practical	80
Course with practical	60
Practical (assessment in each semester)	20
Practical (odd and even semester combined)	40



4.20. The project report/dissertation shall be subject to internal and external evaluation followed by a viva-voce at the end of the programme. Internal Evaluation is to be done by the supervising teacher and external evaluation by an external evaluation board consisting of an examiner appointed by the Controller of Examinations and the Head of the Department or his nominee. A viva-voce/defence related to the project work shall be conducted by the external evaluation board and students have to attend the viva-voce/defence individually.

Components of Project Evaluation	Marks
Internal Evaluation	20
Dissertation (External)	50
Viva-Voce (External)	30
Total	100

4.21. If the student fails in project evaluation, he or she shall submit the project report/dissertation after modifying it on the basis of the recommendations of the examiners.

4.22. For all courses (theory and practical) an indirect grading system based on a seven (7) point scale according to the percentage of marks (ISA + ESA) is used to evaluate the performance of the student in that course. The percentage shall be rounded mathematically to the nearest whole number.

Percentage of Marks	Grade	Performance	Grade Point
95 and above	S	Outstanding	10
85 to below 95	A+	Excellent	9
75 to below 85	A	Very Good	8
65 to below 75	B+	Good	7
55 to below 65	B	Above Average	6
45 to below 55	C	Satisfactory	5
35 to below 45	D	Pass	4
Below 35	F	Failure	0

5. CREDIT POINT AND GRADE POINT AVERAGE

5.1. Credit Point

Credit Point (CP) of a course is calculated using the formula

$$CP = C \times GP$$

where C is the credit and GP is the grade point

5.2. Semester Grade Point Average

Semester Grade Point Average (SGPA) is calculated using the formula

$$SGPA = TCP/TCS$$

where TCP is the total credit point of all the courses in the semester and TCS is the total credits in the semester

GPA shall be rounded off to two decimal places.

5.3. Cumulative Grade Point Average

Cumulative Grade Point Average (CGPA) is calculated using the formula

$$CGPA = TCP/TC$$

where TCP is the total credit point of all the courses in the whole programme and TC is the total credit in the whole programme

GPA shall be rounded off to two decimal places.



- 5.4. **Grade Point Average (GPA)** of different category of courses viz. Common Course I, Common Course II, Complementary Course I, Complementary Course II, Vocational Course, Core Course etc. are calculated using the formula

$$\text{GPA} = \text{TCP}/\text{TC}$$

where TCP is the Total Credit Point of a category of course and TC is the total credit of that category of course

Grades for the different courses, semesters, Semester Grade Point Average (SGPA) and grades for overall programme, Cumulative Grade Point Average (CGPA) are given based on the corresponding Grade Point Average (GPA) as shown below:

GPA	Grade	Performance
9.5 and above	S	Outstanding
8.5 to below 9.5	A+	Excellent
7.5 to below 8.5	A	Very Good
6.5 to below 7.5	B+	Good
5.5 to below 6.5	B	Above Average
4.5 to below 5.5	C	Satisfactory
3.5 to below 4.5	D	Pass
Below 3.5	F	Failure

- 5.5. A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 35% are required for a pass in a course.
- 5.6. For a pass in a programme, a separate minimum of grade 'D' is required for all the individual courses.
- 5.7. If a candidate secures F Grade for any one of the courses offered in a semester/programme, only F grade will be awarded for that semester/programme until the student improves this to D grade or above within the permitted period.
- 5.8. Candidate who secures D grade and above will be eligible for higher studies.

6. SUPPLEMENTARY/IMPROVEMENT EXAMINATION

- 6.1 There will be supplementary examinations and chance for improvement. Only one chance will be given for improving the marks of a course.
- 6.2 There shall not be any improvement examination for practical examinations and examinations of the final year.

7. ATTENDANCE

- 7.1. The minimum requirement of aggregate attendance during a semester for appearing the end semester examination shall be 75%. Condonation of shortage of attendance to a maximum of ten (10) days in a semester subject to a maximum of two times during the whole period of undergraduate programme may be granted by the College. This condonation shall not be counted for internal assessment.
- 7.2. Benefit of attendance may be granted to students representing the College, University, State or Nation in Sports, NCC, NSS or Cultural or any other officially sponsored activities such as College union/University union activities etc., on production of participation/attendance certificates, within one week from competent authorities, for the actual number of days participated, subject to a maximum of ten (10) days in a semester, on the specific recommendations of the Faculty Mentor and Head of the Department.
- 7.3. A student who does not satisfy the requirements of attendance shall not be permitted to appear for the end-semester examinations.



7.4. Those students who are not eligible even with condonation of shortage of attendance shall repeat the course along with the next batch after obtaining readmission.

8. BOARD OF STUDIES AND COURSES

8.1. The Board of Studies concerned shall design all the courses offered in the UG programme. The Board shall design and introduce new courses, modify or re-design existing courses and replace any existing courses with new/modified courses to facilitate better exposure and training for the students.

8.2. The syllabus of a programme shall contain programme objectives and programme outcome.

8.3. The syllabus of a course shall contain the title of the course, course objectives, course outcome, contact hours, the number of credits, reference materials and model questions.

8.4. Each course shall have an alpha numeric code which includes abbreviation of the course in two letters, the semester number, course code and the serial number of the course.

8.5. Every programme conducted under Credit Semester System shall be monitored by the Academic Council.

9. REGISTRATION

9.1. A student who registers his/her name for the external examination for a semester will be eligible for promotion to the next semester.

9.2. A student who has completed the entire curriculum requirement, but could not register for the semester examination can register notionally, for getting eligibility for promotion to the next semester.

9.3. A student may be permitted to complete the programme, on valid reasons, within a period of twelve (12) continuous semesters from the date of commencement of the first semester of the programme.

9.4. The minimum strength of students for open courses is 15 and the maximum is 75 per batch.

9.5. Each student shall register for the open courses in the prescribed registration form in consultation with the faculty mentor during fourth semester. Faculty mentor shall permit registration on the basis of the preferences of the student and availability of seats.

10. ADMISSION

10.1. The admission to all UG programmes shall be as per the rules and regulations of the College/University.

10.2. The eligibility criteria for admission shall be as announced by the College/University from time to time.

10.3. Separate rank lists shall be drawn up for seats under reservation quota as per the existing rules.

10.4. There shall be an academic and examination calendar prepared by the College for the conduct of the programmes.

11. MARK CUM GRADE CARD

11.1. The College under its seal shall issue to the students, a Mark cum Grade Card on completion of each semester, which shall contain the following information.

- i. Name of the Student
- ii. Register Number
- iii. Photo of the student
- iv. Degree
- v. Programme
- vi. Semester and Name of the Examination
- vii. Month and Year of Examination



- viii. Stream
 - ix. Course Code, Title and Credits of each course opted in the semester
 - x. Marks for ISA, ESA, Total Marks (ISA + ESA), Maximum Marks, Letter Grade, Grade Point (GP), Credit Point (CP) and Institution Average in each course opted in the semester
 - xi. Total Credits, Marks Awarded, Credit Point, SGPA and Letter Grade in the semester
 - xii. Weighted Average Score
 - xiii. Result
 - xiv. Credits/Grade of Extra Credit and Audit Courses
- 11.2. The final Mark cum Grade Card issued at the end of the final semester shall contain the details of all courses taken during the entire programme including those taken over and above the prescribed minimum credits for obtaining the degree. The final Mark Cum Grade Card shall show the CGPA and the overall letter grade of a student for the entire programme.
- 11.3. A separate grade card shall be issued at the end of the final semester showing the extra credit and audit courses attended by the student, grade and credits acquired.

12. AWARD OF DEGREE

The successful completion of all courses other than extra credit and audit courses with 'D' grade shall be the minimum requirement for the award of the degree.

13. MONITORING COMMITTEE

There shall be a Monitoring Committee constituted by the Principal to monitor the internal evaluation conducted by the College. The Course Teacher, Faculty Mentor, and the College Coordinator shall keep all the records of the continuous evaluation, for at least a period of two years, for verification.

14. GRIEVANCE REDRESS MECHANISM

- 14.1. In order to address the grievance of students regarding ISA, a two-level grievance redress mechanism is envisaged.
- 14.2. A student can approach the upper level only if grievance is not addressed at the lower level.
- 14.3. Department level: The Principal shall form a Grievance Redress Committee in each Department comprising of course teacher and one senior teacher as members and the Head of the Department as Chairman. The Committee shall address all grievances relating to the internal assessment of the students.
- 14.4. College level: There shall be a College level Grievance Redress Committee comprising of Faculty Mentor, two senior teachers and two staff council members (one shall be an elected member) and the Principal as Chairman. The Committee shall address all grievances relating to the internal assessment of the students.

15. TRANSITORY PROVISION

Notwithstanding anything contained in these regulations, the Principal shall, for a period of three years from the date of coming into force of these regulations, have the power to provide by order that these regulations shall be applied to any programme with such modifications as may be necessary.



REGULATIONS FOR ADD ON COURSES FOR UNDERGRADUATE PROGRAMMES

1. DEFINITIONS

- 1.1 'Add On Course General Coordinator' is a senior teacher nominated by the Principal to coordinate and monitor the Add On courses conducted by various departments.
- 1.2 'Add On Course Coordinator' is a teacher nominated by a Department Council to coordinate the evaluation and other academic activities of the Add On Course undertaken in the Department.

2. COURSE STRUCTURE

- 2.1 Add On Course shall be completed outside the regular teaching hours of the undergraduate programmes and shall be completed within the first four semesters of the programme.
- 2.2 The credit will be awarded only if the student get D grade (35% marks) and above.
- 2.3 A student can earn any number of extra credits according to his/her choice.
- 2.4 The minimum credits for an Add On Course shall be two (2).

3. EVALUATIONS

The evaluation of each course shall be done internally and contain two parts.

- i. Continuous evaluation
- ii. Final evaluation

Both continuous evaluation and final evaluation shall be carried out using indirect grading. The marks for continuous evaluation is twenty (20) and that of final evaluation is eighty (80).

Continuous evaluation

The components of the continuous evaluation and their marks are as below.

For all courses without practical

There are two components for continuous evaluation, which include attendance and assignment.

All the components of the continuous evaluation are mandatory.

Components	Marks
Attendance	10
Assignment	10
Total	20

Marks for attendance

% of Attendance	Marks
90 and above	10
85 - 89	8
80 - 84	6
76 - 79	4
75	2

(Decimals shall be rounded mathematically to the nearest whole number)

For all courses with practical

The components for continuous evaluation of courses with practical are given below.

Components	Marks
Attendance	10
Lab involvement	10
Total	20



Marks for attendance

% of Attendance	Marks
90 and above	10
85 - 89	8
80 – 84	6
76 – 79	4
75	2

(Decimals shall be rounded mathematically to the nearest whole number)

Assignments

At least one assignment shall be submitted for each course.

4. FINAL EVALUATION

The final evaluation of theory and practical courses shall be conducted by the College/Department. It can be eighty marks written examination or eighty marks project/practical examination or eighty marks written and project/practical examination combined, as decided by the Board of Studies.

- 4.1 The question paper shall be strictly on the basis of model question paper set by Board of Studies.
- 4.2 A question paper may contain objective type, short answer type/annotation, short essay type questions/problems and long essay type questions.
- 4.3 The duration of written examination shall be decided by the respective Board of Studies and the duration of the practical examination shall be decided by the concerned course coordinator.
- 4.4 Practical examination shall be conducted by one internal examiner.
- 4.5 For all courses (theory and practical) an indirect grading system based on a seven (7) point scale according to the percentage of marks (ISA + ESA) is used to evaluate the performance of the student in that course. The percentage shall be rounded mathematically to the nearest whole number.

Percentage of Marks	Grade	Performance
95 and above	S	Outstanding
85 to below 95	A+	Excellent
75 to below 85	A	Very Good
65 to below 75	B+	Good
55 to below 65	B	Above Average
45 to below 55	C	Satisfactory
35 to below 45	D	Pass
Below 35	F	Failure

- 4.6 A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 35% are required for a pass in a course.

5. ATTENDANCE

The minimum requirement of aggregate attendance for appearing the final evaluation shall be 75%.

6. BOARD OF STUDIES AND COURSES

- 6.1 The Board of Studies concerned shall design the Add On Course offered by the department. The Board shall design and introduce new Add On Course, modify or redesign existing Add On Course and replace any existing Add On course with new/modified Add On course to facilitate better exposure and training for the students.



- 6.2 The syllabus of an Add On course shall also include the title of the course, contact hours, the number of credits, reference materials and question paper pattern.
- 6.3 Each course shall have an alpha numeric code which includes programme code, abbreviation of the course in two letters, course code and serial number of the course
- 6.4 The Add On courses conducted under Credit Semester System shall be monitored by the Academic Council.
- 6.5 For redressing the complaints in connection with the conduct of Add On course, students shall approach the Grievance Redress Committee functioning in the college.



REGULATIONS FOR CERTIFICATE COURSE IN VALUE EDUCATION FOR UNDERGRADUATE PROGRAMMES

Value Education is a compulsory extra credit course for all the students admitted to the undergraduate programmes.

i. **Duration**

The duration of the course shall be three academic years (six semesters) spanning 60 hrs. There shall be minimum 20 hours in an academic year.

ii. **Evaluation**

The evaluation of each course shall contain two parts.

- i. Continuous evaluation
- ii. Final evaluation

There shall be a maximum of forty (40) marks for external assessment and ten (10) marks for internal assessment.

Continuous Evaluation

Assignment

The students are supposed to submit at least one assignment in every year and five (5) marks will be given for a submitted assignment

Attendance

The minimum requirement of aggregate attendance during a semester for appearing the end final examination shall be 75%.

Marks for attendance

Maximum of five (5) marks will be given for attendance as follows.

% of Attendance	Marks
90 and above	5
85-89	4
80-84	3
76-79	2
75	1

(Decimals shall be rounded off to the next higher whole number)

Final evaluation

The final examination shall be conducted by the course coordinator. The final assessment examination shall be conducted at the end of every year. There shall be an annual written examination of one and a half hours (1½) duration. The question paper shall be strictly on the basis of model question paper set by Expert Committee. A question paper consists of short answer type, short essay type and long essay type questions.

A separate minimum of 30% marks each for internal and external assessment (continuous and final evaluation) and aggregate minimum of 35% are required for a pass in a course.

iii. **Grading**

The total marks of the course shall be one hundred and fifty (150). The grading of the course is as follows:



Percentage of Marks	Grade	Performance
95 and above	S	Outstanding
85 to below 95	A+	Excellent
75 to below 85	A	Very Good
65 to below 75	B+	Good
55 to below 65	B	Above Average
45 to below 55	C	Satisfactory
35 to below 45	D	Pass
Below 35	F	Failure

iv. **Award of certificate**

The course is envisaged with three levels in three academic years. There shall be examination in every year. If a student does not acquire minimum marks he/she can continue with further levels. But he/ she shall be eligible to get certificate only after completing all the levels successfully. The certificate will be issued after completing all the levels with minimum grade D for the pass. On successful completion of the course, grade card shall be issued to the students indicating the grade. The college issues the certificate on value education to all the undergraduate students who successfully complete the course. The course shall be completed during the tenure of the programme.



REGULATIONS FOR COURSE ON BASIC LIFE SUPPORT SYSTEM AND DISASTER MANAGEMENT (BLS & DM)

- i. The course on BLS & DM shall be conducted by a nodal centre created in the college.
- ii. The nodal centre shall include at least one teacher from each department. A teacher shall be nominated as the Director of BLS & DM.
- iii. The team of teachers under BLS & DM shall function as the trainers for BLS & DM.
- iv. The team of teachers under BLS & DM shall be given intensive training on Basic Life Support System and Disaster Management and the team shall be equipped with adequate numbers of mannequins and kits for imparting the training to students.
- v. Each student shall undergo five (5) hours of hands on training in BLS & DM organised by the Centre for BLS & DM.
- vi. The training sessions shall be organised on weekends/holidays/vacation during the first semester of the programme.
- vii. After the completion of the training, the skills acquired shall be evaluated using an online test and grades shall be awarded.
- viii. Nodal centre for BLS & DM shall conduct online test and publish the results.
- ix. The grading of the course is as follows:

Percentage of Marks	Grade	Performance
95 and above	S	Outstanding
85 to below 95	A+	Excellent
75 to below 85	A	Very Good
65 to below 75	B+	Good
55 to below 65	B	Above Average
45 to below 55	C	Satisfactory
35 to below 45	D	Pass
Below 35	F	Failure

- x. Students who could not complete the requirements of the BLS & DM training shall appear for the same along with the next batch. There shall be two redo opportunity.
- xi. For redressing the complaints in connection with the conduct of BLS & DM students shall approach the Grievance Redress Committee functioning in the college.



REGULATIONS FOR SOCIAL AWARENESS PROGRAMME (SAP)

- i. Social Awareness Programme shall be conducted by a nodal centre created in the college.
- ii. The nodal centre shall include at least one teacher from each department. A teacher shall be nominated as the Director of the SAP.
- iii. The centre shall identify the areas where the students can serve the society through the SAP.
- iv. During the first semester itself, the centre for SAP shall organise programmes to sensitize the students about the significance and relevance of SAP and publish a list of different areas where they can work as volunteers. Students shall register their preferences (three) with the centre for SAP. The centre shall allot students to various areas based on their preference. For the preparation of the allotment list, the marks obtained in the higher secondary examination shall also be used as a criterion. Centre for SAP shall take the help of the Head of the concerned department and the mentor(s) of the concerned batch at the time of finalization of the allotment list.
- v. Students shall carry out the voluntary work allotted to them after the regular class hours/weekends/holidays falling in the second semester or the summer vacation following the second semester.
- vi. Evaluation of the SAP activity shall be based on the hours of work put in by a student. A minimum of 50 hours of social work (corresponding to 50 marks) is required for the successful completion of SAP. Every additional work beyond the minimum 50 hours shall fetch five (5) marks per hour. Maximum marks shall be 100. Students who donate blood during the second semester shall be given 10 marks upon the production of the certificate from the medical officer. However, Marks earned through blood donation shall not be counted for a pass in the programme. Mark for blood donation shall be awarded only once during the SAP.
- vii. Upon completion of SAP, the marks earned and the grades awarded shall be published by the Director of SAP. The grading is as follows:

Percentage of Marks	Grade	Performance
95 and above	S	Outstanding
85 to below 95	A+	Excellent
75 to below 85	A	Very Good
65 to below 75	B+	Good
55 to below 65	B	Above Average
45 to below 55	C	Satisfactory
35 to below 45	D	Pass
Below 35	F	Failure

- viii. Two credits shall be awarded to students who complete the requirements of SAP.
- ix. Students who could not complete the requirements of the SAP shall appear for the same with the next batch. There shall be two redo opportunity.
- x. For redressing the complaints regarding allotment, harassment at the place of work, and the marks and grades awarded students shall approach the Grievance Redress Committee functioning in the college.
- xi. Director of SAP has the right to exclude students who are physically handicapped from SAP.



REGULATIONS FOR INTERNSHIP/SKILL TRAINING PROGRAMME

- i. Every UG student shall undergo an internship for a minimum period of five days (25 hours) at a centre identified by the concerned department. In the case of disciplines where internship opportunities are scanty (eg. Mathematics) special skill training programmes with duration of five days (25 hours) shall be organised.
- ii. Each department shall identify a teacher in charge for internship/skill training programme.
- iii. The department shall select institutions for internship/organising skill training programme.
- iv. Internship/skill training programme shall be carried out preferably during the summer vacation following the fourth semester or during the Christmas vacation falling in the fourth semester or holidays falling in the semester.
- v. At the end of the stipulated period of internship each student shall produce an internship completion cum attendance certificate and an illustrated report of the training he/she has undergone, duly certified by the tutor and Head of the institution where the internship has been undertaken.
- vi. Students undergoing skill training programme shall submit a training completion cum attendance certificate and a report of the training he/she has undergone, duly certified by the trainer, teacher co-ordinator of the programme from the concerned department and the head of the department concerned.
- vii. Upon receipt of the internship completion cum attendance certificate and illustrated report of the training or a training completion cum attendance certificate and a report of the training, the teacher in charge of internship/skill training programme shall prepare a list of students who have completed the internship/skill training programme and a list of students who failed to complete the programme. Head of the department shall verify the lists and forward the lists to the Controller of Examinations.
- viii. Students who could not complete the requirements of the internship/skill training programme shall appear for the same with the next batch. There shall be only one redo opportunity.



REGULATIONS FOR FINISHING SCHOOL

- i. The training to help students develop their soft skills and interview skills, 'the finishing school', shall be coordinated by a nodal centre.
- ii. The nodal centre shall include at least one teacher from each department. A teacher shall be nominated as the Director of the nodal centre.
- iii. The training shall impart soft skills comprising of language skills, personal presentation and grooming, resume preparation, group discussion techniques, and interview skills among the undergraduate students.
- iv. This course shall be conducted during the fifth semester for all the undergraduate students.
- v. There will be a total of 20 contact hours which shall be handled by a team of professional members/faculty. In addition, a one-day outbound training session by a team of professional trainers that touches on the aspects of creativity, problem solving and team building shall also be organized.
- vi. The students shall be assessed and grades shall be awarded based on the components as shown below.

Component	Marks
Attendance	5
Class Test	10
Assignments	10
Group discussion	10
Interview	15
Total	50

- vii. The grading of the course is as follows:

Percentage of Marks	Grade	Performance
95 and above	S	Outstanding
85 to below 95	A+	Excellent
75 to below 85	A	Very Good
65 to below 75	B+	Good
55 to below 65	B	Above Average
45 to below 55	C	Satisfactory
35 to below 45	D	Pass
Below 35	F	Failure

- viii. For redressing the complaints in connection with the conduct of finishing school students shall approach the Grievance Redress Committee.



VIRTUAL LAB EXPERIMENTS/MOOC

- i. There shall be a Nodal officer and a team of teachers to coordinate the logistics for conducting Virtual Lab experiments and MOOC courses and to authenticate the claims of the students regarding the successful completion of the Virtual Lab experiments and or MOOC courses.
- ii. Students who are desirous to do Virtual Lab experiments and or MOOC courses shall register with the Nodal officer at the beginning of the experiment session/MOOC course. Students also shall submit proof of successful completion of the same to the Nodal officer.
- iii. Upon receipt of valid proof, the nodal officer shall recommend, to the Controller of Examinations, the award of extra credits. In the case of Virtual Lab experiments, 36 hours of virtual experimentation shall equal one credit and in the case of MOOC courses 18 hours of course work shall equal one credit.
- iv. College shall arrange infrastructure for taking up Virtual Lab experiments and/or MOOC courses.



Model Mark cum Grade Card



St Berchmans College

AUTONOMOUS College with Potential for Excellence | Reaccredited by NAAC with A Grade

Affiliated to Mahatma Gandhi University, Kottayam, Kerala
Changanassery, Kottayam, Kerala, India-686101

MARK CUM GRADE CARD

Date:

Name of the Candidate :
 Permanent Register Number (PRN) :
 Degree :
 Programme :
 Stream :
 Name of Examination :



Course Code	Course Title	Credits (C)	Marks				Grade Awarded (G)	Grade Point (GP)	Credit Point (CP)	Institution Average	Result		
			ISA		ESA							Total	
			Awarded	Maximum	Awarded	Maximum						Awarded	Maximum
	Common Course I												
	Common Course II												
	Core Course												
	Complementary Course												
	Total												
	Weighted Average Score												
	Semester Result												
	SGPA												
	End of Statement												

Entered by:

Verified by:

Controller of Examinations

Principal



St Berchmans College

Founded 1922

AUTONOMOUS College with Potential for Excellence | Reaccredited by NAAC with A Grade

Affiliated to Mahatma Gandhi University, Kottayam, Kerala

Changanassery, Kottayam, Kerala, India - 686101, Tel: 91-481-2420025, 9961231314

E-mail: sbc@sbccollege.org Web: www.sbccollege.ac.in

CONSOLIDATED MARK CUM GRADE CARD

Photo

Name of the Candidate :

Permanent Register Number (PRN) :

Degree :

Programme :

Stream :

Date :

Course Code	Course Title	Credits (C)	Marks				Grade Awarded (G)	Grade Point (GP)	Credit Point (CP)	Institution Average	Result		
			ISA		ESA							Total	
			Awarded	Maximum	Awarded	Maximum						Awarded	Maximum
SEMESTER I													
	Common Course I												
	Common Course II												
	Core Course												
	Complementary Course												



SEMESTER II													
	Common Course I												
	Common Course II												
	Core Course												
	Complementary Course												
SEMESTER III													
	Common Course I												
	Common Course II												
	Core Course												
	Complementary Course												
SEMESTER IV													
	Common Course I												
	Common Course II												
	Core Course												
	Complementary Course												
SEMESTER V													
	Core Course												
	Open Course												
SEMESTER VI													
	Core Course												
	Project												



SEMESTER RESULTS

Semester	Marks Awarded	Maximum Marks	Credits	SGPA	Grade	Month & Year of Passing	Result
I							
II							
III							
IV							
V							
VI							

PROGRAMME PART RESULTS

Programme Part	Marks Awarded	Maximum Marks	Credits	CGPA	Grade
Common Course I:					
Common Course II:					
Core Course:					
Complementary Course:					
Complementary Course:					
Open Course:					
Total					

FINAL RESULT

CUMULATIVE GRADE POINT AVERAGE (CGPA) =

GRADE =

* Separate grade card is issued for Audit and Extra Credit courses.

** Grace Mark awarded.

Entered by:

Verified by:

Controller of Examinations

Principal



Reverse side of the Mark cum Grade Card (COMMON FOR ALL SEMESTERS)

Description of the Evaluation Process

Grade and Grade Point

The evaluation of each course comprises of internal and external components in the ratio 1:4 for all Courses. Grades and Grade Points are given on a seven (7) point scale based on the percentage of Total Marks (ISA + ESA) as given in Table 1. Decimals are corrected to the nearest whole number.

Percentage of Marks	Grade	Performance	Grade Point
95 and above	S	Outstanding	10
85 to below 95	A+	Excellent	9
75 to below 85	A	Very Good	8
65 to below 75	B+	Good	7
55 to below 65	B	Above Average	6
45 to below 55	C	Satisfactory	5
35 to below 45	D	Pass	4
Below 35	F	Failure	0

Table 1

Credit Point and Grade Point Average

Credit Point (CP) of a course is calculated using the formula

$$CP = C \times GP$$

where C is the Credit and GP is the Grade Point Grade Point Average of a Semester (SGPA) or Cumulative Grade Point Average (CGPA) for a Programme is calculated using the formula

$$SGPA \text{ or } CGPA = \frac{TCP}{TC}$$

where TCP is the Total Credit Point for the semester/programme and TC is the Total Credit for the semester/programme

GPA shall be rounded off to two decimal places.

Grades for the different Semesters and overall Programme are given based on the corresponding GPA, as shown in Table 2.

GPA	Grade	Performance
9.5 and above	S	Outstanding
8.5 to below 9.5	A+	Excellent
7.5 to below 8.5	A	Very Good
6.5 to below 7.5	B+	Good
5.5 to below 6.5	B	Above Average
4.5 to below 5.5	C	Satisfactory
3.5 to below 4.5	D	Pass
Below 3.5	F	Failure

Table 2

The percentage of marks is calculated using the formula;

$$\% \text{ Marks} = \left(\frac{\text{total marks obtained}}{\text{maximum marks}} \right) \times 100$$

Weighted Average Score (WAS) is the score obtained by dividing sum of the products of marks secured and credit of each course by the total credits of that semester/programme and shall be rounded off to two decimal places.

Note: Course title followed by (P) stands for practical course. A separate minimum of 30% marks each for internal and external assessments (for both theory and practical) and an aggregate minimum of 35% marks is required for a pass in each course. For a pass in a programme, a separate minimum of Grade D for all the individual courses and an overall Grade D or above are mandatory. If a candidate secures Grade F for any one of the courses offered in a Semester/Programme, only Grade F will be awarded for that Semester/Programme until the candidate improves this to Grade D or above within the permitted period.



PROGRAMME STRUCTURE

Semester I

Sl. No.	Course	Hours/Week	Credit	Marks
1	Common Course I	5	4	100
2	Common Course I	4	3	100
3	Common Course II	4	4	100
4	Core Course	6	4	100
5	Complementary Course: Sociology	6	4	100
	Total	25	19	500

Semester II

Sl. No.	Course	Hours/Week	Credit	Marks
1	Common Course I	5	4	100
2	Common Course I	4	3	100
3	Common Course II	4	4	100
4	Core Course	6	4	100
5	Complementary Course: Sociology	6	4	100
	Total	25	19	500

Semester III

Sl. No.	Course	Hours/Week	Credit	Marks
1	Common Course I	5	4	100
2	Common Course II	5	4	100
3	Core Course	5	4	100
4	Core Course	4	4	100
5	Complementary Course	6	4	100
	Total	25	20	500

Semester IV

Sl. No.	Course	Hours/Week	Credit	Marks
1	Common Course I	5	4	100
2	Common Course II	5	4	100
3	Core Course	5	4	100
4	Core Course	4	4	100
5	Complementary Course	6	4	100
	Total	25	20	500



Semester V

Sl. No.	Course	Hours/Week	Credit	Marks
1	Core Course	6	4	100
2	Core Course	5	4	100
3	Core Course	5	4	100
4	Core Course	6	4	100
5	Open Course	3	3	100
	Total	25	19	500

Semester VI

Sl. No.	Course	Hours/Week	Credit	Marks
1	Core Course	6	4	100
2	Core Course	5	4	100
3	Core Course	5	4	100
4	Core Course	5	4	100
5	Frontier Course	4	4	100
6	Dissertation and Viva-Voce	-	3	100
	Total	25	23	600
	Grand Total		120	3100



OUTLINE OF THE CORE COURSES

Course Code	Name of the Course	Hours /Week	Total Hours	Credit	ISA	ESA	Total
Semester I							
BBEN101	Introduction to English Literary Studies	6	108	4	20	80	100
Semester II							
BBEN202	Introducing the Humanities	6	108	4	20	80	100
Semester III							
BBEN303	Study of Prose	5	90	4	20	80	100
BBEN304	Study of Poetry	4	72	4	20	80	100
Semester IV							
BBEN405	Study of Drama	5	90	4	20	80	100
BBEN406	Study of Fiction	4	72	4	20	80	100
Semester V							
BBEN507	Linguistics and History of English Language	6	108	4	20	80	100
BBEN508	Environment, Human Rights and Literature	5	90	4	20	80	100
BBEN509	Literary Criticism	5	90	4	20	80	100
BBEN510	American Literature	6	108	4	20	80	100
Semester VI							
BBEN611	Literary Theory	6	108	4	20	80	100
BBEN612	Literature and the Empire	5	90	4	20	80	100
BBEN613	Cultural Studies: An Overview	5	90	4	20	80	100
BBEN614	Indian English Literature	5	90	4	20	80	100
BBEN6DN	Dissertation and Viva-Voce	-	-	3	20	80	100



OUTLINE OF THE FRONTIER COURSE

Course Code	Name of the Course	Hours /Week	Total Hours	Credit	ISA	ESA	Total
Semester VI							
BFEN601	Classics in Arts and Literature	4	72	4	20	80	100

OUTLINE OF THE COMPLEMENTARY COURSES

Course Code	Name of the Course	Hours /Week	Total Hours	Credit	ISA	ESA	Total
Semester III							
BDEN301	Socio-political and Cultural Aspects of Britain - I	6	108	4	20	80	100
Semester IV							
BDEN302	Socio-political and Cultural Aspects of Britain - II	6	108	4	20	80	100

OUTLINE OF THE OPEN COURSE

Course Code	Name of the Course	Hours /Week	Total Hours	Credit	ISA	ESA	Total
Semester V							
BOEN501	Translation Studies	3	54	3	20	80	100

OUTLINE OF THE ADD ON COURSE

Course Code	Name of the Course	Total Hours	Credit	CE	FE	Total
BENEX01	Learn English Through Films	36	2	20	80	100



SEMESTER I

BBEN101: INTRODUCTION TO ENGLISH LITERARY STUDIES

Total Hours: 108

Credit: 4

Course Objectives

1. To acquaint the students with the various genres and sub-genres in English literature.
2. To enable the students to have a historical understanding of the various movements and schools of thought shaping the canons of English literature.

Course Outcomes

On completing the course, students will be able to

1. Explain what constitutes “literature” and its significance and value
2. Illustrate the generic and the formal categories that constitute literature and their features
3. Distinguish between the major schools and movements in English literature from the metaphysical school to the postmodern era

MODULE I- INTRODUCTORY ESSAY

Jonathan Culler: “What is Literature and Does it Matter?”

From *Literary Theory: A Very Short Introduction*. Oxford University Press. 1997. Pp 18-42

MODULE II- POETRY I

- Forms of Poetry
Ballad, Epic and Mock epic, Metrical romance, Dramatic Monologue, Limerick, Lyric, Ode, Elegy, Pastoral Elegy, Idyll, Sonnet, Epistle, Satire.

Core Text –*A Companion to Literary Forms* by Padmaja Ashok

MODULE III- POETRY II

- Elements of Poetry and Figures of Speech
Elements of Poetry:
Rhyme, Metre, Stanza Forms, Types of Verse.
Figures of Speech:



Imagery, Simile, Metaphor, Personification, Onomatopoeia, Alliteration, Apostrophe, Hyperbole, Oxymoron, Allegory, Allusion, Anticlimax, Cliche, Euphemism, Irony, Metonymy, Paradox, Synecdoche, Transferred epithet, Pun

Core Text – *A Companion to Literary Forms* by Padmaja Ashok

MODULE IV- DRAMA

Tragedy, Comedy, Dramatic Design, Classical Greek Tragedy, Senecan or Revenge Tragedy, Neoclassical Tragedy, The Origin and Growth of Drama in England, Romantic Comedy, Tragicomedy, Chronicle Plays, Features of Elizabethan theatre and drama, Comedy of Humours, Heroic Tragedy, Comedy of Manners, Sentimental Comedy, Closet Drama, Farce, Problem Play, Expressionist Drama, Epic Theatre, Theatre of Cruelty, Absurd Drama, Kitchen Sink Drama, One-act Play, Types of Theatre Spaces: Proscenium Theatre, Theatre in the Round, Thrust Stage, Site-specific Theatre, Black box Theatre.

Core Text – *A Companion to Literary Forms* by Padmaja Ashok

MODULE V- PROSE: FICTION AND NON-FICTION

- Non-Fiction:

Biography, Autobiography, Essay, Aphoristic essay, Personal essay, Character Sketch, Critical essay, Periodical essay.

- Fiction:

The Elements of Fiction: Plot, Narrative Technique, Characterisation, Setting, Dialogue.

Short Story

Novel, Picaresque novel, Epistolary novel, Historical Novel, Sentimental novel, Domestic novel, Gothic novel, Science fiction novel, Regional novel, Detective novel, Social novel and proletarian novel, Psychological novel, Stream of Consciousness novel, Antinovel, Nouveau roman, Bildungsroman

Core Text- *A Companion to Literary Forms* by Padmaja Ashok



MODULE VI- SCHOOLS AND MOVEMENTS

- The metaphysical school of poets
- The classical movement
- The romantic revival
- The pre-raphaelites
- The fin de siècle movement
- The Georgian poets
- Poetic types and trends 1900 to 1922
- The war poets
- The high modernist mode
- Poetry of the thirties
- Poets of the second world war
- Post modernism
- Post modern poetry

Core Text: B Prasad: *A Background to the Study of English Literature*

Background Reading:

1. M H Abrams: *A Glossary of Literary Terms*
2. David Mikics: *A New Handbook of Literary Terms*
3. Chris Baldick: *Oxford Concise Dictionary of Literary Terms*



SEMESTER II

BBEN202: INTRODUCING THE HUMANITIES

Total Hours: 108

Credit: 4

Course Objectives

1. To inculcate an interdisciplinary perspective among the students.
2. To facilitate an understanding in the students regarding the overlapping and converging intersections in literature, philosophy, history and science.

Course Outcomes

On completing the course, students will be able to

1. Articulate an understanding of the humanities that involves the analysis of what motivates humans to create and how the creations reflect their values and world views.
2. Sustain a life-long interest in the humanities and arts.
3. Grasp the breadth, diversity and creativity of human experience in the humanities and arts.

MODULE I- UNDERSTANDING THE HUMANITIES

- Introduction
- Differences between the Natural, Social and Human Sciences
- Facts and Interpretations
- History as fiction
- Study of the Natural World as Compared to the Subjective
- Study of Tastes, Values and Belief Systems
- The Question of Ideology

MODULE II- LANGUAGE, CULTURE AND IDENTITY

- The Relation between Language, Culture and Subjectivity
- The Question of Agency in Language
- The Social Construction of Reality
- Language in History



- Language in Relation to Class, Caste, Race and Gender
- Language and Colonialism

MODULE III- NARRATION AND REPRESENTATION

- Reality and/as Representation
- Narrative Modes of Thinking
- Narration in Literature, Philosophy and History
- Textuality and Reading

MODULE IV- INDIAN PHILOSOPHY

- Origin and Development of Indian Philosophical Systems
- What is Knowledge?
- Concepts of Knowledge in the Indian Tradition
- Methodologies of the Indian Knowledge System
- Indian Theories of Knowledge

MODULE V- HISTORY AND LITERATURE

- E H Carr: “The Historian and His Facts”
- W H Auden: “Partition”
- Lady Gregory: *The Rising of the Moon*

MODULE VI- SCIENCE AND LITERATURE

- George Orwell: “What is Science”
- Neil Grant: *The Last War*

Core Text: Module I – IV: Abhijit Kundu, Pramod K Nayar and Shweta: *The Humanities: Methodology and Perspectives*



SEMESTER III

BBEN303: STUDY OF PROSE

Total Hours: 90

Credit: 4

Course Objectives

1. To introduce students to the varieties in prose writing and their literary merits.
2. To enable them to write and appreciate different types of prose.
3. To help students to master the art of prose writing.

Course Outcomes

On completing the course, students will be able to

1. Grasp the art of writing and reading prose, its varieties and its general features.
2. Demonstrate the nuances of prose writing and implement them in their writings.
3. Produce pieces of creative writing in general and prose writing in particular.

MODULE I

- Francis Bacon: Of Parents and Children
- Charles Lamb: Dream Children
- William Hazlitt: On the Pleasures of Painting

MODULE II

- G B Shaw: How I became a Public Speaker
- A G Gardiner: On the Rule of the Road
- Stephen Leacock: On the Need for a Quiet College

MODULE III

- Bertrand Russell: In Praise Of Idleness
- G K Chesterton: The Worship of the Wealthy
- Max Beerbohm: The Spirit of Caricature

MODULE IV

- J B Priestley: Travel by Train



- Aldous Huxley: The Beauty Industry
- Robert Lynd: Indifference

MODULE V

- V.S Naipul: Reading and Writing: A Personal Account. Sec 1 and 2
- Arundathi Roy: Excerpts from “Capitalism a Ghost Story”.
- John Updike: My Father’s Tears



BBEN304: STUDY OF POETRY

Total Hours: 72

Credit: 4

Course Objectives

1. To introduce the basic elements of poetry
2. To enrich the students through various perspectives in reading poetry.
3. To acquaint the students with an aesthetics to appreciate the various types of poetry.

Course Outcomes

On completing the course, students will be able to

1. Acquire knowledge about the major poets and their contributions across ages
2. Enhance their capability to have a sound, functional and critical sense of poetry
3. Critically analyse poetry to see how the form and space of poems contribute in meaning construction

MODULE I- RENAISSANCE AND RESTORATION

- Spenser: One Day I Wrote Her Name Upon the Strand
- Shakespeare: Let me not to the Marriage of True Minds
- John Donne: The Flea
- John Milton: On His Blindness
- John Dryden: Dreams

MODULE II- ROMANTIC REVIVAL

- William Blake: The Chimney Sweeper
- William Wordsworth: Lucy Gray or Solitude
- S T Coleridge: Kubla Khan
- P B Shelley: Mutability
- John Keats: La Belle Dame Sans Merci

MODULE III- VICTORIAN AGE

- Alfred, Lord Tennyson: Tears, Idle Tears
- Mathew Arnold: A Wish
- Robert Browning: Porphyria's Lover
- Christina Rossetti: A Hope Carol



- Thomas Hardy: The Man He Killed

MODULE IV- MODERN AND CONTEMPORARY

- W B Yeats: Sailing to Byzantium
- T S Eliot: Sweeney Among the Nightingales
- WH Auden: The Unknown Citizen
- Carol Ann Duffy: Stealing
- Seamus Heaney: Digging



SEMESTER IV

BBEN405: STUDY OF DRAMA

Total Hours: 90

Credit: 4

Course Objectives

1. To familiarize the students with the plays of master dramatists and to develop the ability to appreciate and evaluate various types of plays.
2. To acquaint the students with a sensibility towards theatre.
3. To familiarise the students with the various possibilities of theatre and thereby developing an interest towards stage performance.

Course Outcomes

On completing the course, students will be able to

1. Read and understand dramatic works of different periods and authors.
2. Identify the features of the genre and effectively use them in creative writings.
3. Appreciate the use of language both in its aesthetic and communicative aspects.

MODULE I, II & III- SHAKESPEARE PLAY

- William Shakespeare: Julius Caesar

MODULE IV- STAGING EXISTENTIALISM

- Samuel Beckett: Krapp's Last Tape
- Anton Chekhov: The Swan Song

MODULE V- ONE ACT PLAYS

- G B Shaw: How He Lied to Her Husband
- Maurice Maeterlinck: Intruder
- Girish Karnad: A Heap of Broken Images



BBEN406: STUDY OF FICTION

Total Hours: 72

Credit: 4

Course Objectives

1. To familiarize the students with the various techniques employed by renowned writers of fiction
2. To train the students to critically analyse short and long fiction using various theoretical tools
3. To familiarize students with cultural diversity through different representative samples of fiction.

Course Outcomes

On completing the course, students will be able to

1. Illustrate the various techniques employed by renowned writers of fiction
2. Critically analyse short and long fiction using the theoretical tools they have acquired during the course
3. Appreciate and value the culture, beliefs, values and practices of diverse societies in the world

MODULE I & II - NOVEL

- Charles Dickens: A Tale of Two Cities

MODULE III- SHORT STORIES

- O Henry: Mammon and the Archer
- Somerset Maugham: The Ant and the Grasshopper
- John Galsworthy: Quality
- Katherine Mansfield: A Cup of Tea
- Alice Munro: The Photographer

MODULE IV- SHORT STORIES

- Guy de Maupassant: The Confession
- Anton Chekhov: The Avenger
- Franz Kafka: A Country Doctor
- Gabriel Garcia Marquez: A Very Old Man with Enormous Wings
- George Louis Borges: A Weary Man's Utopia



SEMESTER V

BBEN507: LINGUISTICS AND HISTORY OF ENGLISH LANGUAGE

Total Hours: 108

Credit: 4

Course Objectives

1. To familiarize the students with the background of English language and the different periods in the history of English language.
2. To introduce the students to the key concepts in Linguistics and develop an awareness of the current trends in Linguistics.
3. To introduce the students to the basics of phonetics, phonology, morphology, syntax and semantics.

Course Outcomes

On completing the course, students shall be able to

1. Illustrate the connections between the different landmark periods and changes in the history of the development of the English language.
2. Explain the key concepts in Linguistics and demonstrate an awareness of the current trends in Linguistics
3. Analyse English language in terms of its phonology, morphology, syntax and semantics

MODULE I - HISTORY OF ENGLISH LANGUAGE

- Language, Features of Language
- Theories of the origin of language, Language Families, Indo-European Family of Languages
- Sound Changes: Grimm's Law, Verner's Law, Ablaut, Umlaut, The Great Vowel Shift
- Old English Period: Old English Dialect, Old English Vocabulary, Scandinavian Influence, Latin influence
- Middle English Period: Norman Conquest, French influence, The East Midland Dialect
- Modern English Period
Impacts and Influences



- Standard English

MODULE II- INTRODUCTION TO LINGUISTICS

- Definition, branches, interdisciplinarity
- Basic concepts in sociolinguistics: Dialect, Sociolect, Idiolect, Register, Pidgin, Creole
- Approaches to Linguistics: traditional, structural, and cognitive
- Saussure and his basic concepts: Synchronic and diachronic linguistics, Langue, Parole, Language as a system of signs, Signifier and signified
- Chomsky's Competence and Performance
- Linguistic competence Vs Communicative competence (Dell Hymes)

MODULE III- PHONETICS

- Air Stream Mechanism, Organs of Speech, Vowels and Consonants, Diphthongs
- Transcription: words and sentences
- RP
- American English
- GIE
- Mother tongue (Malayalam) influence

MODULE IV- PHONOLOGY

- Phonemes, contrastive and complementary distribution, free variation, minimal pairs, Allophones, Syllable
- Suprasegmentals: Stress and Rhythm, Weak forms and Strong forms, Sentence stress, Tone groups, Basic intonation, Juncture, Elision, Assimilation

MODULE V- MORPHOLOGY AND SEMANTICS

- Morphology: Morpheme, Allomorph, Conditioning of Allomorphs, Affixes, Word Formation, Form Class and Function Class
- Semantics: Synonymy, antonymy, hyponymy, polysemy, ambiguity, contradiction, Semantic Changes

MODULE VI- SYNTAX

- Prescriptive grammar



- Descriptive/structuralist grammar, I C Analysis
- Introduction to PS and TG Grammars



BBEN508: ENVIRONMENT, HUMAN RIGHTS, AND LITERATURE

Total Hours: 90

Credit: 4

Course Objectives

1. To instil in students, a sense of bond with nature and making them aware of their rights through literature.
2. To develop a sense of social commitment through literature.

Course Outcomes

On completing the course, students shall be able to

1. Research and investigate how and why human rights violations happen, and make their own decisions about complex environmental issues in the light of their enhanced critical and creative thinking skills.
2. Develop an acute sensitivity to the environment and its various problems and realize the need to protect the nature and natural resources while taking into account the inter-relationship between man and environment.

MODULE I - REFLECTIONS ON ENVIRONMENT

- Chief Seattle: “The End of Living and the Beginning of Survival”
- Romila Thapar: Forests and Settlements
- G M Hopkins: “Binsey Poplars”
- Robinson Jeffers: “The Last Conservative”

MODULE II - REFLECTIONS ON SOCIAL IDENTITY AND JUSTICE

- Amartya Sen: “Democracy as Public Reason” from The Idea of Justice. Pgs 321-332
- P Sanal Mohan: “Discourses of History and the making of Community” from Modernity of Slavery. Pgs 270-284
- Langston Hughes: “The Ballad of the Landlord”
- Sunny Kavikkad: “Naked Truths”

MODULE III- REFLECTIONS ON GENDER

- Virginia Woolf: Professions for Women
- Elizabeth Barret Browning: “A Musical Instrument”
- Taslima Nasrin “At the Back of Progress”
- Shashi Deshpande: “A Wall is Safer”



MODULE IV- NARRATING THE ENVIRONMENT

- Ambikasutan Mangad: “ Swarga” (Trans. J. Devika)

MODULE V- STAGING HUMAN RIGHTS

- Manjula Padmanabhan: “Lights Out!”



BBEN509: LITERARY CRITICISM

Total Hours: 90

Credit: 4

Course Objectives

1. To familiarize the students with the key concepts and texts of literary criticism, both Western and Indian.
2. To give them an evolutionary understanding of literary criticism and to help them understand the split between literary theory and literary criticism.
3. To familiarize the students with the rubrics of academic writing and documentation.

Course Outcomes

On completing the course, students shall be able to

1. Illustrate the vocabulary and idiom of literary criticism with considerable accuracy.
2. Apply basic concepts of literary criticism to the reading of literary texts.
3. Apply the rubrics of academic writing and documentation in appropriate contexts.

MODULE I- CLASSICAL CRITICISM

- Plato: Attack on Poetry
- Aristotle: Observations on Poetry, Observations on Tragedy
- Longinus: Sublimity in Literature, The Sources of Sublime
- “Rasa as Aesthetic Experience: The Rasa-Sutra” (Mohan Thampi)

MODULE II- ENGLISH CRITICISM

- Neoclassical Criticism: John Dryden: Dramatic Poetry, Dr Johnson: On Drama
- Romantic Criticism: Wordsworth: Concept of Diction, Concept of Poetry. Coleridge: Theory of Imagination

MODULE III- ENGLISH CRITICISM

- Victorian Criticism: Arnold: The Grand Style, The Touchstone Method, Classicism, Culture
- Modern Criticism: T S Eliot: Impersonality of Poetry, Objective Correlative, Dissociation of Sensibility
- New Criticism



MODULE IV- WORKSHOP CRITICISM AND LITERARY APPRECIATION

- Figures of Speech: Simile, Metaphor, Synecdoche, Metonymy, Symbol, Irony, Image, Zeugma, Allegory, Personification, Parallelism, Paradox
- Appreciation of Poetry and Prose

MODULE V- ACADEMIC WRITING AND RESEARCH METHODOLOGY

- What is Research?
- Types of research
- Sources
- Selecting a topic
- Plagiarism
- Mechanics of Writing
- Documentation



BBEN510: AMERICAN LITERATURE

Total Hours: 108

Credit: 4

Course Objectives

1. To acquire knowledge about American literature and its cultural themes.
2. To get an understanding of the literary periods and key artistic features of American literature.
3. To understand the various aspects of American society through a critical examination of the literary texts representing different periods and cultures

Course Outcomes

On completing the course, students shall be able to

1. Appreciate American literature of the 19th and the 20th centuries in terms of the various literary movements and the social and intellectual history of the United States.
2. Analyse and interpret the works of the major canonical American writers they have studied.
3. Illustrate the dynamic nature of American literature with special reference to the works of Native, Afro-American, and Immigrant writers they have studied.

MODULE I- ESSAYS AND KEY CONCEPTS

- Ralph Waldo Emerson: Gifts
- Henry David Thoreau: Where I Lived, and What I Lived for.
- Concepts: Transcendentalism, Harlem Renaissance, American Dream.

MODULE II- POETRY

- Walt Whitman: There Was A Child Went forth
- Emily Dickinson: Because I Could not Stop for Death
- Robert Frost: Birches
- E E Cummings: My Sweet Old Etcetera
- Sylvia Plath: Daddy
- Langston Hughes: Harlem

MODULE III- SHORT STORIES

- Nathaniel Hawthorne: The Great Carbuncle



- Edgar Allen Poe: The Oval Portrait
- Mark Twain: The War Prayer
- Kate Chopin: Regret
- Ambrose Bierce: A Horseman in the Sky

MODULE IV & V- DRAMA

- Arthur Miller: Death of a Salesman

MODULE VI- NOVEL

- Earnest Hemingway: The Old Man and the Sea



SEMESTER VI

BBEN611: LITERARY THEORY

Total Hours: 108

Credit: 4

Course Objectives

1. To briefly introduce the developments in the literary theory of the late 20th century.
2. To familiarize the students with the major conceptual frameworks in Theory from the Structuralist theories to the present
3. To give students an idea of how theory becomes a radical departure from traditional critical practices

Course Outcomes

On completing the course, students shall be able to

1. Explain the basic concepts in philosophy and critical theory.
2. Differentiate between traditional literary criticism and literary theory
3. Develop their critical and cognitive skills

MODULE I

- Theory before Theory - Liberal Humanism
- Structuralism

MODULE II

- Post-structuralism and Deconstruction
- Postmodernism

MODULE III

- Feminist Criticism
- Lesbian/Gay Criticism

MODULE IV

- Psychoanalytic Criticism
- Marxist Criticism



MODULE V

- New Historicism
- Cultural Materialism

MODULE VI

- Postcolonial Criticism
- Ecocriticism

Core Text: Peter Barry: *Beginning Theory*



BBEN612: LITERATURE AND THE EMPIRE

Total Hours: 90

Credit: 4

Course Objectives

1. To familiarize the students with the literary works that address issues related to cultural identity in colonized societies as well as the development of a national identity after colonial domination.
2. To acquaint the students with an understanding of the ways in which writers articulate and celebrate a postcolonial identity.
3. To introduce the students to the process of writing, reading and critiquing representative postcolonial texts rooted in colonial experience.

Course Outcomes

On completing the course, students shall be able to

1. Understand the historical and cultural anxieties of post-colonial cultures.
2. Illustrate the concepts and the theoretical language of the post-colonial studies
3. Critically analyze literary works rooted in the postcolonial context

MODULE I- ESSAYS

- Bill Ashcroft et al: "Introduction" The Empire Writes Back: Theory and Practice in Postcolonial Literature
- Ashis Nandy: The Death of an Empire

MODULE II- POETRY

- Judith Wright: The Old Prison
- Margaret Atwood: Postcards
- Faiz Ahmed Faiz: A Prison Evening
- Derek Walcott: A Far Cry from Africa
- Wole Soyinka: Civilian and Soldier

MODULE III- SHORT STORIES

- Sinclair Ross: The Lamp at Noon
- Nadine Gordimer: Once Upon a Time
- Ngugi Wa Thiong'o: The Upright Revolution: Or Why Humans Walk Upright



- Chimamanda Ngozi Adichie: *A Private Experience*
- V.S Naipaul: *Love, Love, Love Alone*

MODULE IV- NOVEL

- Chinua Achebe: *Things Fall Apart*

MODULE V- DRAMA

- Mahasweta Devi: *Mother of 1084*



BBEN6131: CULTURAL STUDIES: AN OVERVIEW

Total Hours: 90

Credit: 4

Course Objectives

1. To introduce students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies.
2. To examine and understand the processes by which cultural artefacts are produced, shaped, distributed, consumed, and responded to in diverse ways.

Course Outcomes

On completing the course, students shall be able to

1. Think of culture from a radically new perspective.
2. Illustrate the political/ideological underpinnings of cultural expressions.
3. Consciously relate to the numerous signifiers of everyday life.

MODULE I- INTRODUCING CULTURAL STUDIES

- Pramod K Nayar: Cultural Studies (Chapter 1 in *An Introduction to Cultural Studies*)

MODULE II- KEY CONCEPTS

- Culture
- Discourse
- Ideology
- Representation
- Identity
- Gender

Reference Text:- Peter Brooker : *A Glossary of Cultural Theory*

MODULE III- IDENTITY AND CULTURE

- Sanal Mohan: Caste and Accumulation of Wealth
- B M Puttaiah: Does Dalit Literature need Poetics?

MODULE IV- GLOBALIZATION AND CULTURE

- Simon During: The Regional, National and Local
- Toby Miller and Geoffrey Lawrence: Globalization and Culture



MODULE V- CULTURAL STUDIES PRAXIS

- PK
- Slumdog Millionaire
- Aadaminte Vaariyellu
- Kammattippadam



BBEN614: INDIAN ENGLISH LITERATURE

Total Hours: 90

Credit: 4

Course Objectives

1. To introduce students to the thematic concerns, genres and trends of Indian writing in English and expose students to the pluralistic aspects of Indian culture and identity.
2. To help students engage with the questions of language, nation, and aesthetics
3. To introduce students to some of the major translated works from Indian languages

Course Outcomes

On completing the course, students shall be able to

1. Illustrate the interplay between language, nation, and literature.
2. Analyse the texts they study with special reference to their postcoloniality, language, and aesthetics
3. Explain the politics of doing English.

MODULE I- POETRY

- Tagore: Where the mind is without Fear
- Nissim Ezekiel: Night of the Scorpion
- A K. Ramanujan: The Striders
- Kamala Das: My Grandmother's House
- Dilip Chitre: Father Returning Home
- Arun Kolatkar: Scratch

MODULE II- SHORT STORIES

- Tagore: The Postmaster
- R. K. Narayan: The Martyr's Corner
- O. V. Vijayan: After the Hanging
- Jhumpa Lahiri: The Interpreter of Maladies

MODULE III- PROSE

- Jawaharlal Nehru: At School and College (from An Autobiography)
- Salman Rushdie: Is Nothing Sacred?



- Arundhati Roy: The End of Imagination (from The Algebra of Infinite Justice. Pgs 1-12)
- Shashi Tharoor: Growing up with Books in India

MODULE IV- DRAMA

- Girish Karnad: Tughlaq

MODULE V- NOVEL

- Jaishree Misra: Ancient Promises



BBEN6PJ: DISSERTATION AND VIVA-VOCE

Credit: 3

Course Objectives

1. To initiate students into doing academic research and familiarize them with research methodology and documentation.
2. To help the students frame viable research questions, gather necessary materials and data and produce a structured, reasoned study of the prescribed length.
3. To examine the presentation and communication skills of the students.

Course Outcomes

On completing the dissertation, students shall be able to

1. Explain the various aspects of research methodology and documentation of research work.
2. Frame viable research questions, gather necessary materials and data and produce a structured, reasoned study of the prescribed length.
3. Present their work and defend the same before a board of examiners

Course Details

- Students of BA English Language and Literature will have to do individual Dissertation and viva under the guidance of a supervising teacher
- The length of the dissertation must be between 20 and 25 pages. The maximum and minimum limits are to be strictly observed.
- A Works Cited page must be attached to the end of the Dissertation.
- The Dissertation should follow the MLA Handbook (latest edition) methodology



FRONTIER COURSE

BFEN601: CLASSICS IN ARTS AND LITERATURE

Total Hours: 72

Credit: 4

Course Objectives

1. To familiarise students with classical texts which serve as source texts for many English literary works.
2. To help the students read and appreciate classical works, from the vantage point of contemporary reality
3. To familiarise the students with films and paintings that serve as classic samples of various movements.

Course Outcomes

On completing the course, students shall be able to

1. Demonstrate a chronological understanding of literary texts from the ancient Greek and Roman through the Medieval and the Renaissance periods.
2. Explain of the native roots and derivations of text.
3. Critically analyse the classical texts they get familiar with through the course

MODULE I- POETRY

- Homer: Odysseus tells Eurycleaia to conceal his identity (Odyssey - Book 19: 476 - 507)
- Dante - The Wood and the Mountain(Inferno 1: 1-27)
- Virgil: Invocation to the Muse (Aenid: 1: 1-11)
- Sappho: Jealousy
- Kalidasa: Waking
- Omar Khayyam: Rubaiyat (last four quatrains: 87-90)

MODULE II- PROSE AND DRAMA

Prose:

- Italo Calvino:Why Read the Classics
- Montaigne: Of Sorrow



Drama:

- Bhasa: Karnabharam (Karna's Burden)

MODULE III- SHORT FICTION & FICTION

Short Stories:

- Balzac: Facino Cane
- Dostoyevsky: A Christmas Tree and a Wedding

Fiction:

- Leo Tolstoy: The Death of Ivan Ilyich

MODULE IV- PAINTINGS AND FILMS

- Da Vinci: Mona Lisa (realism)
- Edvard Munch: The Scream (expressionism)
- Dali: The Persistence of Memory (surrealism)
- P Picasso: Guernica (cubism)
- Pather Panchali
- Bicycle Thieves
- Citizen Kane



COMPLEMENTARY COURSES

SEMESTER III

BDEN301: SOCIO-POLITICAL AND CULTURAL ASPECTS OF BRITAIN - I

Total Hours: 108

Credit: 4

Course Objectives

1. To introduce the students to the relevant socio-political and cultural aspects of Britain.
2. To make students competent to understand English literature against the backdrop of history.
3. To place the various writers and their contributions in context.

Course Outcomes

On completing the course, students shall be able to

1. Illustrate the distinctive characteristics of the socio-political-cultural aspects of Britain
2. Situate the major British writers in their proper socio-political-cultural contexts.
3. Understand British literary texts in their socio-political-cultural-historical contexts.

MODULE I:

- Royal Houses, Shaping Influences
- Old English Literature: Old English Poetry, Anglo-Saxon Prose

MODULE II:

Middle English Literature (1066-1350): Middle English Poetry, The Verse Chronicles, Religious and Didactic Poetry, Middle English Romances, Middle English Lyric, Middle English Prose

MODULE III:

- Chaucer, Gower and Langland, Post-Chaucerian Poets
- The Beginning of Drama



MODULE IV:

The Rise of the Tudors: Renaissance Humanism, Tudor Poetry, The Dominance of the Lyric, Tudor Prose

MODULE V:

- The Renaissance: Poetry in the age of Elizabeth, Elizabethan Prose, Elizabethan Drama
- William Shakespeare and his plays

MODULE VI:

The Early Stuarts and the Commonwealth: Jacobean Prose, Jacobean Drama, Jacobean Poetry, Cavalier Poetry, The Interregnum

Core Text: *A History of English Literature: Traversing the Centuries*



SEMESTER IV

BDEN402: SOCIO-POLITICAL AND CULTURAL ASPECTS OF BRITAIN - II

Total Hours: 108

Credit: 4

Course Objectives

1. To introduce the students to the relevant socio-political and cultural aspects of Britain.
2. To make students competent to understand English literature against the backdrop of history.
3. To place the various writers and their contributions in context.

Course Outcomes

On completing the course, students shall be able to

1. Illustrate the distinctive characteristics of the socio-political-cultural aspects of Britain
2. Situate the major British writers in their proper socio-political-cultural contexts.
3. Understand British literary texts in their socio-political-cultural-historical contexts.

MODULE I:

The Restoration: Restoration Drama, Restoration Prose, Restoration Poetry

MODULE II:

The Augustan Age: Eighteenth Century Poetry, The Graveyard School of Poetry, Eighteenth Century Prose, Drama, Anti-sentimental Comedy

MODULE III:

The Romantic Period: Trends and Features, First Generation Romantic Poets, Second Generation Poets, Romantic Prose, Novelists

MODULE IV:

Victorian England: Prose, Fiction, Poetry, Drama



MODULE V:

Modernism: Influences, Poetry, Novel, Drama,

MODULE VI:

- The 1950s and the beyond: The Novel, Movements Poets, Drama

Core Text: *A History of English Literature: Traversing the Centuries*



OPEN COURSE

BOEN501: TRANSLATION STUDIES

Total Hours: 54

Credit: 3

Course Objectives

1. To facilitate an understanding of theoretical concepts in translation and the nuances involved in translating by introducing students to English translations of Malayalam literary works.
2. To encourage the students to undertake creative translation projects that are sensitive to the subtleties of the translator's language.

Course Outcomes

On completing the course, students shall be able to

1. Apply theories, methods, and knowledge they have gained in the field to address fundamental questions in the process of translation.
2. Pursue research of significance in Translation Studies as an interdisciplinary or creative project.
3. Understand the subtleties involved in the creative transposition of culturally loaded words in the source language resulting in increased accuracy and productivity in their translation undertakings.

MODULE I- THEORY AND PRACTICE

- Translation: An Introduction (Dr G B Koshy. Rainbow Colours Pgs 13-22)

MODULE II- POETRY AND SHORT STORIES

- Vijayalakshmi: Bhagavatha
- Sugatha Kumari: The Temple Bell
- Vaikom Muhammed Basheer: The World Renowned Nose
- Lalithambika Antharjanam: Wooden Cradles

MODULE III- DRAMA

- C N Sreekantan Nair: Kanchana Sita



ADD ON COURSE

ABENEX01: LEARN ENGLISH THROUGH FILMS

Total Hours: 36

Credit: 2

Course Objective

This course aims at developing the necessary skills required for effective and proper communication in English. Since the prescriptive method of learning English through grammatical rules and their respective exercises finds a few followers, this course aims at making the difficult part in language learning easy and interesting. Movies have a large following in general and as such it can effectively communicate with the young minds. The careful gradation in the well thought out modules can ideally impart skills like listening, speaking, reading and writing as well as higher order skills of creative writing and presentation.

Course Structure

MODULE 1: LISTENING AND COMPREHENSION

Students listen to clips, trailers, informative visual presentations on various topics – comprehends the meaning through repeated viewings and instructions from the teacher- complete the exercises.

MODULE 2: BASIC GRAMMAR

Only the very essential aspects of grammar required for effective communication are introduced to the students. Exercises are provided based on the visual materials they see. It is an involuntary way to acquire the language structure.

MODULE 3: SPEAKING AND PRESENTATION

Students are given opportunity to express their opinions and ideas on movies. Complete a dialogue differently from the film version and even enact certain roles.

MODULE 4: WRITING AND TRANSLATION

Analytical approach is taken to go in to the depths of certain popular movies-They imagine the possible course of a movie and write about them in a personal way. In the translation part with computer software students learn to translate from and to their mother tongue from English.



References

Listening and Comprehension

Movie clips from Bolt, Funny Cats, Indiana Jones, Out of Rainbow, Mr Bean, Pride and Prejudice, Silver Lining Playbook, The Great Gatsby etc followed by exercises for comprehension and listening.

Basic Grammar

Legally Blonde - Verb Patterns, Despicable Me 2 - Simple Past, Puss in Boots - Imperative Forms, Kung Fu Panda 2 & Madagascar 3, The Curious Case of Benjamin Button – Wish, Closed Circuit - Past Perfect Continuous, Ender's Game - Adjectives Describing Leaders, Under the Dome - Modals for Speculation, The Adventures of Tin Tin - Sequence Words, Narratives, Gravity - So x So That, The Secret Life of Walter Mitty – Wish, Frozen - Future Will x Simple Past, The Hunger Games Catching Fire - Relative Clauses, Cloudy with a Chance of Meatballs 2 - Describing Physical Characteristics, Flight Plan - Modals for Speculation, Zookeeper - Reported Speech, Cellular - Emphatic Do, Jack and the Giant Slayer - Modal for Drawing Conclusion MUST, The Nut Job - A Number of x The Number of

Speaking and Presentation

Students narrate the story line of movies they have watched

Exercises for dialogue reconstruction

Role enacting

Completing ideas and sentences

Writing and Translation

Software aided translation

Different writing exercises like movie reviews, alternative endings etc.

Question Paper Pattern (Time: 1½ hrs)

Division	Type	Marks
Part A	Listening and Comprehension exercises	20
	1. Listening to film clips and reconstruction - $5 \times 2 = 10$ Marks 2. Short essay on viewed clippings - $1 \times 10 = 10$ Marks	
Part B	Writing and Translation	20
	1. Review writing - $1 \times 10 = 10$ Marks 2. Film transcript/translation - $1 \times 10 = 10$ Marks	





Model Question Papers

(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, NOVEMBER 2019

First Semester

Core Course English- BA English Model I

Introduction to English Literary Studies

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. What is a Metaphysical Conceit?
2. Explain the term *fin de siecle*
3. What is a ballad?
4. What is a Mock Epic?
5. Differentiate between similes and metaphors
6. Give two examples for euphemism
7. Epistolary form of novel added a greater realism to narrative. Do you agree? Substantiate.
8. James Joyce and Virginia Woolf are noted as writers of which form of novel?
9. Define Tragedy
10. What do you mean by “absurdism”?
11. What is a Romantic Comedy?
12. Who are the Georgian poets?

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. Write a note on the poets of the First and Second World Wars
14. Examine the features of Neo-Classical poetry
15. Write a note on any five forms of poetry
16. Write a note on figures of speech explaining any five
17. Write a note on the origin and growth of drama in England
18. Briefly state characteristics of historical fiction.
19. What are the features of Gothic fiction?



20. What is Existentialist Drama?

21. What are the salient features of Epic Theatre?

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. Compare and contrast the features and characteristics of Classicist and Romantic poetry

23. Write an essay on the Stream of Consciousness technique; its advantages and disadvantages as a form of novel.

24. Comment on the different types of theatre spaces

25. What are the key arguments that Jonathan Culler makes in “What is Literature and Does it Matter”?

(2X15=30)



(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, OCTOBER 2020

Third Semester

Core Course English- BA English Model 1

STUDY OF PROSE

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. What is the greatest joy of parents according to Bacon?
2. What is Charles Lamb's opinion of the dead grandmother?
3. How is painting unique in Hazlitt's opinion?
4. How did Bernard Shaw overcome his fear of public speaking?
5. Which are the instances when one can exercise their freedom freely?
6. What are the requirements for Leacock's college?
7. Why did the woman in *On the Rule of the Road* walk along the middle of the road?
8. What is different about an Englishman in a train compartment?
9. What are the arguments which Chesterton cannot accept about laziness?
10. How did the Beauty Industry fare during the Great Depression?
11. What is Naipaul's opinion on reading and writing?
12. What is Arundathi's Roy's observation on corruption?

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. What are the reminiscences of Charles Lamb about his dream children?
14. How will the Professors in Leacock's college work?
15. What are Max Beerbohm's observations on caricature?
16. Who are the mighty descendants of Ephesus according to Priestly?
17. What is work in Russell's opinion?
18. What is Arunadthi Roy's observation on Ambani's business?
19. How is the Manichean Principle connected with Beauty Industry?
20. How does Updike treat the topic of old age?



21. What are the features that make Leacock's college different?

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. Summarize the observations of Arundathi Roy from *Capitalism: A Ghost Story*.

23. How does Charles Lamb express his unrequited love in *Dream Children*?

24. How did Bernard Shaw prune his speaking skills?

25. Explain how Beerbohm shows the spirit of caricature in his essay?

(2X15=30)



(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, OCTOBER 2020

Third Semester

Core Course English- BA English Model I

STUDY OF POETRY

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. Comment on the narrative voice in Carol Ann Duffy's "Stealing".
2. How does Wordsworth portray the loss of innocence in "The Chimney Sweeper"?
3. Explain the line "Let baser things devise to die in dust".
4. Whom does Sweeney represent in the poem?
5. What is the central theme of the poem "The Man He Killed"?
6. Explain the line "An aged man is but a paltry thing".
7. How does Milton conceive his blindness?
8. Explain the phrase "hideous show".
9. How does the speaker present her in-between space in "A Hope Carol"?
10. How does Shelley portray the eternal human condition of change in "Mutability"?
11. Explain the line "Dreams are but interludes which Fancy makes".
12. Explain the line "The sedge has withered from the lake".

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. The sad story of Lucy Gray does not end on a melancholic note. Explain.
14. How does Tennyson present the cycle of life in "Tears, Idle Tears"?
15. "The Unknown Citizen" is a record of modern times. Explain.
16. How does the poet present the transience and permanence of love in "Sonnet 116"?
17. How does Duffy present the character of the snowman in "Stealing"?
18. "Sailing to Byzantium" showcases the power of art and immortality. Elaborate.
19. "Digging" by Seamus Heaney is about root consciousness and respect to ancestors. Explain.



20. How does Arnold criticise the modern way of life in “A Wish”?
21. Explain the elements of Romantic poetry in “Kubla Khan”.

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. “La Belle Dame Sans Merci” is a ballad on death. Substantiate.
23. Examine “Porphyria’s Lover” as a dramatic monologue.
24. Analyse John Donne’s “The Flea” as a metaphysical poem.
25. “Sweeney among the Nightingales” depicts the post-war frustration and hopelessness of existence. Discuss.

(2X15=30)



(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, OCTOBER 2021

Fourth Semester

Core Course English- BA English Model I

STUDY OF DRAMA

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. What are the arguments put forth by Brutus to convince Caesar to go to the Capitol?
2. What makes Svietlovidoff think that he should give up drinking?
3. Why is Antony's speech more effective?
4. Why does Aurora look at the loss of Henry's poems as a dreadful thing?
5. Why does Calpurnia say Caesar's wisdom is consumed in confidence?
6. What is the drawback that Henry finds in Aurora's husband?
7. Write a note on the historical background of *Julius Caesar*.
8. What is the significance of the tape recorder in *Krapp's Last Tape*?
9. What is the tragic flaw of Caesar?
10. Sketch the character of Ursula in *The Intruder*.
11. Why does Karnad use the technique of the image in *A Heap of Broken Images*?
12. Write a note on the setting of the play *Krapp's Last Tape*.

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. How does Shakespeare employ soliloquy as a technique in *Julius Caesar*?
14. Discuss the significance of the title *Swan Song*.
15. Comment on the role of superstition in the play *Julius Caesar*.
16. What all differences can you notice in the character of Krapp as a boy and as one in his twenties?
17. How does Cassius win over Brutus in his conspiracy against Caesar?
18. What are your impressions of Aurora's husband Mr Bompas?
19. Why does Brutus choose to commit suicide at Philippi in *Julius Caesar*.



20. How does Maeterlinck present death in *The Intruder*?
21. What picture of Manjula's sister do you get from the references in *A Heap of Broken Images*?

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. Analyse *Julius Caesar* as a Shakespearean tragedy.
23. Analyse *Krapp's Last Tape* as a mouthpiece of the Theatre of Absurd.
24. How does Shakespeare explore the themes of statehood and leadership in *Julius Caesar*?
25. Discuss the satirical elements of Karnad's *A Heap of Broken Images* with reference to the the politics of the language of the play.

(2X15=30)



(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, OCTOBER 2021

Fourth Semester

Core Course English- BA English Model I

STUDY OF FICTION

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. Write a note on the sources of the novel *A Tale of Two Cities*.
2. How does Mr Gessler take orders for new shoes?
3. Sketch the character of Jerry Cruncher in *A Tale of Two Cities*.
4. Describe the meeting of the narrator with Bobby Sheriff in "The Photographer".
5. How does Madame Defarge die?
6. Sketch the character of the shop keeper in the gun shop where Sigaev goes to buy the gun.
7. Comment on the opening of the novel *A Tale of Two Cities*.
8. What picture of future does Borges project in "A Weary Man's Utopia" ?
9. What is the symbolic significance of Madame Defarge's knitting in *A Tale of Two Cities*?
10. What is the message of the story "The Ant and the Grasshopper"?
11. What does the character of Marquis represent in *A Tale of Two Cities*?
12. Comment on the elements on magic realism in "A Very Old Man with Enormous Wings".

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. In *A Tale of Two Cities* imprisonment is not only physical but also psychological. Explain.
14. Write a note on the relationship between Marguerite and Suzanne in "The Confession".
15. Describe the trial scene happening in the Old Bailey Courthouse in *A Tale of Two Cities*.
16. How does Kafka present alienation in "A Country Doctor"?
17. Explain the symbolic significance of the broken wine cask scene in *A Tale of Two Cities*.
18. How does O Henry present the split between money and love in "Mammon and the



Archer”?

19. Write a note on the theme of duality (doubles) in *A Tale of Two Cities*.
20. The Gesslers are tragic victims of commercialisation. Substantiate.
21. Marquez intertwines cruelty and compassion in “A Very Old Man with Enormous Wings”. Elucidate.

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. Discuss the theme of resurrection in *A Tale of Two Cities*. Which all characters are recalled to life and how did they get resurrected?
23. “A Cup of Tea” is a striking remark on class consciousness and the rights of women. Explain.
24. Analyse *A Tale of Two Cities* as a historical novel.
25. “An Avenger” throws light on the general human weakness and indecisiveness. Evaluate.

(2X15=30)



(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, OCTOBER 2021

Fifth Semester

Core Course English- BA English Model I

ENVIRONMENT, HUMAN RIGHTS, AND LITERATURE

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. Differentiate between biotic and abiotic component.
2. How far is social development intertwined with environmental wellbeing?
3. What do you mean by inscape?
4. What do you mean by Global Warming?
5. How did the fellow in the air-conditioned office treat his wife?
6. How do the frenzy and chaos of modern cities affect the Native Americans?
7. What do you mean by the expression 'an angel in the house'?
8. Define 'Human Rights'.
9. How does Langston Hughes establish the justice of the tenant's claims against his landlord?
10. Comment on the relevance of the title "Naked Truths".
11. What do you mean by Eco-Zones?
12. What are Thapar's views on the Vedic concepts of grama and aranya?

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. Discuss the various ill-effects of sand mining.
14. What according to Chief Seattle is the view of white men about environment?
15. Comment on the expression "delve and hue"?
16. What are your views on Solid Waste Management?
17. What picture of the husbands and wives do you get from the poem "At the Back of Progress"?



18. How does Elizabeth Browning trace the subtle relation between a musical instrument and woman?
19. Comment on the relevance of human rights in India.
20. How does the work “A Wall is Safer” concentrate on the dilemma between one’s career and marital life?
21. Comment on the theme of the poem “Ballad of the Landlord”.

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. Comment on the various redressal mechanisms against human rights violation.
23. Why does Chief Seattle feel and argue that it is impossible to buy or sell natural resources?
24. Discuss the importance of Kerala tourism and its impact on the environment.
25. How does Amartya Sen argue that true democracy is the face of public reason?

(2X15=30)



BA DEGREE EXAMINATION, OCTOBER 2021

Fifth Semester

Core Course- BA English Model I

LITERARY CRITICISM

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. Why does Plato favour the narrative form over the dramatic form?
2. Explain Peripeteia and Anagnorisis.
3. What are the impediments to sublimity?
4. The concept of sublimity according to Longinus.
5. How did Matthew Arnold describe the aristocrats and middle class of England?
6. What is affective fallacy?
7. What is intentional fallacy?
8. What is the central principle of Sanskrit literary criticism?
9. What are anubhavas?
10. Write a note on the structure of *Poetics*.
11. Coleridge's objection to Wordsworth's idea of diction.
12. Wordsworth's definition of poetry. (10 x 2 =20)

Part B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. Wordsworth's rejection of the tenets of Neo-classicism.
14. What, according to Dryden, is the function of poetry?
15. Read Romanticism as a movement against Neo-classicism.
16. Differentiate between Coleridge's idea of imagination and fancy.
17. What are the sources of sublimity?
18. Explain briefly Matthew Arnold's concept of culture.
19. Explain Arnold's touchstone method.
20. Write a brief note on New criticism.
21. Why did Plato banish poets from his *Republic*? (6 x 5 =30)

Part C

Answer **any two** of the following questions.

Each question carries 15 marks



22. Dryden's *An Essay on Dramatic Poesy* gives a brief summing up of neo-classical theory of literature. Discuss.

OR

23. Evaluate the contribution of T. S. Eliot as a critic.

24. Write a critical appreciation of the following passage:

One writes out of a need to communicate and to commune with others, to denounce that which gives pain and to share that which gives happiness. One writes against one's solitude and against the solitude of others. One assumes that literature transmits knowledge and affects the behaviour and language of those who read, thus helping us to know ourselves better and to save ourselves collectively. But "others" is too vague; and in times of crisis, times of definition, ambiguities may too closely resemble lies. One writes, in reality, for the people whose luck or misfortune one identifies with- the hungry, the sleepless, the rebels, and the wretched of this Earth- and the majority of them are illiterate. Among the literate minority how many afford to buy books? Is this contradiction resolved by proclaiming that one writes for the facile abstraction known as "the masses"?

OR

25 Write a critical appreciation of the following poem:

A pen appeared; and the god said:

'Write what is to be

Man'. And my hand hovered

Long over the bare page

Until there, like footprints

Of the lost traveller, letters

Took shape on the page's

blankness, and I spelled out

the word 'lonely'.

And my hand moved

To erase it; but the voices

Of all those waiting at life's

window cried out loud: 'It is true'.



(2x15=30)



(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, OCTOBER 2021

Fifth Semester

Core Course English- BA English Model I

AMERICAN LITERATURE

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. Write a note on Harlem Renaissance.
2. What significance do the lions on the beach have for the old man in *The Old Man and the Sea*?
3. Explain the concept of transcendentalism.
4. How does Dickinson present the conflict between mortality and immortality in "Because I Could not Stop for Death"?
5. What is the image of patriotism portrayed in "My Sweet Old Etcetera"?
6. Sketch the character of Linda Loman.
7. Comment on the character of Manolin in *The Old Man and the Sea*.
8. Briefly explain the plight of the painter's wife in "The Oval Portrait".
9. Chopin's "Regret" is about loss and detachment. Explain.
10. Write a note on the dream referred in the poem "Harlem"?
11. What are Happy's memories about his adolescence in *Death of a Salesman*?
12. Write a note on the holocaust imagery presented by "Daddy".

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. Describe the struggle between the old man and Marlin that lead to Marlin's death.
14. Write a note on the requiem of *Death of a Salesman*.
15. How does Whitman depict the process of becoming in "There was a Child that Went Forth"?
16. How is Willy's retreat into the past a form of escape from his unpleasant present reality?
17. Describe how Carter announced his decision of joining the armed forces.



18. How does Frost convey the philosophy of man's relation to nature in "Birches"?
19. List out the reasons Thoreau gives for going to the woods.
20. "The War Prayer" is a scathing indictment of war triggered by blind patriotic and religious fervour. Explain.
21. Why does Emerson say that the act of giving gifts become an onerous business at some instances?

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. Hawthorne's "The Great Carbuncle" is an exploration of the importance of honesty, simplicity and selflessness. Substantiate.
23. *Death of a Salesman* is about an American dream gone sour. Substantiate.
24. "A man can be destroyed but not defeated." Evaluate the statement in the light of the novel *The Old Man and the Sea*?
25. Analyse "Daddy" as a feminist poem that challenges patriarchy and authority.

(2X15=30)



(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, MARCH 2022

Sixth Semester

Core Course English- BA English Model I

LITERATURE AND THE EMPIRE

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. What is called 'otherness' in post-colonialism?
2. How did Nandy's family respond to the riots?
3. What is the central premise of Thiongo's story "The Upright Revolution"?
4. How does Judith Wright present the prison as a site of abandonment?
5. What does the postcards symbolise in Atwoods's poem "Postcards"?
6. How does Faiz present the significance of love in "A Prison Evening"?
7. Sketch the character of Chika in Adichie's "A Private Experience".
8. Write a note on the death of Okonkwo.
9. What is the significance of Ikemefuna in *Things Fall Apart*?
10. How does Nandini describe her life with Brati?
11. How did Somu's father die?
12. What were Paul's thoughts while he was in the stable?

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. How does Nandy present the atmosphere of Calcutta during the Independence period?
14. What picture of the Mau Mau rebellion do you get from "A Far Cry from Africa"?
15. How does Soyinka portray the futility of war in "Civilian and Soldier"?
16. What are the tensions of the riots faced by the couple in "Once Upon a Time"?
17. What information did Mrs Hereira give about herself?
18. What are the circumstances that led to the exile of Okonkwo?
19. How did the white men humiliate the people of Umuofia?
20. In what all ways were Nandini and her friends betrayed?



21. How does Sujatha differentiate Brati from other children?

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. What picture of the social, moral and religious life of the Igbo community is presented in *Things Fall Apart*?

23. What is post-coloniality? Explain the major features of postcolonial literature.

24. Analyse *Mother of 1084* as a recounting of the Naxalite uprising of 1970s.

25. The conflict between Paul and Ellen and man and nature is the crux of Sinclair Ross's "The Lamp at Noon". Substantiate.

(2X15=30)



(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, OCTOBER 2022

Sixth Semester

Frontier Course English- BA English Model I

CLASSICS IN ARTS AND LITERATURE

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. How does Gerasim act as a foil to Ivan Ilych?
2. Why does Indra bless Karna with 'undying glory'?
3. What are surrealistic elements in Dali's *The Persistence of Memory*?
4. HOW DID MASTAKOVICH MARRY THE LITTLE HEIRESS AFTER HAVING SCARED HER AT THE CHILDREN'S PARTY?
5. How does Balzac portray Venice in "Facino Cane"?
6. Explain the symbolic significance of the lion, leopard and wolf in the opening cantos of Dante's *Inferno*?
7. Comment on the character of Durga in *Pather Panchali*.
8. In *Aeneid*, the Muse, Calliope, is treated as a companion in the enterprise of recalling Aeneas' story. Explain in the light of the invocation.
9. What is the central theme of Kalidasa's poem "Waking"?
10. Sketch the character of Bruno in *Bicycle Thieves*.
11. How does Edvard Munch's *The Scream* become a mouthpiece of expressionism?
12. Comment on Calvino's view that "***Every reading of a classic is in fact a rereading***".

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. How does Omar Khayyam present universal love in the final four quatrains of *Rubaiyat*?
14. Write a note on the themes of social status and greed portrayed in "A Christmas Tree and a Wedding"?



15. Comment on the symbolism of the black sack in *The Death of Ivan Ilych*.
16. What are Sappho's views on jealousy in his poem "Jealousy"?
17. *Guernica* is an anti-war painting. Elucidate.
18. Attempt a critical analysis of Da Vinci's *Mona Lisa*.
19. What are the stories discussed by Montaigne to project the different shades of sorrow?
20. Why does Odysseus tell Eurycleaia to conceal his identity?
21. What are the path breaking innovations brought about by *Citizen Kane*?

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. How does Bhasa portray the mental pain of Karna on the previous day of the Kurukshetra War in *Karna's Burden*?
23. How does *Bicycle Thieves* become a showpiece of Italian Neo-realism?
24. What are the reasons put forward by Calvino for reading the classics?
25. *The Death of Ivan Ilych* is about right life and inevitability of death. Substantiate.

(2X15=30)



B A DEGREE EXAMINATION, OCTOBER 2020

Complimentary Course- BA English Model I

Third Semester

SOCIO – POLITICAL AND CULTURAL ASPECTS OF BRITAIN – I

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks each.

1. *Piers Plowman*
2. *The Faerie Queene*
3. *An Apologie for Poetry.*
4. Raphael Holinshed
5. Shakespeare's sources.
6. The Arthurian Cycle.
7. The Mystery plays.
8. Euphuism
9. Why did dramatic literature decline in Jacobean period?
10. How did King Alfred the Great restore learning and facilitate literature in the Anglo Saxon period?
11. *Roman de la Rose*
12. Write a short note on the Plantagenet kings

(10 x 2 =20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. Religious and didactic poetry of the Middle English period.
14. Miracle Plays.
15. *Tottel's Miscellany.*
16. Sir Thomas More.
17. Christopher Marlowe
18. Shakespeare's Roman History Plays.
19. Sir Francis Bacon
20. Write a note on the poetic life of John Milton
21. Analyse *Beowulf* as a heroic poem.

(6 x 5 = 30)



Part C

Answer **any two** of the following questions.

Each question carries 15 marks.

22. Write an essay on Chaucer's contributions to English literature.
23. How did humanism derive impetus from Renaissance?
24. Write an essay on the tragedies of William Shakespeare.
25. Write an essay on Metaphysical poetry

(2 x 15 = 30)



(Code)

(Pages: 2)

Reg. No.

Name

BA DEGREE EXAMINATION, OCTOBER 2021

Fourth Semester

Complimentary Course- BA English Model I

SOCIO-POLITICAL AND CULTURAL ASPECTS OF BRITAIN – II

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. Samuel Pepys as a diarist
2. *Biographia Literaria*
3. The Victorian Compromise
4. Mention some of the reasons for the wide readership of the novel during the Victorian age.
5. James Bond thrillers
6. The Bloomsbury Group
7. Stream of Consciousness technique
8. The Comedy of Menace
9. Sir George Etherege
10. *Lyrical Ballads*
11. James Thomson
12. H. G. Wells.

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. Write a note on the major essayists of the Romantic period.
14. Analyze the features of Bernard Shaw's plays.
15. Gerard Manley Hopkins
16. The Royal Society.
17. Identify the distinctive characteristic features of *Tristram Shandy* that qualify it as a postmodern work.
18. Comment on the poetic autobiography of William Wordsworth.
19. *The Pilgrims Progress*
20. Mary Wollstonecraft



21. The Angry Young Men

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. The late 1950s witnessed an explosion of dramatic activity making it one of the most exciting periods in British drama. Discuss

23. “Victorian novels became an index of the multifarious interests and the conflicting elements of the age”. Discuss

24. What were the trends and features of Romanticism in English literature?

25. Discuss some of the main trends in 20th Century English fiction.

(2X15=30)



(Code)

(Pages: 2)

Reg.No.

Name

BA DEGREE EXAMINATION, OCTOBER 2021

Fifth Semester

Open Course English – BA English Model I

TRANSLATION STUDIES

Time: 3 Hours

Maximum Marks: 80

Part A

Answer **any ten** of the following questions.

Each question carries 2 marks.

1. What picture of humans do you get from the poem “A Requiem to Mother Earth”?
2. Describe the evening routine of the husband in the poem “Bhagavatha”?
3. Why is it said that the meaning of a sentence depends not only in the text but also on factors outside it?
4. How did Chenna manage to save his family from the floods?
5. ‘The long nosed one was dismissed from service’. Do you think it was fair?
6. Why is the ‘Greek young man’ mentioned in the poem “A Requiem to Mother Earth”?
7. What does the poet mean when she says “with my hands blackened by soot, I turn the leaves of a mighty Bhagavatha”?
8. Why was Chenna reluctant to leave the hut even though the water was rising?
9. Why is the translation of a literary work considered the highest form of translation?
10. What makes king Rama to send Sita to the forest?
11. Why does the poet compare the abandoned temple bell to a *muni kanya*?
12. How did the long-nosed one become rich?

(10X2=20)

PART B

Answer **any six** of the following questions.

Each question carries 5 marks.

13. Describe the myriad forms in which O.N.V perceives mother earth.
14. Why is translating for the theatre considered to be an intimidating task?
15. What picture of the husband and wife do you get from the poem “Bhagavatha”?
16. Describe the introductory appearance of Manthara in the short story, ‘Black Chinks’.
17. Attempt a character sketch of King Bharatha. Is he more just than king Rama?
18. Write a note on the different types of translation.
19. Does a sense of despair loom over the poem “A Requiem to Mother Earth”? Discuss



20. Why is it that the wife in the poem “Bhagavatha” is not able to attend to her husband's call?

21. Discuss the attack on Manthara by Shatrughnan.

(6X5= 30)

Part C

Answer any **two** of the following questions.

Each question carries 15 marks.

22. What are the important factors that one should take into account when translating poetry, fiction and drama?

23. How far is "A Requiem to Mother Earth" an address of the issue of mutual coexistence?

24. KanchanaSita is a play of questioning of Rama's dharma from diverse points of view.

Elaborate.

25. Do you agree with the view that “In the Flood” depicts tragedy of the loftiest kind? Justify.

(2X15=30)



St Berchmans College

Founded 1922

AUTONOMOUS College with Potential for Excellence | Reaccredited by NAAC with A Grade

Affiliated to Mahatma Gandhi University, Kottayam, Kerala
Changanassery, Kottayam, Kerala, India-686101