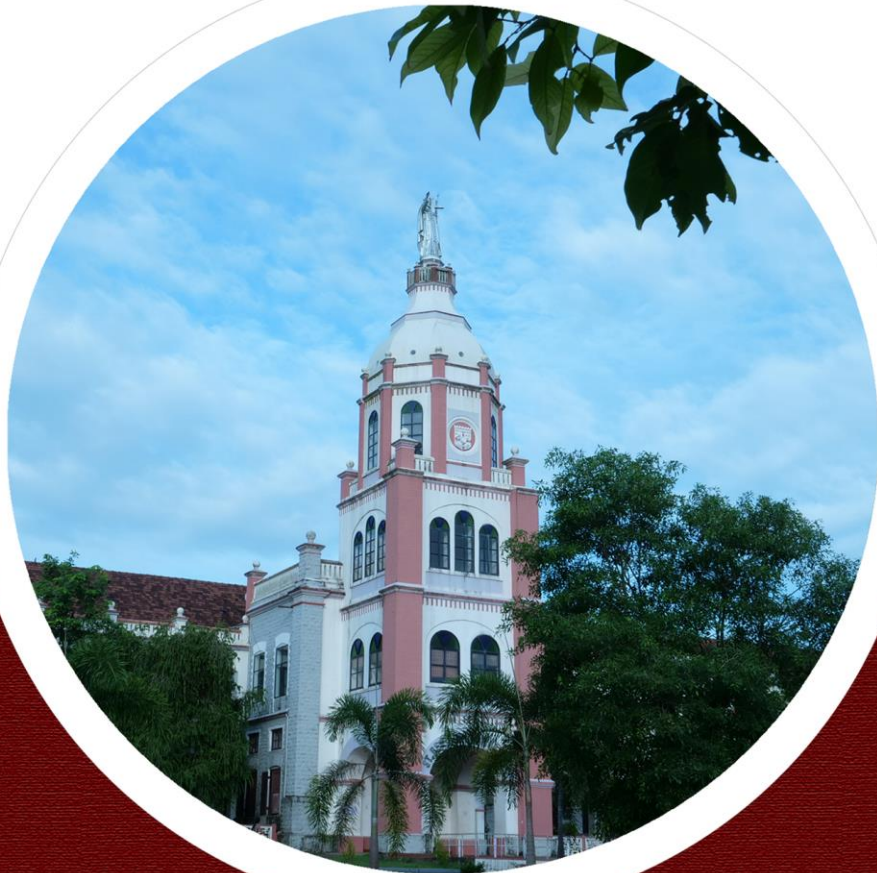


# DEPARTMENT OF ENGLISH



Curriculum and Syllabus for  
Model II BA English Vocational  
(Journalism) 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



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## **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**





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## **PROGRAMME DESCRIPTION**

Model II B A English (Vocational-Journalism) is designed as an industry-friendly BA English Programme by offering Journalism courses along with English Language and Literature courses. The programme aims at initiating students into the world of Journalism as well as to the world of Literature and Literary Theory. By introducing the students to English Literature in different parts of the world they are expected to read literature from a comparative perspective. Topics of contemporary relevance such as Literature and the Empire, Cultural Studies, Gender and Literature etc. are included in the syllabus to keep them abreast of the changing reality of the world they live in. In addition to these, they are given a solid grounding in Journalism, Mass Communication, and Media Studies, which make their possibilities as English students extremely wide and open. On- the- Job Training and the final Project Report are intended to give them hands-on training in the various aspects and modes of Journalism and familiarize them with the various Agencies and Institutions in the Media world. Just as in the Model-I Programme, this Programme too has its Open, Frontier and Common Course components.





## **PROGRAMME SPECIFIC OBJECTIVES**

1. To enable the students communicate effectively in English in both spoken and written formats on formal and informal occasions of everyday living.
2. To enable the students critically analyse literary and theoretical texts in order to understand them from different perspectives and respond to them with sensitivity
3. 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.
4. To introduce the students to the mechanics of academic writing and documentation.
5. To help the students understand the historical, social and cultural roles of media in society.
6. To introduce the students to world of Media production and help them acquire technical skills in the various aspects of Media technology
7. To introduce the students to the basic principles and techniques of public relations and advertising.

## **PROGRAMME SPECIFIC OUTCOMES**

On completing the BA English Vocational (Journalism) Programme Model II, 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. 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.
4. Be able to write a research paper with proper documentation and observing the mechanics of academic writing.
5. Acquire sufficient understanding of the historical, social and cultural roles of media in society.
6. Develop the basic technical skills at least in a few aspects of Media technology.
7. Assimilate the basic principles and techniques of public relations and advertising.





## **REGULATIONS FOR UNDERGRADUATE (UG) 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 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 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 candidate 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 II BA

i.	Programme duration	6 Semesters
ii.	Total credits required for successful completion of the programme	120
iii.	Minimum credits required from Core + Vocational courses + Elective + Project + Complementary courses	93
iv.	Minimum credits required from Common course I	16
v.	Minimum credits required from Common course II	8
vi.	Minimum credits required from Open course	3
vii.	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
<b>Total</b>	<b>20</b>

**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
<b>Total</b>	<b>20</b>

**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
<b>Maximum</b>				<b>80</b>

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
<b>Total</b>	<b>100</b>

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
<b>Total</b>	<b>20</b>

#### 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
<b>Total</b>	<b>20</b>



### 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.

<b>% of Attendance</b>	<b>Marks</b>
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:



<b>Percentage of Marks</b>	<b>Grade</b>	<b>Performance</b>
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 under go 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:

<b>Percentage of Marks</b>	<b>Grade</b>	<b>Performance</b>
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:

<b>Percentage of Marks</b>	<b>Grade</b>	<b>Performance</b>
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 department concerned. 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
<b>Total</b>	<b>50</b>

- 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 – Semester I



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												
	Vocational Core												
	Complementary Course												
	<b>Total</b>												
	<b>Weighted Average Score</b>												
	<b>Semester Result</b>												
	<b>SGPA</b>												
	***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

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E-mail: [sbc@sbcollge.org](mailto:sbc@sbcollge.org) Web: [www.sbcollge.ac.in](http://www.sbcollge.ac.in)

## CONSOLIDATED MARK CUM GRADE CARD



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					
<b>SEMESTER I</b>													
	Common Course I												
	Common Course II												
	Core Course												
	Vocational Core												
	Complementary Course												



<b>SEMESTER II</b>													
	<b>Common Course I</b>												
	<b>Common Course II</b>												
	<b>Core Course</b>												
	<b>Vocational Core</b>												
	<b>Complementary Course</b>												
<b>SEMESTER III</b>													
	<b>Common Course I</b>												
	<b>Common Course II</b>												
	<b>Core Course</b>												
	<b>Vocational Core</b>												
<b>SEMESTER IV</b>													
	<b>Common Course I</b>												
	<b>Common Course II</b>												
	<b>Core Course</b>												
	<b>Vocational Core</b>												
<b>SEMESTER V</b>													
	<b>Core Course</b>												
	<b>Open Course</b>												
<b>SEMESTER VI</b>													
	<b>Core Course</b>												
	<b>Project</b>												



### 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					
Vocational Core Course					
Complementary Course					
Open Course					
<b>Total</b>					

### 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

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

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.

The percentage of marks is calculated using the formula;

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

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

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 Title	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	Vocational Core	5	4	100
5	Complementary Course	5	4	100
	<b>Total</b>	<b>25</b>	<b>20</b>	<b>500</b>

### Semester II

Sl. No.	Course Title	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	Vocational Core	5	4	100
5	Complementary Course	5	4	100
	<b>Total</b>	<b>25</b>	<b>20</b>	<b>500</b>

### Semester III

Sl. No.	Course Title	Hours/Week	Credit	Marks
1	Common Course I	5	4	100
2	Core Course	5	4	100
3	Core Course	5	4	100
4	Vocational Core	5	4	100
5	Vocational Core	5	4	100
	<b>Total</b>	<b>25</b>	<b>20</b>	<b>500</b>

### Semester IV

Sl. No.	Course Title	Hours/Week	Credit	Marks
1	Common Course I	5	4	100
2	Core Course	5	4	100
3	Core Course	5	4	100
4	Vocational Core	5	4	100
5	Vocational Core	5	4	100
	<b>Total</b>	<b>25</b>	<b>20</b>	<b>500</b>



### Semester V

Sl. No.	Course Title	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
	<b>Total</b>	<b>25</b>	<b>19</b>	<b>500</b>

### Semester VI

Sl. No.	Course Title	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	2	100
6	Project and Viva-Voce	-	3	100
	<b>Total</b>	<b>25</b>	<b>21</b>	<b>600</b>
	<b>Grand Total</b>		<b>120</b>	<b>3100</b>



## OUTLINE OF THE CORE COURSES

Course Code	Course Title	Hours /Week	Total Hours	Credit	ISA	ESA	Total
<b>Semester I</b>							
BBEV101	A Background to the Study of English Literature	5	90	4	20	80	100
<b>Semester II</b>							
BBEV202	Perspectives on Humanities	5	90	4	20	80	100
<b>Semester III</b>							
BBEV303	Reading Prose	5	90	4	20	80	100
BBEV304	Symphony of Verse: Reading Poetry	5	90	4	20	80	100
<b>Semester IV</b>							
BBEV405	On the Stage: Reading Drama	5	90	4	20	80	100
BBEV406	Modes of Fiction	5	90	4	20	80	100
<b>Semester V</b>							
BBEV507	Introduction to Linguistics	6	108	4	20	80	100
BBEV508	Reflections on Environment and Human Rights	5	90	4	20	80	100
BBEV509	Literary Criticism and Academic Writing	5	90	4	20	80	100
BBEV510	Literature of the United States	6	108	4	20	80	100
<b>Semester VI</b>							
BBEV611	Theories of Knowledge	6	108	4	20	80	100
BBEV612	Postcolonial Literature	5	90	4	20	80	100
BBEV613	Cultural Studies	5	90	4	20	80	100
BBEV614	Indian Writings in English	5	90	4	20	80	100
BBEV6PJ	Project and Viva-Voce	-	-	3	20	80	100



## OUTLINE OF THE VOCATIONAL COURSES

Course Code	Course Title	Hours /Week	Total Hours	Credit	ISA	ESA	Total
<b>Semester I</b>							
BBEJ101	Introduction to Mass Communication	5	90	4	20	80	100
<b>Semester II</b>							
BBEJ202	Constitution and Media Laws	5	90	4	20	80	100
<b>Semester III</b>							
BBEJ303	News Reporting and Editing	5	90	4	20	80	100
BBEJ304	Writing for the Media	5	90	4	20	80	100
<b>Semester IV</b>							
BBEJ405	Media Management and Contemporary Issues	5	90	4	20	80	100
BBEJ406	Public Relations and Advertising	5	90	4	20	80	100

## OUTLINE OF THE FRONTIER COURSE

Course Code	Course Title	Hours /Week	Total Hours	Credit	ISA	ESA	Total
<b>Semester VI</b>							
BFEV601	World Classics	4	72	2	20	80	100

## OUTLINE OF THE COMPLEMENTARY COURSES

Course Code	Course Title	Hours /Week	Total Hours	Credit	ISA	ESA	Total
<b>Semester I</b>							
BDEV101	History and Development of Journalism	5	90	4	20	80	100
<b>Semester II</b>							
BDEV202	Audio and Visual Media Journalism	5	90	4	20	80	100

## OUTLINE OF THE OPEN COURSE

Course Code	Course Title	Hours /Week	Total Hours	Credit	ISA	ESA	Total
<b>Semester V</b>							
BOEV501	Introduction to Film Studies	3	54	3	20	80	100





## SEMESTER I

### BBEV101: A BACKGROUND TO THE STUDY OF ENGLISH LITERATURE

Total Hours: 90

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

#### Course Outline:

##### 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

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

### **BBEV202: PERSPECTIVES ON HUMANITIES**

**Total Hours: 90**

**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*

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



## **SEMESTER III**

### **BBEV303: READING 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

- Sundar Sarukkai: The Nature of Dissent
- Nissim Mannathukaran: Symptom of Neo-liberal Malaise
- Neera Chandhoke: Who will Speak Truth to Unfreedom



## **BBEV304: SYMPHONY OF VERSE: READING POETRY**

**Total Hours: 90**

**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 AGE

- W B Yeats: Sailing to Byzantium
- T S Eliot: Sweeney Among the Nightingales
- WH Auden: The Unknown Citizen
- Dylan Thomas: Do not Go Gentle into that Good Night
- Thom Gunn: Considering the Snail

#### MODULE V- CONTEMPORARY

- Carol Ann Duffy: Stealing
- Vincent Buckley: Late Tutorial
- Pablo Neruda: Tonight I can Write the Saddest Lines
- Seamus Heaney: Digging
- Maya Angelou: Caged Bird



## **SEMESTER IV**

### **BBEV405: ON THE STAGE: READING 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
- A A Milne: The Boy Comes Home
- Girish Karnad: Broken Images



## **BBEV406: MODES OF FICTION**

**Total Hours: 90**

**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
- Katherine Mansfield: A Cup of Tea
- John Galsworthy: Quality

### **MODULE IV- SHORT STORIES**

- James Grove Thurber: The Night the Ghost Got in
- Alice Munro: The Photographer
- Luigi Pirandello: War
- George Louis Borges: A Weary Man's Utopia



## MODULE V- 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



## **SEMESTER V**

### **BBEV507: INTRODUCTION TO LINGUISTICS**

**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



# **BBEV508: REFLECTIONS ON ENVIRONMENT AND HUMAN RIGHTS**

**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!”





## **BBEV509: LITERARY CRITICISM AND ACADEMIC WRITING**

**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- ACADEMIC WRITING AND RESEARCH METHODOLOGY

- What is Research?
- Types of research
- Sources
- Selecting a topic
- Plagiarism
- Consistency, Coherence and Cohesion
- Documentation

#### MODULE V- 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



## **BBEV510: LITERATURE OF THE UNITED STATES**

**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: I Hear America Singing
- 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: Moxon's Master

### MODULE IV & V- DRAMA

- Arthur Miller: Death of a Salesman

### MODULE VI- NOVEL

- Earnest Hemingway: The Old Man and the Sea



## **SEMESTER VI**

### **BBEV611: THEORIES OF KNOWLEDGE**

**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*



## **BBEV612: POSTCOLONIAL LITERATURE**

**Total Hours: 108**

**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
- Ashish Nandy: The Death of an Empire

### **MODULE II- POETRY**

- David Malouf: Revolving Days
- Margaret Atwood: Postcards
- Faiz Ahmed Faiz: A Prison Evening
- Derek Walcott: A Far Cry from Africa
- Wole Soyinka: Procession I- Hanging Day

### **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: How do you Feel about it?
- V.S Naipaul: Love, Love, Love Alone

#### MODULE IV- NOVEL

- Chinua Achebe: Things Fall Apart

#### MODULE V- DRAMA

- Mahasweta Devi: Mother of 1084





## BBEV613: CULTURAL STUDIES

**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
- Identity
- Representation
- Ideology
- Discourse
- 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



## **BBEV614: INDIAN WRITINGS IN ENGLISH**

**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: Nani
- Dilip Chitre: Father Returning Home
- ArunKolatkar: An Old Woman

### **MODULE II- SHORT STORIES**

- Tagore: The Postmaster
- Mulk Raj Anand: The Gold Watch
- Sarah Joseph: Inside Every Woman Writer
- Anita Desai: Circus Cat, Alley Cat

### **MODULE III- PROSE**

- Jawaharlal Nehru: At School and College (from An Autobiography)
- Salman Rushdie: Attenborough's Gandhi



- Arundhati Roy: The End of Imagination (from The Algebra of Infinite Justice. Pgs 1-12)
- Khushwant Singh: Holy Cows and Holy Men

#### MODULE IV- DRAMA

- Girish Karnad: Tughlaq

#### MODULE V- NOVEL

- Jaishree Misra: Ancient Promises



## **BBEV6PJ: PROJECT AND VIVA-VOCE**

**Credit: 3**

### **Course Objectives**

1. To provide opportunities to the students to get hands on experience in the diverse sectors of journalism.
2. To familiarise them with the mechanics of report writing, research methodology and documentation.
3. To examine the presentation and communication skills of the students.

### **Course Outcomes**

On completing the course, students shall be able to

1. Demonstrate a practical understanding of the organisational structure and functioning of media organisations.
2. Explain the role and significance of media in protecting the fabric of democracy.
3. Produce formal and academic reports using appropriate methodology and documentation.

### **MODULE I**

#### **ON - THE - JOB – TRAINING**

Definition - Concept, and Relevance. Characteristics Advantages -Procedure -Pre- , OJT  
Activities - Criteria for selecting work situation- Organization Profile -Student Profile –  
Monitoring Review and Evaluation -Reassessment.

### **MODULE II**

#### **PROJECT REPORT:**

Importance of the project – Preparing a Synoptic Outline - Giving the format or structure of the report introduction, Describing the purpose, Methodology etc., - Major findings.

Describing their importance and implications–Summarization of findings and formulating recommendations with reference to supportive evidence in the main body of the report.

Appendices such as references of sources of data etc.

- Students of BA English Model II have to do individual projects and viva-voce.
- The Project must be between 20 and 25 pages. The maximum and the minimum limits are to be strictly observed.



- A Works Cited page must be attached to the end of the Project.
- The Project should follow the MLA Handbook (latest edition) methodology.



# VOCATIONAL COURSES

## SEMESTER I

### BBEJ101: INTRODUCTION TO MASS COMMUNICATION

**Total Hours: 90**

**Credit: 4**

#### Course Objectives

1. To familiarize the students with the basic factors affecting mass communication and mass media
2. To help the students understand the impact of society on the media and the impact of media on individuals and society
3. To inculcate in the students analytical and critical thinking skills to deal with mass media and mass media messages

#### Course Outcomes

On completing the course, students shall be able to

1. Illustrate the nature of the relationship between media and society as well as the basic factors affecting mass media communication
2. Identify and analyse messages and images to which we are exposed as consumers of goods and services and as recipients of information from various sources including print and electronic media
3. Demonstrate effective speaking and listening skills for communication in personal, public and media realms.

#### MODULE I

- What is communication?
- Definition, nature, scope, functions
- The Communication process
- Barriers to communication



- Types of communication: Intrapersonal communication, Interpersonal communication, Group communication, Mass communication, Non-verbal communication, Written communication

## MODULE II

- Theories of Communication
- Scope and Purpose of Communication Models
- Aristotle, Schramm, Berlo, Shannon and Weaver, Laswell, Dance's models
- What makes for effective communication - the parameters?
- Theories on communication effect- magic bullet/hypodermic needle, two-step, limited effect.
- Role of audience in communication.

## MODULE III

- Meaning and evolution of mass communication
- Nature, characteristics, functions and dysfunctions of mass media
- Growth and evolution of different tools of mass communication: print, radio, television, cinema.
- Impact of Mass media

## MODULE IV

- Communications Research- Areas and Approaches
- Media Audiences
- Concepts of public and public opinion
- Mass media and public opinion
- Media Imperialism
  - Paid news
  - Post truth

## MODULE V

- New Media- meaning, definition and features
- Web-based communication: social media, formal forums and discussion
- Online newspapers and journals
- Features of online journalism: hypertext, multimedia, interactivity





- Portals, blogging, webcasting, podcasting, screencasting, videocasting, wikis
- Limitations and current trends of new media

Course Text:

Seema Hasan. "Journalism". *Mass Communication: Principles and Concepts*. CBS, 2010.

PP Shaju. *Principles and Practices of Journalism*. Calicut University Central Cooperative Stores Ltd, 2016.

Suggested Reading:

Kumar, Keval. J. *Mass Communication in India*. Jaico, 1991



## **SEMSESTER II**

### **BBEJ202: CONSTITUTION AND MEDIA LAWS**

**Total Hours: 90**

**Credit: 4**

#### **Course Objectives**

1. To create in the students a conceptual understanding about the Press: its role and functioning in society
2. To introduce students to legal and ethical aspects of the Press, its values and responsibility

#### **Course Outcomes**

On completing the course, students shall be able to

1. Apply legal reasoning and judicial tests to specific issues
2. Appraise and distinguish the mechanisms of administrative regulation of the media industry.

#### **MODULE I**

- Salient features of Indian constitution
- Judicial System in India
- The preamble of the Indian Constitution
- Fundamental rights and duties
- Directive principles of state policy

#### **MODULE II**

- Freedom of the Press.
- Constitutional guarantee of press freedom under Art 19 (1)(a)
- Reasonable restrictions under Art 19(2) and Art 19(6).
- Interpretation by the Supreme Court on Press Freedom in India.
- Contempt of Court: meaning and reasons for the law of contempt
- Civil and Criminal contempt
- Defences for contempt



### MODULE III

- Law: Origin and definition
- Law and morality
- Kinds of law: civil and criminal.
- Press Legislations-brief overview of press legislations in India from the British to the present.
- Censorship- meaning and need for censorship
- Legislative Privileges- history and need for the law.
- Tension between press and legislature.
- IPC and CPC.
- Defamation- meaning and definition.
- Libel and Slander

### MODULE IV

- Press Laws: Official Secrets Act, Press & Registration of Books Act, Right to Information Act.
- Copyright Act, Intellectual Property Rights,
- Young Person's Harmful Publication Act, Indecent Representation of Women's Act,
- Working Journalists Act, Wage Boards,
- Privacy and Cyber laws

### MODULE V

- Broadcasting – The Prasar Bharati Act, 1990
- The Cable Television Networks Act, 1990
- Broadcasting Services Regulation Bill, 2006
- Advertising- The Monopolies and Restrictive Trade Practices Act,
- Drug & Magic Remedies Act
- Film Certification Rules

#### Core Texts:

Neelamala. M. *Media Law and Ethics*. PHI Learning Private Ltd, 2010.

Seema Hasan. "Press Laws and Media Ethics". *Mass Communication: Principles and Concepts*. CBS, 2010.

#### Suggested Readings:



Basu, Durga Das. (1998). *Law of the Press* (4th Edition). Prentice Hall, New Delhi, 2002.

Reddy, G.B. *Intellectual Property Rights and the Law*. Hyderabad: Gogia Law Agency, 2003.



## **SEMSESTER III**

### **BBEJ303: NEWS REPORTING AND EDITING**

**Total Hours: 90**

**Credit: 4**

#### **Course Objectives**

1. To impart theoretical and practical knowledge about reporting and editing, including specialised beats
2. To enable students to write for all kinds of media. Emphasis is given on skill training in information gathering, processing and delivering

#### **Course Outcomes**

On completing the course, students shall be able to

1. Use their knowledge and skills in media technology in professional contexts and thereby enhance their reporting and editing skills
2. Study and apply media language and media text in the field of editing and reporting.

#### **MODULE I: News, Sources, Reporter and Reporting Departments**

- Concept of news: definition, types and news values
- Sources of news and attribution
- Reporter: Qualifications and attributes of a reporter
- 'Nose for News' and News Sense
- Correspondents, Beat Reporter, Stringer, Leg-man and Freelancers
- Coverage Strategy
- Major reporting departments

#### **MODULE II: Structures of News Story and Types of Leads**

- Structure of a news story: 5Ws and 1H, Inverted pyramid
- Lead, body and conclusion
- Narrative Structure
- hour glass and chronology
- Other news structures: Nut-graph, diamond, organic, Christmas tree and five-boxes
- Background and quotes.
- Writing lead, types of leads



### MODULE III: Types of Reporting and New Trends in Reporting

- Types of Reporting: general assignments, basics of covering accidents, deaths, natural disasters, crime, court, sports, business, budget, politics, elections, speech, seminars and entertainment
- Investigative journalism and reporting.
- Interpretative Reporting
- Development Reporting
- Reporting science and environment
- New Journalism and Precision Journalism

### MODULE IV: The Process of Editing and Editorial Hierarchy

- Editorial hierarchy : departmental chart
- Editing: need and purpose of editing
- Stages of Editing: Selecting news, checking facts, correcting language, rewriting lead, condensing stories, localizing news
- Electronic Editing and Editing Terminology
- functions of a sub-editor, chief, sub and news editor, Assistant Editor and Sports Editor
- Newspaper style sheet

### MODULE V: Headlines, Designing copies, Editorials and Picture Editing

- Headlines: meaning, types and principles of headline writing
- Rewriting copy: principles of rewriting, Copy editing
- Editorials- types; middles, features, columns and letters to the editor
- Newspaper Design, typography, page layout, principles of page design
- Dummy Preparation
- Picture editing: selection of pictures, cropping of pictures, colour correction, visual ethics

ASSIGNMENT: Preparation of a Newspaper

#### **Suggested Readings:**

Ahuja, B.N and S.S Chhabra. *Principles and Techniques of Journalism*. Delhi: Surjeet, 2008.  
Shrivastava, K.M. *News Reporting and Editing*. Delhi: Sterling, 2009.



Lorenz, Alfred Lawrence and John Vivian. *News: Reporting and Writing*. Delhi: Pearson, 2006.

George, T J S. *Editing: A Handbook for Journalists*. Indian Institute of Mass Communication, 1989.



## **BBEJ304: WRITING FOR THE MEDIA**

**Total Hours: 90**

**Credit: 4**

### **Course Objectives:**

1. To familiarise the students with the principles and techniques of good writing
2. To sharpen the writing skills of the students through practice
3. To encourage students to take up freelance writing assignments/ projects

### **Course Outcomes**

On completing the course, students shall be able to

1. Illustrate the basic principles of good writing.
2. Display their understanding of the techniques and strategies of good writing in actual professional contexts
3. Bring out various types of writing for print media, web and broadcast.

### **MODULE I: Principles and Tools of Good Writing**

- What is good writing?
- Basic techniques of good writing
- Introduction to Writing for the Mass Media
- Basic tools of writing

Core Text: Stovall, James Glen. *Writing for the Mass Media*. 6th Ed. Chapters 1 and 2

### **MODULE II: Art of Writing for Print Media I**

- Freelance and Magazine Writing
- Overview and scope for Freelancing
- Writing Editorials
- Op-ed Pieces
- Letters to the Editor
- Feature writing

Core Text:

Nair, Latha. *English for the Media*. Foundation books. 2014. Pgs. 5-31





### MODULE III: Art of Writing for Print Media II

- Book Reviews
- Film Reviews
- Interviews for print
- Preparing for the interview
- Manner of introduction to the Personality
- Questions and writing the report

#### Core Texts:

Nair, Latha. *English for the Media*. Foundation, New Delhi. 2014. Pgs. 5-31

Ahuja, B.N and S.S Chhabra. *Principles and Techniques of Journalism*. Surjeet, New Delhi. Chapter 13.

### MODULE IV: Writing for the Web

- Characteristics of the Web
- Demands of the Audience
- Different Forms and Characteristics of the Web Writing
- Writing for online newspapers: principles, do's and don'ts
- Internet Censoring and Surveillance
- Virtual Private Network and Tor Network
- Blog writing

Core Text: Stovall, James Glen. *Writing for the Mass Media*. 6th Ed. Chapter 6.

### MODULE V: Writing for Broadcast

- Selection of News
- News Writing- Characteristics of writing
- Story structure
- Bulletins- Structure of Bulletins, Compiling a Bulletin, ( Different types of Bulletins)
- Headline writing
- Broadcast copy preparation
- Producing a newscast
- Correcting Mistakes in Broadcast

Core Text: Stovall, James Glen. *Writing for the Mass Media*. 6th Ed. Chapter 7.



**Assignment:**

Students are expected to maintain a journalistic portfolio which includes Features, Letters to the Editor, Book Reviews/ Film Reviews and an interview report on an event/an achievement in the campus.

**Suggested Reading:**

Stovall, James Glen. *Writing for the Mass Media*. 6th Ed. Pearson. New Delhi, 2011.

Nair, Latha. *English for the Media*. Foundation, New Delhi. 2014.

Ahuja, B.N and S.S Chhabra. *Principles and Techniques of Journalism*. Surjeet, New Delhi.



## SEMESTER IV

### **BBEJ405: MEDIA MANAGEMENT AND CONTEMPORARY ISSUES**

**Total Hours: 90**

**Credit: 4**

#### **Course Objectives**

1. To enable students to analyse individual media businesses and understand the economic drivers of the media economy.
2. To impart a perspective on the evolution of media in the last 25 years and on key current trends.

#### **Course Outcomes**

On completing the course, students shall be able to

1. Enhance their skills in the use of media technology
2. Use media language and media texts. In appropriate contexts
3. Develop an acute awareness of the contemporary issues of the society thereby understanding the responsibilities as a journalist.

#### MODULE I- Newspaper Management, production and circulation

Management of Newspaper establishment---Organizational structure of a newspaper-- Co-ordination of various departments--basic principles of newspaper management—Production and service--circulation promotion strategies- New printing technologies.

#### MODULE II- Types of Newspaper ownership and its impact

Types of newspaper ownership--advantages and disadvantages of various types of ownership--the impact of different types of ownership on editorial independence and media ethics- The Government's print and related media organisations in India

#### MODULE III- Economics of Newspaper, TV & radio

Newspaper economics-- Newspaper income and expenditure--Advertising--its impact on the freedom of the press--Economics of Television—Economics of Radio



#### MODULE IV- New trends in media ownership

Recent trends in Media ownership--concentration of media ownership--vertical and horizontal integration--Media conglomerates--its effects on freedom of the press and editorial independence-- Media Audience and Feedback

#### MODULE V- Media and Present Issues

Media and Contemporary social issues—Women and media—environment and media—media and consumerism—media and human rights—Media and education.

#### Assignment:

Reports on the discussions conducted on the role played by media in presenting social issues

OR

Writing articles on contemporary issues (Students are expected to maintain a 'News Book')

#### Suggested Reading:

Hasan, Seema. *Mass Communication: Principles and Concepts*. CBS, 2010.



## **BBEJ406: PUBLIC RELATIONS AND ADVERTISING**

**Total Hours: 90**

**Credit: 4**

### **Course Objectives**

1. To acquaint students with the nature and evolution of the professional field of Public Relations
2. To provide a foundational understanding of the principles of copywriting and the functioning of advertisement agencies

### **Course Outcomes**

On completing the course, students will be able to

1. Trace the evolution of the fields of public relations and advertising
2. Demonstrate their awareness of the basic principles and techniques of public relations and advertising.
3. Illustrate the vital roles of public relations and advertising in the establishment and maintenance of a brand image for a product, idea, service or an institution.

### **MODULE I**

- Public Relations
- Definitions
- History
- Functions
- Principles
- Career Prospects in PR

### **MODULE II**

- Organisation and Structure of Public Relations Departments: government and private sectors
- Professional Organisations: PRSI, IPRA etc. - Public relation codes
- Company and its publics

### **MODULE III**

- Public relation tools: Press release, exhibitions, information and publicity campaigns, open house, house journals



- Internet as a PR tool
- Case study: APSRTC

#### MODULE IV

History and growth of advertising – Functions of advertising – Types of advertising – Techniques of advertising- structure of an ad – Principles of copywriting – Visualisation, advertisement campaigns – online ads.

#### MODULE V

- Advertising agency- structure and operation
- Types of agencies- Full service, Creative agency, Media agency, In-house agency, Digital Agency.
- Code of ethics in advertising

#### **Assignments:**

- 1) Formulation of a public relations strategy for the revival of a public sector company
- 2) A portfolio of advertisements prepared by the student on various products

#### **Core Text:**

Hasan, Seema. “Advertising” & “Public Relations”. *Mass Communication*. CBS, New Delhi. 2010.

Puthenthara, A. Michael. *Advertising*. Kerala Media Academy, Kochi. 2015.

#### **Suggested Reading:**

Nair, Latha. 'Advertising'. *English for the Media*. Foundation books. 2014.



# FRONTIER COURSE

## BFEV601: WORLD CLASSICS

**Total Hours: 72**

**Credit: 2**

### 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: The Death of Adonis
- Kalidasa: Waking
- Omar Khayyam: Rubaiyat (first three quatrains: 1-12)

### 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 AND FICTION

Short Stories:

- Balzac: Facino Cane
- Dostoyevsky: An Honest Thief

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 I

### **BDEV101: HISTORY AND DEVELOPMENT OF JOURNALISM**

**Total Hours: 90**

**Credit: 4**

#### **Course Objectives**

1. To familiarise the students with the history and evolution of journalism.
2. To acquaint the students with the crucial role played by newspapers in facilitating nationalist sentiments in the freedom struggle.

#### **Course Outcomes**

On completing the course, students will be able to

1. Demonstrate an understanding of the history, social and cultural roles of media in society.
2. Illustrate the key moments, events, and persons in the development of journalism

#### **MODULE I**

A Brief Introduction to Journalism:

- History and evolution of Journalism
- Principles and functions of Journalism
- Fourth Estate
- Evolution of Indian press
- Journalism across the world

#### **MODULE II**

- The pioneers of Indian journalism- James Augustus Hicky, – Bengal Gazette – Early Publications from Bengal – Calcutta Gazette – Bengal Journal – Oriental Magazine and Calcutta Chronicle, James Silk Buckingham, Serampore missionaries, Horniman, Raja Rammohan Roy and the Indian Press
- Important Newspapers – Kesari and Maratha of Tilak – Spectator – The Press and the Partition of Bengal – Annie Beasant and the Common Wheel – Gandhiji and the Press



– Harijan and Young India – Leader – Bombay Chronicle – Hindustan Times –  
Swarat – Matrubhumi and Bhaji Bharatam from Kerala

- Nehru and the National Herald o Press during world war

### MODULE III

Press before Independence: Colonialism and its representation in contemporary media:

- Role of press in freedom struggle
- Press after independence:
- Partition- Integration of States and formation of Republic
- Changes in the outlook of Press, Press commission, Press
- council of India
- Press during emergency: the curtailment of press freedom
- Press during the period of Liberalisation

### MODULE IV

- Beginning of Modern Journalism in Kerala
- Early journals of Kerala - Basel Evangelical Missionaries -Rajya Samacharam - Paschimodhayam - Herman Gundert.
- First Magazine -Jnana Nikshepam from Kottayam - CMS Missionaries -Benjamin Bailey - Objectives of the early Journalism.
- Development in the 19th Century - Western Star, the First English Newspaper - Malabar Spectator and West Coast Express.
- Malayalam Dailies -Sandhishta Vadi- Travancore Herald -Sathyanandha Kahalam and the Criticism of Travancore government - Kerala Mithram-Devji Bhimji- Kerala Patrika and C. Kunjurama Menon - Kerala Kesariand Poovadan Ravunni- Malayali - K. Ramakrishna Pillai - K.G. Sankar-E. Krishna Pillai and Kerala Sanchari-Vidya Vinodini and Vidya Vilasini-Sujana Nandini
- Malayala Manorama and Kandathil Varughese Mappila.-Deepika
- The Press and the Development of language and literature

### MODULE V

- Nationalist Movement and the Press in Kerala



- Swadeshabhimani Ramakrishna Pillai -Vakkam Abdul KhadharMaulavi-Moorkoth Kumaran and Mitavadi- C.V. Kunjuramanand Kerala Kaumudi- T.K. Madhavan and Desabhimani- Al-Ameen and Muhammed Abdu Rahiman.
- Impact of New Trends in Society -Samadarsi-Vivekodayam-Prabhatham-Mathrubhumi- K.P. Kesavamenon-Gomathi-Kesari Balakrishnapillai-Desabhimani-Chandrika - Ideologies and the Press.
- Library Movement and the press
- Press and the Progressive Movement in Kerala -Nambuthiri Yogakshema Sabha - Yogakshemam-Unni Nambuthiri-Vagbhatananda and Atmavidhyakahalam-Nayar-Service.
- Women Magazines
- Press and National Agitation -Lokamanyan-Swaratetc.
- Press Regulation in Thiruvithamkur- 1926.
- K.G. Sankar and Malayala Rajyam- Express and Navajeevan from, Thrissur.
- Kerala Press Today: Establishment of Press Academy-Important journals, weeklies and newspapers

Assignment: Report on Press visit.

Suggested Reading:

Nadig Krishnamoorthy. *Indian Journalism: Origin, Growth and Development of Indian Journalism, From Asoka to Nehru*

Seema Hasan. “Journalism” *Mass Communication: Principles and Concepts*. CBS: New Delhi, 2010.



## **SEMESTER II**

### **BDEV202: AUDIO AND VISUAL MEDIA JOURNALISM**

**Total Hours: 90**

**Credit: 4**

#### **Course Objectives**

1. To acquaint the students with the various possibilities that the media offers the public.
2. To familiarise the students with the new trends and possibilities in audio and visual media journalism.
3. To equip the students with skills for exploring job opportunities in audio and video visual media.

#### **Course Outcomes**

On completing the course, students will be able to

1. Show forth an awareness of the aesthetics of media production
2. Use their technical knowledge in areas such as video and visual production, writing and digital media development in professional contexts
3. Demonstrate their awareness of the historical developments of contemporary media.

#### **MODULE I- Television**

- Characteristics of Television: As an Audio Visual medium, reach and credibility- as a democratising and living room medium- As a mass medium and medium of immediacy.
- Coming of television to India: SITE(Satellite Instructional Television Experiment)—Commercial Service—National Broadcast Trust—Development in the 80's(Asiad and NAM,Launching of INSAT,Soap operas, Education television, Morning and Evening Transmission)—Joshi Committee—Video Boom--Cable TV in India—Dooradarshan
- Television journalism: Features and scopes- TV Journalist

#### **MODULE II- Radio**

- Characteristics of Radio: As a medium of sound-a medium of voice -as an intimate and mass medium- as a cheap and quick mobile medium



- Emergence of Radio in India: The Indian Broadcasting Company- All India Radio- Influence of Five year plans- Chanda Committee- Code for Broadcasters- Verghese Committee- The present Status
- Radio Journalism: Features and scopes

#### MODULE III- Photo Journalism and Mobile Journalism

- Photo Journalism-- Its History(Origin, expansion, Golden age and Decline)-- Professional Organisations, Ethical, Social and Legal Considerations—Impact of New Technologies— iPhone Journalism-- Role and Functions of a Picture Editor
- Mobile Journalism—Benefits of mobile journalism—managing smart phone limitations—historical background— Mobile journalism tools-- mobile journalist(mojo) and mojo conferences

#### MODULE IV- Citizen Journalism

- The concept of Citizen journalism- Theories of citizenship and its relation to local journalism- historical background- Role of citizen journalism in the advent of WTO, Iran's Green Movement, Arab Spring etc
- Citizen Journalists: Features and roles- Problems related to objectivity and quality- Effects on traditional journalism- Major proponents- Prospects in Future

#### MODULE V- Behind the Scene: Experiencing Visual Media

- Functioning of Radio News Room-Types of News Bulletins- Compilation of news- Role of bulletin editors and preparation of news bulletin- Field Reporting, Preparation of radio commentary and its tools
- Basic Rules of TV-TV Reporting techniques- TV News production- the television script and how it is developed(from the concept to the screen)- Scripting and presenting a TV commentary
- Assignment: 1) Preparing Script for TV documentary/ commentary or news bulletin

OR

2) Preparing script for radio news bulletins/commentary.

#### Suggested Reading:

Atton, Chris. 2003. What is "alternative journalism"? Journalism: Theory, Practice and Criticism 4, no. 3: 267-400.



Flew, Terry. 2005. *New media: An introduction*. South Melbourne, Vic. New York: Oxford University Press.

Carole Fleming (10 September 2009). *The Radio Handbook*. Routledge. ISBN 978-1-135-25810-8.

Keval J. Kumar: *Mass Communication*

Keller, Jared. "Photojournalism in the Age of New Media".

Adornato, Anthony (2017). *Mobile and Social Media Journalism: A Practical Guide*.

Montgomery, Robb (2014). *A Field Guide for Mobile Journalism*



# OPEN COURSE

## BOEV501: INTRODUCTION TO FILM STUDIES

**Total Hours: 54**

**Credit: 3**

### Course Objectives

- To acquaint the students with the history and aesthetics of films.
- To familiarise the students with the major film theories and genres and gain an awareness regarding the basic terminology of films.
- To sharpen the perspectives of students by training them to critically evaluate some great films.

### Course Outcomes

On completing the course, students will be able to

1. Illustrate the history and evolution of film and film movements
2. Appreciate the nuances of filmmaking through an understanding of the various aspects and technicalities of practical filmmaking
3. Explain Film Theory and the language and ideological aspects of cinema with considerable clarity.

### MODULE I- THE LANGUAGE OF CINEMA

- History and growth of Cinema
- Film Movements – Early Cinema, Soviet Cinema, French New Wave, Italian Neo Realism, German Expressionism, Classic and Contemporary Hollywood.

### MODULE II- KEY TERMS AND ASPECTS

- Mise-en-Scene and aspects of mise-en-scene
- Cinematography and aspects
- Editing and Aspects
- Sound and Aspects.

### MODULE III- MODERN FILM CLASSICS

Taxi Driver (1975)

Life is Beautiful (1997)

Thoovanathumbikal (1987)







**Model Question Paper**

(Code)

(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION**

**First Semester**

**Core Course English- BA English Model II**

**A BACKGROUND TO THE STUDY OF ENGLISH LITERATURE**

**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 II**

**READING 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. How does Sarukkai present the innateness of dissent?
12. What contrasting picture did Mannuthukaran present in the beginning of his article?

(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. How did Lorca present the dismal picture of fascism in his play?
19. How is the Manichean Principle connected with Beauty Industry?
20. Nissim presents the glossy as well as seamy side of capitalism. Substantiate.



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. How does Chandhoke use literary works to reflect on the present day realities?

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 II**

**SYMPHONY OF VERSE: READING POETRY**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. What is the significance of the title "Late Tutorial"?
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. Describe the movement of the snail in Gunn's "Considering the Snail".
5. What is the central theme of the poem "The Man He Killed"?
6. Explain the line "But a caged bird stands on the grave of dreams".
7. How does Milton conceive his blindness?
8. Why does the speaker try to save the flea's life in "The Flea"?
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 "Another's. She will be another's. Like my kisses before."

(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. Comment on the narrative voice in Carol Ann Duffy's "Stealing".
18. "Sailing to Byzantium" showcases the power of art and immortality. Elaborate.
19. How does Dylan Thomas treat death in "Do not Go Gentle into that Good Night"?
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. “Digging” by Seamus Heaney is about root consciousness and respect to ancestors.

Elaborate.

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 2020**

**Fourth Semester**

**Core Course English- BA English Model II**

**ON THE STAGE: READING 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. How does Svietlovidoff reassure himself that he is still a talented actor?
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. How does Mr Philip prove that he is a man of action?
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. Write a note on the comic elements in the play *A Boy Comes Home*.
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 2020**

**Fourth Semester**

**Core Course English- BA English Model II**

**MODES 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. What does the narrator's grandfather do when the police reached the attic in "The Night the Ghost Got in"?
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. Comment on the ending of Luigi Pirandello's "War".
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)



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(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, OCTOBER 2021**

**Fifth Semester**

**Core Course English- BA English Model II**

**RELECTIONS ON ENVIRONMENT AND HUMAN RIGHTS**

**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**

**Core Course English- BA English Model II**

**Fifth Semester**

**LITERARY CRITICISM AND ACADEMIC WRITING**

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 ones 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 II**

**LITERATURE OF THE UNITED STATES**

**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. Describe the imagery used by Whitman celebrating everyday Americans who make up the fabric of this country in "I Hear America Singing".
16. How is Willy's retreat into the past a form of escape from his unpleasant present reality?
17. Hawthorne's "The Great Carbuncle" is an exploration of the importance of honesty,



simplicity and selflessness. Substantiate.

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. "Moxon's Master" is a story about the problems that humans confront when they create superior machines. Discuss.
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)





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(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, MARCH 2022**

**Sixth Semester**

**Core Course English- BA English Model II**

**POSTCOLONIAL LITERATURE**

**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. Why does Malouf call a time in his past when he fell in love as 'a mistake'?
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. How does the narrator express her dissatisfaction in Adichie's "How do you Feel about it"?
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 present the harrowing prison experience in "Procession I"?
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)



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(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, NOVEMBER 2019**

**First Semester**

**Vocational Core Course- BA English Model II**

**INTRODUCTION TO MASSCOMMUNICATION**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. What is the nature of Communication?
2. How time acts as a barrier to Communication?
3. What are the Non Verbal ways of communication?
4. Short note on New Combe's Model.
5. Explain Laswell's model.
6. Explain Uses and Gratifications theory.
7. What is noise? Distinguish between 'channel noise' and 'semantic noise'
8. Distinguish between Mass Communication and Interpersonal Communication
9. What is Mc Quail's definition of Mass Audience?
10. What is the two step flow of information in creating public opinion?
11. Mention few advantages of Online newspapers.
12. Write a note on web casting

(10X2=20)

**PART B**

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

Each question carries 5 marks.

13. Why instruction is considered as a function of Communication?
14. Explain any four theories of mass communication.
15. Discuss the theory put forth by Peterson and Wilbur Schramm and Seibert.
16. What is 'Mass Audience'? What are the characteristics of Mass Audience?
17. Comment on the growth and evolution of films. Trace its origins, present and future.
18. What are the uses of Mass Media?
19. How Mass Media affects the Indian family psyche?
20. What are the various features of Online Journalism?



21. What are the current trends in new media?

(6X5= 30)

**Part C**

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

Each question carries 15 marks.

22. Which are the different types of communication? Explain in detail.

23. Write an essay on the models of communication.

24. Comment on the history and development of Television. What are its advantages and disadvantages?

25. How does Social media contribute to Citizen Journalism

(2X15=30)



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(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, APRIL 2020**

**Second Semester**

**Vocational Core Course- BA English Model II**

**CONSTITUTION AND MEDIA LAWS**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. Right to equality
2. Libel and slander
3. Wage board
4. Copy right
5. CPC
6. Classification of cinemas under The Cinematograph Act, 1952.
7. Young Person's Harmful Publication Act.
8. Indecent Representation of Women's Act.
9. Habeas corpus
10. Preamble
11. Article 17 of the constitution provides for?
12. What is the function of the Supreme Court of India?

(10X2=20)

**PART B**

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

Each question carries 5 marks.

13. Write a short note on Directive Principles of State Policy under the constitution of India.
14. What is press council of India? Describe its structure?
15. Critically examine fundamental duties in the part IV A of the Indian constitution.
16. What do you understand by media ethics? Why they are important?
17. What are the two kinds of Contempt of Court in India? Explain.
18. Discuss the Legislative privileges under the Indian constitution.
19. Describe the Right to Information act and the official secret act.



20. Explain right to equality and right to life under the Indian Constitution.
21. Write a note on press and registration of books act.

(6X5= 30)

### **Part C**

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

Each question carries 15 marks.

22. Explain the Salient features of Indian constitution.
23. Discuss the Freedom of speech and expression under Indian Constitution and its limitations.
24. Give a brief note about different press laws in India.
25. What is Defamation? Explain defamation and its exceptions under Indian Penal Code.

(2X15=30)



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(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, OCTOBER 2020**

**Third Semester**

**Vocational Core Course- B A English Model II**

**NEWS REPORTING AND EDITING**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. What are the differences between an astonisher lead and a staccato lead?
2. Define news. What are the different types of news?
3. How does a beat reporter differ from a stringer?
4. What is the significance of news agencies?
5. What are the important functions of the Editor-in-Chief?
6. What are the features of a newspaper style sheet?
7. What are the important peculiarities of a report about a crime?
8. Comment on Editorial Department.
9. What are the essential qualities of a good lead?
10. How does an editorial page differ from a news page?
11. Write a note on visual ethics.
12. What are the basic principles of rewriting?

(10X2= 20)

**Part B**

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

Each question carries 5 marks.

13. Explain the features and advantages of the hour-glass style of news reporting.
14. What are the different types of news values?
15. Explain new journalism and precision journalism.
16. Write a note on the various steps involved in news editing.
17. What are the basic things to be considered while reporting science and environment?
18. Comment on the various techniques of picture editing?
19. Comment on the various aspects of newspaper design and the principles of page design.
20. Explain the different types of leads and mention some tips for writing a good lead.



21. What are the characteristics and functions of a sub-editor?

(6X5=30)

**Part C**

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

Each question carries 15 marks.

22. Using the inverted pyramid, explain the structure of a news report.
23. Elaborate on the qualifications and attributes of a news reporter.
24. Explain briefly the roles of various editorial staff using an editorial departmental chart.
25. Which are the different types of headlines? What are the basic principles of headline writing?

(2X15=30)





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(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, OCTOBER 2020**

**Third Semester**

**Vocational Core Course- BA English Model II**

**WRITING FOR THE MEDIA**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. What are the three parts of dramatic unity?
2. Explain dramatic unity
3. What are the basic rules in broadcast copy preparation?
4. State the differences between formal and informal interview.
5. Op-ed Pieces
6. What is the role of self-expression in writing for the mass media?
7. What are the demands of the audience regarding web writing?
8. What is the role of transitions in good writing?
9. Is grammar a vital tool of writing for the mass media? Why?
10. What are the differences between label headlines and sentence headlines?
11. Write a short note on weblogs?
12. What are the techniques of writing personality sketches?

(10X2=20)

**PART B**

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

Each question carries 5 marks.

13. Discuss the manner of introduction to the personality in an interview.
14. Virtual Private Network and Tor Network
15. What are human interest stories? What are the typical sources of human interest?
16. Which are the varieties of formats used for putting together a newscast?
17. Define characteristics of good broadcast writing.
18. Comment on the sense of integrity that a writer for the mass media should possess?
19. Internet Censoring and Surveillance
20. What are the features of good writing?



21. What are the strategies in writing book reviews?

(6X5= 30)

**Part C**

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

Each question carries 15 marks.

22. Describe the conventions followed in the style of writing for broadcast.
23. Write an essay on the requirements and basic techniques of good writing.
24. Elaborate how the forms of writing for the web are different from writing for print?
25. Discuss the characteristics and principles of feature story writing.

(2X15=30)



(Code)

(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, MARCH 2020**

**Fourth Semester**

**Vocational Core Course- B A English Model II**

**MEDIA MANAGEMENT AND CONTEMPORARY ISSUES**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. What are the different levels of Media management?
2. Write a note on the new printing technologies.
3. What are the duties of a circulation manager?
4. What are the advantages of Family Ownership?
5. Briefly explain the vertical integration in media ownership.
6. What are the impacts of different types of media ownership on editorial independence?
7. What are the major reasons for the rate of growth of the newspaper industry?
8. Write a note on programme syndications.
9. What are the various ownership patterns of media?
10. Write two advantages and disadvantages of horizontal integration.
11. Write a note on the portrayal of women in advertisements.
12. How do media promote environmental issues?

(10X2= 20)

**Part B**

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

Each question carries 4 marks.

13. Write a note on Audit Bureau of Circulation.
14. What are the impacts of media concentration on ethics?
15. Write a note on the Government's print and related media organisations in India.
16. Write a note on the economics of radio.
17. How does time-sell broadcast differ from programme-sell broadcast?
18. What is the role played by media audience and their feedback?
19. Briefly explain the concept of conglomerate ownership.
20. What is the role of media in the field of education?



21. How do media act as vehicle of the protection of human rights?

(6X5=30)

**Part C**

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

Each question carries 15 marks.

22. Explain the various principles of newspaper management.
23. What are the different types of media ownership?
24. Discuss the economics of newspaper with respect to the expenditure and the modern trends in the field.
25. What are the various business strategies employed by various media houses. Explain with its advantages and disadvantages.

(2X15=30)



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(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, MARCH 2021**

**Fourth Semester**

**Vocational Core Course- BA English Model II**

**PUBLIC RELATIONS AND ADVERTISING**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. Opinion leaders
2. Expand 'AIDA'
3. Define the term Propaganda.
4. What is the difference between brand and image?
5. Potential public
6. House Journal
7. News kit
8. What are the functions of Public Relations firms?
9. Internal public relations
10. Why research is considered as an important function of an Advertising Agency?
11. What is the role of taglines in advertising. Give an example for a tagline.
12. Financial Advertising

(10X2=20)

**PART B**

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

Each question carries 5 marks.

13. State basic code of ethics a PR person should possess.
14. Analyse the differences between advertising and PR.
15. Discuss the role of PR in the image building of an organisation in public sector.
16. What can you say about the origin and development of Advertising?
17. Comment on the social roles played by advertising.
18. Why do we hire an Advertising Agency? What is the role of it?
19. What are the career prospects in PR?
20. Role of internet as a PR tool



21. What are the basic principles of copywriting?

(6X5= 30)

**Part C**

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

Each question carries 15 marks.

22. Trace the history and evolution of the field of PR.

23. Write an essay on the different tools of communication used in PR.

24. Write an essay on the importance of creative visualization in advertising.

25. The major role of advertising agency is to work alongside the clients to develop and sustain the brands that they mutually serve. Substantiate.

(2X15=30)



(Code)

(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, OCTOBER 2022**

**Sixth Semester**

**Frontier Course- BA English Model II**

**WORLD CLASSICS**

**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. WHAT IS THE SIGNIFICANCE OF THE TITLE "AN HONEST THIEF"?**
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 the theme of carpe diem in the first three quatrains of *Rubaiyat*?
14. How does Dostoevsky present guilt and forgiveness in "An Honest Thief"?
15. Comment on the symbolism of the black sack in *The Death of Ivan Ilych*.
16. How does Sappho lament over the death of Adonis?



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)





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Pages: 2)

Reg.No. ....

Name .....

**BADEGREE EXAMINATION, NOVEMBER 2019**

**First Semester**

**Complimentary Course- BA English Model II**

**HISTORY AND DEVELOPMENT OF JOURNALISM**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. What is print-media journalism?
2. How does the “MacBride report” define journalistic responsibilities?
3. What are three main ways to gather information for a news story?
4. How discovery of telegram and telegraph helped the newspaper?
5. Why was Bombay Chronicle forced to shut down?
6. Write a short note on Rajyasamacharam?
7. Who was K G Shankar?
8. Write a note on the Mappila Revolt in Kerala
9. Comment on Hunter Commission, 1882
10. Vakkam Abdul KhadarMaulavi
11. Mahilaratnam
12. What was the agenda of the newspaper Swarad?

(10X2=20)

**PART B**

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

Each question carries 5 marks.

13. Write a note on the history of journalism in India
14. Calcutta saw the emergence of first real journalist, who was he and what was his contribution to journalism?
15. When did Raja Ram Mohun Roy stopped his newspaper and why?
16. What were the recommendations of second Press Commission of India (1978)?
17. Why Benjamin Bailey is considered as the ‘architect of letters’?
18. Write a short note on the establishment of MalayalaManorama
19. Prabhatham



20. Kesari

21. Write a short note on The Nair Service Society. (6X5= 30)

**Part C**

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

Each question carries 15 marks.

22. Write an essay on the role of press in freedom struggle?

23. The Liberalisation of Indian Press is a measure of India's growing self-confidence.

Explain

24. What are the developments in the 19th century journalism in Kerala?

25. Write an essay on the contributions of press in the development of Language and Literature?

(2X15=30)



(Code)

(Pages: 2)

Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, APRIL 2020**  
**Second Semester**  
**Complimentary Course- BA English Model II**  
**AUDIO AND VISUAL MEDIA JOURNALISM**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. Why do we call television as a democratizing and mass medium?
2. Write a note on National Broadcast Trust.
3. What is the influence of Five Year Plans in the development of radio in India?
4. What are the chief characteristics of radio?
5. What is called iphone journalism?
6. Write a note on mojo conferences.
7. What is the role played by citizen journalism in the advent of WTO?
8. Write a note on Iran's Green Movement.
9. What is role played by bulletin editors?
10. What are the tools required for thr preparation of a radio commentary?
11. How does a TV script differ from a radio script?
12. Write a note on the significance of Dooradarshan.

(10X2=20)

**PART B**

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

Each question carries 5 marks.

13. What were the developments taken place in the 1980s that resulted in the evolvement of television as a prominent medium in India?
14. Write a note on the importance of Cable TV in India.
15. What are the main features and scopes of radio journalism?
16. What is photojournalism? What are the ethical, social and legal considerations in this field?
17. What is the role and functions of a picture editor?
18. What are the major theories of citizenship and their relation to local journalism?



19. What are the various steps involved in developing a TV script?
20. What are the tools required to master the art of developing commentary and scripting narration?
21. Prepare a short commentary of an Annual Sports Day in your college.

(6X5= 30)

### **Part C**

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

Each question carries 15 marks.

22. What are the features and scopes of Television journalism?
23. Write an essay on the emergence of radio in India?
24. What are the major features of mobile journalism? Explain its significance and possibilities.
25. What is citizen journalism? Explain the challenges faced in this field with reference to its historical background?

(2X15=30)



(Code)

(Pages: 2) Reg.No. ....

Name .....

**BA DEGREE EXAMINATION, OCTOBER 2021**

**Fifth Semester**

**Open Course- BA English Model II**

**INTRODUCTION TO FILM STUDIES**

**Time: 3 Hours**

**Maximum Marks: 80**

**Part A**

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

Each question carries 2 marks.

1. What is the feature of the human eye which makes the experience of cinema possible?
2. What is Edison's contribution to the emergence of cinema?
3. Write a note on the influential film magazine founded by Andre Bazin
4. Explain the term "white telephone films"
5. Which are the three broad divisions of cinema?
6. Explain three point lighting
7. Define *mise-en-scene*
8. What is the 180 degree rule?
9. What is deep focus?
10. Differentiate between active and passive spectatorship
11. What is a 'shot'?
12. How is cinema structured like a language?

(10X2=20)

**PART B**

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

Each question carries 5 marks.

13. How is Travis Bickle's character a reflection of his alienation in the society?
14. Comment on the comic devices used in *Life is Beautiful*
15. Write a note on the three stages of production in films detailing what happens at each stage
16. Explain the technique of montage and its types?
17. Write a note on the early developments in the history and growth of cinema
18. How does cinema generate "pleasure"? What does Mulvey propose to achieve regarding this idea?



19. Examine some characteristic features of the Classic Hollywood era
20. Examine the contributions of the Soviet filmmakers to the language of cinema
21. What are some of the innovations of the directors of the French New Wave?

(6X5= 30)

### **Part C**

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

Each question carries 15 marks.

22. Attempt an essay on some major world cinema movements
23. Comment on Padmarajan's nuanced use of realism in *Thoovanathumbikal*
24. Elaborate on the historical background of the movie *Life is Beautiful*
25. Summarize the arguments made by Andre Bazin in "The Evolution of the Language of Cinema"

(2X15=30)



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