



Saradha Gangadharan College

SARADHA GANGADHARAN COLLEGE (AUTC)

(AUTONOMOUS)



Accredited with B++ Grade by NAAC (CGPA 2.92) in the Second Cycle; Affiliated to Pondicherry University; BBA and BCA Recognized by the AICTE Recognized by UGC Section 2(F) of the UGC Act 1956 as a PG Institution; An ISO 9001:2015 Certified Institution

Lake Road, Velrampet, Pondicherry – 605 004

DEPARTMENT OF ENGLISH

BACHELOR OF ENGLISH

Honours Programme

Under NEP

WITH EFFECT FROM

2025-26 ONWARDS

PREAMBLE & AIM OF THE COURSE

- B.A. (Honours) in English aims at enriching the students' knowledge in the study of English Language and Literature, familiarizing them with various authors, genres, contemporary theories, cultures and historical contexts.
- It also aims at empowering the learners with their research aptitude through oral and written presentations.
- The programme helps the students gain access to literatures across the world and assess various socio-cultural aspects as delineated in the literary and visual texts.
- Upon the completion of B. A. Honours in English, students can directly join II year M.A. Programme.
- Upon the completion of B.A. Honours with Research, Students can directly join research programme.

REGULATIONS FOR THE ACADEMIC YEAR 2025-26

SCHEMES OF PROGRAMME

MAJOR HIGHLIGHTS

- Multi-Disciplinary 4 years UG programmes with award of Honours are proposed.
- All the students may be considered for award of a Certificate (after 1 year of study), Diploma (after 2 years of study), Degree (after 3 years of study) and Hons (after 4 years of study).
- Existing curriculum is replaced with NEP Curriculum framework.
- All the students are expected to learn Major, Minor Disciplinary Courses along with Multi-Disciplinary Courses, Ability Enhancement Courses, Skill Enhancement Courses and Valued Added Courses.
- Course work should focus on learning outcomes expected by NEP.
- Learning through Community based/ Industry based Internships etc. is embodied in Curriculum.

- Activity based learning for increased employability skills is the focus of Teaching-Learning process.

ELIGIBILITY FOR THE UG PROGRAMMES

- Aspirants should have passed 10+2 from any recognized board and must have studied the Honours-seeking subject at the qualifying level.
- Course Code:
 - ✓ Duration: 4 years.
 - ✓ Intake: 30

COURSE OF STUDY

The course of study for the Bachelor of Honours in English shall comprise the following.

Part I - Language (For the First two years only: Any one of the Part I languages is available at the candidate's option. This includes Hindi, Tamil, and French).

Part II - English for the First two years only). Pondicherry University NEP guidelines occasionally prescribe for the English courses from time to time.

Part III – Includes Major Disciplinary courses (MJD) and Minor Disciplinary courses (MID), Multi-Disciplinary courses (MLD), Ability Enhancement Courses (AEC), Skill Enhancement Courses (SEC) and NEP Value Added Course (VAC). The syllabus and textbooks for major courses are as prescribed by the Board of Studies, Saradha Gangadharan College, from time to time.

DURATION OF THE PROGRAMME

The duration of the BA English programme is either for 3 years or for 4 years leading to award of B.A., English or BA English (Honours).

A Certificate in English will be provided after completion of 1 Year (2 Semesters) of study. A Diploma in English will be given after completing 2 years (4 Semesters) of Study with Community based engagement. BA English Degree will be awarded after completing 3 Years (6 Semesters) of Programme of Study. BA English Honours in English after completion of 8

Semesters (4 Years) of Programme of Study.BA English(Honors with Research) will be given to the students securing 7.5 CGPA at the end of the sixth semester.

Students who exit with a UG certificate or UG Diploma are permitted to re-enter within three years and complete the degree programme. Students may be permitted to take a break from the study, they are allowed to re-enter the degree programme within 3 years and complete the programme within the stipulated maximum period of seven years.

UG Certificate: Students who opt to exit after completion of the first year and have earned a minimum of 40 credits will be awarded a UG certificate if, in addition, they complete work based vocational course/internship of 4 weeks during the summer vacation of the first year.

UG Diploma: Students who opt to exit after completion of the second year and have earned a minimum of 80 credits will be awarded the UG diploma if, in addition, they complete work based vocational course/internship of 4 weeks during the summer vacation of the second year.

3-year UG Degree: Students who wish to discontinue after the 3- year UG programme will be awarded a UG Degree in the Major discipline after successful completion of three years, earning a minimum of 120 credits and satisfying the minimum credit requirements as mentioned in the table below.

4-year UG Degree (Honours): A four-year UG Honours degree in the major discipline will be awarded to those who complete a four-year degree programme, earning a minimum of 160 credits and have satisfied the credit requirements as mentioned in table below.

4-year UG Degree (Honors with Research): Students who secure a minimum of 7.5 CGPA in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should do a research project or dissertation under the guidance of a faculty member of the Institution. The research project/dissertation will be in the major discipline. The students who secure a minimum of 160 credits, including 12 credits from a research project/dissertation, will be awarded UG (Honours with Research). Students who secure less than 7.5 CGPA in the first six semesters can gain research idea by opting a Minor Project at the undergraduate level in the fourth year.

BREAKUP OF CREDITS AND COURSES:

Every Undergraduate (UG) programme offered by an Institution shall conform to the Structure specified by the UGC's Framework, 2023. A student of 3 year UG programme is mandated to complete a minimum of 120 credits and the student of 4 year Honours/Honours with Research degree shall complete 160 credits.

A student shall complete the following courses under different heads as listed below:

1. Major Disciplinary Courses
2. Minor Disciplinary Courses
3. Multi Disciplinary Courses
4. Ability Enhancement Courses
5. Skill Enhancement Courses
6. Value added/Common Courses
7. Internships and Community Service based projects
8. Minor Project work for (Honours degree)
8. Research Project / Dissertation work for (Honors with Research)

NEP Framework has specified the minimum number of credits that a Bachelor student has to earn in ¾ year period. Table 1 specifies the number of credits and number of courses that a 3 year UG student and a 4 year UG (Honors/Honors with Research) Degree student is expected to complete in 3 and 4 year duration respectively.

STRUCTURE OF THE UNDERGRADUATE PROGRAMME

Every Integrated Programme offered by the college shall conform to the structure specified hereunder. A programme must mandate the students to complete 120 credits to complete a basic Bachelor's Degree within the first 3 years. With an additional 40 credits of course work one can pursue 4th Year Honours or Honours with Research Degree. The UG Programme will consist of the following categories of courses and the minimum credit requirements for 3-year UG and 4-year UG (Honours) or UG (Honours with Research) programmes are given below.

TABLE 1: STRUCTURE FOR B.A. (HONORS) – CREDIT DISTRIBUTION

COMPONENTS	3 Year UG	4 Year UG (Honors)	4 Year UG (Honors With Research)
Major Disciplinary Courses (MJD) & Summer Internship	60 Credits (14+1 Courses of 4 Credits)	80 Credits (22+1 Courses of 4 credits)	80 Credits (19+1 Courses of 4 credits)
MID Disciplinary Courses (MID)	24 Credits (6 Courses of 4 Credits)	32 Credits (8 Courses of 4 credits)	32 Credits (8 Courses of 4 credits)
Multi-Disciplinary Courses (MLD)	09 Credits (3 Courses of 3 Credits)	09 Credits (3 Courses of 3 Credits)	09 Credits (3 Courses of 3 Credits)
Ability Enhancement Courses (AEC)	08 Credits (4 Courses of 2 Credits)	08 Credits (4 Courses of 2 Credits)	08 Credits (4 Courses of 2 Credits)
Skill Enhancement Courses/Employability (SEC)	09 Credits (3 Courses of 3 Credits)	09 Credits (3 Courses of 3 Credits)	09 Credits (3 Courses of 3 Credits)
Value Added Courses (VAC)	08 Credits (4 Courses of 2 Credits)	08 Credits (4 Courses of 2 Credits)	08 Credits (4 Courses of 2 Credits)
Field Trip/Community Engagement & Service	02 Credits (1 Courses of 2 Credits)	02 Credits (1 Courses of 2 Credits)	02 Credits (1 Courses of 2 Credits)
Research Project Work for (Honors Degree)	-	12 Credits (3 courses of 4 credits)	12 Credits
Total Credits	120	160	160

Note: Honors students who do not undertake a research project/dissertation will instead complete three courses worth a total of 12 credits.

STRUCTURE FOR B.A., ENGLISH (HONORS) – CREDIT DISTRIBUTION SEMESTER-WISE

Credit Offered	No. of Course	No. of Course	No. of Course	PONDICHERRY UNIVERSITY	SEMESTER WISE								Total Credits 3 year	Total Credits 4th (Honors)	Total Credits 4th (Honors with Research)
	3rd yr.	4 th yr. (Honors)	4 th yr. (Honors with Research)		I	II	III	IV	V	VI	VII	VIII			
4	14+1	22+1	19+1	Major Disciplinary Courses & Summer Internship	4	4	8	12	16	16	12	8	60	80	80
4	6	8	8	Minor Disciplinary Courses	4	4	4	4	4	4	8		24	32	32
3	3	3	3	Multi Disciplinary Courses	3	3	3						9	9	9
2	4	4	4	Ability Enhancement Courses	2	2	2	2					8	8	8
3	3	3	3	Skill Enhancement Courses (Employability)	3	3	3						9	9	9
2	4	4	4	Value added/Common Courses (VAC)	4	4							8	8	8
2	1	1	1	Field Trip/Community engagement and service/Minor Project				2					2	2	2
12	-	-	1	Research Project work for (Honors degree)								12	0	12	12
					20	20	20	20	20	20	20	20	120	160	160

SCHEMES OF EXAMINATION

EXAMINATION: (A few changes have been made from Existing NEP Curriculum)

There shall be examinations at the end of each semester, i.e., in the month of December/April. A student who fails to pass the examination in any course(s) shall be permitted to reappear in the failed course(s) in the subsequent semester examinations. Students shall only be allowed to register for a subsequent examination if they register at the first appearance. In this regard, the rules and regulations prevailing in the Institution regarding other courses will be followed. The examination results will be communicated to the students by the department through the Principal/COE office.

PATTERN OF EVALUATION

All credit courses are evaluated for 100 marks. Internal assessment components are for 40 marks and the End Semester External exam is for 60 marks. In case of Project work and practical courses etc., it is 50:50 marks for internal and End-Semester practical evaluations.

Internal Assessment for all Theory Courses: Internal assessment for all theory courses shall have 40 marks in total. It is assessed through at least two Internal Assessment tests (10 marks), two assignments (10 marks), Seminars/Presentations (5 marks), Model Exam (10 marks) and Attendance (5marks). Internal passing minimum is 16 out of 40 marks.

The Internal test question paper should be prepared from the syllabus covered up to the test time to assess students' knowledge.

Internal Assessment for all Practical Courses: As a part of the internal assessment process, students are required to submit an observation report to the department, which will be evaluated for 20 marks. In addition, 5 marks will be awarded for attendance, and 25 marks will be allotted for the internal viva voce, conducted in the presence of External/internal/department faculty members. Internal passing minimum is 20 out of 50 marks from their internal practical examinations. The purpose of this assessment is to ensure that students are equipped with the practical skills required in the respective practical subjects. Internal assessment marks will be displayed on the notice board one week prior to the commencement of the end-semester examinations.

End-Semester Examinations for all Theory Courses: Controller of Examination Office (CEO) schedules the End Semester Examination for all theory. Time table shall be circulated

to all departments at least 15 days before the start of end semester examinations. Students with adequate attendance and participated in the internal assessment process are eligible for end-semester examinations. Students who fail to appear in the internal assessment will not be eligible for end-semester examinations. Question papers shall be prepared by externals & questions will be asked from all units of BOS approved syllabus (Part A, Part B and Part C) for 60 marks. Students should acquire minimum pass marks 24 out of 60 marks.

End-Semester/External Examinations for all Practical Courses: End-semester/Practical examinations for all courses shall be conducted in a practical format. The course teacher responsible for teaching these courses will conduct the practical examinations and the students will submit the final reports to the course in-charge/Head of the Department. These practical skills will be assessed solely through practical examinations, evaluated by an internal or external examiner from the relevant department. The maximum marks for the examination are 50 Marks. A student will be declared pass only if they secure a minimum of 20 marks out of 50 Marks.

Passing Minimum for all Theory Courses: To pass a theory course, a student must secure a minimum of 40 marks out of 100 in the aggregate of internal and external assessments. This includes obtaining at least 16 marks out of 40 in the internal theory examination and at least 24 marks out of 60 in the external theory examination. Students who fail to secure the minimum required marks in the internal assessment will be given an opportunity to appear for a special examination, which will be conducted by the course in-charge/Head of the Department.

Passing Minimum for all Practical Courses: To pass a practical course, a student must secure a minimum of 40 marks out of 100 in the aggregate of internal and external practical assessments. This includes obtaining at least 20 marks out of 50 in the internal practical examination and at least 20 marks out of 50 in the external practical examination.

EXTERNAL THEORY QUESTION PAPER PATTERN UNDER NEP

For Theory Course:

PART A: Answer ALL the Questions (MCQ) (10 x 1Marks =10 Marks)

PART B: Answer ALL the Questions (either or type)

(Atleast one question from each unit) (5 x 4 Marks = 20 Marks)

PART C: Answer any 3 out of 5 Questions (3 x 10 Marks = 30Marks)

Questions must invariably be asked from all the units.

SUPPLEMENTARY EXAMINATION:

Supplementary examination (Theory) shall be conducted after the publication of the results of even semesters.

Eligibility for Supplementary Examinations:

- * Must have cleared all the papers in the previous semesters
- * Must not have failed in more than two papers.
- * Candidates who are absent or detained in any paper are not eligible.
- * Students opting for exit under (MEME) are eligible.
- * Students who continue the programme are not eligible
- * Supplementary examination marks will be considered as the final.

ATTENDANCE

Students who have minimum of 75% attendance of semester shall be permitted to attend the end- semester examination. Special provisions can be given to students with medical emergency and married women students. Those students shall be relaxed with the attendance percentage of 60% with appropriate medical documentation. Students who fall below 75% will be declared a grade of F (failure) and they shall repeat the course in the forthcoming semester. The Principal/Head of the Department shall ensure that the candidate is informed about the lack of attendance before the commencement of the end-semester examination and also confirm that such candidates are not permitted to write the examination.

CLASSIFICATION OF SUCCESSFUL CANDIDATES:

Controller of Examinations (COE) shall declare the results of Prescribed programme following the CGPA secured by students by the end of 6th Semester and 8th Semester. Students are classified into I Class, II Class, and III Class based on CGPA will be according to the guidelines of NEP.

AWARD OF THE DEGREE:

The student should have undergone the prescribed course of study with the exit option for a period of not less than 4 years and passed the prescribed examination in all the courses/years. Further, a Student will get a maximum of 6/8 years only from the year of admission to pass all the courses and get the B.A. (Hons) Degree, respectively, as prescribed by the NEP guidelines of Pondicherry University from time to time.

REVISION OF REGULATIONS AND CURRICULUM:

The college may, from time to time, revise, amend, and change the Regulations and Curriculum if found necessary.

PROGRAMME OUTCOMES (POs)

After the successful completion of the programme, the graduated students will be able to:

- PO1** Understand the significance of literary works in their social, cultural and ideological contexts and acquire mastery of the discipline in a holistic manner.
- PO2** Discover the incredible diversity of Languages and Literature throughout the history of the world.
- PO3** Gain employability skills like excellence in teaching, creative writing, content writing, script writing etc. and inculcate research tendencies
- PO4** Appreciate the engagement of creative writings/texts with gender, race, region and identity across various contexts
- PO5** Convey ideas verbally and in writing, adapting their style for diverse audiences while demonstrating critical listening, ethical communication, and collaborative problem-solving skills.

PROGRAMME SPECIFIC OUTCOMES (PSOs)

After four years of successful completion of the program, the students will be able to:

- PSO1** Acquire profound knowledge of literature and proficiency in communicative language skills that would guarantee good employment opportunities
- PSO2** Gain vast knowledge in the field of English studies, which would help them face competitive exams like UGC-NET, GATE, SET, UPSC etc...
- PSO3** Validate the literary texts with contemporary critical theories, methodologies, and practices in the field.
- PSO4** Celebrate the diversity of humanist discourses delineated in the texts-both literary and visual
- PSO5** Acquire professional skills related to comparative literature, translation and media studies.

COURSE STRUCTURE - B.A. Honours in English

SEMESTER – I								
S.NO	CATEGORY	COURSE TITLE	HOURS		CREDITS	MAX.MARKS		
			L	P		IA	EA	Total
1	MJD – I	MJD - 1: English Literature-I	4	0	4	40	60	100
2	MID – I	MID – 1: A Background to the Study of English Literature	4	0	4	40	60	100
3	MLD – I	MLD – 1: English for Competitive Examinations	3	0	3	40	60	100
4	AEC – I	AEC-1 : Tamil – I / Hindi – I / French – I	3	0	2	40	60	100
5	SEC – I	SEC – 1: Communicative English	2	2	3	50	50	100
6	VAC – I	VAC – 1: Environment Studies	2	0	2	40	60	100
7	VAC – II	VAC – 2: Understanding India	2	0	2	40	60	100
TOTAL			20	2	20			

SEMESTER – II								
S.NO	CATEGORY	COURSE TITLE	HOURS		CREDITS	MAX MARKS		
			L	P		IA	EA	Total
1	MJD–II	MJD – 2: English Literature-II	4	0	4	40	60	100
2	MID – II	MID – 2: Introduction to Linguistics	4	0	4	40	60	100
3	MLD – II	MLD – 2: Professional Communication	3	0	3	40	60	100
4	AEC – II	AEC- 2 : Foundation English-I	3	0	2	40	60	100
5	SEC – II	SEC – 2: Interactive English	2	2	3	50	50	100
6	VAC – III	VAC – 3: Health & Wellness, Yoga Education, Sports, and Fitness	2	0	2	40	60	100
7	VAC – IV	VAC – 4: Digital Technology Education	2	0	2	40	60	100
TOTAL			20	2	20			

SEMESTER – III								
S.NO	CATEGORY	COURSE TITLE	HOURS		CREDITS	MAX. MARKS		
			L	P		IA	EA	Total
1	MJD – III	MJD – 3: Indian Writing in English	4	0	4	40	60	100
2	MJD – IV	MJD – 4: History of English Literature-I	4	0	4	40	60	100
3	MID – III	MID – 3 : Eco-Literature	4	0	4	40	60	100
4	MLD – III	MLD – 3: English for Career Enhancement	3	0	3	40	60	100
5	AEC – III	AEC- 3: Foundation English-II	3	0	2	40	60	100
6	SEC – III	SEC – 3: Creative Writing	2	2	3	50	50	100
TOTAL			20	2	20			

SEMESTER – IV								
S.NO	CATEGORY	COURSE TITLE	HOURS		CREDITS	MAX. MARKS		
			L	P		IA	EA	Total
1	MJD – V	MJD – 5: American Literature	4	0	4	40	60	100
2	MJD – VI	MJD – 6: History of English Literature-II	4	0	4	40	60	100
3	MJD – VII	MJD – 7: Shakespeare	4	0	4	40	60	100
4	Project / Internship	Community Engagement	0	2	2	40	60	100
5	MJD – VIII	MJD- 8: English Language Teaching	4	0	4	40	60	100
6	AEC – IV	AEC-4 : Tamil-II / Hindi-II /French-II	3	0	2	40	60	100
TOTAL			19	2	20			

SEMESTER – V								
S.NO	CATEGORY	COURSE TITLE	HOURS		CREDITS	MAX. MARKS		
			L	P		IA	EA	Total
1	MJD – IX	MJD – 9: Literary Criticism	4	0	4	40	60	100
2	MJD – X	MJD – 10: Translation Studies	4	0	4	40	60	100
3	MJD – XI	MJD – 11: Postcolonial Literature	4	0	4	40	60	100
4	MJD – XII	MJD12: English for Competitive Examinations	4	0	4	40	60	100
5	MJD – XIII	MJD13: Contemporary Literature	4	0	4	40	60	100
TOTAL			20		20			

SEMESTER – VI								
S.NO	CATEGORY	COURSE TITLE	HOURS		CREDITS	MAX. MARKS		
			L	P		IA	EA	Total
1	MJD – XIV	MJD14: Contemporary Literary Theory	4	0	4	40	60	100
2	MJD – XV	MJD – 15: Internship	4	0	4	40	60	100
3	MID – IV	MID – 4: AI in English Language	4	0	4	40	60	100
4	MID – V	MID – 5: English for Professional Excellence	4	0	4	40	60	100
5	MID – VI	MID-6: English for Tourism and Hospitality	4	0	4	40	60	100
TOTAL			20		20			
OR								
SEMESTER – VI								
S.NO	CATEGORY	COURSE TITLE	HOURS		CREDITS	MAX. MARKS		
			L	P		IA	EA	Total
1	MJD – XII	MJD12: Contemporary Literary Theory	4	0	4	40	60	100
2	MID – IV	MID-4: AI in English Language	4	0	4	40	60	100
		INTERNSHIP	0	12	12	100	-	100
TOTAL			20		20			

SEMESTER – VII								
S.NO	CATEGORY	COURSE TITLE	HOURS		CREDITS	MAX.MARKS		
			L	P		IA	EA	Total
1	MJD – XVI	MJD- 16: Diasporic Literature	4	0	4	40	60	100
2	MJD – XVII	MJD- 17: Literature and Visual Media	4	0	4	40	60	100
3	MJD – XVIII	MJD- 18: Advanced English Grammar and Usage	4	0	4	40	60	100
4	MID – VII	MID- 7: Women Writing	4	0	4	40	60	100
5	MID – VIII	MID-8: Academic Writing	4	0	4	40	60	100
TOTAL			20	0	20			

SEMESTER – VIII								
S.NO	CATEGORY	COURSE TITLE	HOURS		CREDITS	MAX. MARKS		
			L	P		IA	EA	Total
1	MJD – XIX	MJD - 19: Introduction to Comparative Literature	4	0	4	40	60	100
2	MJD – XX	MJD - 20: Research Methodology for Humanities	4	0	4	40	60	100
3	MJD – XXI	1. Cultural Studies	4	0	4	40	60	100
4	MJD – XXII	2. Minor Project	4	0	4	40	60	100
5	MJD – XXIII	3. Puducherry Literature	4	0	4	40	60	100
TOTAL			20	0	20			
OR								
B.A. (Honors with Research) – CGPA 7.5 and above								
1	MJD – XIX	MJD - 19: Introduction to Comparative Literature	4	0	4	40	60	100
2	MJD – XX	MJD – 20: Research Methodology for Humanities	4	0	4	40	60	100
3	PROJECT	Research Project/ Dissertation	0	12	12	100	-	100
TOTAL			8	12	20			

B.A. English	ENGLISH LITERATURE – I	CODE -
SEMESTER – I		HRS/WK – 4
CORE MJD – I		CREDIT – 4

SEMESTER I

Course Description

This course introduces students to the rich literary heritage of England, covering various genres, including poetry, prose, drama, and fiction. Students will explore the works of prominent authors from the Renaissance to the Romantic age, developing a deep understanding of literary concepts, themes, and techniques.

Course Objectives

This course aims to foster a deep understanding of English literature across various genres. Students will explore the development of English poetry, analyzing poetic structures and devices to critically appreciate the art form. They will also examine philosophical concepts in prose, gaining insight into the ideas and themes that shape literary works. Additionally, students will analyze dramatic structures and techniques, as well as understand novelistic elements, including plot, characterization, and narrative techniques, to develop a comprehensive appreciation of literary craftsmanship.

Course Outcomes (COs)

Upon completing this course, students will be able to:

CO1: Identify and describe the key literary periods from the Renaissance through the Romantic era, noting significant historical events and cultural shifts that influenced literary developments.

Assess the contributions of major authors and literary movements, understanding their roles in shaping English literature's trajectory.

Explore various critical interpretations and theoretical approaches to literature, fostering an appreciation for diverse analytical perspectives.

Discuss how literature from the Renaissance to the Romantic era reflects and influences societal values, beliefs, and transformations.

CO2: Identify and analyze stanzaic patterns, poetic devices, and themes in poems by William Shakespeare, and Percy Bysshe Shelley.

Understand the origin and development of English poetry, recognizing the contributions of poets to the growth of the genre.

Evaluate poems using critical thinking and analytical skills, identifying strengths and weaknesses.

Identify and analyze poetic devices, themes, and structures in poems by John Donne, John Milton, and Keats.

Recognize the characteristics of metaphysical and Romantic poetry, understanding their significance in literary history.

Assess the contributions of poets to the development of English poetry.

CO3: Identify and analyze philosophical concepts and cultural insights in prose pieces by Francis Bacon, Joseph Addison, and Charles Lamb.

Recognize the cultural and historical contexts of prose works, understanding their significance in literary history.

Assess the literary styles and techniques used in prose works.

CO4: Identify and analyze dramatic structures, themes, and characters in plays by Christopher Marlowe, Shakespeare, and John Webster.

Recognize dramatic techniques, such as plot development, characterization, and dialogue.

Assess the contributions of playwrights to the development of English drama.

CO5: Identify and analyze plot structures, themes, and characterization in novels by Henry Fielding, Oliver Goldsmith, and Jane Austen.

Recognize narrative techniques, such as point of view, tone, and style.

Assess the contributions of novelists to the development of the English novel.

By achieving these outcomes, students will develop a comprehensive understanding of English literature, preparing them for further study or careers in literature-related fields.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
I						ENGLISH LITERATURE – I								4	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course is having **High** association with programme outcomes and programme specific outcomes.

ENGLISH LITERATURE - I

UNIT – I: Background

(12 Hours)

Chronological Exploration of English Literature from Renaissance to Romantic Era

UNIT – II: Poetry

(12 Hours)

William Shakespeare: Sonnet 116 “Let Me Not to the Marriage of True Minds” – (Detailed)

John Donne: Valediction Forbidding Mourning – (Detailed)

John Milton: Paradise Lost - Book IX (568-833 lines) – (Non-Detailed)

John Keats: Ode on a Grecian Urn – (Detailed)

P. B. Shelley: Ode to the West Wind – (Non-Detailed)

UNIT – III: Prose

(12 Hours)

Francis Bacon: Of Adversity

Joseph Addison: On Witchcraft – Story of Moll White

Charles Lamb: Dream Children: A Reverie

UNIT – IV: Drama

(12 Hours)

Christopher Marlowe: Dr. Faustus - (Detailed)

William Shakespeare: Henry IV (Part I) - (Non-Detailed)

John Webster: The White Devil - (Non-Detailed)

UNIT – V: Fiction

(12 Hours)

Henry Fielding: Tom Jones - (Non-Detailed)

Oliver Goldsmith: The Vicar of Wakefield - (Non-Detailed)

Jane Austen: Pride and Prejudice - (Detailed)

Recommended Books:

Albert, Edward. History of English Literature, OUP, 2017.

Addison, Joseph. "On Witchcraft: The Story of Moll White," *The Coverly Papers from the 'Spectator'*, Edited by O. M. Myres, Oxford, 1938.

Austen, Jane. *Pride and Prejudice*. Edited by Vivien Jones, Penguin Classics, 2003

Bacon, Francis. *The Essays or Counsels, Civil and Moral*. 1625.

Carberry, Thomas. Ed. "The Complete Poems of Percy Bysshe Shelley". Oxford University Press, 2015.

Donne, John. "A Valediction: Forbidding Mourning." *The Broadview Introduction to Literature: Poetry*, edited by Lisa Chalykoff, Neta Gordon, and Paul Lumsden, Broadview Press, 2013.

Fielding, Henry. *The History of Tom Jones: a Foundling*. Edited by Stevenson, Burton Egbert New York, H. Holt and company, 1904.

Goldsmith, Oliver. *The Vicar of Wakefield*. Heritage Press, 1939.

Keats, John. "Ode on a Grecian Urn." *The Complete Poems of John Keats*, edited by H. B. Forman, Crowell, 1895.

Milton, John. *Paradise Lost*. New York: Penguin Books, 2000.

Marlowe, Christopher. *Doctor Faustus*. Dover Publications, 1995.

Shakespeare, William, and Brainerd Kellogg. *Shakespeare's King Henry IV. Part I*. New York, Clark & Maynard, 1885.

Shakespeare, William, et al. *Shakespeare's Sonnets*. Washington Square Press New Folger ed. Washington Square Press, 2004.

Webster, John. *The White Devil*. London: Methuen, 1968.

Prepared by

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Approved by

Dr. M. Kanika Priya

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.



SARADHA GANGADHARAN COLLEGE

(AUTONOMOUS)

(For the candidates admitted from 2025 onwards)



B.A. English. DEGREE EXAMINATION DECEMBER

MODEL QUESTION PAPER

FIRST SEMESTER

MJD – I – ENGLISH LITERATURE – I

TIME: 3HRS

MAX MARKS: 60

PART A

Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

I. Choose the Correct Answer:

1. Revival of Learning' is one of the prominent features of the period.
 - a) Romantic
 - b) Victorian
 - c) Old English
 - d) Renaissance
2. The major literary development in the Renaissance period was in the field of?
 - a) Poetry
 - b) Essay
 - c) Story
 - d) Drama
3. The phrase "sublunary" refers to:
 - a) Celestial, heavenly matters
 - b) Things that are ordinary, worldly, or beneath the moon
 - c) The underwater realm of the ocean
 - d) A sense of profound sadness or grief
4. "Heard melodies are sweet, but those unheard are sweeter" These lines are taken from?
Ode to the West Wind
Ode to the Grecian Urn
Ode to Nightingale
Ode to Autumn
5. What is the full title of the novel "Tom Jones"?
 - a) The Adventures of Tom Jones

- b) The Life and Opinions of Tom Jones, a Foundling
- c) The Journey of Tom Jones
- d) The Secret Life of Tom Jones

II. Fill in the Blanks:

- 1. [Sir Roger de Coverly](#) used Moll White's case to illustrate the irrationality of _____
- 2. _____ plots with Flamineo and Brachiano on how best to murder Isabella and Camillo.

III. True or False:

- 1. Elia has two children in "Dream-Children: A Reverie".
- 2. Dr. Faustus is an Elizabethan tragedy by John Webster .
- 3. Mr. Darcy proposes to Elizabeth Bennet at his estate, Pemberley.

PART B

Answer ALL the Questions: (either or type) (5 x 4 = 20)

- 1. a) Discuss the main features of English Renaissance literature.
(or)
b) Explain the influence of the French Revolution on Romantic literature.
- 2. a) Why is true love compared to a lighthouse in Shakespeare's Sonnet 116?
(or)
b) What metaphor does Donne use to describe their souls?
- 3. a) What does Bacon compare prosperity and adversity to?
(or)
b) How does Addison use the story of Moll White to critique social attitudes?
- 4. a) How does Shakespeare explore honor in *Henry IV (Part I)*?
(or)
b) How does Webster critique corruption in *The White Devil*?
- 5. a) Give a character sketch of Dr. Primrose in *The Vicar of Wakefield*.
(or)
b) Explain the significance of the title *Pride and Prejudice*.

PART C

Answer any THREE of the following questions: (3 x 10 = 30)

- 1. What does Shakespeare mean by the "marriage of true minds"?

2. How does Donne justify calmness in separation in *A Valediction Forbidding Mourning*?
3. What is the significance of the dream ending in *Dream Children*?
4. How does Marlowe present the theme of overreaching ambition in *Dr. Faustus*?
5. How does Goldsmith present the theme of domestic virtue in *The Vicar of Wakefield*?

B.A.ENGLISH	A BACKGROUND TO THE STUDY OF ENGLISH LITERATURE	CODE -
SEMESTER –I		HRS/WK – 4
CORE – MID – I		CREDIT – 4

OBJECTIVES

- Background to English Literature exposes beginners to a systematic study of literature.
- As a foundation course, it will Problematises the notion of literature and introduce different types and aspects of literary genres.
- With the help of examples – poems, stories and excerpts from novels and plays – students will learn inductively different elements of literature.
- They will also learn to respond to literary texts.

COURSE OUTCOMES (COs):

At the end of the course, students will be able to

CO1: Define literature and explain its functions, understand and recognise the aspects of poetry and read poetry in the light of those aspects,

CO2: describe features of drama and explain its development,

CO3: understand and analyse the various aspects of fictional narratives and

CO4: identify the different elements of literary prose.

CO5: Understand literary movements

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HRS	CRE DIT
I						A BACKGROUND TO THE STUDY OF ENGLISH LITERATURE								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

A BACKGROUND TO THE STUDY OF ENGLISH LITERATURE

Unit I

(14 Hours)

Definition and Scope of Literature

Poetry

Types of poetry: Narrative & Lyric Poetry- (Epic & Ballad) (Sonnet, Ode, Idyll, Satire, & Elegy), How Does a Poem Mean: Denotation & Connotation Voice, Tone, Attitude Figurative Language Devices of Sound, Prosody

Unit II

Drama

(12 Hours)

Tragedy, Comedy, Tragi-comedy, Farce, Mystery & Morality Plays, Historical Plays, Problem Plays, Restoration Plays, Comedy of Manners, One-Act Plays, Absurd Plays.

Plot Structure, Unities, Acts & Scenes, Dialogues, Soliloquy, Aside

Unit III

(12 Hours)

Fiction

Fiction: Novel, Short Story, Plot, Character & Characterisation, Points Of View & Perspectives, Setting, Verisimilitude.

Types: Picaresque, Epistolary, Historical, Realistic, Science, Romance, Social, Domestic, Campus,

Unit IV

Non-fictional Prose

(10 Hours)

Literary prose & essay, types of essays, biography, autobiography, travelogue

Unit V

(12 Hours)

Literary Movements

The Renaissance, The Metaphysical School of Poets, Classical Movement, Romantic Revival, Pre Raphaelites, The Fin De Siècle Movement, Poetic Trends, The Georgian Poets, Poets of the First World War, The High Modernist Mode, Poetry of the Thirties, Poets of the Second World War, Post- Modernism, Post-Modern Poetry

Books for Reference

Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 10th ed., Wadsworth Learning Cengage, 2009.

Boulton, Marjorie. *The Anatomy of Prose*. Routledge, 2013.

Campbell, Janice. *Introduction to Literature: Excellence in Literature English1*, 4th ed., Everyday Education, LLC, January 2021.

Kennedy, X. J. *An Introduction to Poetry*, 7th ed., Harper Collins, 1990.

Kennedy, X. J. *Backpack Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. Pearson, 2016.

Klarer, Mario. *An Introduction to Literary Studies*, 2nd ed., Routledge, 2004.

Mays, Kelly J. *The Norton Introduction to Literature*, 12th ed., W.W. Norton & Company, 2017.

Michael Meyer, and D. Quentin Miller, *The Compact Bedford Introduction to Literature with 2021 MLA Update*, Bedford/St. Martin's, August 2021.

Miller, Ruth, and Robert A. Greenberg. *Poetry: An Introduction*. Macmillan, 1981.

Murphy, J.M. *Understanding Unseens: An Introduction to English Poetry and the English Novel for Overseas Students*. George Allen & Unwin Ltd., 1972.

Perrine, Laurence. *Sound and Sense: An Introduction to Poetry*, 7th ed., Harcourt Brace Jovanovich Inc., 1987.

Ramakrishna, D. *Indian English Prose: An Anthology*, Arnold-Heinemann, 1980. Pp. 304-310.

Prasad. B . *A Background to the study of English Literature*. Macmillan 2010

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Mrs. P. Anitha

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.



SARADHA GANGADHARAN COLLEGE

(AUTONOMOUS)

(For the candidates admitted from 2025 onwards)



B.A. English. DEGREE EXAMINATION DECEMBER 2025

MODEL QUESTION PAPER

FIRST SEMESTER

MID – I – A BACKGROUND TO THE STUDY OF ENGLISH LITERATURE

TIME: 3HRS

MAX MARKS: 60

PART-A

I. Answer All the questions Multiple choice questions (10X1=10)

1. Poetry is ___ of the ___ branches of literature.
(a) Three, (b) one, (c) five
(a) Five, (b) four, (c) Three
2. The poetry of self expression is _____.
(a) objective poetry
(b) Subjective poetry
(c) Pathetic Fallacy.
3. The first scene of Hamlet belongs to which type of play?
a) Comedy
b) Tragedy
c) Farce
d) Absurd Play
4. The Rising of the Moon is a play written by:
a) Lady Gregory
b) J.M. Barrie
c) William Shakespeare
d) Oscar Wilde
5. The novel Spy in Amber was written by:
a) Saki

- b) Manohar Malgonkar
 - c) Katherine Mansfield
 - d) Don Quixote
6. Tilting at the Windmills is associated with which classic work?
- a) Sweet
 - b) Bliss and Other Stories
 - c) Don Quixote
 - d) The Open Window
7. The essay “On Saying Please” was written by:
- a) Dom Moraes
 - b) A.G. Gardiner
 - c) Robert Frost
 - d) Jonathan Culler
8. Experiences at a Bookshop is a prose piece by:
- a) Michael Meyer
 - b) A.G. Gardiner
 - c) Dom Moraes
 - d) Janice Campbell
9. The Metaphysical School of Poets is most closely associated with:
- a) John Donne
 - b) William Wordsworth
 - c) Robert Frost
 - d) John Keats
10. Which literary movement is directly linked with poets like T.S. Eliot and W.H. Auden?
- a) Renaissance
 - b) Romantic Revival
 - c) High Modernist Mode
 - d) Post-Modern Poetry

PART-B

II. Answer all the questions:

(5x4=20)

1. Define poetry and explain its kinds.

(OR)

The main traits of an epic. Elucidate.

2. Explain the origin of Drama in England: "Miracle" and Mystery plays".

(OR)

An one act play deals with a single dominant situation and aims or producing a single effect. Explain.

3. Give a short account of the chief elements of a Novel.

(OR)

Science fiction presents not only a fantastic World of wonders but also award more or less Scientifically accurate. Explain\

4. Define an essay and explain its kinds.

(OR)

Give a short account of autobiography.

5. "The Renaissance" give a short note

(OR)

Post modernism - give a short note

PART-C

III. Answer any Three of the following

(3X10=30)

1. What are the chief characteristics of a good Epic

(OR)

Figures of speech - Elucidate .

2. Narrate the Nature Function and kinds of Tragedy.

(OR)

Explain the dramatic unities in Drama.

3. Give an account of the different kinds of novel.

(OR)

Explain science fiction with its history & characteristics.

4. Write a brief historical survey of Essay.

(OR)

Charles lamb's essays are unequalled in English - Explain.

5. The metaphysical movement Elucidate.

(OR)

Give an account of the rise of romanticism and it's characteristic.

B.A. ENGLISH	ENGLISH FOR COMPETITIVE EXAMINATIONS	CODE -
SEMESTER – I		HRS/WK – 3
CORE – MLD – I		CREDIT – 3

INTRODUCTION TO THE COURSE

English for Competitive Examinations is a crucial aspect of preparation for various competitive exams, including civil services, banking and management entrance tests. This paper focuses on enhancing language skills, comprehension, and vocabulary to help candidates excel in English language sections of these exams.

Objectives:

1. This course prepares students to master the fundamentals of competitive examinations and helps them know various types of competitive examinations.
2. Enhancing their knowledge of English grammar and usage, verbal reasoning and logical reasoning to perform better in the examinations.
3. Developing academic courage to crack the competitive examinations with the help of English core skills LSRW and their various applications.
4. Write well-structured essays, precise answers, reports, and letters using clear language and grammatical structure.
5. Develop listening and speech skills such as Oral and Aural fluency, presentation, group discussion, attending interview and extempore talks.

Learning Outcomes:

Upon successful completion of this course, learners will be able to:

CLO1: Master the fundamental of competitive examinations.

CLO2: Strengthen application-oriented English grammar, word power and error analysis to select appropriate answers.

CLO3: Demonstrate strong reading comprehension skills and analyse complex texts effectively.

CLO4: Write well-structured essays, precise answers, reports, and letters using clear language and grammatical structure.

CLO5: Develop listening and speech skills such as Oral and Aural fluency, presentation, group discussion, attending interview and extempore talks.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
I						ENGLISH FOR COMPETITIVE EXAMINATIONS								3	3
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	PS O 7	PS O 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
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CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course is having **High** association with programme outcomes and programme specific outcomes

ENGLISH FOR COMPETITIVE EXAMINATIONS

Contents:

Unit -1: Basics of Competitive Examinations (9 hours)

Action plan, study techniques, and strategies for achieving the academic ambition, attitude and aptitude of students, motivation level of students, exposing different types of examinations: entrance examinations for higher education and competitive examinations for various jobs, common elements of the exams, types of questions, exam pattern, method of preparation, key skills required for examinations, time management, problem solving, and stress management, tips for effective practice.

Unit-2: Application-Oriented English Grammar (9 hours).

Parts of speech, articles, prepositions, concord, voice and tenses, verb forms, subjunctive mood, phrasal verbs, clauses, reported speech, sentence reconstructions, transformation of sentences, conjunctions, idioms, foreign expressions, synonyms and antonyms, one word substitutes, confusing words, close types, spellings, apostrophes, verbal reasoning, logical reasoning and English usage

Unit-3: Reading Comprehension and Related Study Skills (09 hours)

Reading comprehension: topic sentence, main ideas and supporting ideas, inferring from the context, and evaluation of the texts, understanding tone and style of the passage, rhetorical devices in texts, analyzing different types of questions. Study skills: skimming, scanning, intensive reading, extensive reading, speed reading, and note-making, note taking, summarizing and information transfer.

Unit-4: Written Communication: (09 hours)

Writing skills: elements and mechanics of writing, summarizing, hints development, precise writing, paraphrasing, paragraph writing, essay writing, descriptive and narrative writing, report writing, writing formal and informal letters, writing of resume and curriculum vitae.

Unit-5: Listening and Speaking Skills (09 hours)

Listening skills: Importance of listening skills, listening to diverse materials, listening comprehension, oral and aural tests. Speech skills: nuances of effective speech, extempore impromptu talks, group discussion, presentation and facing interviews.

Books for Reference:

Aggarwal, R.S. Objective General English, Aggarwal Publishers, New Delhi

Bakshi, S.P. General English for all Competitive Examinations, Arihant Publication, New Delhi.

Bhatnagar, R.P and Rajul Bhargava, English for Competitive Examinations, Macmillan, New Delhi.

Ram Chopra, Test of English Language, Radhika Publications, New Delhi

David Green, Contemporary English Grammar: Structures and Compositions, Macmillan, New Delhi.

Norman Lewis, Word Power Made Easy, Goyal Publisher, New Delhi

Thomson, A.J. and Martinet, A.V. A Practical English Grammar, Oxford University Press, New Delhi.

Balasubramanian T. A Textbook of English Phonetics for Indian Students. 2nd Edition. Laxmi Publications, Hyderabad.

Martin Hewings, Advanced English Grammar, Cambridge University Press, New Delhi

John Eastwood, Oxford Practice Grammar, Oxford University Press, New Delhi.

BITSAT: English Proficiency and Logical Reasoning, Disha Publishers, New Delhi.

Nandini Nayar. Impressions-II: A Multi-skill Course in English. New Delhi.

Aruna Koneru. Professional Speaking Skills. Oxford University Press, New Delhi.

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QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
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SARADHA GANGADHARAN COLLEGE

(AUTONOMOUS)

(For the candidates admitted from 2025 onwards)



B.A. English. DEGREE EXAMINATION DECEMBER 2025

MODEL QUESTION PAPER

FIRST SEMESTER

MLD – I – ENGLISH FOR COMPETITIVE EXAMS

TIME: 3HRS

MAX MARKS: 60

1. Answer ALL the questions

10x1=10

Read the stem or question or statement given at the top of the MCQ pattern and find out the suitable option.

1. They will (1)/ leave the office at six and (2)/ reach at home by seven. (3)/ No error (4)

- a. They will
- b. leave the office at six and
- c. reach at home by seven.
- d. No error

2. Turn over a new leaf

- a. change one's behaviour for the better
- b. read between the pages of a book.
- c. do a somersault
- d. do a new job.

3. Harmonious

- a. sonorous
- b. discordant
- c. concordant
- d. balanced

4. Act of mercy killing

- a. suicide
- b. euthanasia
- c. immolation
- d. asphyxiation

5. With large classes, it is difficult for teachers to _____ regular essay-type questions for homework because _____ long answers would take too much time.

- a. consider, writing
- b. revalue, concise
- c. handle, weighing
- d. give, marking

6. In the following question, sentence is given in Active/Passive voice. Out of the given options, select that option which expresses the same sentence in passive/Active.

1. I remember my sister taking me to the museum.

- a. I remember taken to the museum by my sister
- b. I remember being taken to the museum by my sister
- c. I remember myself being taken to the museum by my sister
- d. I remember I was taken to the museum by my sister

7. The father warned his son that he should be beware of him.

- a. The father warned his son, "Watch that chap!"
- b. The father warned his son, "Be careful about him."
- c. The father warned his son, "Beware of me!"
- d. The father warned his son, "Don't fall into the trap."

8. The following are reading strategy:

- a. Essay and paragraph writing
- b. Extempore talk and impromptu talk
- c. Skimming and scanning
- d. None of them

9. I wish my English teacher had corrected all the answer papers. The meaning is

- a. Had corrected all the papers in time
- b. Had not corrected so far
- c. Has been correcting the papers
- d. Taking initiative to correct papers

10. Your teacher has been trying to find out the reasons for making error in grammar in the semester exams. What sort of test is it?

- a. Remedial test
- b. Diagnosing test
- c. Proficiency test
- d. Summative test

II. Answer any FOUR of the following questions in about 200 words **5x4=20**

11. a. Discuss your study plan

(Or)

b. Mention different types of questions being asked in the competitive exams

12. a. He agreed --- my proposal. He agreed --- me on that question.

(among, to, with.) Innocence is not proof --- scandal. He was discharged as there was no proof --- his guilt, (against, of.)

(Or)

b. Explain 4 confusing words with examples

13.a. Highlight the study skills that are useful for reading comprehension without wasting In the exam hall.

(Or)

b. What are the elements of writings?

14. a. Highlight the importance of listening skills

(Or)

b. Explain Oral and Aural tests.

15. a. Write short notes on: NET, IELTS

(Or)

b. How to manage your time while preparing for the semester exams?

III. Answer any THREE of the following questions in about 500 words **3x10=30**

16. a. Read the following passages carefully and answer the questions given below them. Certain words are given in bold to help you to locate them while answering some of the questions.

PASSAGE

India is a country of villages. Rural population still dominates the urban population as far as the number is considered. This is despite the fact that there is **rampant** migration of rural families to urban centres. Generally, the gains of being a unit of the urban population are less than the disadvantages and risks that are in-built in the urban life. Crime, riots, etc are some of the examples of such risks of urban life. The forces that generate conditions **conducive** to crime and riots are stronger in urban communities than in rural areas. Urban living is more anonymous living. It often **releases** the individual from community restraints more common in tradition-oriented societies. But more freedom from constraints and controls also provides greater freedom to **deviate**. And living in the more impersonalized, formally controlled urban

society means that regulatory orders of conduct are often directed by distant bureaucrats. The police are strangers executing these prescriptions on an anonymous set of **subjects**. Minor offences in small town or village are often **handled** without resort to official police action. As disputable as such action may seem to be, it results in fewer recorded violations of the law compared to those in the big cities. Although perhaps causing some decision difficulties for the police in small town, formal and objective law enforcement is not always acceptable to the villagers. Urban area with mass population, greater wealth, more commercial establishments and more products of our technology also provide more frequent opportunities for theft. Victims are impersonalized, property is insured, consumer goods in more abundance are **vividly displayed** and are more portable. The crime rate increases despite formal moral education given in schools.

1. Which of the following would be the **best title** for the above passage?
 - a) Lure of Village Life
 - b) Rural-Urban Rift
 - c) Hazards of Urban Life
 - d) Crime and Punishment
 - e) Urban Crimes and their Reasons
2. The passage mainly **emphasizes** the
 - a) need for formal moral education to be given in schools
 - b) reasons for growing crime rate in urban centres as compared to that in rural areas
 - c) increasing crime rate in rural areas
 - d) comparative account of wealth in rural and urban areas
 - e) None of these
3. The author thinks that **risks** and **disadvantages** are
 - a) outweigh the gains of rural life
 - b) surpassed by the gains of urban life
 - c) almost negligible in rural life
 - d) more than the gains in urban life
 - e) None of these
4. Which of the following is a characteristic of an urban setting?
 - a) Less forceful social control
 - b) Minimal opportunities of crime due to better law enforcement
 - c) Deviation from freedom
 - d) Unreported minor crimes

e) Fewer recorded violations of the law Minimal = very small in size or amount; as small as possible

5. Which of the following statements is **TRUE** in the context of the passage?

- a) Small communities have more minor crimes than in urban centres.
- b) Urban crimes cannot be prevented.
- c) Lack of personal contacts increases crimes in urban areas.
- d) The display of consumer goods is the main cause of crime.
- e) Police in urban areas settle minor disputes without official action.

(Or)

b. Write a précis of the passage given below.

life of action and danger moderates the dread of death. It not only gives us fortitude to bear pain, but also teaches us at every step the precarious tenure on which we hold our present being. Sedentary and studious men are the most apprehensive on this score. Dr. Johnson was an instance in point. A few years seemed to him soon over, compared with those sweeping contemplations on time and infinity with which he had been used to pose himself. In the still life of a man of letters there was no obvious reason for a change. He might sit in an armchair and pour out cups of tea to all eternity would it had been possible for him to do so. The most rational cure after all for the inordinate fear of death is to set a just value on life. If we mere wish to continue on the scene to indulge our head-strong humour and tormenting passions, we had better be gone at once; and if we only cherish a fondness for existence according to the good we desire from it, the pang we feel at parting which it will not be very server.

17. a. Short notes on: a. Subjunctive mood b. Conditional clauses.

(Or)

b. Tense forms b. Phrasal verbs.

18. a. Write an application for the post of Assistant Professor of English. Attach your CV.

(Or)

b. Discuss different types of speech skills and highlight the nuances of effective speech skills in detail.

19. a. Write a report about 'Students unrest on the premises of the college' and submit it before the disciplinary committee.

(Or)

b. What is an interview? Write a few Purposes of the interview. As a final year students, how will you prepare for the interview successfully?

B.A., ENGLISH	COMMUNICATIVE ENGLISH	CODE -
SEMESTER – I		HRS/WK – 4
CORE –SEC – 1		CREDIT – 3

OBJECTIVES

Comprehend and Apply Fundamental Communication Concepts. Develop Effective Verbal and Non-Verbal Communication Skills. Enhance Speaking Abilities for Diverse Scenarios. Master Writing Skills for Various Contexts

COURSE OUTCOMES (COs):

CO1: Understand the foundational concepts of communication, different communication modes and their applications. Recognize common barriers and develop strategies to mitigate them

CO2: Develop effective verbal and non-verbal communication skills. Enhance interpersonal communication abilities.

CO3: Improve oral communication proficiency. Gain confidence in public speaking scenarios. Effectively participate in group discussions and interviews.

CO4: Enhance reading and listening for various purposes. Effectively extract and summarize information from texts and audio sources.

CO5: Understand the conventions of various professional documents. Apply appropriate tone and style in different writing contexts.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
I						COMMUNICATIVE ENGLISH								4	3
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course is having **High** association with programme outcomes and programme specific outcomes

COMMUNICATIVE ENGLISH

Unit-I : Introduction to Communication

(06 Hours)

- Definition and significance of communication
- Modes of communication: face-to-face, telephonic, digital
- Barriers to effective communication and strategies to overcome them

UNIT-II : Types of Communication

(06 Hours)

- Verbal and non-verbal communication skills
- Personal, social, and business communication contexts
- Intra-personal, inter-personal, and group communication dynamics

Unit-III : Oral Communication

(06 Hours)

- Monologues and dialogues
- Group discussions and debates
- Public speaking and presentations
- Interview techniques and role-plays

Unit-IV: Reading Strategies

(06 Hours)

- Reading comprehension strategies
- Skimming, scanning, extensive and intensive reading
- Critical reading techniques and SQ3R technique

Unit-V: Written Communication

(06 Hours)

- Formal and informal letter writing
- Report and memo writing
- Email etiquette and digital communication
- Resume and cover letter preparation
- Note taking, note making
- Summarizing and information transfer

Prescribed References:

1. Kakarla, Ujjwala, Leena Pundir Agarwal, and Tanu Gupta. *Functional English for Communication*. SAGE Publications India, 2024.
2. Leech, Geoffrey, and Jan Svartvik. *A Communicative Grammar of English*. 3rd ed., Routledge, 2002.
3. Murphy, Raymond. *English Grammar in Use: A Self-Study Reference and Practice Book for Intermediate Students with Answers*. 3rd ed., Cambridge University Press, 2004.
4. Hewings, Martin. *Advanced Grammar in Use: A Self-Study Reference and Practice Book for Advanced Learners of English with Answers*. 3rd ed., Cambridge University Press, 2013

5. Wren, P. C., H. Martin, and N. D. V. Prasada Rao. *High School English Grammar & Composition*. S. Chand & Company Ltd., 2012. [mgskemayoranlibrary.com+1Bloomsbury+1](https://www.mgskemayoranlibrary.com+1Bloomsbury+1)
6. Melrose, Robin. *The Communicative Syllabus: A Systemic-Functional Approach to Language Teaching*. Bloomsbury Academic, 2013.
7. Cholij, Mark. *Towards Academic English: Developing Effective Writing Skills*. CUP, 2007.
8. Ogidi, O. C. *Study Speaking: A Course in Spoken English for Academic Purposes*. CUP, 1993.
9. Prasad, Hari Mohan. *How to Prepare for Group Discussion and Interview*. Tata McGraw Hill Publishing Company, 1998.

Prepared by

Dr. S. Parameshwari

Verified by:

Approved by:

QUESTION PAPER PATTERN

External Exam- 50 Marks (SEC)

Viva-voce - 50 Marks

Internal Marks- 50

Component	Marks	Description
Record	15	Evaluation is based on presentation of the record
Assignments & Seminars	10	Two written or project-based assignments/ Class presentation or group discussion activity
Attendance	5	Awarded based on class participation and attendance
Practice and Assessment Exam	20	Exam is conducted to simulate the final evaluation

Passing minimum is 20 out of 50 marks

B.A. ENGLISH	ENVIRONMENTAL STUDIES	CODE -
SEMESTER I		HRS/WK – 2
CORE –VAC –I		CREDIT – 2

EVNS: 111 A**CREDITS: 2****Unit 1: Multidisciplinary Nature of Environmental Studies****(3 Lectures)**

1. Definition, scope and importance; Need for public awareness.
2. Environmental ethics: Issues and possible solutions
3. Environment Protection Act.

Unit 2: Natural Resources, Renewable and Non-renewable Resources [5 lectures]

1. Forest resources: Use and over-exploitation, deforestation, Timber extraction.
2. Water resources: Use and over-utilization of surface and ground water, floods, drought, dams-benefits and problems.
3. Food resources: World food problems, changes caused by agriculture and overgrazing. Effects of modern agriculture.
4. Energy resources: Renewable and non-renewable energy sources, use of alternate energy sources.
5. Land resources: Land as a resource, land degradation, soil erosion and desertification.

Unit 3: Ecosystems [7 lectures]

1. Concept of an ecosystem.
2. Structure and function of an ecosystem.
3. Energy flow in the ecosystem.
4. Food chains, food webs and ecological pyramids.
5. Characteristic features, structure and function of
 - a. Forest ecosystem
 - b. Grassland ecosystem
 - c. Desert ecosystem
 - d. Aquatic ecosystems

Unit 4: Biodiversity and its conservation [7 lectures]

1. Introduction-Definition: genetic, species and ecosystem diversity.
2. Biogeographical classification of India, India as a mega-diversity nation
3. Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic values.
4. Hot-spots of biodiversity.

5. Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts.
6. Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity.

Unit 5: Environmental Pollution

[8 lectures]

1. Definition, cause, effects and control measures of:
 - a. Air pollution
 - b. Water pollution
 - c. Soil pollution
 - d. Noise pollution
 - e. Thermal pollution
 - f. Nuclear hazards
2. Solid waste management: Causes, effects and control measures of urban and industrial wastes.
3. Disaster management: floods, earthquake, cyclone and landslides.

Text Books:

1. Odum, E. P., Barrett G., W., 2011, Fundamentals of Ecology. Sed., Cengage Learning.
ISBN-13: 978-8131500200
2. Sharma, P. D., 2011. Ecology and Environment, Rastogi Publications. ISBN-13: 978-8171339655

QUESTION PAPER PATTERN**EXTERNAL ASSESSMENT -THEORY**

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

B.A. ENGLISH	UNDERSTANDING INDIA	CODE -
SEMESTER I		HRS/WK – 2
CORE –VAC –II		CREDIT – 2

NEP- Understanding India**Course Overview:**

The course aims at enabling the students to acquire and demonstrate the knowledge and understanding of contemporary India with its historical perspective, the basic framework of the goals and policies of national development, and the constitutional obligations with special emphasis on constitutional values and fundamental rights and duties. The course would also focus on developing an understanding among students of Indian society, Indian knowledge systems and cultural heritage.

Course Objective and Outcome:

The course aims at making the students understand India from global, national and local perspectives. A student would be able to understand India in geographical, historical, social, cultural and political settings. At the end of the semester, the students will be able to appreciate the multicultural and multifaceted nature of India.

Understanding India**Unit – I**

Geographical features of India: Mountains, Plains, Peninsular Plateau, Deserts, Coastal Plains and The Islands. **India and its neighbouring countries and borders:** Location, area and boundaries of Pakistan, Bangladesh, Nepal, Bhutan, Afghanistan, Myanmar (Burma), China, Sri Lanka and Maldives. **Geographical Diversity of India:** Deserts, Forests, Mountains Range, Plateau, Perennial and non-perennial river systems, Coasts and Fertile plains.

Unit – II

Indian Freedom Struggle (1857 – 1947): Origin, Course and Impact of the movements: 1857 - Revolt of 1857; (Sepoy Mutiny); 1885 - Foundation Of Indian National Congress; 1905 - Swadeshi Movement; 1906 - Muslim League ; 1914 - Gadar Party Movement; 1916-1918 - Home Rule Movement; 1917 - Champaran Satyagraha; 1917 - Kheda Satyagraha; 1918 -

Ahmedabad Mill Strike; 1919 - Rowlatt Satyagraha; 1920 - Khilafat and Non-Cooperation Movement; 1930 - Civil Disobedience Movement; 1940 - Individual Satyagraha; 1942 - Quit India Movement; Cripps Mission; 1945 – Wavell Plan and Shimla Conference; 1946 – Cabinet Mission Plan; 1947 – Mountbatten Plan and Partition of India

Unit – III

Communicating Culture: Meaning and Need for Communicating Culture. **Oral Narratives:** Meaning, Features and Importance. Types of Oral Narratives: Myths – Meaning, types and characteristics; Tales – Meaning, types and characteristics; Folklore – Meaning, types and characteristics. Role of Indian Oral Narratives in Communicating Culture

Introduction to the Tribal Cultures of India: Meaning of Tribes; Major Tribes in India; Characteristics of the Tribes in India; **Classification of Tribes:** On Geographical; on Language basis and Race. Problems faced by Tribes in India; **Measures to Empower Tribes in India:** Constitutional Provisions and Safeguards: Educational Empowerment, Economic Empowerment, Social Empowerment, Legislative Measures, Institutional Measures, Panchayati Raj Inclusion in Tribal Districts, National Commission for Scheduled Tribes (NCST) (Composition and functions); Concept of TSP / STC; **Indian Tribal culture:** Customs and Traditions, Religion, Food and Festivals.

Unit – IV

Indian Social Structure: Meaning, Features of Indian Social Structure: Multi-ethnic Society; Multi-Lingual Society; Multi-Religious Society; Multi- Caste; Unity In Diversity (Factors and Challenges); Family (Types and functions); Concept of Ashrama (Brahmacharya, Grihastha, Vanprastha and Sanyasi); Different Ways in which societies embrace diversity: Salad Bowl Model, Melting Pot Model and Mosaic Model of society

Unit – V

Understanding Indian Polity: Evolution of States in India: Classification of India in 1950 under the Indian Constitution; State Reorganization Commissions – Dhar Commission, JVP Committee and State Reorganization Commission (Fazal Ali Commission); State Reorganization Act, 1956; Role of Sardar Vallabhai Patel in the integration of States in India.

Interpreting India: Traditional, Modern and Contemporary India. **Indian Constitution – A Living Document;** Why is the Constitution of India a living document?

An Indian knowledge system: Historical Development: Ancient Roots; Vedas; Spirituality and Guru-Shishya Parampara. **Philosophical Foundations:** Nyaya; Vaisheshika; Samkhya; Yoga; Mimamsa; Vedanta; Jain Philosophy; Buddhist Philosophy. **Scientific Advancements:** Mathematics; Astronomy; Medicine; Yoga and Meditation; Metallurgy. **Literary and artistic expressions:** Literature and Languages; Indian Arts; Indian architecture and town planning.

Four Purusharthas of Indian Knowledge System: Dharma (Righteous Duty); Artha; Kama (Action and Consequences); Moksha (Liberation)

Reference Books:

1. Tirtha, Ranjit 2002: “Geography of India”, Rawat Publishers., Jaipur & New Delhi.
2. Chandra, Bipan, Amales Tripathi & Barun De (1972), “Freedom Struggle”, National Book Trust, New Delhi.
3. Komal Kothari, “Myths, Tales and Folklore: Exploring the Substratum of Cinema” pdf .
4. Singh, Y. (1986). “Modernization of Indian Tradition: A Systemic Study of Social Change. India” Rawat Publications.
5. Madhav Khosla. “The Indian Constitution”. New Delhi, Oxford University Press, 2012.

Text Books:

1. S.Kumar, and Dr. B. Rajalakshmi, “Understanding India”, Bharathi Books Publishers, Puducherry, 2024.
2. Dr. K. Anuradha, “Understanding India”, Shanlax Publications, Madurai, 2024.

QUESTION PAPER PATTERN**EXTERNAL ASSESSMENT -THEORY**

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SEMESTER II

B.A. ENGLISH	ENGLISH LITERATURE – II	CODE -
SEMESTER – II		HRS/WK – 4
CORE –MJD - II		CREDIT – 4

The main objective of this course is to provide a comprehensive understanding of the historical development of English literature from the Victorian to the Modern period, tracing its major periods, movements, authors, and forms. This course aims to equip students with the analytical tools to interpret literary texts within their historical, cultural, and intellectual contexts.

Course Outcomes (COs)

CO1. Trace the historical and cultural developments from the Victorian period to the Modern Age, explaining how events like the Industrial Revolution, Darwinism, World Wars, and Modernist experimentation shaped English literature.

CO2. Analyze representative poems from Victorian and Modern writers and interpret themes such as doubt, faith, change, disillusionment, and artistic innovation.

CO3. Critically examine selected prose essays to understand ideas of heroism, art and beauty, colonialism, and individual experience in the context of their times.

CO4. Evaluate selected major plays to discuss themes of class, religion, existentialism, and dramatic experimentation.

CO5. Interpret and assess fictional works in terms of narrative technique, characterization, social criticism, psychological depth, and Modernist innovation.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
II						ENGLISH LITERATURE – II								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

ENGLISH LITERATURE – II

UNIT I: Background

(10 Hours)

Chronological Exploration of English Literature from the Victorian to the Modern Period

- Historical and cultural contexts: Industrial Revolution, Victorian morality, Darwinism, Aestheticism, World War I, Modernist experimentation, World War II, and post-war disillusionment.

UNIT II: Poetry

(10 Hours)

- Alfred Tennyson: “Ulysses”
- Matthew Arnold: “Dover Beach”
- W.B. Yeats: “The Second Coming”
- T.S. Eliot: “The Love Song of J. Alfred Prufrock”
- W.H. Auden: “In Memory of W.B. Yeats”

UNIT III: Prose

(10 Hours)

- Thomas Carlyle: “The Hero as Poet” (from On Heroes, Hero-Worship, and the Heroic in History)
- Walter Pater: “Conclusion” (from The Renaissance: Studies in Art and Poetry)

- George Orwell: “Shooting an Elephant”

UNIT IV: Drama

(15 Hours)

- George Bernard Shaw: Pygmalion
- T.S. Eliot: Murder in the Cathedral
- Samuel Beckett: Waiting for Godot

UNIT V: Fiction (15 Hours)

- Charles Dickens: Great Expectations
- Thomas Hardy: Tess of the d’Urbervilles
- Virginia Woolf: Mrs. Dalloway

Book reference:

- Albert, Edward. History of English Literature. Oxford University Press, 2017.
- Arnold, Matthew. Culture and Anarchy and Other Writings. Edited by Stefan Collini, Cambridge University Press, 1993.
- Auden, W.H. Selected Poems. Edited by Edward Mendelson, Vintage, 2007.
- Beckett, Samuel. Waiting for Godot. Grove Press, 1954.
- Carlyle, Thomas. On Heroes, Hero-Worship, and the Heroic in History. Edited by David R. Sorensen, Yale University Press, 2013.
- Dickens, Charles. Great Expectations. Edited by Charlotte Mitchell, Penguin Classics, 2002.
- Eliot, T.S. The Complete Poems and Plays, 1909–1950. Harcourt, 1952.
- Hardy, Thomas. Tess of the d’Urbervilles. Edited by Tim Dolin, Penguin Classics, 2003.
- Orwell, George. Essays. Edited by John Carey, Everyman’s Library, 2002.
- Pater, Walter. The Renaissance: Studies in Art and Poetry. Edited by Donald L. Hill, University of California Press, 1980.
- Shaw, George Bernard. Pygmalion. Edited by Dan H. Laurence, Penguin Classics, 2003.
- Woolf, Virginia. Mrs. Dalloway. Edited by Stella McNichol, Penguin Classics, 1992.
- Yeats, W.B. The Collected Poems of W.B. Yeats. Edited by Richard J. Finneran, Scribner, 1996.

- Sanders, Andrew. The Short Oxford History of English Literature. Oxford University Press, 2004.
- Daiches, David. A Critical History of English Literature (Vol. 3–4). Secker & Warburg, 1960.

e-Resources and other Digital Material	
NPTEL: Introduction to Literary Theory and History	–
https://nptel.ac.in/courses/109/106/109106091/	
SWAYAM: English Literature of the Romantic and Victorian Periods	–
https://swayam.gov.in/nd1_noc24_hs10/preview	
JSTOR: Academic journals and books on British literature	– https://www.jstor.org/
Internet Archive: Free access to classic texts	– https://archive.org/
The Poetry Foundation: Resources on Victorian and Modern poets	–
https://www.poetryfoundation.org/	
Victorian Web: Resources on Victorian literature	– http://www.victorianweb.org/

Prepared by

Verified by

Approved by

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.



SARADHA GANGADHARAN COLLEGE

(AUTONOMOUS)



(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2025

MODEL QUESTION PAPER

SECOND SEMESTER

MJD - II – ENGLISH LITERATURE – II

TIME: 3HRS

MAX MARKS: 60

PART-A

Choose the best option from the following:

(10*1=10)

1. Which historical event is most closely associated with the rise of Victorian morality and the emphasis on social reform in English literature?
 - a) World War II
 - b) Industrial Revolution
 - c) World War I
 - d) Post-war disillusionment
2. How did Darwinism influence the Modernist period in English literature?
 - a) It promoted strict religious adherence
 - b) It challenged traditional notions of human progress and certainty
 - c) It emphasized Aestheticism's focus on beauty over utility
 - d) It directly caused World War I
3. In Alfred Tennyson's "Ulysses," what is the primary motivation of the speaker for embarking on a new journey?
 - a) To seek revenge against his enemies
 - b) To escape the monotony of domestic life
 - c) To pursue knowledge and adventure in old age
 - d) To honor his deceased wife
4. In T.S. Eliot's "The Love Song of J. Alfred Prufrock," the repeated question "Do I dare?" reflects the protagonist's:
 - a) Heroic resolve
 - b) Indecision and fear of social judgment
 - c) Joy in urban exploration
 - d) Religious devotion

5. In Thomas Carlyle's "The Hero as Poet," what does Carlyle argue is the role of the poet in society?
 - a) To entertain the masses with light verse
 - b) To serve as a prophetic guide and revealer of divine truths
 - c) To critique political leaders directly
 - d) To focus solely on personal emotions
6. In George Orwell's "Shooting an Elephant," the narrator's internal conflict arises from:
 - a) His admiration for the elephant
 - b) The pressure of imperialism and the expectations of the Burmese crowd
 - c) A personal vendetta against the animal
 - d) Instructions from his superiors to ignore the situation
7. In George Bernard Shaw's Pygmalion, what social issue is primarily satirized through the transformation of Eliza Doolittle?
 - a) The futility of war
 - b) Class distinctions and the power of language in British society
 - c) The absurdity of religious faith
 - d) The isolation of rural life
8. In Samuel Beckett's Waiting for Godot, the two main characters, Vladimir and Estragon, symbolize:
 - a) Hopeful optimism in post-war Europe
 - b) The human condition of existential waiting and uncertainty
 - c) Political rebellion against authority
 - d) Joyful camaraderie in adventure
9. In Charles Dickens's Great Expectations, how does the character of Miss Havisham represent Victorian themes?
 - a) As a symbol of triumphant social mobility
 - b) As an embodiment of bitterness, revenge, and arrested time due to personal trauma
 - c) As a model of moral virtue and charity
 - d) As an advocate for industrial progress
10. In Virginia Woolf's Mrs. Dalloway, the narrative technique of stream-of-consciousness is used to explore:
 - a) Linear historical events
 - b) The inner thoughts and fragmented perceptions of characters in a single day
 - c) Epic battles and heroic deeds
 - d) Strict moral judgments on society

PART –B

Answer all the questions from the following:

(5*4=20)

11. (a) Discuss the impact of the Industrial Revolution on Victorian literature, with reference to its portrayal of social change and moral dilemmas.

(or)

(b) Explain how World War I contributed to the disillusionment and experimentation in Modernist poetry and prose.

12. (a) Analyze the theme of isolation in Matthew Arnold's "Dover Beach" and its connection to Victorian anxieties.

(or)

(b) How does W.B. Yeats's "The Second Coming" reflect post-World War I chaos and the fear of societal collapse?

13. (a) Examine Walter Pater's concept of the "hard, gem-like flame" in the "Conclusion" to *The Renaissance* and its relation to Aestheticism.

(or)

(b) What does Orwell's "Shooting an Elephant" reveal about the psychological effects of colonialism on the colonizer?

14. (a) Describe the role of language and phonetics as tools for social mobility in Shaw's *Pygmalion*

(or)

(b) In *Waiting for Godot*, how does the absence of Godot underscore the play's existential themes?

15. (a) Discuss the theme of fate versus free will in Thomas Hardy's *Tess of the d'Urbervilles*, using examples from Tess's life.

(or)

(b) How does Woolf employ the city of London as a character in *Mrs. Dalloway* to mirror the protagonists' inner turmoil?

PART – C

Answer Any three of the following in 800 words:

(10*3=30)

16. Trace the evolution of English literature from the Victorian period to the post-World War II era, highlighting key cultural shifts such as Darwinism, World War I, and post-war disillusionment. How did these contexts influence literary forms and themes?

17. Compare and contrast the portrayal of human discontent in Tennyson's "Ulysses" and Eliot's "The Love Song of J. Alfred Prufrock."

18. Analyze Carlyle's ideal of hero-worship in "The Hero as Poet" to represent conflicting Victorian intellectual currents

19. In *Murder in the Cathedral* by T.S. Eliot and *Pygmalion* by Shaw, explore the theme of individual will versus societal or divine forces. How do the plays' structures reinforce these ideas?

20. Examine the critique of social class and gender roles in Dickens's *Great Expectations*.

B.A. English	INTRODUCTION TO LINGUISTICS	CODE -
SEMESTER – II		HRS/WK - 4
CORE – MID - II		CREDIT - 4

Course Description

This course provides a comprehensive introduction to the study of linguistics, covering the fundamental concepts, theories, and branches of linguistics. Students will explore the nature of language, linguistic structures, and language variation, developing a deep understanding of the discipline.

Course Objectives

This course aims to provide a comprehensive understanding of linguistics, encompassing its scope and various branches. Students will grasp fundamental concepts and differences in linguistic structures, analyze grammar and sentence structure to comprehend how language is organized, and recognize language variation, dialect, and register to appreciate the diversity of language use. Additionally, they will understand morphology and word formation processes, gaining insight into how words are constructed and convey meaning.

Course Outcomes (COs)

Upon completing this course, students will be able to:

CO1: Understand and explain the scope, levels (e.g., morphology, syntax, semantics), and branches of linguistics.

CO2: Analyze and describe the physical properties of speech sounds, organs of speech and phonological patterns, including allophones and distribution of allophones.

CO3: Identify and analyze morphemes, classify them, and understand word classes and word formation processes.

CO4: Recognize and explain the differences between language variation, dialects, and registers, and their significance in linguistic study.

CO5: Understand and apply concepts of grammar, including Immediate Constituent (IC) analysis, to analyze sentence structure.

By achieving these course outcomes, students will develop a comprehensive understanding of linguistics and its applications, preparing them for further study or careers in language-related fields.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
II						INTRODUCTION TO LINGUISTICS								4	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	P O1	P O2	PO 3	PO 4	PO 5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course is having **High** association with programme outcomes and programme specific outcomes.

INTRODUCTION TO LINGUISTICS

UNIT –I – Linguistics (12 Hours)

Definition of Linguistics, Linguistics as a Science, Scope of Linguistics, Levels of Linguistics Analysis, Branches of Linguistics.

UNIT – II – Phonetics and Phonology (12 Hours)

Phonetics, Speech Sounds, Organs of Speech, Classification of Sounds, Phonology, Allophones and Distribution of Allophones.

UNIT – III – Morphology and Word Formation (12 Hours)

Morph, Morpheme, Phonemes, Allomorphs, Classification of Morphemes, Classification of Affixes, Simple, Complex, and Compound Words, Word Formation, Word classes, Form classes, Function class.

UNIT – IV – Language Variation (12 Hours)

Diachronic Variations, Synchronic Variations, Medium, Tenor, Dialect and Register.

UNIT –V – View of Grammar and IC Analysis (12 Hours)

IC Analysis, Traditional Grammar, Structural Grammar, Descriptive Grammar, Transformational Generative Grammar.

Recommended Books:

Jindal, D.V. and Pushpinder Syal. *An Introduction to Linguistics: Language, Grammar and Semantics*. New Delhi: PHI Learning Pvt, 2007.

Lyons, John. *Language and Linguistics*. Cambridge: Cambridge UP, 2002.

Syamala, V. *A textbook of English Phonetics and Structure for Indian Students*. Trivandrum: Sharath Ganga Publications, 2010.

Yule, George. *The Study of Language: An Introduction*. Cambridge: Cambridge UP, 1985.

Prepared by
Dr. M. Kanika Priya

Verified by

Approved by

QUESTION PAPER PATTERN**EXTERNAL ASSESSMENT -THEORY**

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.



SARADHA GANGADHARAN COLLEGE

(AUTONOMOUS)



(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2025

MODEL QUESTION PAPER

SECOND SEMESTER

MID – II – INTRODUCTION TO LINGUISTICS

TIME: 3HRS

MAX MARKS: 60

PART A

Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

I. Choose the Correct Answer:

1. Linguistics is primarily the scientific study of:

- a) Literature
- b) Language
- c) Society
- d) History

2. Which level of analysis deals with the arrangement of words into sentences?

- a) Phonology
- b) Syntax
- c) Morphology
- d) Semantics

3. How many vowels are there in English (Received Pronunciation)?

- a) 20
- b) 24
- c) 26
- d) 44

4. Which of the following is an example of allophones of /p/?

- a) [p^h] and [p]
- b) [t] and [d]
- c) [s] and [z]
- d) [f] and [v]

5. A free morpheme is:

- a) Always bound to another morpheme
- b) A morpheme that can stand alone as a word
- c) A prefix only
- d) A phoneme

II. Fill in the Blanks:

- 1. The study of meaning in language is called _____.
- 2. Words that perform grammatical functions are called _____ words.
- 3. Variation in language across historical time is called _____.

III. True or False:

- 1. Plosives are also called stops.
- 2. Transformational Generative Grammar was proposed by Ferdinand de Saussure

PART B

Answer ALL the Questions: (either or type)

(5 x 4 = 20)

- 1. a) What is linguistics?
(or)
b) Define diachronic and synchronic studies.
- 2. a) Differentiate between articulatory, acoustic, and auditory phonetics.
(or)
b) Describe the process of production of speech sounds.
- 3. a) Differentiate between morph and morpheme with illustrations.
(or)
b) Explain how phonemes contribute to meaning distinction.
- 4. a) What does "medium" mean in linguistics?
(or)
b) Explain the difference between spoken and written medium with examples.
- 5. a) Define traditional grammar and discuss its main features.
(or)
b) Explain the strengths and weaknesses of traditional grammar.

PART C

Answer any THREE of the following questions:

(3 x 10 = 30)

- 1. Explain the different levels of linguistic analysis with examples.
- 2. Discuss how vowels and consonants differ in articulation.
- 3. Explain the difference between derivational and inflectional morphemes with illustrations.

4. Discuss how dialects differ in vocabulary, pronunciation, and grammar.
5. Define IC Analysis and explain its role in sentence structure analysis.

B.A. ENGLISH	PROFESSIONAL COMMUNICATION	CODE -
SEMESTER – II		HRS/WK – 4
CORE – MLD – II		CREDIT – 3

Course Outcomes:

Upon completion of the course, students will be able to:

- CO1: Demonstrate proficiency in verbal, non-verbal, and written communication for professional contexts.
- CO2: Apply active listening and interpersonal skills to foster collaboration in multidisciplinary teams.
- CO3: Create clear, concise, and culturally sensitive business documents and presentations.
- CO4: Utilize digital communication tools effectively for professional interactions.
- CO5: Analyze and adapt communication strategies to diverse audiences in commerce, management, and technology sectors.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
II						PROFESSIONAL COMMUNICATION								4	3
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	P O1	P O2	P O3	P O4	P O5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

- **Result: the score of this course is 4 (High)**

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	$0 \leq \text{rating} \leq 1$	$1.1 \leq \text{rating} \leq 2$	$2.1 \leq \text{rating} \leq 3$	$3.1 \leq \text{rating} \leq 4$	$4.1 \leq \text{rating} \leq 5$
Rating	Very Poor	Poor	Moderate	High	Very High

This course is having **High** association with programme outcomes and programme specific outcomes.

PROFESSIONAL COMMUNICATION

UNIT I – Essentials of Communication

- Definition and Importance of Communication in Professional Life
- Types of Communication: Verbal, Non-verbal, Visual, and Digital
- Communication Models and Process
- Barriers to Communication and Ways to Overcome Them
- Communication in Academic, Social, and Workplace Contexts

UNIT II – Business and Technical Writing

Formal Writing: Business Letters, Emails, Circulars, Memos

- Technical Writing: User Manuals, Project Reports, Abstracts
- Report Writing: Structure, Content, and Formatting
- Résumé and Cover Letter for Industry Placement
- Principles of Clarity, Brevity, and Tone in Written Communication

UNIT III – Oral Communication and Presentation Skills

- Public Speaking and Presentation Skills
- Interview Skills: Types of Interviews, Preparation, FAQs
- Group Discussions and Corporate Communication
- Interpersonal Communication in the Workplace
- Listening, Feedback, and Non-verbal Cues

UNIT IV – Digital and Virtual Communication

- Email Etiquette and Professional Messaging

- Use of Collaboration Tools: Google Docs, Zoom, Microsoft Teams
- Writing for Social Media: LinkedIn, Twitter, Blogs
- Creating Digital Portfolios and E-Resumes
- Virtual Meeting Protocols and Netiquette

UNIT V – Entrepreneurial and Workplace Communication

- Business Proposals, Executive Summaries, and Elevator Pitches
- Client Communication and Customer Support Etiquette
- Team Collaboration and Conflict Resolution
- Workplace Documentation: Agenda, Minutes, Reports
- Communication for Branding and Marketing (Basics of Persuasion)

Recommended Resources

Textbooks:

- Bovee, C. L., & Thill, J. V. Business Communication Today. Pearson. 2021.
- Lesikar, R. V., & Flatley, M. E. Basic Business Communication: Skills for Empowering the Internet Generation. McGraw-Hill. 2020.
- Guffey, M. E., & Loewy, D. Essentials of Business Communication. Cengage Learning, 2022.

Reference Books:

- Adler, R. B., & Elmhorst, J. M, Communicating at Work: Strategies for Success in Business and the Professions. McGraw-Hill, 2020.
- Reynolds, G. Presentation Zen: Simple Ideas on Presentation Design and Delivery. New Riders, 2019.
- Tannen, D. Talking from 9 to 5: Women and Men at Work. HarperCollins, 2021.

Prepared by – Mr. Ganesh N.

Verified by

Approved by

QUESTION PAPER PATTERN**EXTERNAL ASSESSMENT -THEORY**

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.



SARADHA GANGADHARAN COLLEGE



(AUTONOMOUS)

(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2025

MODEL QUESTION PAPER

SECOND SEMESTER

MLD - II – PROFESSIONAL COMMUNICATION

TIME: 3HRS

MAX MARKS: 60

PART -A

Choose the best option from the following:

(10*1=10)

1. Which of the following best defines communication in a professional context?
 - a) The exchange of information solely through spoken words
 - b) The process of sharing ideas, information, and feelings between individuals or groups to achieve mutual understanding
 - c) The use of digital tools to send messages without feedback
 - d) A one-way transmission of data without considering the receiver's response
2. In the context of communication barriers, which strategy is most effective for overcoming semantic barriers?
 - a) Using complex jargon to impress the audience
 - b) Employing simple, clear language and avoiding ambiguous terms
 - c) Increasing the volume of speech during presentations
 - d) Relying solely on non-verbal cues to convey meaning
3. Which of the following is a key principle of clarity in business writing, such as emails or memos?
 - a) Using long sentences to provide detailed explanations
 - b) Avoiding active voice to maintain formality
 - c) Organizing content logically with short paragraphs and precise words
 - d) Including unnecessary details to demonstrate thoroughness
4. In technical writing, what is the primary purpose of an abstract in a project report?
 - a) To list all references used in the report
 - b) To provide a concise summary of the report's objectives, methods, results, and conclusions
 - c) To detail the full methodology without any abbreviations
 - d) To serve as an appendix for supplementary data
5. During a group discussion, which non-verbal cue is most likely to demonstrate active listening?
 - a) Crossing arms and avoiding eye contact
 - b) Nodding appropriately and maintaining open body posture

- c) Frequently interrupting the speaker
 - d) Leaning back with a disinterested expression
6. What is a common type of interview that focuses on assessing a candidate's technical knowledge and problem-solving skills?
- a) Behavioral interview
 - b) Technical interview
 - c) Panel interview
 - d) Stress interview
7. Which of the following best exemplifies email etiquette in a professional setting?
- a) Using all capital letters to emphasize urgency
 - b) Including a clear subject line, proper greeting, and concise body with a professional sign-off
 - c) Attaching files without any description or context
 - d) Replying to all recipients unnecessarily in group emails
8. In virtual meetings using tools like Zoom, what does "netiquette" primarily emphasize?
- a) Maximizing screen sharing without participant input
 - b) Respectful behavior, such as muting when not speaking and avoiding background distractions
 - c) Sending lengthy chat messages during discussions
 - d) Ignoring time zones of international participants
9. An elevator pitch is designed to be delivered in approximately how much time?
- a) 5-10 minutes
 - b) 30-60 seconds
 - c) 2-3 hours
 - d) 15-20 minutes
10. In workplace communication for conflict resolution, what is the first step in effective team collaboration?
- a) Assigning blame to one party
 - b) Actively listening to all perspectives without interruption
 - c) Immediately proposing a solution without discussion
 - d) Documenting the issue for legal records only

Part B

Answer all questions from the following:

(5*4=20)

11. (a) Explain the Shannon-Weaver model of communication and its key components.
(or)
(b) Discuss three major barriers to communication in a workplace context and suggest ways to overcome them.
12. (a) Describe the standard structure of a formal business letter.
(or)
(b) Outline the key elements of a résumé tailored for industry placement, emphasizing principles of brevity and tone.

13. (a) Elaborate on the preparation steps for a successful job interview, including handling FAQs (or)

(b) Explain the role of feedback and non-verbal cues in enhancing interpersonal communication at work.

14. (a) Discuss the best practices for writing professional posts on LinkedIn

(or)

(b) Describe the protocols for effective virtual meetings on Microsoft Teams, including collaboration features.

15. (a) Explain the components of a business proposal for entrepreneurial ventures.

(or)

(b) Describe strategies for client communication and customer support etiquette in a workplace setting.

Part C

Answer Any three of the following in 800 words:

(10*3=30)

16. Discuss the importance of communication in professional life and the communication process. Illustrate with examples.

17. Elaborate on the principles of technical writing and Explain the structure and formatting of report writing.

18. Analyze the skills required for public speaking and group discussions. How do listening and feedback contribute to effective oral communication and presentation skills in corporate settings?

19. Examine the role of digital tools in virtual communication, such as email etiquette, and Highlight the importance of netiquette in professional interactions.

20. Describe the essentials of entrepreneurial communication, including business proposals, elevator pitches, and basics of persuasion for branding and marketing. Discuss team collaboration and conflict resolution strategies in the workplace.

B.A. ENGLISH	FOUNDATION ENGLISH – I	CODE -
SEMESTER – II		HRS/WK – 3
CORE – AEC – II		CREDIT – 2

COURSE DESCRIPTION:

This course is designed to enhance students' proficiency in the English language across reading, writing, listening and speaking. Through an engaging selection of prose, poetry, and drama from diverse authors, Students will develop their appreciation for literature while honing interpretative and analytical skills. It also integrates grammar concepts and vocabulary enrichment with practical communication skills. By fostering critical thinking, creativity, and linguistic accuracy, the course prepares students for academic, professional, and social success in an English-speaking environment.

OBJECTIVES

- To motivate the students to read independently and to explore by accessing resources in the library and other ICT resources.
- To endure the use of English effectively and appropriately for study purposes across the curriculum at the Undergraduate level and in future academic, professional/ vocational and social contexts.

COURSE OUTCOMES (COs):

CO1:Analyse and interpret poetic works, identifying key themes, literary devices, and the author's message to understand the emotional and philosophical depth of the poems.

CO2: Critically read and evaluate various forms of prose, including speeches, narratives, and essays.

CO3: Analyse a dramatic scene by examining character interactions, dialogue, and conflict to understand the motivations and significance of characters within the play's context.

CO4: Deconstruct and analyse the fundamental elements of short stories and comprehend their narrative structure.

CO5: Apply grammar rules effectively in their spoken and written communication, making them efficient communicators in English.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HO UR S	CR EDI T
II						FOUNDATION ENGLISH I								3	2
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO 2	PO 3	PO 4	PO 5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5		5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course is having High association with programme outcomes and programme specific outcomes

FOUNDATION ENGLISH I

UNIT I: Poetry

(9 Hours)

Stopping by Woods on a Snowy Evening- Robert Frost

A Poison Tree - William Blake

My Grandmother's House - Kamala Das

UNIT II: Prose

(9 Hours)

I Have a Dream – Martin Luther King Jr.

Girl - Jamaica Kincaid

You are Here - Carl Sagan

UNIT III: Drama

(9 Hours)

Merchant of Venice (Act IV, Scene I)- William Shakespeare

UNIT IV: Short Stories

(9 Hours)

An Astrologer's Day – R.K. Narayan

The Lady with the Dog - Anton Chekhov

The Last Leaf- O. Henry

UNIT V: Grammar and Language Skills

(9 Hours)

Sentence; Parts of Speech; Gerunds & Infinitives; Modals; Articles; Degrees of Comparison; Tense; Active and Passive Voice; Conditional Clause; Question Tags.

Synonyms and Antonyms; One Word Substitution; Words often Confused; Prefix and Suffix; Idioms and Phrases; Compound Words; Phrasal Verbs; Acronyms and Abbreviations.

Formal and Informal Letter Writing; Dialogue Writing; Note-Making; Form Filling; Data Interpretation.

Books for Reference

Bhatia, Praveen. *Merchant of Venice – William Shakespeare*. UBS Publishers' Distributors Pvt. Ltd., 2013.

Chekhov, Anton. "The Lady with the Dog." *Translated by Richard Peace*, pp. 161-213, Penguin, 2015.

Das, Kamala. *Summer in Calcutta*. Everest Press, 1965.

Green, David. *Contemporary English Grammar: Structures and Composition*. Trinity Press, 2017.

Henry, O. "The Last Leaf." *The Trimmed Lamp and Other Stories*, 1907.

King, Martin Luther. "I Have a Dream." *March on Washington for Jobs and Freedom*, 28 Aug. 1963, Lincoln Memorial, Washington D.C. [Archives.gov](https://www.archives.gov).

Kincaid, Jamaica. "Girl." *The Vintage Book of Contemporary American Short Stories*, edited by Tobias Wolff, Vintage Books, 1994, pp. 306-07.

Murphy, Raymond. *Essential English Grammar*. 2nd ed., Cambridge University Press, 2012.

Narayan, R.K. "An Astrologer's Day." *Malgudi Days*, Penguin Books, 1982, pp. 1-7.

Sagan, Carl. *Pale Blue Dot: A Vision of the Human Future in Space*. Random House, 1994.

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

Prepared by

Mrs. M. Rajeswari

Ms. N. Harithaa

Verified by

Approved by

SARADHA GANGADHARAN COLLEGE (AUTONOMOUS)

(For the candidates admitted from 2025-26 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2025

FOUNDATION ENGLISH-I

MODEL QUESTION PAPER

FIRST SEMESTER

TIME: 3 HRS

MAX. MARKS: 60

PART A

Answer ALL the Questions

(10X1=10)

1. Identify the following sentence:
I have won the match.
(a) Imperative (b) Exclamatory (c) Statement (d) Interrogative
2. Fill in the blanks with suitable degrees of comparison: No other girl in the class is as _____ as Pinki.
(a) more taller (b) tallest (c) tall (d) taller
3. Complete the sentence with an appropriate verb form: The train __when I reached the station.
(a) have left (b) had left (c) left (d) leave
4. Choose the correct the synonym in the following sentence: The politician defied public opinion.
(a) flout (b) abide (c) follow (d) agree
5. Choose the most appropriate one-word substitute for the following phrase: A person who is skilled at or has a special knowledge of something.
(a) Novice (b) Expert (c) Amateur (d) Beginner
6. Rewrite the following sentence by using modals: You _____have helped her.
(a) ought to (b) may (c) will (d) might
7. Choose the correct question tag to complete the following sentence: He can sing well, _?
(a) can he (b) couldn't he (c) doesn't he (d) can't he
8. Choose the correct verb form to complete the sentence: If she had studied harder, she _the exam.
(a) would pass (b) will pass (c) would have passed (d) had passed

9. Fill in the blanks with a suitable article:

- ____Patience is a great virtue.
(a) an (b) no article (c) a (d) the

10. Choose the correct meaning of the

idiom: "to get cold feet."

- (a) To be physically cold due to a lack of warm clothing.
(b) To become nervous or afraid to do something one had planned to do.
(c) To walk barefoot in cold water.
(d) To have a bad relationship with someone

PARTB

Answer ALL the Questions

(5X4=20)

11. What is the significance of the 'promises' the speaker mentions in the poem "Stopping by Woods on a Snowy Evening"?

(OR)

How does Kamala Das use memory and nostalgia in the poem "My Grandmother's House"?

12. How does Carl Sagan use the "pale blue dot" image to inspire humility?

(OR)

What is the mother's advice regarding clothes in the prose "Girl" by Jamaica Kincaid?

13. What is Shylock's demand and why does he insist on it?

(OR)

Write a character sketch of Portia.

14. Write about the transformation of Dmitri from the short story "The Lady with the Dog".

(OR)

How does the astrologer's appearance in "An Astrologer's Day" support his profession?

15. Fill in the blanks with the suitable articles:

- a) He is ____most talented student in the entire class.
b) She aspires to be ____astronaut in the future.
c) We spent a week in ____Maldives last summer.
d) She bought ____beautiful dress yesterday.

(OR)

Write a dialogue between Suresh and Suraj who plan for summer vacation.

PART-C

Answer Any THREE of the following questions

(3X10=30)

16. Analyse the symbolism of the poem "A Poison Tree".

17. Write about the vision of America Martin Luther King Jr. presented in his speech.

18. Analyse Portia's role and intelligence in saving Antonio in the play "The Merchant of Venice".

19. Discuss the theme of sacrifice in “The Last Leaf” by O. Henry?
20. Write a formal letter to the Municipal Commissioner of your city to complain about the unhygienic.

B.A. ENGLISH	INTERACTIVE ENGLISH	CODE -
SEMESTER – II		HRS/WK – 4
CORE - SEC – II		CREDIT – 3

Introduction to the Course:

The course "Interactive English" is designed to develop students' English language skills through interactive and engaging activities, focusing on foundations of interactive communication, conversational strategies and different forms of interactive English. Moreover, it aims to equip students with the essential interactive communication skills necessary for academic, professional, and social contexts. The course will employ interactive methodologies to foster practical application of communication strategies and provide a supportive and interactive environment for learners to develop their English language skills and build confidence in using interactive English.

Objectives:

1. This course helps students understand the basics of interactive English.
2. Understanding oral and written interaction
3. Engaging in conversation and group activities
4. Grammatical skills required for interactive English
5. Interactive English in academic and social contexts.

Learning outcomes :

Upon successful completion of this course, learners will be able to:

CLO1: This course helps students understand the basics of interactive English.

CLO2: Understanding oral and written interaction

CLO3: Engaging in conversation and group activities

CLO4: Grammatical skills required for interactive English

CLO5: Interactive English in academic and social contexts.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
II						INTERACTIVE ENGLISH								4	3
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course is having high association with programme outcomes and programme specific outcomes

INTERACTIVE ENGLISH

Contents:

Unit- 1: Basics of Interactive English

(6 hours)

Definition of interaction, different types of interactions: verbal interaction, non-verbal interaction, written interaction, or visual interaction, digital interaction, interpersonal interaction, various competencies involved in interaction, nuances of interactive English, interacting with social media, using some interactive fillers and connectors for meaningful interaction.

Unit-2: Oral and Written interaction

(6 hours)

Oral interaction: Simulated interaction, scenarios, acting out situations, debate, group discussions and panel discussions, public speaking, conferences and seminars, introducing oneself in formal and informal situations, expressing views and opinions. Interactive writing: Online chats, e-mails, text messages, social media, online Forums, interactive stories, blogs, quizzes and games.

Unit- 3: Engaging in Interaction and Group Activities

(6 hours)

Starting and ending interactions, asking and answering questions effectively, expressing opinions and agreement/disagreement, making suggestions and giving advice, presenting arguments, role play, conversing in simulated contexts, participating in the oral mock interview for various government posts, working collaboratively in groups, facilitating group discussions.

Unit- 4: Required Grammatical Skills for Effective Interaction

(6 hours)

Using appropriate sentence structures, active vocabularies, application of grammar suitable for spoken English/conversational/Interactive English, tense forms, different verb forms, rules for framing questions of different types, modal verbs, concord etc., English usage, basics of pronunciation: sounds, stress, and intonation.

Unit- 5: Interactive English in Academic and Social Contexts

(6 hours)

Project presentation, discussion on research activities, F2F interactions, seminars, debates and conferences, collaborative communication, responding to interviews, public speaking, anchoring, on the cite newspaper reporter, social interactions, media communication: online interaction, telephonic conversation and e-mail.

Activities for Assessment:

Simulated interaction, role play, acting out situations, debate, group discussions, panel discussions, presentation, mock interviews, public speaking, conferences and seminars, Self-introduction, 3-minute interaction on any subject, formal and informal interaction, Responding to the interviews, Interaction for AIR and TV channel, telephonic conversation, interacting with pictures and films.

NOTE: The faculty member who is teaching this paper may select some of the interactive activities highlighted from the Unit-1 to 5 for practical purpose.

Books for Reference:

Grant Tailor. Conversation Practise. Oxford Press, New Delhi

Norman Lewis. Better English. Goyal Publishers, New Delhi.

Norman Lewis. Word Power Made Easy, Goyal Publishers, New Delhi.

Wren and Martin. English Grammar and Composition, S. Chand & Co., New Delhi

Raymond Murphy. Essential English Grammar. Cambridge University Press, New Delhi,

Nicholls, Anne. Mastering Public Speaking. Jaico Publication, New Delhi

Ogidi, O. C. Study Speaking: A Course in Spoken English for Academic Purposes. Cambridge University Press, New Delhi.

Catherine Blyth. The Art of Conversation: How to Talk to Anyone. Perigee Publication, New York, USA.

John Seely. Oxford Guide to Effective Writing and Speaking: How to Communicate Clearly. Oxford University Press, New Delhi.

Miles Craven and Sherman Kristin Donnalley. Skills for Success: Listening and Speaking (Advanced). Oxford University Press, New Delhi.

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Approved by

Dr. M. DOSS

QUESTION PAPER PATTERN

External Exam- 50 Marks (SEC)

Viva-voce - 50 Marks

Internal Marks- 50

Component	Marks	Description
Record	15	Evaluation is based on presentation of the record
Assignments & Seminars	10	Two written or project-based assignments/ Class presentation or group discussion activity
Attendance	5	Awarded based on class participation and attendance
Practice and Assessment Exam	20	Exam is conducted to simulate the final evaluation

Passing minimum is 20 out of 50 marks

B.A. ENGLISH	HEALTH & WELLNESS, YOGA EDUCATION, SPORTS AND FITNESS	CODE -
SEMESTER – II		HRS/WK – 2
CORE –VAC – III		CREDIT – 2

HEALTH & WELLNESS, YOGA EDUCATION, SPORTS AND FITNESS

Credits: 2

Learning Objectives:

- Describing Health & Wellness programs and services offered, how to access them, and their value to their well-being.
- Learn that principles of nutrition are all important parts of overall wellness.
- To learn the basic concept of wellbeing
- Demonstrate how to get healthy and stay healthy using multiple strategies.
- Identify healthy behaviors and practices that help to avoid and reduce health risks
- Yoga education to practice mental hygiene.
- Yoga education to integrate moral values
- Yoga education to possess emotional stability
- Learn the physical fitness management.

UNIT-1 HEALTH & WELLNESS

Define and differentiate health and wellness- Components of health wellness and their relationship between physical activity -Local, demographic, societal issues and factors affecting health and wellness.

Diet and nutrition for health & wellness - Essential components of balanced diet for healthy living, malnutrition, under nutrition and over nutrition.

UNIT-II MANAGEMENT OF HEALTH AND WELLNESS

Meaning & importance of various dimensions of wellness. Relationship of physical fitness in achieving wellness. Role of diet and exercise in health management

UNIT-III YOGA EDUCATION

Meaning and definition of yoga and its aims and objectives - Basic principles of yoga and its importance in our daily life -Yoga for mental attitude -Mind, body, breath and emotional level for higher plan of living

UNIT-IV YOGA PRACTICES

Types and limbs of yoga -Yoga postures -Asana -Breathing Practices- Pranayama Relaxation- Meditation - Mudra.

UNIT-V FITNESS ACTIVITIES

Types of fitness activities -Outdoor activities- Basic movement patterns. Indoor activity - Aerobics/Dance Fitness, Resistance Training for fitness,

Reference:

1. Physical Activity and Health by Claude Bouchard, Steven N. Blair, William L Haskell. Mental Health Workbook by Emily Attached & Marzia Fernandez, 2021.
2. Mental Health Workbook for Women. Exercises to Transform Negative Thoughts and Improve Well Being by Nashay Lorick, 2022
3. Lifestyle Diseases: Lifestyle Disease Management, by C. Nyambichu & Jeff Lumiri, 2018.
4. Physical Activity and Mental Health by Angela Clow & Sarah Edmunds, 2013.
5. The Fitness Mindset by Brian Keane
6. Health Promotion: Mobilizing Strengths to Enhance Health, Wellness, and Well-being [1 ed.] F.A. Davis Company.
7. Yoga RX: A Step-by-Step Program to Promote Health, Wellness, and Healing for Common Ailments, Broadway.
8. Advanced Hatha Yoga: Classic Methods of Physical Education and Concentration [1 ed.]. Inner Traditions.
9. Yoga and Physical Education, National Council of Educational Research and Training (NCERT), India.
10. Wealth First: Winning at Weight Loss and Wellness.
11. Administration of Health and Physical Education Programme. Bucher, Charles A
12. Treaties of Hygiene and Public Health, Ghosh, B.N
13. Principles of Public Health Administration 2003, Hanlon, John J. 14. The School Health and Health Education, Turner, C.E.
15. Health Education (National Education Association of U.T.A.), Moss et al.
16. The School Health Education (Harber and Brothers, New York), Nemir A
17. Nutrition Encyclopedia, edited by Delores C.S. James, The Gale Group, Inc.
18. The Stone Age Health Programme: Diet and Exercise as Nature Intended. Angus and Robertson, Boyd-Eaton S. et al (1989)
19. Stress, How Your Diet can Help: The Practical Guide to Positive Health Using Diet, Vitamins, Minerals, Herbs and Amino Acids, Thorons, Terras S. (1994).

QUESTION PAPER PATTERN**EXTERNAL ASSESSMENT -THEORY**

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

B.A. ENGLISH	DIGITAL TECHNOLOGY EDUCATION	CODE -
SEMESTER II		HRS/WK – 2
CORE -		CREDIT – 2

Semester	Course Code	Course Paper – I Digital Technology Education	Total Marks: 100		Hours Per Week	Credits
II	VAC-IV		CIA : 40	ESE : 60	2	2

VALUE ADDED COURSES

Year	I	Course Code:		Credits	2
Sem.	II	Course Title: Digital Technologies		Hours	45
Course Prerequisites, if any	-NIL-				
Internal Assessment Marks: 40	End Semester Marks: 60		Duration of ESA (Theory) : 03 hrs. Duration of ESA (Practical) : 03 hrs.		
Course Outcomes	• Learn about digital paradigm. • Understand the importance of digital technology, digital financial tools, e-commerce. • Analyse the concepts of communication and networks. • Understand the e-governance and Digital India initiatives. • Understand the use & applications of digital technology. • Learn the applications of machine learning and big data.				
Unit No.	Course Content			Hours	
Theory Component					
Unit I	Introduction & Evolution of Digital Systems. Role & Significance of Digital Technology. Information & Communication Technology & Tools. Computer System & its working, Software and its types. Operating Systems: Types and Functions. Problem Solving: Algorithms and Flowcharts.			7	
Unit II	Communication Systems: Principles, Model & Transmission Media. Computer Networks & Internet: Concepts & Applications, WWW, Web Browsers, Search Engines, Messaging, Email, Social Networking. Computer Based Information System: Significance & Types. E-commerce & Digital Marketing: Basic Concepts, Benefits & Challenges.			7	
Unit III	Digital India & e-Governance: Initiatives, Infrastructure, Services and Empowerment. Digital Financial Tools: Unified Payment Interface, Aadhar Enabled Payment System, USSD, Credit / Debit Cards, e-Wallets, Internet Banking, NEFT/RTGS and IMPS, Online Bill Payments and PoS. Cyber Security: Threats, Significance, Challenges, Precautions, Safety Measures, & Tools, legal and ethical perspectives.			7	
Unit IV	Emerging Technologies & their applications: Overview of Cloud Computing, Big Data, Internet of Things, Virtual Reality,			7	
Unit V	Emerging Technologies & their applications: Blockchain & Cryptocurrency, Robotics, Machine Learning & Artificial Intelligence, 3-D Printing. Digital Signatures.			7	

Practical Component		
Practice	1. Operating System Installation and configuration 2. Application Software Installation and configuration 3. Hardware understanding and minor troubleshooting 4. Networking, cabling, configuration	10
Recommended Learning Resources		
Print Resources	1. Pramod Kumar, Anuradha Tomar, R. Sharmila, "Emerging Technologies in Computing - Theory, Practice, and Advances", Chapman and Hall / CRC, 1st Edition, 2021, eBook ISBN: 9781003121466. https://doi.org/10.1201/9781003121466. 2. V. Rajaraman, "Introduction to Information Technology", PHI, 3rd Edition, 2018, ISBN-10: 9387472299, ISBN-13: 978-9387472297. 3. E. Balagurusamy, "Fundamentals of Computers", Tata Mc GrawHill, 2nd Edition, 2011, ISBN: 9780071077880.	

QUESTION PAPER PATTERN**EXTERNAL ASSESSMENT -THEORY**

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SEMESTER-III

B.A.ENGLISH	MJD 3 - INDIAN WRITING IN ENGLISH	CODE -
SEMESTER – III		HRS/WK - 5
CORE - MJD 3		CREDIT - 4

OBJECTIVES

- The course aims at introducing students to the rich corpus of Indian Literature in English.
- It will chart the evolution of Indian Literature written in English or / and Translation since the time of India's independence from British rule.
- It explores the innovative and artistic use of English in expressing Indian sensibilities.
- Through a range of authors and genres it will enable students to investigate modern Indian subjectivities, histories, and politics.

COURSE OUTCOMES (COs):

At the end of this course, students will be able to

- **CO1:** Identify themes and techniques in Indian English poetry,
- **CO2:** Recognise politics of language and nation,
- **CO3:** Critique early novels in the postcolonial scenario,
- **CO4:** Examine the themes in Indian stories and
- **CO5:** Analyse the development of theatre as an art form in India.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
III						MJD-3 INDIAN WRITING IN ENGLISH								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	PS O 7	PS O 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme-specific outcomes.

INDIAN WRITING IN ENGLISH

UNIT I: POETRY (12 Hours)

Nissim Ezekiel	“A Poem of Dedication”
Shiv K.Kumar	“Indian Women”
Vikram Seth	“The Frog and the Nightingale”
Sarojini Naidu	“Love and death”
Rabindranath Tagore	“ Lyric No LXXIII (From Gitanjali)

UNIT II: PROSE (12 Hours)

Shashi Tharoor	Ajanta and Ellora in the Monsoon
Sri Aurobindo	Indian Culture

UNIT III: SHORT STORY (12 Hours)

R.K. Narayan	“A Horse and Two Goats”
Anita Desai	“A Devoted Son “
Ruskin Bond	“The eyes have it “
Shashi Deshpande	“A Liberated Woman”
Salman Rushdie	“The Free Radio”

UNIT IV: NOVEL (12 Hours)

Arundhati Roy	The Ministry of Utmost Happiness
Aravind Adiga	The White Tiger

UNIT V: DRAMA (12 Hours)

Detailed: Mahesh Dattani	Dance Like a Man
Non- detailed: GirishKarnad	The Fire and the Rain

Books for Reference:

1. George, K.M. *Modern Indian Literature, An Anthology: Plays and Prose*. SahityaAkademi, 1994.
2. Iyengar, Srinivasa K.R. *Indian Writing in English*. Sterling Publishers, 1983.

3. King, Bruce. *Modern Indian Poetry in English*. Oxford UP, 2001.
4. Narasimhaiah, C.D., editor. *An Anthology of Commonwealth Poetry*. Macmillan, 1990.
5. Pathak, R.S. *Indian Fiction in English: Problems and Promises*. Northern Book Centre, 1990.
6. Mukherjee, Meenakshi. *Realism and Reality*. Oxford University Press, 1994.
7. Naik, M.K. *A History of Indian English Literature*. First Edition. SahityaAcademi, 2006.
8. *Aspects of Indian Writing in English*. 1979.
9. Vallath, Kalyani, Editor. *A Contemporary Encyclopaedia of Indian English Literature Vol I & II*, Vallath Books, 2024.

Prepared by
Mrs. P. Anitha

Verified by

Approved by

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
III SEMESTER
MJD – 03: INDIAN WRITING IN ENGLISH**

TIME: 3HRS

MAX MARKS: 60

PART A

I. Answer ALL the Questions:

(10 × 1 = 10 Marks)

1. The central theme of "A Poem of Dedication" is
 - A) War
 - B) Nature
 - C) Commitment and devotion
 - D) Politics
2. The women in the "Indian Women" are shown as
 - A) Rebellious
 - B) Weak
 - C) Patient and faithful
 - D) Careless
3. The moral of the poem The Frog and the Nightingale is
 - A) Never sing.
 - B) Always trust strangers.
 - C) Believe in yourself and beware of manipulators.
 - D) Never work hard.
4. Sarojini Naidu is popularly known as the
 - A) Mother of India
 - B) Nightingale of India
 - C) Iron Lady
 - D) Queen of Poetry
5. "Gitanjali" means
 - A) Song of Victory
 - B) Song Offerings
 - C) Morning Prayer
 - D) Sacred Story
6. Ajanta and Ellora are famous for their
 - A) Temples made of wood
 - B) Modern architecture
 - C) Rock-cut caves
 - D) Palaces
7. Sri Aurobindo believes that culture should promote
 - A) Hatred
 - B) Inner development
 - C) Luxury
 - D) Industrialization
8. The central theme of the story *A Horse and Two Goats* is:
 - A) Adventure
 - B) Miscommunication between cultures
 - C) War

- D) Science
9. The "White Tiger" symbolizes:
- A) Courage
 - B) A rare individual who escapes social constraints
 - C) Wealth
 - D) Intelligence
10. What dance form is shown in the play dance like a man.
- A) Bharatanatyam
 - B) Kathak
 - C) Kuchipudi
 - D) Odissi

PART B

II. Answer ALL the Questions:

5 × 4 = 20 Marks

- 1) Explain the central theme of "A Poem of Dedication."

OR

Explain the emotional appeal of Love and Death.

- 2) Compare the presentation of Indian heritage in the works of Shashi Tharoor and Sri Aurobindo.

OR

Discuss the unity in diversity found in Indian culture.

- 3) Explain the title A Devoted Son.

OR

What is the author's idea of women's liberation?

- 4) Explain the significance of the title The Ministry of Utmost Happiness.

OR

Explain the symbolism of the "White Tiger."

- 5) Describe the conflict between father and son in Dance Like a Man.

OR

Explain the significance of the title. The Fire and the Rain

PART C

III. Answer ANY THREE of the following questions:

3 × 10 = 30 Marks

1. Compare the treatment of human values in A Poem of Dedication and Lyric No. LXXIII.
2. Write a critical appreciation of Ajanta and Ellora in the Monsoon
3. Examine feminism in A Liberated Woman.
4. Discuss the relationship between power and morality in The White Tiger.
5. What is the importance of the yagna in The Fire and the Rain?

B.A. ENGLISH	MJD- 4 HISTORY OF ENGLISH LITERATURE - I	CODE -
SEMESTER – III		HRS/WK - 5
CORE –MJD- 4		CREDIT - 4

OBJECTIVES:

The primary objective of this course is to provide a comprehensive understanding of the historical development of English literature, tracing its major periods, movements, authors, and forms from the Renaissance to the Romantic period. The course aims to equip students with the analytical tools to interpret literary texts within their historical and cultural contexts.

COURSE OUTCOMES (COs):

- **CO1:** Understand English literary history's major periods and defining characteristics.
- **CO2:** Analyse key literary texts to their historical, social, and cultural backgrounds.
- **CO3:** Evaluate the evolution of literary forms, genres, and styles from the Renaissance to the Romantic period.
- **CO4:** Identify the contributions of significant writers and their impact on the literary tradition.
- **CO5:** Develop a critical awareness of the interplay between literature and historical change across different literary periods.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
III						MJD-4 HISTORY OF ENGLISH LITERATURE – I								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<=rating<=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme-specific outcomes.

HISTORY OF ENGLISH LITERATURE – I

UNIT I: THE RENAISSANCE PERIOD (1485–1603)

(15 Hours)

The rise of the Tudor monarchy, characteristics of the Renaissance and the Reformation, and the Invention of the printing press.

Major Writers:

Poets: Edmund Spenser, Sir Philip Sidney, William Shakespeare

Dramatists: Christopher Marlowe, William Shakespeare, Ben Jonson

Prose Writers / Essayists: Thomas More, John Lyly, Roger Ascham

UNIT II: THE JACOBAN & PURITAN PERIODS (1603–1660)

(10 Hours)

Reign of James I and Charles I; English Civil War; Characteristics of the Jacobean & Puritan.

Major Writers:

Poets: John Donne, George Herbert, Andrew Marvell

Dramatists: John Webster, Thomas Middleton

Prose Writers / Essayists: Francis Bacon, Robert Burton, John Bunyan

UNIT III: RESTORATION & NEOCLASSICAL AGE (1660–1745)

(15 Hours)

Characteristics of Restoration & Neoclassical Age, Restoration of monarchy; Rise of scientific thought, Influence of French Classicism.

Major Writers:

Poets: John Dryden, Alexander Pope

Dramatists: William Congreve, John Dryden

Prose Writers / Essayists: Joseph Addison, Richard Steele, Jonathan Swift

Novelists: Daniel Defoe, Aphra Behn

UNIT IV: AGE OF SENSIBILITY & TRANSITION (1745–1785) (10 Hours)

The Rise of the Middle Class, The Beginnings of the Industrial Revolution

Major Writers:

Poets: Thomas Grey, William Collins, James Thomson

Essayists: Samuel Johnson

Novelists: Laurence Sterne, Horace Walpole, Tobias Smollett, Henry Fielding

Dramatist: Richard Brinsley Sheridan

UNIT V: THE ROMANTIC PERIOD (1785–1832) (10 Hours)

Impact of the French and Industrial Revolutions.

Major Writers:

Poets: William Wordsworth, Samuel Coleridge, Lord Byron, P.B. Shelley, John Keats

Essayists: William Hazlitt, Charles Lamb, Thomas De Quincey

Novelists: Mary Shelley, Jane Austen, Sir Walter Scott

Books for Reference:

1. W.H. Hudson, *An Outline History of English Literature*
2. Edward Albert, *History of English Literature*
3. David Daiches – *A Critical History of English Literature*
4. Arthur Compton-Rickett – *A History of English Literature*
5. Pramod K. Nayar – *A Short History of English Literature*

e-Resources and other Digital Material
1. https://nptel.ac.in/courses/109/106/109106091/
2. https://swayam.gov.in/nd1_noc24_hs10/preview

Prepared by
Ms. Dhivya

Verified by

Approved by

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SARADHA GANGADHARAN COLLEGE



(AUTONOMOUS)

(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2026

MODEL QUESTION PAPER

THIRD SEMESTER

MJD - 4 – HISTORY OF ENGLISH LITERATURE - I

Time: 3 Hours

Maximum Marks: 60

PART – A

I. Answer ALL the questions

(10 × 1 = 10)

1. The Invention of the Printing Press is associated with
 - a) William Caxton
 - b) Johannes Gutenberg
 - c) Thomas More
 - d) Edmund Spenser
2. Which of the following is a major characteristic of the Renaissance?
 - a) Emphasis on religious asceticism
 - b) Humanism and revival of classical learning
 - c) Strict Puritan moral codes
 - d) Rejection of monarchy
3. John Donne is a leading figure of which poetic tradition?
 - a) Metaphysical Poetry
 - b) Cavalier Poetry
 - c) Romantic Poetry
 - d) Neoclassical Poetry
4. Which prose writer from the Jacobean period is known for Essays?
 - a) John Bunyan
 - b) Robert Burton
 - c) Francis Bacon
 - d) Thomas Middleton
5. The Restoration of monarchy in 1660 refers to the return of
 - a) Charles I
 - b) James I
 - c) Charles II
 - d) Queen Anne
6. Alexander Pope is a prominent poet of which age?
 - a) Renaissance
 - b) Puritan
 - c) Neoclassical
 - d) Romantic
7. The Rise of the Middle Class and the Beginnings of the Industrial Revolution are associated with

- a) Renaissance
- b) Age of Sensibility
- c) Jacobean Period
- d) Restoration Age

8. Which novelist is known for Tom Jones?

- a) Laurence Sterne
- b) Horace Walpole
- c) Henry Fielding
- d) Tobias Smollett

9. The Romantic Period was greatly influenced by

- a) The French Revolution and Industrial Revolution
- b) The Reformation
- c) French Classicism
- d) Scientific thought of the Restoration

10. Who among the following is a Romantic novelist known for Frankenstein?

- a) Jane Austen
- b) Sir Walter Scott
- c) Mary Shelley
- d) Aphra Behn

PART – B

II. Answer all the questions.

(5 × 4 = 20)

11. (a) Discuss the major characteristics of the Renaissance Period.

OR

(b) Write a note on the rise of the Tudor monarchy and its impact on literature.

12. (a) Explain the chief features of Metaphysical Poetry with reference to John Donne.

OR

(b) Discuss the influence of the Puritan Age on English literature.

13. (a) Bring out the main characteristics of the Neoclassical Age.

OR

(b) Write a short note on the influence of French Classicism on Restoration literature.

14. (a) Discuss the contribution of any two poets of the Age of Sensibility.

OR

(b) Examine the rise of the novel during the Age of Sensibility with suitable examples.

15. (a) Write a note on the impact of the French Revolution on Romantic Poetry.

OR

(b) Discuss William Wordsworth as a Romantic poet.

PART – C

III. Answer any THREE questions.

(3 × 10 = 30 Marks)

16. Critically examine the major contributions of Edmund Spenser or William Shakespeare to English poetry during the Renaissance Period.

17. Discuss the prose works of Francis Bacon or evaluate John Bunyan's contribution to English literature in the Puritan Age.

18. Assess the role of Jonathan Swift or Daniel Defoe as a prose writer in the Restoration and

Neoclassical Age.

19. Analyse the contribution of Henry Fielding or Richard Brinsley Sheridan to the English novel in the Age of Sensibility.

20. Discuss the major characteristics of Romantic Poetry with special reference to any two poets (Wordsworth, Coleridge, Byron, Shelley, or Keats).

B.A. ENGLISH	MID – 3 ECO-LITERATURE	CODE -
SEMESTER - III		HRS/WK - 5
CORE – MID - 3		CREDIT - 4

COURSE DESCRIPTION:

The course on Literature and Environment seeks to explore the intersections between literature and the natural environment through the lens of ecocriticism. It examines how literature reflects, influences, and critiques human relationships with the natural world. Texts from various genres, cultures, and periods will be analyzed to understand ecological themes and environmental ethics.

OBJECTIVES

- This paper seeks to give awareness, and to sensitise students on the role of literature in addressing contemporary social and environmental concerns.
- To examines how literature reflects, represents, or critiques environmental issues such as climate change, deforestation, pollution, and human-nature relationships.
- To explore how literature can inspire environmental consciousness and activism.
- To introduce key theories and frameworks in ecocriticism and explore how they are reflected in literary texts including essays, poems and fiction.

COURSE OUTCOMES (COs):

- **CO1** - Explain key concepts and approaches in ecocriticism and apply them to literary texts.
- **CO2** - Assess how literature contributes to ecological awareness and influences public and political perceptions of environmental issues.
- **CO3** - Examine diverse ecological worldviews presented in various literary traditions.
- **CO4** - Interpret literary responses to climate change and ecological crises through the lens of speculative and dystopian narratives.
- **CO5** - Reflect on the ethical implications of human-nature relationships and develop a more ecological sensitive worldview.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
III						MID-3 ECO-LITERATURE								4	3
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MID-3 ECO-LITERATURE

UNIT I - ECOCRITICISM: CONCEPTS, GENRES, AND POSITIONS (10 Hours)

Introduction to Ecocriticism; Pastoral; Wilderness; Dwelling; Apocalypse; Social Ecology; Ecofeminism; Deep Ecology; Green Politics; Environmental Movements; Environmental Justice; Tinai; Anthropocene; Climate Change and Climate Fiction (Cli-Fi).

UNIT II – POETRY

(10 Hours)

Emily Dickinson - A Bird Came Down the Walk

Sarojini Naidu - The Village Song

Seamus Heaney - Bogland

Dilip Chitre -The Felling of the Banyan Tree

Matthew Olzmann - Letter to Someone Living Fifty Years from Now

UNIT III – PROSE

(10 Hours)

Henry David Thoreau- Walking

Vandana Shiva - Development, Ecology and Women (Staying Alive)

UNIT IV – NOVEL

(15 Hours)

Amitav Ghosh- The Hungry Tide

Barbara Kingsolver- Flight Behaviour

UNIT V – DRAMA

(15 Hours)

Mahasweta Devi - Water (**Detailed**)

Wole Soyinka - The Swamp Dwellers (**Non-detailed**)

Books for Reference:

1. Chitre, Dilip. "The Felling of the Banyan Tree." *Travelling in a Cage*. Clearing House, 1980.
2. Devi, Mahasweta. *Water*. Translated by Samik Bandyopadhyay, Seagull Books, 2009.
3. Dickinson, Emily. "A Bird Came Down the Walk." *The Poems of Emily Dickinson*, edited by Thomas H. Johnson, Belknap Press, 1955.
4. Ghosh, Amitav. *The Hungry Tide*. HarperCollins, 2004.
5. Heaney, Seamus. "Bogland." *Door into the Dark*. Faber and Faber, 1969.
6. Kingsolver, Barbara. *Flight Behavior*. Harper, 2012.

7. Naidu, Sarojini. "The Village Song." *The Golden Threshold*. John Lane, 1905.
8. Olzmann, Matthew. "Letter to Someone Living Fifty Years from Now." *Constellation Route*. Alice James Books, 2022.
9. Shiva, Vandana. *Staying Alive: Women, Ecology and Development*. Zed Books, 1988.
10. Soyinka, Wole. *The Swamp Dwellers*. In *Collected Plays: Volume 1*, Oxford University Press, 1973.
11. Thoreau, Henry David. *Walking*. 1862. *The Writings of Henry David Thoreau*, edited by Bradford Torrey and Francis H. Allen, Houghton Mifflin, 1906.
12. Garrard, Greg. *Ecocriticism*. 2nd ed., Routledge, 2012.
13. Glotfelty, Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 1996.
14. Guha, Ramachandra. *Environmentalism: A Global History*. Longman, 2000.
15. Huggan, Graham, and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. 2nd ed., Routledge, 2015.

Prepared by

Verified by

Approved by

Ms. Harithaa N.

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
III SEMESTER
MID-3: ECO-LITERATURE**

TIME: 3HRS

MAX MARKS: 60

SECTION A

I. Answer ALL the Questions:

(10 × 1 = 10 Marks)

1. Which of the following concepts advocates the intrinsic value of all living beings, irrespective of their usefulness to humans?

- a) Ecofeminism
- b) Deep Ecology
- c) Green Politics
- d) Pastoral

2. Climate Fiction (Cli-Fi) primarily deals with

- a) Historical wars
- b) Technological inventions
- c) Environmental and climate-related crises
- d) Urban development

3. In *A Bird Came Down the Walk*, the bird flies away by

- a) Flapping its wings violently
- b) Floating gracefully through the air
- c) Hiding behind the grass
- d) Running into the woods

4. In *Bogland*, the bog symbolises

- a) Industrial progress
- b) Ireland's history and cultural memory
- c) Religious conflict
- d) Political revolution

5. According to Thoreau in *Walking*, true freedom is found in

- a) Material wealth
- b) Political power
- c) Wild nature
- d) Urban civilization

6. According to Vandana Shiva, modern development often leads to

- a) Ecological destruction and the marginalisation of women
- b) Equal distribution of natural resources

- c) Greater environmental sustainability
- d) Elimination of poverty

7. In *The Hungry Tide*, the conflict between humans and nature is best represented through the

- a) Industrial expansion of Kolkata
- b) Fragile ecosystem of the Sundarbans
- c) Growth of tourism
- d) Development of modern agriculture

8. In *Flight Behaviour*, the unexpected arrival of monarch butterflies primarily symbolises

- a) Economic prosperity
- b) Climate change and ecological imbalance
- c) Religious faith
- d) Human migration

9. In *Water*, the struggle for access to water mainly highlights

- a) Religious rituals
- b) Social inequality and environmental injustice
- c) Political elections
- d) Family inheritance

10. In *The Swamp Dwellers*, the swamp chiefly represents

- a) Wealth and prosperity
- b) The harsh realities of rural life and human survival
- c) Urban modernisation
- d) National independence

SECTION B

II. Answer ALL the Questions:

(5 × 4 = 20 Marks)

11. a) Write a short note on Deep Ecology.

OR

b) Discuss the significance of Environmental Justice in Ecocriticism.

12. a) How does Emily Dickinson portray nature in *A Bird Came Down the Walk*?

OR

b) Explain the environmental message conveyed in *The Felling of the Banyan Tree*.

13. a) Discuss Thoreau's concept of wilderness in *Walking*.

OR

b) Explain Vandana Shiva's critique of modern development.

14. a) Explain the role of the Sundarbans as more than just a setting in *The Hungry Tide*.

OR

b) Discuss how *Flight Behaviour* presents the impact of climate change on both nature and human life.

15. a) Discuss the theme of environmental justice in *Water*.

OR

b) Explain how *The Swamp Dwellers* portrays the relationship between humans and nature.

SECTION C

III. **Answer ANY THREE of the following questions:** (3 × 10 = 30 Marks)

16. Discuss the major concepts and theoretical positions in Ecocriticism.

17. Examine the environmental concerns in *Letter to Someone Living Fifty Years from Now*.

18. Compare and contrast Thoreau's philosophy of wilderness in *Walking* with Vandana Shiva's ecological vision in *Development, Ecology and Women*.

19. Critically analyze the major ecological issues presented in *The Hungry Tide*.

20. Discuss the environmental and social issues in Mahasweta Devi's *Water*.

B.A. ENGLISH	MLD -3 ENGLISH FOR CAREER ENHANCEMENT	CODE -
SEMESTER - III		HRS/WK – 4
CORE – MLD 3		CREDIT – 3

COURSE DESCRIPTION:

This course is designed to develop comprehensive English language proficiency by integrating listening, speaking, reading, writing, vocabulary, and employability skills. It enables students to communicate effectively in academic, professional, and social contexts. Emphasis is placed on language accuracy, critical reading and writing, workplace communication, vocabulary enrichment, and soft skills such as emotional intelligence and professional ethics.

COURSE OBJECTIVE:

The course aims to develop effective listening and speaking skills for academic, social, and workplace communication of the students. It strengthens reading and writing skills using academic, professional, and digital texts. The learners will improve grammatical accuracy and minimize common errors in spoken and written English. Students will expand academic and professional vocabulary for contextual and applied language use. Additionally, the students will cultivate employability skills, interpersonal competence, emotional intelligence, and professional behaviour.

COURSE OUTCOMES:

On successful completion of the course, students will be able to:

- **CO 1:** Apply appropriate listening and speaking strategies to communicate effectively in academic and workplace situations.
- **CO 2:** Analyze written texts using suitable reading strategies and produce coherent written documents for academic and professional purposes.
- **CO 3:** Evaluate and correct grammatical, structural, and usage-related errors in spoken and written English.
- **CO 4:** Apply advanced vocabulary, collocations, idioms, and language structures in meaningful contexts.
- **CO 5:** Create professional documents such as résumés, cover letters, reviews, and demonstrate employability and interpersonal skills in real-life situations.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
III						MLD -3 ENGLISH FOR CAREER ENHANCEMENT								4	3
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme-specific outcomes.

MLD -3 ENGLISH FOR CAREER ENHANCEMENT

Unit – I: LISTENING AND SPEAKING SKILLS

- **Types of Listening:** Active, Critical, Empathetic, Selective, Passive, Appreciative, and Therapeutic.
- Strategies to Overcome Barriers in Listening
- **Acquiring Pronunciation:** Importance of Acquiring Pronunciation, Speech Sounds, Stress, Intonation, Rhythm and Accent Neutralisation.
- **Public Speaking:** Techniques and Overcoming Stage Fear.
- **Workplace Communication:** Meetings, Interviews, Group Discussion and Telephonic Communication

Unit – II: READING AND WRITING SKILLS

- **Reading Comprehension:** Factual, Inferential, and Analytical
- **Reading Strategies:** Skimming, Scanning, Predicting, and Critical Reading
- Fluency Building through Newspapers, Reports, and Digital Texts
- **Letter Writing:** Formal, Semi-formal, and Informal
- **E-mail Writing:** Professional, Business, and Official Emails
- Resume and Cover Letter Preparation
- Writing Notices, Agendas and Minutes
- **Content Writing:** Introduction to Content Writing, Writing Blog Posts and Articles, Writing for Websites, Writing for Social Media Platform.

Unit– III: LANGUAGE ACCURACY AND COMMON ERRORS

- Pronunciation: Vowels and Consonants
- Common Errors in Spoken and Written English
- Sentence Structure and Word Order
- Tense Consistency and Subject-Verb Agreement
- Prepositions, Articles, and Modals

Unit– IV: VOCABULARY AND APPLIED LANGUAGE SKILLS

- Building Advanced Vocabulary (Academic and Professional)
- Collocations, Idioms, Phrasal Verbs, and Contemporary Usage
- Word Formation and Contextual Usage
- Sentence Types

Unit –V: EMPLOYABILITY SKILLS and SOFT SKILLS

- Basic Preparation for Jobs
- Personality Development: Importance of Personality Development
- Types of English Language for Interviews, Presentation Skills, Networking and Career Branding
- Writing Book Review
- Interpersonal Communication and Emotional Intelligence
- Workplace Etiquette and Professional Behaviour
- Motivation and Stress Management, Problem Solving and Teamwork
- Soft Skills for Employer and Employee

Books for Reference:

1. Baruah, T. C. *The English Teacher's Handbook*. 6th ed., Sterling Publishers, 2013.
2. Butterfield, Jeff. *Soft Skills for Everyone*. 2nd ed., Cengage Learning, 2016.
3. Charters, Ann, editor. *The Story and Its Writer*. 9th ed., Bedford/St. Martin's, 2019.
4. Covey, Stephen R. *The 7 Habits of Highly Effective People*. 25th anniversary ed., Simon & Schuster, 2014.
5. Gerson, Sharon J., and Steven M. Gerson. *Communicating for Success*. 3rd ed., Pearson Education, 2017.
6. Goleman, Daniel. *Emotional Intelligence: Why It Can Matter More Than IQ*. Bloomsbury Publishing, 1995.
7. Leech, Geoffrey, and Jan Svartvik. *A Communicative Grammar of English*. 3rd ed., Pearson Education, 2002.
8. Lewis, Michael. *The Lexical Approach: The State of ELT and a Way Forward*. Heinle Cengage Learning, 1993.
9. Lucas, Stephen E. *The Art of Public Speaking*. 13th ed., McGraw-Hill Education, 2020.
10. McCarthy, Michael, and Felicity O'Dell. *English Vocabulary in Use: Advanced*. 3rd ed., Cambridge University Press, 2017.
11. Murphy, Raymond. *English Grammar in Use*. 5th ed., Cambridge University Press, 2019.
12. Nuttall, Christine. *Teaching Reading Skills in a Foreign Language*. New ed., Macmillan Education, 2005.
13. Sethi, J., and P. V. Dhamija. *A Course in Writing Skills*. 2nd ed., Foundation Books, 2014.
- Swan, Michael. *Practical English Usage*. 4th ed., Oxford University Press, 2016.
14. Thomson, A. J., and A. V. Martinet. *A Practical English Grammar*. 4th ed., Oxford University Press, 2014.
15. Zinsser, William. *On Writing Well*. 30th anniversary ed., HarperCollins, 2006.

16. Green, David. Contemporary English Grammar Structures and Composition. Revised Edition., Macmillan Publishers India Ltd, 1971.

Online Resources:

1. British Council. LearnEnglish. British Council, www.britishcouncil.org/learnenglish
2. BBC. BBC Learning English. BBC, www.bbc.co.uk/learningenglish
3. Purdue Online Writing Lab. OWL. Purdue University, owl.purdue.edu.
4. LinkedIn Learning. Communication and Career Skills. LinkedIn Corporation, www.linkedin.com/learning
5. The Hindu. The Hindu Literary Review. www.thehindu.com/books
6. The Guardian. Books and Film Reviews. Guardian News & Media, www.theguardian.com/books.

Prepared by

Verified by

Approved by

Mr. V. R. Suresh

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.



SARADHA GANGADHARAN COLLEGE

(AUTONOMOUS)

(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2025

MODEL QUESTION PAPER

THIRD SEMESTER

MLD-3 ENGLISH FOR CAREER ENHANCEMENT

Time: 3 Hours

Maximum Marks: 60

PART – A

Answer ALL the questions

(10 × 1 = 10)

1. Which type of listening involves full concentration on the speaker?
a) Passive Listening b) Active Listening
c) Selective Listening d) Appreciative Listening
2. Stress and intonation are related to
a) Reading b) Pronunciation
c) Writing d) Vocabulary
3. Which reading strategy is used to find specific information quickly?
a) Skimming b) Scanning
c) Predicting d) Critical Reading
4. A cover letter is usually sent along with a
a) Notice b) Agenda
c) Resume d) Report
5. Which of the following is an example of a Modal?
a) Book b) Can
c) House d) Chair
6. Subject-Verb Agreement is a part of
a) Grammar b) Vocabulary
c) Listening d) Reading
7. Idioms are
a) Literal expressions b) Figurative expressions
c) Formal letters d) Speech sounds
8. The process of creating new words is called
a) Word Formation b) Skimming
c) Editing d) Networking

9. Emotional Intelligence refers to
a) Physical fitness b) Managing emotions effectively
c) Technical skills d) Academic knowledge
10. Workplace etiquette means
a) Professional behaviour at work b) Writing emails
c) Reading newspapers d) Learning grammar

PART – B

Answer all the questions.

(5 × 4 = 20)

11. a) Explain the different types of listening.

OR

- b) Discuss the techniques of effective public speaking.

12. a) Explain skimming and scanning as reading strategies.

OR

- b) Describe the format of a professional email.

- 13 a) Common errors in spoken and written English with examples.

OR

- b) Discuss tense consistency and subject-verb agreement.

14. a) Explain collocations and idioms with examples.

OR

- b) Discuss word formation and contextual usage.

15. a) Explain the importance of personality development.

OR

- b) Discuss workplace etiquette and professional behaviour.

PART – C

Answer any THREE questions.

(3 × 10 = 30)

16. Explain the various types of public speaking in detail.
17. Examine reading and writing skills for effective communication.
18. Analyse language accuracy and grammatical correctness.
19. How does vocabulary contribute to academic and professional success?.
20. Evaluate employability skills and professional development.

B.A. ENGLISH	AEC- 3 FOUNDATION ENGLISH - II	CODE -
SEMESTER - III		HRS/WK -3
CORE – AEC III		CREDIT - 3

OBJECTIVES

The main objective of this course is to provide a basic understanding of the language through various literary topics such as short stories, one-act plays, essays, and several grammar areas.

COURSE OUTCOMES (COs):

- **CO1:**Analyze and Interpret Diverse Literary Works.
- **CO2:** Evaluate and Respond to Foundational Texts.
- **CO3:** Produce Effective Academic and Practical Writing
- **CO4:** Apply Grammatical Principles to Improve Writing
- **CO5:** Develop Practical Communication Skills

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
III						AEC- 3 (B) FOUNDATION ENGLISH – II								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
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CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41% - 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes

FOUNDATION ENGLISH – II

UNIT I: POETRY

(9 Hours)

The Things That Haven't Been Done Before – Edgar Guest

Where the Mind is Without Fear - Rabindranath Tagore

Love Cycle – Chinua Achebe

UNIT II: PROSE

(9 Hours)

Chapter 1 from Malala Yousafzai, I am Malala

An Autobiography or The Story of My Experiments with Truth (Chapter -28: The First Case)
-M.K. Gandhi

With the photographer: Stephen Leacock

UNIT III: SHORT STORIES

(9 Hours)

After Twenty Years – O. Henry

Engine Trouble - R.K.Narayan

UNIT III: DRAMA

(9 Hours)

Sweet-And-Twenty - Floyd Dell

UNIT V: GRAMMAR AND LANGUAGE SKILLS

(9 Hours)

Paragraph and Essay Writing:

Reading Comprehension

Language Competency Sentences: Simple Sentences, Compound Sentences, Complex Sentences,

Direct and Indirect Speech; Collocations; **Transitive / Intransitive Verbs**; Modal Verbs; Error Spotting; Report Writing

BOOKS FOR REFERENCE:

1. N.Krishnasamy. Modern English: A Book of Grammar, Usage and Composition, Macmillan, 1975.
2. J.C. Nesfield. English Grammar Composition and Usage, Macmillan, 2019.
3. Malala Yousafzai. I am Malala, Little, Brown and Company, 2013.
4. M.K. Gandhi. An Autobiography or The Story of My Experiments with Truth (Chapter – I), Rupa Publications, 2011.
5. Nayar, “Impressions II – A Multi-skill course in English”, Cambridge University Press, 2011.

e-Resources and other Digital Material
Malala Yousafzai. I am Malala (Chapter 1) https://archive.org/details/i-am-malala
M.K Gandhi. An Autobiography or The Story of My Experiments with Truth (Chapter-1)- Rupa Publication, 2011 https://www.indiastudychannel.com/resources/146521-BookReview-An-Autobiography-or-The-story-of-my-experiments-with-Truth.aspx
J C Nesfield. Manual of English Grammar and Composition. https://archive.org/details/in.ernet.dli.2015.44179
The Quality of Mercy, https://poemanalysis.com 5
https://www.oxfordschool1911editions.co.uk/display/10.1093/actrade/9780199235742.book.1/actrade-9780199235742-div1-106 - William Hazlitt

Prepared by

Mrs. B. Narmadha

Verified by

Approved by

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
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INTERNAL ASSESSMENT- THEORY

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Model Exam	10 Marks
Seminars/Presentations	5 Marks
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**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
III SEMESTER**

AEC: FOUNDATION ENGLISH- II

TIME: 3HRS

MAX MARKS: 60

PART A

I. Answer ALL the Questions:

(10 × 1 = 10)

1. Who wrote the poem "The Things That Haven't Been Done Before"?

- A) Rabindranath Tagore
- B) Edgar Guest
- C) Chinua Achebe
- D) William Blake

2. In "Where the Mind is Without Fear", what does Tagore pray for?

- A) Wealth
- B) Freedom and knowledge
- C) Power
- D) Fame

3. Who is the author of *I Am Malala*?

- A) M.K. Gandhi
- B) Malala Yousafzai
- C) Stephen Leacock
- D) Chinua Achebe

4. What problem does the photographer face in "With the Photographer"?

- A) Camera is broken
- B) Customer is difficult to satisfy
- C) Lack of light

D) Lost photographs

5. Who wrote "After Twenty Years"?

A) R.K. Narayan

B) O. Henry

C) Floyd Dell

D) Edgar Guest

6. In "Engine Trouble", what does the narrator unexpectedly win?

A) A car

B) A horse

C) A lottery ticket

D) A house

7. What message does Floyd Dell primarily convey through *Sweet-and-Twenty*?

A) Love should always be sacrificed for wealth.

B) Young people should never make their own decisions.

C) Genuine love and personal freedom are more valuable than rigid social conventions.

D) Success depends only on education.

8. Who wrote "Sweet-And-Twenty"?

A) William Carleton

B) Floyd Dell

C) O. Henry

D) Stephen Leacock

9. Identify the compound sentence.

A) He worked hard.

B) He worked hard because he wanted success.

C) He worked hard, and he succeeded.

D) Working hard, he succeeded.

10. Choose the correct indirect speech.

Ravi said, "I am busy."

A) Ravi said that I am busy.

B) Ravi said that he was busy.

C) Ravi said he is busy.

D) Ravi said he busy.

PART B

II. Answer ALL the Questions (either or type) (5 × 4 = 20)

11. a) Explain the central idea of "The Things That Haven't Been Done Before."

(Or)

b) Describe the message conveyed in "Where the Mind is Without Fear."

12. a) Write a short note on I Am Malala.

(Or)

b) Explain Gandhi's childhood experiences in "The Story of My Experiments with Truth".

13. a) Explain the surprise ending of "After Twenty Years."

(Or)

b) Describe the difficulties faced by the narrator in "Engine Trouble."

14. a) What is the main theme of Sweet-And-Twenty?

(Or)

b) Why is the young woman hesitant to follow her feelings in the story "Sweet-And-Twenty"?

15. a) Differentiate between Simple, Compound and Complex sentences with suitable examples.

(Or)

b) Convert the following into Indirect Speech.

The teacher said, "Work hard every day."

Vinitha said, “I like swimming”.

PART C

III. Answer any 3 out of 5 Questions (ESSAY) (3 × 10 = 30)

16. Analyze the theme and message of the poem Love Cycle.

17. Explain how Stephen Leacock uses humour and satire in With the Photograph.

18. Describe the difficulties faced by the protagonist in Engine Trouble. What message does the story convey?

19. Discuss how Floyd Dell presents the conflict between love and society in Sweet-and-Twenty.

20. Write a report on your college's Annual Sports Day.

B.A. ENGLISH	SEC- 3 CREATIVEWRITING	CODE -
SEMESTER - III		HRS/WK – 2
CORE –SEC- III		CREDIT - 2

COURSE PREREQUISITES

1. Basic proficiency in English language (reading, writing, listening, and speaking).
2. Foundational knowledge of literature and familiarity with different literary forms.
3. Ability to express ideas clearly in written form.
4. Interest in creative expression, storytelling, and imaginative thinking.
5. Willingness to participate in workshops, peer discussions, and writing activities.

COURSE OBJECTIVES

1. Develop students' creative thinking and imaginative expression.
2. Introduce major genres and forms of creative writing.
3. Cultivate aesthetic sensitivity and literary craftsmanship.
4. Strengthen language proficiency through creative practice.
5. Encourage independent writing and critical self-reflection.

COURSE OUTCOMES (COS)

On successful completion of the course, students will be able to:

CO1: Demonstrate originality and imagination in written expression.

CO2: Compose creative works in multiple literary forms.

CO3: Apply literary techniques such as imagery, symbolism, and narrative voice.

CO4: Critically evaluate their own creative work and that of peers.

CO5: Produce a portfolio of original creative writing.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
III						SEC- 3 CREATIVELWRITING								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **high** association with programme outcomes and programme specific outcomes.

SEC- 3 CREATIVELWRITING

UNIT I: CREATIVE WRITING

- Defining Creativity
- Measuring Creativity
- What is Creative Writing?
- Imagination and Writing
- Can Creative Writing be Taught?

UNIT II: THE ART AND CRAFT OF WRITING

- **Tropes and Figures**
 - Based on Similarity
 - Based on Association
 - Based on Difference
 - Based on Extension of Ideas
- **Writing Style**
 - Formal and Informal Usage
- **Language and Gender**
 - Sexist Language
 - Playing with Words

UNIT III: MODES OF CREATIVE WRITING

- **POETRY**
 - Writing Poetry
 - Definitions of Poetry: What is a poem?
 - Poetry & Prose
 - Shape, Form and Technique
 - Rhythm, Rhyme and Meter
 - Images and Symbols
 - Fixed Forms and Free Verse– Sonnets, Villanelle
 - Dominant Modes of Poetry– Lyrical, Narrative and Dramatic
- **FICTION**
 - Fiction/ Non-Fiction
 - The Short Story and the Novel
 - Character –Plot–Point of View (Modes of Narration) –Setting (Milieu)
- **DRAMA**
 - The Concept and Characteristics of Drama

UNIT IV: WRITING FORMEDIA

- Print Media
- Broadcast Media
- New Media
- Advertising
- Types of Media Writing

UNIT V: PREPARING FOR PUBLICATION

- Revising and Rewriting
- Proof Reading
- Editing
- Submitting Your Manuscript for Publication

Prescribed Text:

Dev, Anjana Neira. *Creative Writing: A Beginner's Manual*. Delhi University. Pearson. 2008.

REFERENCE BOOKS:

1. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge UP, 2007.
2. Mills, Paul. *The Routledge Creative Writing Course book*. Routledge, 2006.
3. Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. 10th ed., University of Chicago Press, 2001

EVALUATION PATTERN

External Exam- 50 Marks (SEC)

Viva-voce - 50 Marks

Internal Marks- 50

Component	Marks	Description
Record	15	Evaluation is based on presentation of the record
Assignments & Seminars	10	Two written or project-based assignments/ Class presentation or group discussion activity
Attendance	5	Awarded based on class participation and attendance
Practice and Assessment Exam	20	Exam is conducted to simulate the final evaluation

Passing minimum is 20 out of 50 marks

SEMESTER-IV

B.A. ENGLISH	MJD- 5 AMERICAN LITERATURE	CODE -
SEMESTER – IV		HRS/WK - 5
CORE – MJD- V		CREDIT - 4

COURSE DESCRIPTION

This course offers a comprehensive introduction to American Literature from the 19th century to the contemporary period. It explores the diversity of American voices, the evolution of literary forms (poetry, prose, drama, novel, and short story), and key themes such as the American Dream, identity, individualism, race, gender, class, and the impact of historical change. The syllabus blends canonical classics with modern and contemporary texts to highlight the richness and complexity of American cultural and literary identity.

COURSE OBJECTIVES

- To demonstrate awareness of the scope, variety, and historical development of American literature.
- To enable critical reading and analysis of literary texts in their socio-cultural contexts.
- To explore the interplay between literature, identity, and intercultural experiences.
- To develop skills in close reading and appreciation of literary devices, forms, and themes.

COURSE OUTCOMES (COs):

- CO1: Recall and discuss major periods, movements, and representative works in American literature.
- CO2: Identify and analyze poetic devices and thematic concerns in American poetry.
- CO3: Examine drama and fiction in relation to social issues like class, gender, family, and the American Dream.
- CO4: Analyze elements of fiction (plot, character, setting, theme, point of view, style) across novels and short stories.
- CO5: Demonstrate critical understanding of the evolution of American literary forms and their cultural significance.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
IV						MJD- 5 AMERICAN LITERATURE								4	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD- 5 AMERICAN LITERATURE

UNIT I: INTRODUCTION TO AMERICAN LITERATURE & POETRY (12 Hours)

Introduction: Overview of American Literary History – Colonial Period, American Renaissance, Transcendentalism, Realism, Modernism, Postmodernism, and Contemporary trends.

Robert Frost -Mending Wall

Langston Hughes - I, Too

Wallace Stevens - The Emperor of Ice-Cream

Tracy K. Smith - The Good Life

Terrance Hayes - American Sonnet for My Past and Future Assassin

UNIT II: PROSE

(12 Hours)

Ralph Waldo Emerson - The American Scholar

Joan Didion -On Self-Respect

UNIT III: SHORT STORIES (12 Hours)

Edgar Allan Poe -The Fall of the House of Usher

Alice Walker -Everyday Use

Aimee Bender -The Rememberer

George Saunders - Puppy

Kate Chopin- The Story of an Hour

UNIT IV: NOVEL

(12 Hours)

Ernest Hemingway - The Old Man and the Sea

F. Scott Fitzgerald - The Great Gatsby

UNIT V: DRAMA

(12 Hours)

Detailed: Eugene O'Neill -The Hairy Ape

Non-Detailed: Tracy Letts - August: Osage County

BOOKS FOR REFERENCE

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester UP, 2017.

Baym, Nina, et al., editors. *The Norton Anthology of American Literature*. 10th ed., W. W. Norton, 2022.

Bender, Aimee. "The Rememberer." *Girl in the Flammable Skirt: Stories*, Anchor Books, 1999, pp. 3-11.

Bercovitch, Sacvan, editor. *The Cambridge History of American Literature*. Cambridge UP, 1994–2005.

Didion, Joan. "On Self-Respect." *Slouching Towards Bethlehem*, Farrar, Straus and Giroux, 2008, pp. 142-48.

Elliott, Emory, editor. *The Columbia Literary History of the United States*. Columbia UP, 1988.

Emerson, Ralph Waldo. "The American Scholar." *Nature and Selected Essays*, edited by Larzer Ziff, Penguin Books, 2003, pp. 83-105.

Fitzgerald, F. Scott. *The Great Gatsby*. Edited by James L. W. West III, Scribner, 2018.

Frost, Robert. "Mending Wall." *North of Boston*, edited by Matthew Hollis, Faber and Faber, 2014, pp. 1-3.

Gray, Richard. *A History of American Literature*. 2nd ed., Wiley-Blackwell, 2011.

Hayes, Terrance. *American Sonnets for My Past and Future Assassin*. Penguin Books, 2018.

---. *The Old Man and the Sea*. Simon & Schuster, 1995.

High, Peter B. *An Outline of American Literature*. Longman, 1986.

Hughes, Langston. "I, Too." *The Collected Poems of Langston Hughes*, edited by Arnold Rampersad and David Roessel, Vintage Books, 1995, p. 46.

Letts, Tracy. *August: Osage County*. Theatre Communications Group, 2007.

O'Neill, Eugene. *The Hairy Ape*. Dover Publications, 2018.

Perkins, George, and Barbara Perkins, editors. *The American Tradition in Literature*. 12th ed., McGraw-Hill, 2008.

Poe, Edgar Allan. "The Fall of the House of Usher." *The Selected Writings of Edgar Allan Poe*, edited by G. R. Thompson, W. W. Norton & Company, 2004, pp. 199-217.

Ruhl, Sarah. *The Clean House and Other Plays*. Theatre Communications Group, 2006.

Ruland, Richard, and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. Routledge, 1992.

Saunders, George. "Puppy." *Tenth of December: Stories*, Random House, 2013, pp. 31-45.

---. "Sticks." *Tenth of December: Stories*, Random House, 2013, pp. 21-23.

Smith, Tracy K. "The Good Life." *Life on Mars: Poems*, Graywolf Press, 2011, p. 14.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 4th ed., Routledge, 2023.

Walker, Alice. "Everyday Use." In *Love & Trouble: Stories of Black Women*, Harcourt Brace Jovanovich, 1973, pp. 47-59

Prepared by

Verified by

Approved

Mrs. M. Rajeswari

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION DECEMBER 2026
MODEL QUESTION PAPER
FIFTH SEMESTER
MJD – V AMERICAN LITERATURE

TIME: 3HRS

MAX MARKS: 60

PART A

Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

Choose the Correct Answer:

1. The American Renaissance is generally associated with which period in American literature?

- A) 1607–1700
- B) 1830–1865
- C) 1865–1900
- D) 1900–1945

2. What is the central idea of *The Emperor of Ice-Cream*?

- A) Eternal life after death
- B) The celebration of the reality and transience of life
- C) Religious faith
- D) Political power

3. In *The American Scholar*, Emerson encourages_____

- A) Dependence on European ideas
- B) Intellectual independence
- C) Industrial development
- D) Political activism only

4. In "On Self-Respect," Joan Didion suggests that people without self-respect often_____

- A) Accept responsibility for their failures.
- B) Depend excessively on the approval of others.

- C) Avoid making friends.
- D) Live simple and peaceful lives.

6. The Fall of the House of Usher is an example of_____

- A) Science Fiction
- B) Romantic Comedy
- C) Gothic Fiction
- D) Historical Fiction

7. Who wrote Everyday Use?

- A) Alice Walker
- B) Aimee Bender
- C) Joan Didion
- D) Tracy K. Smith

8. Who is the old fisherman in The Old Man and the Sea?

- A) Nick Adams
- B) Jake Barnes
- C) Santiago
- D) Tom Buchanan

9. The Great Gatsby is set during the_____

- A) Civil War Era
- B) Roaring Twenties
- C) Colonial Period
- D) Great Depression

9. The protagonist of The Hairy Ape is_____

- A) Yank
- B) Gatsby
- C) Santiago
- D) Stanley

10. August: Osage County mainly deals with_____

- A) War and nationalism
- B) Family conflict and dysfunction
- C) Scientific progress
- D) Colonial settlement

PART B

Answer ALL the Questions: (either or type)

(5 x 4 = 20)

11. a) Explain the concept of the American Dream in American literature.

(Or)

b) Analyze the message of equality in "I, Too" by Langston Hughes.

12. a) Explain Emerson's idea of the American Scholar.

(Or)

b) Write a short note on self-respect as presented by Joan Didion.

13. a) Characterize Yank in The Hairy Ape.

(Or)

b) Discuss the role of secrets and conflicts in August: Osage County.

14. a) Describe Santiago's struggle in The Old Man and the Sea.

(Or)

b) Write a short note on the character of Jay Gatsby.

15. a) Discuss the Gothic elements in The Fall of the House of Usher.

(Or)

b) Analyze the theme of heritage in Everyday Use.

PART C

Answer any THREE of the following questions: (3 x 10 = 30)

16. Discuss the major themes and literary significance of Mending Wall.

17. Examine the principles of Transcendentalism as reflected in The American Scholar.

18. Analyze the theme of identity and alienation in The Hairy Ape.

19. Critically evaluate the portrayal of the American Dream in The Great Gatsby.

20. Discuss the theme of heritage and cultural identity in Everyday Use, with reference to the major characters and symbols in the story.

B.A. ENGLISH	MJD- 6 HISTORY OF ENGLISH LITERATURE – II	CODE -
SEMESTER - IV		HRS/WK – 5
CORE – MJD- VI		CREDIT – 4

OBJECTIVE

The primary objective of this course is to provide a comprehensive understanding of the historical development of English literature from the Victorian to the Modern period, tracing its major periods, movements, authors, and forms. The course aims to equip students with the analytical tools to interpret literary texts within their historical, cultural, and intellectual contexts.

COURSE OUTCOMES (COs):

- **CO1:** Understand the major periods and defining characteristics of English literary history from the Victorian to the Modern period.
- **CO2:** Analyze key literary texts in relation to their historical, social, and cultural backgrounds.
- **CO3:** Evaluate the evolution of literary forms, genres, and styles across the Victorian and Modern periods.
- **CO4:** Identify the contributions of significant writers and their impact on the literary tradition.
- **CO5:** Develop a critical awareness of the interplay between literature and historical change across different literary periods.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
IV						MJD- 6 HISTORY OF ENGLISH LITERATURE – II								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme-specific outcomes.

MJD- 6 HISTORY OF ENGLISH LITERATURE – II

UNIT I: VICTORIAN POETRY AND PROSE

(12 Hours)

General Characteristics of Victorian Era

Poets- Alfred Tennyson, Robert Browning, Matthew Arnold, Edward Fitzgerald

The Pre-Raphaelite Movements

Prose- Thomas Carlyle, John Ruskin, Matthew Arnold, Walter Pater, Cardinal Newman

UNIT II: VICTORIAN NOVEL AND DRAMA

(12 Hours)

Social Novel: Charles Dickens, Charles Kingsley, Benjamin Disraeli, William Collins

The Realistic Novel: Thackeray, Anthony Trollope

The Novel as poetic Comedy: George Meredith

The Regional Novel: Thomas Hardy

Women Novelists: The Brontë Sisters, George Eliot

The Pioneers of British Drama

UNIT III: MODERN POETRY

(12 Hours)

General Characteristics of Modern Age

Transitional Poets

The War Poets

The Georgian Poets

W.B. Yeats, T.S. Eliot, Gerald Manley Hopkins

The Oxford Poets: W.H. Auden, Stephen Spender, C.D. Lewis

The Movement poets

UNIT IV: MODERN PROSE AND DRAMA

(12 Hours)

Prose: G.K. Chesterton, Hilaire Belloc, E.V. Lucas, A.G. Gardiner

Characteristics of 20th century Drama

The Realistic Drama: John Galsworthy, G.B. Shaw

J.M. Synge, Sean O'Casey

British Drama after 1950: Arnold Wesely and others

John Osborne, Samuel Beckett, Harold Pinter, Edward Bond, Tom Stoppard

The Revival of Poetic Drama: W.B. Yeats, T.S. Eliot

UNIT V: MODERN NOVEL

(12 Hours)

Characteristics of Modern Novel

Joseph Conrad, H.G.Wells, Arnold Bennett, E.M.Forster, John Galsworthy

William Somerset Maugham, Aldous Huxley, D.H.Lawrence

Stream of Consciousness Novel: Dorothy Richardson, James Joyce, Virginia Woolf

Novel after 1950: Graham Greene, George Orwell, William Golding, Kingsley Amis

Books for Reference:

1. Hudson, William Henry. *An Outline History of English Literature*. G. Bell, 1913
2. Albert, Edward. *History of English Literature*, Oxford university Press, 2000
3. Daiches, David. *A Critical History of English Literature*. Vol. 1 & 2, Supernova, 2011.
4. Compton-Rickett, Arthur. *A History of English Literature*. T.C. & E.C. Jack, 1912
5. Nayar, Pramod K. *A Short History of English Literature*. Foundation Books, 2009
6. Carter, Ronald. *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 2001

e-Resources and other Digital Material
3. https://nptel.ac.in/courses/109/106/109106091/
4. https://swayam.gov.in/nd1_noc24_hs10/preview

Prepared by

Verified by

Approved by

Mr. N. Ganesh

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)**

(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION

MODEL QUESTION PAPER

IV SEMESTER

MJD – VI– HISTORY OF ENGLISH LITERATURE -II

TIME: 3HRS

MAX MARKS: 60

PART A

Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

1. Who among the following is known as the representative poet of the Victorian Age?

- a) W.B. Yeats b) Alfred Tennyson c) T.S. Eliot d) John Keats

2. The Pre-Raphaelite Movement was primarily associated with:

- a) Realism and social reform b) Medievalism, sensuousness and detailed imagery
c) Stream of consciousness d) Satirical comedy

3. Charles Dickens is best known for his contribution to:

- a) Regional Novel b) Social Novel c) Poetic Comedy d) Realistic Novel

4. Thomas Hardy's novels are mainly classified as:

- a) Social Novels b) Regional Novels c) Stream of Consciousness d) Poetic Comedy

5. The Transitional Poets belong to the period between:

- a) Victorian and Modern b) Romantic and Victorian c) Georgian and Movement
d) Modern and Postmodern

6. T.S. Eliot's poetry is best associated with:

- a) Georgian simplicity b) Mythical method and fragmentation
c) War poetry only d) Nature mysticism

7. G.B. Shaw is a leading figure in:

- a) Poetic Drama b) Realistic Drama with social criticism c) Absurd Drama
d) Regional Novel

8. Samuel Beckett's Waiting for Godot is a landmark in:

- a) Realistic Drama b) Theatre of the Absurd c) Poetic Drama d) Comedy of Manners

9. Stream of Consciousness technique is prominently used by:

- a) Charles Dickens b) Virginia Woolf and James Joyce c) Thomas Hardy d) H.G. Wells

10. George Orwell's 1984 and Animal Farm reflect:

- a) Aestheticism b) Dystopian and political satire c) Regional realism d) Romantic idealism

PART B

Answer ALL the Questions: (either or type)

(5 x 4 = 20)

Each should not exceed 150 words

11. a. Write a short note on the general characteristics of the Victorian Era.

OR

b. Briefly explain the contribution of Matthew Arnold to Victorian prose.

12. a. What are the chief features of the Social Novel with special reference to Charles Dickens?

OR

b. Highlight the importance of the Brontë Sisters in Victorian novels

13. a. Discuss the main characteristics of Modern Poetry.

OR

b. Write a short note on the War Poets or the Movement Poets

14. a. Explain the characteristics of 20th-century Drama.

OR

b. Write briefly on the contribution of G.B. Shaw to Modern Drama.

15. a. What are the major characteristics of the Modern Novel?

OR

b. Give a short account of the Stream of Consciousness technique with suitable examples.

PART C

Answer any THREE of the following questions:

(3 x 10 = 30)

Each answer should not exceed 400 words

16. Trace the major developments in Victorian Poetry with special reference to Alfred Tennyson and Robert Browning.

17. Examine the role of Women Novelists (Brontë Sisters and George Eliot) in the development of the Victorian Novel

18. Critically analyse the poetry of W.B. Yeats and T.S. Eliot as representatives of Modern Poetry

19. Trace the development of Modern Drama with special reference to G.B. Shaw and Samuel Beckett

20. Examine the major characteristics of the Modern Novel with special reference to D.H. Lawrence and Virginia Woolf.

B.A. ENGLISH	MJD- 7 SHAKESPEARE	CODE -
SEMESTER - IV		HRS/WK – 5
CORE – MJD- VII		CREDIT – 4

COURSE DESCRIPTION:

This course attempts a thorough study of the Elizabethan theatre, language, and culture, the world in which Shakespeare lived. It will make a close reading of few of Shakespeare's most acclaimed plays. It will also encourage students to explore aspects of tradition and innovation in Shakespeare's use of theatrical modes. The module will allow students to integrate a knowledge of the intellectual, culture and stage history of the period into their study of the texts.

COURSE OBJECTIVES:

- To provide students with knowledge and understanding of Shakespeare's plays.
- To promote an analytical appreciation of representative modes and genres in Shakespearean drama.
- To develop students' awareness of the relationship between the texts and wider socio-cultural contexts of the period.

COURSE OUTCOMES (COs):

CO1: Describes Elizabethan England in social and Historical context.

CO2: Explain the roots of the Shakespearean sonnets in earlier sonnet traditions.

CO3: Explain the origins of Shakespearean drama in Greek theatre. Identify and describe the major themes of Shakespearean tragedy, comedy, and Romantic plays.

CO4: Define a variety of Shakespearean dramatic forms, including Shakespearean dramatic forms -- Shakespearean tragedy, comedy, and Romantic plays.

CO5: To apply knowledge and skills in the fields of English Language Studies to relevant Professional contexts like teaching research, content development, etc.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
IV						MJD- 7 SHAKESPEARE								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a**High** association with programme outcomes and programme specific outcomes.

MJD- 7 SHAKESPEARE

UNIT I: INTRODUCTION

(10 Hours)

Shakespeare's Life and works – Theatre and Audience – Role of Fools and Clowns – use of Supernatural elements – soliloquies – as a sonneteer – Portrayal of Women characters.

UNIT II: SONNETS

(10 Hours)

SONNET- 18 – Shall I compare thee to a summer's day?

SONNET - 30 – When to the sessions of sweet silent thought.

SONNET - 64– when I have seen by time's fell hand defaced.

SONNET - 73 -That time of year Thoumayst in me behold.

SONNET – 104 –To me, Fair friend you never can be old.

UNIT III: TRAGEDIES**(15 Hours)**

Detailed :King Lear

Non- Detailed:Othello

UNIT IV: COMEDIES**(15 Hours)**

Detailed: Twelfth Night

Non-Detailed: As You Like it

UNIT V: ROMANCES**(10 Hours)**

Detailed: The Winter's Tale

Non-Detailed: Cymbeline

Books for Reference

1. Kermode, Frank. Shakespeare's Language. New York: Farrar Straus Giroux, 2000.
2. Eagleton, Terry. William Shakespeare. Oxford: Wiley- Blackwell, 1991.
3. Blake, N.F. Shakespeare's Language: An Introduction. New York: St. Martin's press.
4. Bates, Jonathan. The Genius of Shakespeare. London: Picador, 1997.

Prepared by

Verified by

Approved by

T.V. Subbulakshmi

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
IV SEMESTER
MJD – VII – SHAKESPEARE

TIME: 3HRS

MAX MARKS: 60

PART A

Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

1. Shakespeare was born in
a) London b) Stratford-upon-Avon c) Oxford d) Cambridge
2. Shakespeare's theatre was known as
a) Globe Theatre b) Lyceum c) Royal Theatre d) Abbey Theatre
3. A speech delivered by a character alone on stage is called
a) Dialogue b) Soliloquy c) Aside d) Chorus
4. Sonnet 18 begins with the line
a) Let me not to the marriage of true minds
b) Shall I compare thee to a summer's day?
c) When I have seen by Time's fell hand defaced
d) That time of year thou mayst in me behold
5. Sonnet 73 mainly deals with the theme of
a) Love and jealousy b) Old age and mortality c) War d) Nature
6. King Lear is a
a) Comedy b) Romance c) Tragedy d) History
7. The protagonist of Othello is a
a) King b) General c) Merchant d) Prince
8. Twelfth Night is classified as a
a) Tragedy b) Comedy c) History d) Problem play
9. The Winter's Tale belongs to Shakespeare's
a) Tragedies b) Comedies c) Romances d) Histories
10. Shakespeare's Sonnet 104 is addressed to
a) Fair friend b) Queen c) Rival poet d) Lady Macbeth

PART B

II. Answer ALL the Questions: (either or type)

(5 x 4 = 20)

11. a) Discuss Shakespeare's contribution to English drama.

OR

b) Explain the importance of supernatural elements in Shakespeare's works.

12. a) Analyse the theme of love in Sonnet 18.

OR

b) Explain the imagery used in Sonnet 73.

13. a) Discuss King Lear as a tragedy.

OR

b) Examine Othello's character.

14. a) Explain the elements of comedy in Twelfth Night.

OR

b) Discuss the role of disguise in As You Like It.

15. a) Analyse The Winter's Tale as a romance.

OR

b) Write a note on Shakespeare's portrayal of women characters.

PART C

Answer any THREE of the following questions:

(3 x 10 = 30)

16. Explain Shakespeare's theatre and audience and their influence on his plays.

17. Critically analyse Sonnet 30 and its treatment of memory and sorrow.

18. Discuss the major themes and conflicts in King Lear.

19. Examine Twelfth Night as a Shakespearean comedy.

20. Discuss The Winter's Tale as a play of loss, reconciliation and renewal.

B.A. ENGLISH	CES -1.COMMUNITY ENGAGEMENT	CODE -
SEMESTER – IV		HRS/WK – 2
CORE –CES – I		CREDIT - 2

Course Description:

Community Engagement and Service

(2 Credits)

Community Engagement is a value-based course designed to develop students' social responsibility, leadership qualities, and active participation in community welfare activities. The course encourages learners to understand the needs and challenges of society through direct interaction with diverse communities. It aims to bridge the gap between academic learning and real-life social experiences by involving students in service-oriented programmes, awareness campaigns, and collaborative projects.

The course focuses on promoting empathy, civic consciousness, teamwork, communication skills, and ethical values. Students are introduced to important social issues such as education, health, environmental sustainability, gender equality, rural development, and public welfare. Through field visits, surveys, volunteering, and outreach activities, learners gain practical exposure and learn to contribute positively to society.

Community Engagement also helps students develop problem-solving abilities and a sense of commitment toward nation-building. By participating in community-based initiatives, students become socially aware individuals capable of bringing constructive change in their surroundings. The course emphasizes experiential learning, social inclusion, and the importance of collective responsibility in creating a better and more sustainable society.

Guidelines for Field Visit

1. Each Student must be allotted a faculty guide. The HOD may allot the guide by discussing with other faculty members.
2. After completing the project 10-12 days may be given for the students to prepare and submit the report.
3. The students may do a PPT presentation.

Since it is a two credit paper, the maximum marks to be awarded is 100. Out of these 100 marks, 60 marks may be awarded by the guide and 40 marks may be allotted by the external faculty.

B.A. ENGLISH	MJD – 8 ENGLISH LANGUAGE TEACHING	CODE -
SEMESTER – IV		HRS/WK –
CORE – MJD – VIII		CREDIT – 3

INTRODUCTION TO THE COURSE:

In an increasingly interconnected world, the demand for proficient English speakers continues to grow, making the role of skilled teachers more vital than ever. We will explore established pedagogical principles, delve into a variety of contemporary teaching methodologies, and critically examine current research shaping the field. Beyond theoretical understanding, this course emphasizes hands-on application, critical reflection on your own learning and teaching beliefs, and the development of essential skills for creating engaging and inclusive learning environments.

COURSE OBJECTIVES:

Upon successful completion of this course, students will be able to:

Comprehend Foundational Theories: Understand and critically evaluate major theories and principles in second language acquisition (SLA) and their implications for teaching.

Analyze Pedagogical Approaches: Analyze and apply a range of contemporary English language teaching methodologies, recognizing their strengths and limitations in diverse contexts.

Integrate Resources and Technology: Evaluate and strategically integrate appropriate resources, including technological tools, to enhance language teaching and learning.

Develop Practical Teaching Skills: Develop practical strategies for effectively teaching the four core language skills (listening, speaking, reading, and writing) as well as essential language components (grammar, vocabulary, and pronunciation).

Understand Assessment and Feedback: Understand the significance of various assessment methods and the crucial role of providing effective feedback in supporting language learning.

Learning Course Outcomes (LCOs):

By the end of this course, students will be able to:

- **CO 1:Theoretical Application:** Apply key concepts and theories from second language acquisition.

- **CO 2:Methodological Evaluation:** Critically evaluate different English language teaching methodologies.
- **CO 3:Resource Integration and Digital Technology:** Select and effectively integrate appropriate teaching materials, including digital resources, to enhance student learning and engagement.
- **CO 4:Skills-Based Instruction:** Demonstrate the ability to plan and implement effective activities for developing students' listening, speaking, reading, and writing skills, as well as their knowledge of grammar, vocabulary, and pronunciation.
- **CO 5:Assessment Literacy:** Design and utilize appropriate assessment techniques to monitor student progress, provide meaningful feedback, and evaluate learning outcomes.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
IV						MJD – 8 ENGLISH LANGUAGE TEACHING								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD – 8 ENGLISH LANGUAGE TEACHING

UNIT 1: FOUNDATIONS OF SECOND LANGUAGE ACQUISITION (10 Hours)

Introduction to the field of Second Language Acquisition (SLA), Key theories: Behaviourism, Cognitivism, Constructivism, Factors influencing second language learning: age, motivation, aptitude, learning styles. The role of the first language (L1) in second language acquisition. Key differences and similarities.

UNIT 2: EVOLUTION OF TEACHING METHODOLOGIES (15 Hours)

Grammar-Translation Method, Bi-lingual method, Direct and Indirect Method, Task based method, Audio-Lingual Method, Eclectic method, Communicative language teaching, Action research And Flipped and Blended methods.

UNIT 3: TEACHING THE LANGUAGE SKILLS AND SYLLABUS (10 Hours)

Teaching Listening skills, speaking skills, Reading skills, Writing skills, Grammatical skills, Teaching Vocabulary, and Pronunciation. Syllabus types: Structural, Functional, Task-based and Content-based syllabus.

UNIT 4: ASSESSMENT AND EVALUATION IN LANGUAGE TEACHING (15 Hours)

Characteristics of good test, Types of assessment: formative and summative assessment, Placement test, Diagnostic test, and Proficiency test. Designing effective assessment tasks for the four skills, provision of constructive feedback, self and peer assessment and Remedial teaching.

UNIT 5: DIGITAL PEDAGOGY IN ELT (10 Hours)

The use of technology in language teaching and learning: ICT, AI Tools, Multi-media, Computer Assisted Language Learning, MOOC and SWAYAM and Mobile assisted language learning. Personalised Learning Platforms and Virtual reality.

Books for Reference:

Fromkin, Victoria, Robert Rodman, and Nina Hyams. An Introduction to Language. (Latest Edition). Cengage Learning.

Cook, Vivian, and David Singleton. Second Language Learning and Language Teaching. (Latest Edition). Routledge.

Nation, I.S.P. Learning Vocabulary in Another Language. (Latest Edition).Cambridge University Press.

Thornbury, Scott. How to Teach Grammar.(Latest Edition).Pearson Education.

Ur, Penny. A Course in Language Teaching: Practice and Theory. (Latest Edition).Cambridge University Press.

Prepared by
Dr. M. Doss

Verified by

Approved by

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SARADHA GANGADHARAN COLLEGE



(AUTONOMOUS)

(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2026

MODEL QUESTION PAPER

FOURTH SEMESTER

MJD- 8 - ENGLISH LANGUAGE TEACHING

Time: Three Hours

Maximum Marks: 60

PART - A

I. Answer ALL the answers

(10x1 = 10)

1. Communicative Language Teaching (CLT) prioritizes:
 - a) Rote memorization
 - b) Functional use of language
 - c) Perfect pronunciation
 - d) Error-free translation
2. The 'Direct Method' forbids the use of:
 - a) Pictures
 - b) The Native Language (L1)
 - c) Target Language (L2)
 - d) Action verbs
3. The Grammar-Translation Method focuses primarily on:
 - a) Speaking and Listening
 - b) Reading and Writing
 - c) Fluency over Accuracy
 - d) Visual Aids
4. Which of the following is a 'Productive Skill'?
 - a) Reading
 - b) Listening
 - c) Writing
 - d) Note-taking
5. The "Eclectic Method" refers to:
 - a). Using only one method
 - b)..Combining different methods
 - c). Teaching only grammar
 - d). Visual-only teaching
6. A "MOOC" stands for:
 - a) Massive Online Open Course
 - b) Media Online Open Class
 - c) Mobile Open Online Course
 - d) Multiple Open Online Courses

7. An "Action Research" is usually conducted to:
- a) Build a new theory
 - b) Solve an immediate, practical problem
 - c) Study ancient history
 - d) Test complex chemical formulas
8. FL Language stands for
- a). Third language
 - b) Second language
 - c). First language
 - d). Faulty language
9. Students can construct knowledge with the help of a teacher as a facilitator. Which method suggests this idea?
- a). Behaviourism
 - b). Constructivism
 - c). Grammar Translation Method
 - d). Task based method
10. Which test identifies the subject weakness of the students?
- a). Proficiency test
 - b). Remedial Test
 - c) Diagnostic test
 - d). Summative test

Part II

Answer any FOUR of the following (4x5=20)

11. Explain the difference between Acquisition and Learning according to Krashen.

(or)

What is the role of the First Language (L1) in the Audio-Lingual Method?

12. Differentiate between Formative and Summative assessment.

(or)

What are the key features of a Task-Based Syllabus?

13. Briefly explain the Direct Method and its limitations

(or)

Define Communicative Competence.

14. Explain the concept of Reliability in language testing.

(or)

Describe two activities for teaching Speaking skills to undergraduates.

15. Define Digital Literacy for English teachers.

(or)

Discuss personalised learning platforms in AI tools for learning English.

Part III

Answer any THREE of the following (3x10=30)

16. Evaluate Communicative Language Teaching (CLT) as a modern pedagogical approach.
(or)

Analyze the Four Skills (LSRW) and explain why an integrated approach is necessary.

17. Discuss the evolution of Methods of Teaching English from GTM to the Eclectic Approach.
(or)

Evaluate the role of Digital Literacy in the 21st-century English curriculum.

18. Compare and contrast Behaviorist and Constructivist theories of language learning.
(or)

Write different types of tests? Discuss characteristic features of good test

19. Describe the features and benefits of Blended Learning in modern education.
(or)

Describe the features and benefits of Flipped methodology in teaching English language in Learning in modern education

20. Compare and contrast Behaviourist and Innates perspectives on language acquisition.
(or)

Trace the evolution of ELT methodology from the Grammar Translation Method to Communicative Language Teaching.

SEMESTER - V

B.A. ENGLISH	MJD - 9 LITERARY CRITICISM	CODE -
SEMESTER – V		HRS/WK - 5
CORE: MJD –IX		CREDIT - 4

COURSE DESCRIPTION

This course introduces students to the major traditions and movements in Western literary criticism, tracing the development of critical thought from Classical to Modernist and Practical Criticism. The prescribed texts focus on key critical concepts such as mimesis, the sublime, dramatic form, imagination, poetic truth, tradition, and close reading. The course enables students to understand how literature is evaluated, interpreted, and theorized across historical periods and equips them with analytical tools for critical reading and interpretation of literary texts.

COURSE OBJECTIVES

1. To familiarize students with the major schools and thinkers of literary criticism.
2. To trace the historical development of critical ideas from Classical to Modern periods.
3. To help students understand key critical concepts and terminologies.
4. To develop analytical and interpretative skills through the study of critical texts.
5. To enable students to apply critical theories to the reading of literary works.

COURSE OUTCOMES

After successful completion of the course, the students will be able to:

- Recall major critics, texts, and key concepts in literary criticism.
- Understand the central ideas and arguments of prescribed critical texts across different periods.
- Apply critical concepts related to literary texts.
- Analyse similarities and differences among Classical, Romantic, Victorian, and Modernist critical approaches.
- Critically assess the relevance and limitations of various critical theories in literary studies.

- Construct independent critical responses and written analyses using appropriate theoretical frameworks.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD - 9LITERARY CRITICISM								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	4	4	4	5	4	4	4	4	4	3	4	4	
CO2	4	5	4	4	4	4	4	5	4	4	4	3	4	4	
CO3	4	4	5	4	4	4	4	4	3	4	3	4	5	4	
CO4	4	4	4	5	4	4	4	4	5	4	4	4	4	4	
CO5	4	5	4	4	4	4	4	5	4	4	4	3	4	4	
CO6	4	5	5	4	4	4	4	3	4	4	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41% - 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course is having **High** association with programme outcomes and programme specific outcomes.

MJD – 9 LITERARY CRITICISM

UNIT I: CLASSICAL FOUNDATIONS

(12 Hours)

Aristotle : *Poetics*

Longinus : *On the Sublime*

UNIT II: RENAISSANCE TO NEOCLASSICISM**(12 Hours)**

Philip Sidney : *An Apology for Poetry*

John Dryden : *An Essay of Dramatic Poesy*

UNIT III: THE ROMANTIC REVOLT**(12 Hours)**

William Wordsworth : *Preface to Lyrical Ballads*

S. T. Coleridge : *Biographia Literaria* (Chapter XIV)

UNIT IV: THE VICTORIAN AND AESTHETIC TRANSITION**(12 Hours)**

Matthew Arnold : *The Study of Poetry*

Walter Pater : *The Renaissance: Studies in Art and Literature*(conclusion)

UNIT V: THE MODERNIST TURN & PRACTICAL CRITICISM**(12 Hours)**

T. S. Eliot : *Tradition and the Individual Talent*

I. A. Richards : *Practical Criticism*

Books for Reference

- Aristotle. *Poetics*. Translated by Anthony Kenny, Oxford UP, 2013.
- Longinus. "On the Sublime." *Classical Literary Criticism*, translated by Penelope Murray and T. S. Dorsch, revised ed., Penguin Books, 2000, pp. 113-66.
- Dryden, John. *An Essay of Dramatic Poesy*. Edited by Jack Lynch, Broadview Press, 2013.
- Sidney, Philip. *An Apology for Poetry (or The Defence of Poesy)*. Edited by R. W. Maslen and Geoffrey Shepherd, 3rd ed., Manchester UP, 2002.

- Coleridge, Samuel Taylor. *Biographia Literaria*. Edited by Adam Roberts, Edinburgh UP, 2014.
- Wordsworth, William. "Preface to Lyrical Ballads." *The Norton Anthology of English Literature: The Romantic Period*, edited by Stephen Greenblatt, 10th ed., vol. D, W. W. Norton, 2018, pp. 303-15.
- Arnold, Matthew. "The Study of Poetry." *Essays in Criticism: Second Series*, edited by S. R. Littlewood, Macmillan, 1938.
- Pater, Walter. *The Renaissance: Studies in Art and Poetry*. Edited by Adam Phillips, Oxford UP, 2010.
- Eliot, T. S. "Tradition and the Individual Talent." *Selected Essays*, faber and faber, 1999, pp. 13-22.
- Richards, I. A. *Practical Criticism: A Study of Literary Judgment*. Routledge, 2017.
- Blamires, Harry. *A History of Literary Criticism*. Routledge, 1991.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Blackwell Publishing, 2005.
- Leitch, Vincent B., editor. *The Norton Anthology of Theory and Criticism*. 3rd ed., W. W. Norton, 2018.
- Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2006.

Prepared by

Verified by

Approved by

Dr. N. Ganesh

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
V SEMESTER
MJD – IX – LITERARY CRITICISM

TIME: 3 HRS

MAX MARKS: 60

PART A

Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

1. According to Aristotle's *Poetics*, what is the ultimate emotional and spiritual goal of a tragedy?

- A) *Hamartia* (The tragic flaw)
- B) *Catharsis* (The purgation of pity and fear)
- C) *Peripeteia* (The reversal of fortune)
- D) *Anagnorisis* (The moment of recognition)

2. In *On the Sublime*, Longinus argues that the true "Sublime" moves an audience not to mere persuasion, but to a state of:

- A) Intellectual agreement
- B) Moral instruction
- C) Ecstasy and transport (*Ekstasis*)
- D) Rational analysis

3. Sir Philip Sidney in *An Apology for Poetry* defends the poet by arguing that, unlike the historian or the philosopher, the poet:

- A) Deals only with absolute, verifiable historical facts
- B) Never lies because he never affirms anything as absolute fact
- C) Is bound strictly by the laws of nature and physical reality
- D) Subordinates moral instruction to pure aesthetic entertainment

4. In John Dryden's *An Essay of Dramatic Poesy*, the character Neander acts as a spokesperson for which dramatic tradition?

- A) The Classical Greek Theatre
- B) The French Neoclassical Theatre
- C) The Modern English Theatre
- D) The Roman Comic Theatre

5. William Wordsworth states in *Preface to Lyrical Ballads* that good poetry is the spontaneous overflow of powerful feelings, but it must be modified by:

- A) Strict adherence to classical poetic diction
- B) Deep and long thought
- C) Complex allegorical structures
- D) High-flown, aristocratic language

6. In Chapter XIV of *Biographia Literaria*, S.T. Coleridge distinguishes a "poem" from "poetry" by asserting that a poem's immediate object is:

- A) The communication of absolute scientific truth
- B) The moral rectification of the reader
- C) Pleasure, not truth
- D) The strict imitation of external nature

7. What is the name of the objective critical tool proposed by Matthew Arnold in *The Study of Poetry* to detect true poetic excellence?

- A) The Objective Correlative
- B) The Touchstone Method
- C) Historical Criticism
- D) Dissociation of Sensibility

8. In the Conclusion to *The Renaissance*, Walter Pater famously asserts that our physical existence is a drift of momentary impressions, and that our only goal should be to:

- A) Standardize our impressions into strict moral codes
- B) Burn always with a hard, gem-like flame
- C) Ignore art in pursuit of political action
- D) Seek permanent, unchanging religious dogmas

9. In *Tradition and the Individual Talent*, T.S. Eliot compares the mind of the mature poet to which of the following scientific agents?

- A) A chemical solvent
- B) A filament of platinum (a catalyst)
- C) A magnifying lens
- D) An electric current

10. In *Practical Criticism*, I.A. Richards identifies "stock responses" as a major barrier to close reading. A stock response occurs when a reader:

- A) Mentally corrects the grammar of the poem

- B) Evaluates a poem based on a preconceived, ready-made emotional reaction rather than the text itself
- C) Compares the poem to other works by the same author
- D) Fails to understand the literal meaning of the vocabulary used

PART B

Answer ALL the Questions: (either or type)

(5 x 4 = 20)

Each should not exceed 150 words

11. (a) Explain Aristotle's concept of *Hamartia* as outlined in the *Poetics*. How does it differ from a simple moral crime?

OR

11. (b) Identify and briefly explain the five source conditions that Longinus claims are essential for achieving grandeur/sublimity in writing.

12. (a) Summarize how Sir Philip Sidney counters the Platonic charge that "poets are liars" in *An Apology for Poetry*.

OR

12. (b) In Dryden's *An Essay of Dramatic Poesy*, apply Crites' arguments to explain why he believes the Classical Ancients are superior to Modern playwrights.

13. (a) Outline Wordsworth's arguments regarding the choice of "humble and rustic life" as the ideal subject matter for poetry in his *Preface*.

OR

13. (b) Analyze how Coleridge differentiates between the functional mechanisms of "Poem" and "Prose" in Chapter XIV of *Biographia Literaria*. ON

14. (a) Explain Matthew Arnold's warnings against the "Historical Estimate" and the "Personal Estimate" when judging poetry.

OR

14. (b) Interpret Walter Pater's view on the value of "the excess of life" and momentary experiences as expressed in his Conclusion to *The Renaissance*.

15. (a) Explain what T.S. Eliot means by the "Impersonality of Poetry" and how it challenges Romantic notions of self-expression.

OR

15. (b) Apply I.A. Richards' critique of "Irrelevances" (personal distractions) to show how a reader's private memories can ruin an objective reading of a poem.

PART C

Answer any **THREE** of the following questions:

(3 x 10 = 30)

Each answer should not exceed 400 words

16. Using Aristotle's ideas about plot—unity of action, probability, and necessity—explain why he considered tragedy to be a better artistic form than epic poetry.
17. Based on Neander's defense of English drama in Dryden's *An Essay of Dramatic Poesy*, explain how breaking the Classical Unities can make a play more realistic and engaging.
18. Using Wordsworth's view that there is no essential difference between the language of prose and poetry, explain how Romantic poets changed the style and language of 19th-century English poetry.
19. Critically evaluate Matthew Arnold's *The study of Poetry* with textual examples
20. Explain how T. S. Eliot's idea of the "historical sense" and I. A. Richards' method of close reading without relying on an author's biography contributed to the development of modern literary criticism.

B.A.ENGLISH	MJD - 10 INTRODUCTION TO TRANSLATION STUDIES	CODE -
SEMESTER – V		HRS/WK - 5
CORE – MJD - X		CREDIT - 4

COURSE DESCRIPTION

This syllabus introduces UG English Literature students to Translation Studies as an interdisciplinary field bridging language, culture, literature, and comparative studies. It balances theory, history, key concepts, literary practice (with emphasis on Indian contexts), and contemporary issues.

COURSE OBJECTIVES:

- Introduce core concepts, history, and theories of translation.
- Develop awareness of translation as a creative and cultural act, especially in multilingual India.
- Build practical skills in literary translation and critical analysis of translations.
- Explore translation's role in comparative literature, postcolonial contextslocalization.

COURSE OUTCOMES:

CO 1: Define the core concepts, principles, and scope of Translation Studies and clearly differentiate between translation, interpretation, adaptation, and transcreation.

CO 2: Trace the historical development of translation in Western and Indian contexts and explain how social, religious, colonial, and postcolonial factors influenced literature.

CO 3: Apply major translation theories such as Jakobson's types, Nida's equivalence, and Venuti's domestication/foreignization to analyse different texts.

CO 4: Examine how power, gender, ideology, and postcolonial perspectives shape translations, especially in the representation of Indian regional literature globally.

CO 5: Understand the strengths and limitations of Machine Translation and AI tools and apply Post-Editing techniques to improve cultural accuracy and quality.

CO 6: Produce short literary translations between English and Indian regional languages and write a reflective commentary on the challenges and solutions involved.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD - 10 INTRODUCTION TO TRANSLATION STUDIES								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
CO6	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD - 10 INTRODUCTION TO TRANSLATION STUDIES

UNIT I: INTRODUCTION TO TRANSLATION STUDIES (12 HOURS)

- Definitions, nature, and scope of translation; translation vs. interpretation, adaptation, transcreation.
- Translation as communication, mediation, and cultural transfer.
- Qualities of a translator; role in literature and society (democratizing knowledge, especially in India).

- Basic concepts: Source Language/Text (SL/ST), Target Language/Text (TL/TT), equivalence, loss and gain.

UNIT II: HISTORY OF TRANSLATION

(12 HOURS)

- Western traditions: Romans, Bible translation, Renaissance, Dryden (word-for-word vs. sense-for-sense), up to 20th century.
- Indian traditions: Translation in ancient texts, colonial/postcolonial periods, role in national literature and regional languages.
- Key historical views and shifts (e.g., Steiner's periods).
- Evolution of Translation Studies as a discipline.

UNIT 3: KEY THEORIES AND CONCEPTS IN TRANSLATION STUDIES(12 HOURS)

- Major theorists: Roman Jakobson (types of translation), Eugene Nida (formal vs. dynamic equivalence), Susan Bassnett (cultural turn), Lawrence Venuti (domestication vs. foreignization), polysystem theory, postcolonial approaches.
- Central issues: Language and culture, untranslatability, ideology, power.
- Contemporary theories: Feminist, postcolonial, and decolonial perspectives (relevant to Indian contexts).

UNIT IV: PROBLEMS AND PRACTICES IN LITERARY TRANSLATION(12 HOURS)

- Specific challenges in translating poetry, prose, drama (structure, style, imagery, cultural references).
- Genres and text types: Literary vs. non-literary; scientific, technical, media.
- Practical workshops: Short translations/exercises (English to Indian language or vice versa; analysis of published translations of Indian regional literature into English, e.g., from Tagore, Premchand, or contemporary writers).

- Issues of fidelity, creativity, and audience. Emphasis: Indian literature in translation and comparative perspectives.

UNIT 5: TRANSLATION IN GLOBAL AND INDIAN CONTEXTS + EMERGING TRENDS (12 HOURS)

- Translation and comparative literature; semiotics.
- Machine translation, CAT tools, AI; opportunities and limitations.
- Translation in globalization, publishing, and media; career prospects.
- Translation as discovery in Indian multilingualism; case studies from Indian literature.
- Review and project presentations.

SUGGESTED STUDENT ACTIVITIES:

Translate a short literary piece and write a reflective essay on challenges; compare multiple translations of a text.

SUGGESTED SUPPLEMENTAL READINGS (INDIAN CONTEXT):

1. Devy, G. N. "Translation and Literary History: An Indian View." In *Another Tongue: Essays on Indian English Literature*, Macmillan, 1993.
2. Mukherjee, Sujit. "Translation as Discovery." *Translation as Discovery and Other Essays on Indian Literature in English Translation*, Allied Publishers, 1981.
3. Trivedi, Harish. "The Politics of Postcolonial Translation." *Translation, Its Theory and Practice*, edited by Avadhesh K. Singh, Creative Books, 1996, pp. 46-55.

BOOKS FOR REFERENCES

- Bassnett, Susan. *Translation Studies*. 4th ed., Routledge, 2014. (Or latest edition).
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 5th ed., Routledge, 2022.
- Das, B. K. *A Handbook of Translation Studies*. Atlantic Publishers, 2008.
- Hatim, Basil, and Jeremy Munday. *Translation: An Advanced Resource Book*. Routledge, 2004.
- Ray, Mohit K., editor. *Studies in Translation*. Atlantic Publishers, 2008.

- Venuti, Lawrence, editor. The Translation Studies Reader. 4th ed., Routledge, 2021.

Prepared by

Verified by

Approved by

Mrs. M. Rajeswari

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION DECEMBER 2026
MODEL QUESTION PAPER
FIFTH SEMESTER
MJD 10 INTRODUCTION TO TRANSLATION STUDIES

Time: 3 Hours

Max.Marks:60

PART A

Answer ALL the Questions

Choose the Correct Answer

1. Which of the following best defines 'Transcreation'?
 - a) Literal word-for-word translation
 - b) Creative adaptation that recreates the text for the target culture
 - c) Oral translation of spoken language
 - d) Translation of technical documents only
2. The terms SL and TL refer to:
 - a) Source Language and Target Language
 - b) Simple Language and Target Language
 - c) Standard Language and Translated Language
 - d) Spoken Language and Written Language
3. Who among the following made the famous distinction between "word-for-word" and "sense-for-sense" translation?
 - a) Eugene Nida b) John Dryden c) Roman Jakobson d) Lawrence Venuti
4. Which scholar is closely associated with the Indian view of "Translation as Discovery"?
 - a) Susan Bassnett b) G.N. Devy c) Sujit Mukherjee d) Harish Trivedi
5. Roman Jakobson proposed three types of translation. Which one refers to translation within the same language?
 - a) Interlingual b) Intersemiotic c) Intralingual d) Intercultural

6. Lawrence Venuti's concepts of "Domestication" and "Foreignization" primarily deal with:

- a) Grammatical equivalence
- b) Cultural visibility/invisibility of the translator
- c) Machine translation accuracy
- d) Bible translation strategies

7. Which of the following is generally considered the most challenging to translate?

- a) Scientific reports
- b) Poetry
- c) News articles
- d) Legal documents

8. In literary translation, "fidelity" primarily refers to:

- a) Strict adherence to word count only
- b) Loyalty to the spirit, meaning, and effect of the original text
- c) Complete literal translation
- d) Adding new ideas to the text

9. One major limitation of Machine Translation (MT) and AI tools is:

- a) They cannot handle large volumes of text
- b) Lack of cultural and contextual understanding
- c) High cost of software
- d) Inability to translate simple sentences

10. Which concept highlights translation's role in discovering and promoting Indian regional literatures?

- a) Polysystem theory
- b) Translation as Discovery
- c) Dynamic Equivalence
- d) Domestication

PART B

Answer ALL the Questions: (either or type)

(5 x 4 = 20)

11.a) Define translation and distinguish it from interpretation and adaptation.

(or)

b) Explain the concepts of “equivalence”, “loss” and “gain” in translation.

12. a) Write a short note on the role of Bible translation in the history of Western translation.

(or)

b) Discuss the contribution of colonial and postcolonial periods to translation practice in India.

13. a) Explain Eugene Nida’s concepts of Formal Equivalence and Dynamic Equivalence.

(or)

b) Discuss Lawrence Venuti’s ideas of Domestication and Foreignization.

14. a) What are the major challenges in translating poetry?

(or)

b) Examine the issues of fidelity and creativity in literary translation.

15. a) Discuss the opportunities and limitations of Machine Translation and the importance of Post-Editing.

(or)

b) Explain the role of translation in Indian multilingualism and comparative literature.

PART C

Answer any THREE of the following questions:

(3 x 10 = 30)

16. Define Translation Studies. Discuss its nature, scope, and the role of a translator in Indian multilingual society.

17. Trace the major developments in the history of translation with special reference to Western and Indian traditions.

18. Critically examine **any two** of the following translation theories:

a) Roman Jakobson’s types of translation

b) Susan Bassnett's Cultural Turn

c) Postcolonial approaches to translation.

19. Discuss the problems and practices involved in the translation of Indian regional literature into English, with suitable examples.

20. Examine the impact of globalization and emerging technologies (AI & Machine Translation) on the field of Translation Studies.

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B.A.ENGLISH	MJD - 11 POST COLONIAL LITERATURE	CODE -
SEMESTER - V		HRS/WK - 5
CORE – MJD - XI		CREDIT – 4

Course Objectives:

Postcolonial Literature equips students with critical tools to analyze literature from formerly colonized regions, emphasizing themes of resistance, identity, and power dynamics.

Objectives:

To introduce foundational postcolonial theories and their application to literary texts across genres.

To explore historical contexts of imperialism and decolonization in regions like South Asia, Africa, the Caribbean, and beyond.

To examine how postcolonial writers challenge Eurocentric narratives through hybridity, subaltern voices, and cultural reclamation.

To develop skills in close reading, theoretical analysis, and comparative critique of diverse postcolonial texts.

Course Outcomes

Upon completion, students will be able to:

CO1: Identify and apply key concepts like Orientalism, mimicry, and hybridity from theorists such as Said, Bhabha, and Spivak.

CO2: Analyze postcolonial poetry, fiction, drama, novels, and essays for themes of nationalism, gender, and diaspora.

CO3: Evaluate the socio-political roles of literature in decolonization processes and contemporary globalization.

CO4: Produce informed essays and critical arguments on postcolonial texts, demonstrating awareness of genre-specific strategies.

CO5: Critically engage with intersectional issues such as gender, race, and class in postcolonial texts,

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD - 11POST COLONIAL LITERATURE								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
CO6	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD - 11 POST COLONIAL LITERATURE

UNIT 1: Introduction to Postcolonial Literature

Defines postcolonialism as literature emerging from colonized regions, addressing imperialism's aftermath through concepts like Orientalism (Edward Said), mimicry (Homi Bhabha), and subaltern voices (Gayatri Spivak).

UNIT II: Poetry

Derek Walcott: A Far Cry from Africa

Grace Nichols: Praise Song for My Mother

Sarojini Naidu: In the Bazaars of Hyderabad

Tishani Doshi: Girls Are Coming Out of the Woods

Rupi Kaur: Broken English

UNIT III: Prose

George Orwell: Shooting an Elephant

Gaurav Desai: Othello's Shadow

UNIT IV: Novels

V. S. Naipaul: A House for Mr. Biswas.

Tsitsi Dangarembga: Nervous Conditions.

Chapter 5: Drama

Detailed: Wole Soyinka, Death and the Kings Horseman

Non-detailed: Ama Ata Aidoo: Anowa

Books for Reference:

Ashcroft, Bill, et al. *The Post-Colonial Studies Reader*. 2nd ed., Routledge, 2006.

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Said, Edward W. *Orientalism*. Vintage Books, 1979.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, U of Illinois P, 1988, pp. 271-313.

McLeod, John. *Beginning Postcolonialism*. 2nd ed., Manchester UP, 2010.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Postcolonial Studies: The Key Concepts*. 3rd ed., Routledge, 2013.

Said, Edward W. *Orientalism*. Penguin Books, 2003.

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Young, Robert J. C. *Postcolonialism: A Very Short Introduction*. Oxford UP, 2003.

Soyinka, Wole. *Death and the King's Horseman*. Methuen Drama, 1975.

Aidoo, Ama Ata. *Anowa*. Longman, 1970.

Naipaul, V. S. *A House for Mr Biswas*. Picador, 2002.

Dangarembga, Tsitsi. *Nervous Conditions*. Ayebia Clarke Publishing, 2004.

Walcott, Derek. *Collected Poems 1948–1984*. Farrar, Straus and Giroux, 1986.

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Dr. S. Parameshwari

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

Saradha Gangadharan College
(Autonomous)
(for the Candidates admitted from 2025 onwards)
B.A.English Degree Examination, Dec.-2026
Model Question Paper
Fifth Semester
MJD. XI Postcolonial Literature

Time: 3 Hrs

Max. Marks: 60

PART-A

Answer ALL the questions (MCQS)

(10 × 1 = 10)

1. The term “Postcolonialism” mainly refers to:
 - a) Study of classical literature
 - b) Literature after independence focusing on colonial aftermath
 - c) Medieval literature
 - d) Religious texts
2. “Orientalism” was introduced by:
 - a) HomiBhabha
 - b) GayatriSpivak
 - c) Edward Said
 - d) Frantz Fanon
3. “A Far Cry from Africa” is written by:
 - a) Grace Nichols
 - b) Derek Walcott
 - c) Rupi Kaur
 - d) TishaniDoshi
4. “Praise Song for My Mother” celebrates:
 - a) War
 - b) Colonialism
 - c) Maternal love and identity
 - d) Industrialization
5. “Shooting an Elephant” is set in:
 - a) India
 - b) Burma
 - c) Africa
 - d) England
6. Gaurav Desai’s “Othello’s Shadow” deals with:
 - a) Romance
 - b) Race and representation
 - c) Mythology
 - d) Science fiction
7. *A House for Mr Biswas* is written by:
 - a) Chinua Achebe
 - b) V. S. Naipaul

8. *Nervous Conditions* focuses mainly on:

II Answer all the questions:

11.(a) Define Postcolonial Literature and explain its major concerns.

(b) Discuss the scope and development of Postcolonial Literary Studies.

OR

13. (a) Discuss George Orwell's *Shooting an Elephant* as a critique of colonial power.

(b) Analyze Gaurav Desai's *Othello's Shadow* with reference to race and representation.

OR

15. a) Critically analyze Wole Soyinka's *Death and the King's Horseman* as a clash between colonial authority and indigenous culture.

OR

(b) Discuss Ama Ata Aidoo's *Anowa* as a feminist critique of tradition, slavery, and capitalism.

Part -C

III Answer any THREE of the following:

(3x10=30)

16. Explain the major theoretical concepts of Postcolonial Literature and discuss its relevance in contemporary literary studies.
17. Analyze postcolonial identity and resistance in the prescribed poems with suitable examples.
18. Critically evaluate colonial discourse in *Shooting an Elephant* and *Othello's Shadow*.
19. Discuss postcolonial themes of identity, diaspora, and gender in *A House for Mr Biswas* and *Nervous Conditions*.
20. Compare *Death and the King's Horseman* and *Anowa* as postcolonial dramas dealing with culture, tradition, and colonial impact.

B.A. ENGLISH	MJD – 12 ENGLISH FOR COMPETITIVE EXAMINATIONS	CODE -
SEMESTER – V		HRS/WK – 4
CORE – MJD XII		CREDIT – 4

INTRODUCTION TO THE COURSE

This course is designed to strengthen the proficiency of students in English language skills required for various national and state-level competitive examinations, while remaining consistent with the academic framework of a BA English programme. The course integrates grammatical competence, vocabulary enhancement, reading comprehension, and writing skills with analytical and problem-solving abilities.

It aims to bridge the gap between university-level English studies and the practical language demands of competitive exams such as CUET, UPSC, SSC, Banking, Railways, State Public Service Commissions, and other entrance and recruitment examinations. By combining theoretical understanding with extensive practice, the course prepares learners for both academic progression and employability.

COURSE OBJECTIVES:

The objectives of this course are to:

1. Develop a strong foundation in English grammar and usage for accurate and effective communication.
2. Enhance vocabulary through systematic study of synonyms, antonyms, idioms, phrases, and one-word substitutions.
3. Improve reading comprehension skills, including inferential, analytical, and contextual understanding of texts.
4. Equip students with essential writing skills such as paragraph writing, precis writing, letter writing, and essay composition.
5. Familiarize learners with common question patterns and techniques used in competitive examinations.
6. Build confidence in applying language skills under time-bound and exam-oriented conditions.

7. Support overall personality development and communicative competence relevant to higher studies and employment.

COURSE OUTCOMES:

On successful completion of the course, learners will be able to:

- **CO1:** Apply grammatical rules accurately in spoken and written English.
- **CO2:** Demonstrate enhanced vocabulary usage appropriate to academic and competitive exam contexts.
- **CO3:** Comprehend and analyze unseen passages, identifying main ideas, arguments, and implicit meanings.
- **CO4:** Construct coherent and well-organized written responses such as paragraphs, letters, precis, and essays.
- **CO5:** Solve objective-type English language questions commonly asked in competitive examinations.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD - 12ENGLISH FOR COMPETITIVE EXAMINATIONS								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	

CO6	5	4	5	4	4	4	5	4	5	4	5	4	5	4
Mean Overall Score														4

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a**High** association with programme outcomes and programme specific outcomes.

MJD – 12 ENGLISH FOR COMPETITIVE EXAMINATIONS

UNIT I: FOUNDATIONS OF LANGUAGE

(15 Hours)

Parts of Speech: noun, pronoun, verb, adjective, adverb, preposition, conjunction, interjection.

Tenses (simple, continuous, perfect, perfect continuous)

Active & Passive Voice

Clauses & Sentence Structures

Degrees of Comparison

UNIT II: GRAMMAR AND USAGE

(15 Hours)

Error Spotting & Correction

Subject-Verb Agreement

Articles & Determiners

Prepositions & Conjunctions

Direct & Indirect Speech

Modals & Auxiliary verbs

Sentence Correction Exercises

UNIT III: VOCABULARY DEVELOPMENT**(10 Hours)**

Synonyms & Antonyms
One-Word Substitution
Homonyms / Homophones
Idioms & Phrases
Confusing Words / Multiple Meaning Words
Para-Jumbles and Cloze Tests

UNIT IV: READING SKILLS AND COMPREHENSION**(10 Hours)**

Unseen Passage Comprehension
Inferential & Contextual Questions
Main Idea / Theme Identification
Vocabulary in Context

UNIT V: WRITING SKILLS**(10 Hours)**

Paragraph Writing
Formal & Informal Letters
Precis Writing (summary skill)
Essay Writing (for exams with descriptive sections)

BOOKS FOR REFERENCE:

1. Wren, P. C., & Martin, H. (2018). *High school English grammar and composition*. S. Chand Publishing.
2. Gupta, S. C. (2024). *General English for all competitive examinations*. Arihant Publications.
3. Oxford University Press. (2020). *English for success in competitive exams*. Oxford University Press.
4. Bakshi, S. P. (2022). *Objective general English*. Arihant Publications

5. Swan, M. (2016). *Practical English usage* (4th ed.). Oxford University Press.
6. Lewis, N. (2013). *Word power made easy*. Goyal Publishers.
7. Puri, G. (2021). *English language and comprehension for competitive examinations*. G. K. Publications.
8. Sharma, A., & Mishra, M. (2020). *How to prepare for verbal ability and reading comprehension*. McGraw Hill Education.
9. Anand Arora, M. (2019). *Essential English for competitive examinations*. Viva Books.

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Approved by

Ms. E. Charumathi

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2026

MODEL QUESTION PAPER

FIFTH SEMESTER

MJD – XII – ENGLISH FOR COMPETITIVE EXAMINATIONS

TIME: 3HRS

MAX MARKS: 60

PART A

I. Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

1. Which is a noun?
 - a) Quickly
 - b) Beautiful
 - c) Honesty
 - d) Run
2. Identify the correct sentence.
 - a) She don't like coffee.
 - b) She doesn't likes coffee.
 - c) She doesn't like coffee.
 - d) She not like coffee.
3. Which tense is used in "I have completed my work"?
 - a) Simple Past
 - b) Present Perfect
 - c) Present Continuous
 - d) Future Perfect
4. Choose the synonym of **Brave**.
 - a) Coward
 - b) Fearless
 - c) Weak
 - d) Lazy
5. The opposite of **Expand** is:
 - a) Increase
 - b) Extend
 - c) Contract
 - d) Develop
6. "A person who cannot hear" is called:
 - a) Blind
 - b) Deaf
 - c) Dumb
 - d) Sick
7. Which sentence is in Passive Voice?
 - a) Ram wrote a letter.

- b) A letter was written by Ram.
 - c) Ram is writing a letter.
 - d) Ram writes a letter.
8. Choose the correct preposition:
She is interested ____ music.
- a) in
 - b) on
 - c) at
 - d) by
9. Which is an idiom?
- a) Rain
 - b) Break the ice
 - c) Beautiful
 - d) Quickly
10. Choose the correct article:
He is ____ honest man.
- a) a
 - b) an
 - c) the
 - d) no article

PART B

II. Answer ALL the Questions: (either or type)

(5 x 4 = 20)

11a). Explain the different **P arts of Speech** with suitable examples.

(OR)

b). Correct the following sentences:

- i) He don't play football.
- ii) She have completed the work.
- iii) I am senior than him.
- iv) They goes to school.

12. a) .Change into Indirect Speech:

- i) Ravi said, "I am happy."
- ii) She said, "I have finished my homework."
- iii) The teacher said, "Work hard."
- iv) He said, "Do you know the answer?"

(OR)

b). Read the following and answer:

Reading books improves vocabulary and communication skills. It also develops imagination and critical thinking. Regular reading helps students perform better in academics.

Questions:

- What does reading improve?
- Mention one benefit of reading.
- How does reading help students?
- Give a suitable title.

13. a) Write a **Formal Letter** to your Principal requesting permission to organize an English Club event.

(OR)

b). Change the following sentences into **Passive Voice**:

- i) The teacher teaches English.
- ii) She wrote a letter.
- iii) They are playing cricket.
- iv) Someone has stolen my bag.

(OR)

14. a). Fill in the blanks with suitable **Articles/Prepositions**:

- i) He is ____ honest man.
- ii) She arrived ____ the station on time.
- iii) I have been waiting ____ an hour.
- iv) The cat is ____ the table.

(OR)

b) Choose the correct homophone to complete each sentence.

1. I cannot _____ the noise outside. (*hear / here*)
2. She _____ a beautiful dress yesterday. (*wore / war*)
3. The children went to the _____ to play. (*sea / see*)
4. Please write your answer on this _____ of paper. (*sheet / cheat*)

(OR)

15. a) Write the meanings of the following idioms and use each in a sentence:

- i) Once in a blue moon
- ii) Hit the nail on the head
- iii) A piece of cake
- iv) Break the ice

(OR)

b) Write a paragraph (100-150 words) on “Importance of Reading newspapers for Competitive Examination .”

PART C

III. Answer any THREE of the following questions:

(3 x 10 = 30)

- 21. Explain the different Tenses with examples.
- 22. Discuss Active and Passive Voice with suitable examples.
- 23. Read the following passage carefully and answer the questions given below:

English is one of the most widely spoken languages in the world. It is used as an international language in education, business, science, and technology. Learning English improves communication skills and opens up better career opportunities. Students preparing for competitive examinations need a good command of English because many exams include questions on grammar, vocabulary, and comprehension. Regular reading, writing, and speaking practice help students become more confident and fluent in the language.

Answer the following questions:

- 1. Why is English considered an international language?
 - 2. Mention any **two** benefits of learning English.
 - 3. Why is English important for competitive examinations?
 - 4. How can students improve their English language skills?
 - 5. Give a suitable title for the passage.
- 24. Write a letter to your friend narrating a day that you can't forget.
 - 25. Write an essay on ‘**The Importance of Women Empowerment.**

B.A. English	MJD 13: CONTEMPORARY LITERATURE	CODE -
SEMESTER - V		HRS/WK - 5
CORE – MJD XIII		CREDIT - 4

Course Description

This course introduces undergraduate students to the vibrant and dynamic field of Contemporary Literature, with a primary focus on literary works produced after the year 2000. It explores the evolving nature of literature in the age of globalization, digital revolution, migration, and rapid technological advancement. Through a rich selection of texts across poetry, prose, short stories, drama, and novels, the course examines how contemporary writers from diverse cultural backgrounds engage with pressing issues such as identity formation, cultural displacement, race, belonging, memory, and the impact of technology on human relationships. The selected authors — including Ocean Vuong, Jhumpa Lahiri, Chimamanda Ngozi Adichie, Zadie Smith, Anuradha Roy, Ayad Akhtar, and others — represent transnational and multicultural voices that reflect the complexities of the 21st century. The course aims to develop students' critical reading, analytical, and interpretive skills while encouraging them to understand literature as a powerful medium to engage with the socio-political realities of our time. It is designed to foster global awareness, cultural sensitivity, and critical thinking essential for literature students in the present era.

Course Objectives

The course aims to:

1. To introduce students to the meaning, scope, and key characteristics of contemporary literature with special emphasis on post-2000 global and transnational trends.
2. To enable students to understand the influence of globalization, migration, technology, digital culture, and identity on contemporary literary forms and themes.
3. To familiarize students with diverse contemporary voices across poetry, prose, short fiction, drama, and novel from different cultural backgrounds.
4. To develop critical reading, analytical, and interpretive skills required to engage with 21st-century literary texts.
5. To encourage students to relate literature to current socio-political realities and appreciate its role in a globalized world.

Course Outcomes (COs)

Upon completing this course, students will be able to:

- **CO1:** Define contemporary literature and distinguish it from modernist and postmodernist literature.
- **CO2:** Critically analyze the prescribed poems by Ocean Vuong, Jeet Thayil, Arundhati Subramaniam, Daljit Nagra, and Carol Ann Duffy.
- **CO3:** Analyze Zadie Smith's *Changing My Mind* and Ta-Nehisi Coates' *Between the World and Me* in the context of race, identity, and globalization.
- **CO4:** Examine the treatment of identity, migration, and cultural negotiation in the stories and novel.
- **CO5:** Discuss how contemporary drama reflect transnational concerns and formal experimentation.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD - 13CONTEMPORARY LITERATURE								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
CO6	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41% - 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD 13: CONTEMPORARY LITERATURE

UNIT I – Defining Contemporary Literature

(10 Hours)

Meaning and scope of contemporary literature

Characteristics of contemporary writing

Post-2000 literary trends

Globalization and transnational perspectives

Literature in the digital age

Emerging themes: identity, migration and technology

UNIT II – Poetry

(15 Hours)

Ocean Vuong – *Aubade with Burning City*

Jeet Thayil – *The Heroin Sestina*

Arundhati Subramaniam – *When God is a Traveller*

Daljit Nagra – *Look We Have Coming to Dover*

Carol Ann Duffy – *The Map-Woman*

UNIT III – Prose

(10 Hours)

Zadie Smith – *Changing My Mind*

Ta-Nehisi Coates – *Between the World and Me*

UNIT IV – Short Stories and Novel

(15 Hours)

Jhumpa Lahiri – *Hell-Heaven*

Chimamanda Ngozi Adichie – *The Thing Around Your Neck*

Anjum Hasan – *The Big Switch*

George Saunders – *Sea Oak*

Githa Hariharan – *I Have Become the Tide*

Novel

Anuradha Roy – *Sleeping on Jupiter*

UNIT V – Drama

(10 Hours)

Ayad Akhtar – *Disgraced*

Books for Reference:

- Akhtar, Ayad. *Disgraced*. Little, Brown and Company, 2013.
- Coates, Ta-Nehisi. *Between the World and Me*. Spiegel & Grau, 2015.
- Duffy, Carol Ann. “The Map-Woman.” *Feminine Gospels*, Picador, 2002.
- Hariharan, Githa. “I Have Become the Tide.”, HarperCollins India, 2019.
- Hasan, Anjum. “The Big Switch.” *Difficult Pleasures*, Penguin India, 2012.
- Lahiri, Jhumpa. “Hell-Heaven.” *Unaccustomed Earth*, Alfred A. Knopf, 2008.

- Nagra, Daljit. “Look We Have Coming to Dover!”, Faber and Faber, 2007.
- Roy, Anuradha. Sleeping on Jupiter. MacLehose Press / Hachette India, 2015.
- Saunders, George. “Sea Oak.” Pastoralia, Riverhead Books, 2000.
- Smith, Zadie. Changing My Mind: Occasional Essays. Penguin Press, 2009.
- Subramaniam, Arundhati. “When God is a Traveller”, HarperCollins India, 2014
- Thayil, Jeet. “The Heroin Sestina.” Collected Poems, Penguin Random House India, 2022.
- Vuong, Ocean. “Aubade with Burning City.” Night Sky with Exit Wounds, Copper Canyon Press, 2016.

Prepared by

Verified by

Approved by

Dr. M. Kanikapriya

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION DECEMBER 2026
MODEL QUESTION PAPER
FIFTH SEMESTER
MJD – XIII – CONTEMPORARY LITERATURE

TIME: 3HRS

MAX MARKS: 60

PART A

I. Answer ALL the Questions: (MCQ) (10 x 1 = 10)

1. Contemporary Literature generally refers to literature written after
a) 1950 b) 1980 c) 2000 d) 1947
2. Which of the following is a major emerging theme in contemporary literature?
a) Courtly love b) Migration and identity c) Medieval chivalry d) Victorian morality
3. “Aubade with Burning City” is written by
a) Jeet Thayil b) Ocean Vuong c) Daljit Nagra d) Carol Ann Duffy
4. Which poem is written in the sestina form?
a) The Map-Woman b) The Heroin Sestina c) When God is a Traveller d) Look We Have Coming to Dover
5. Between the World and Me is written by
a) Zadie Smith b) Ta-Nehisi Coates c) Jhumpa Lahiri d) Anuradha Roy
6. Zadie Smith’s Changing My Mind is a collection of
a) Short stories b) Essays c) Poems d) Plays
7. “Hell-Heaven” is written by
a) Chimamanda Ngozi Adichie b) Jhumpa Lahiri c) Anjum Hasan d) Githa Hariharan
8. Sleeping on Jupiter is a novel written by
a) Anuradha Roy b) George Saunders c) Ayad Akhtar d) Ta-Nehisi Coates
9. Disgraced is a play written by
a) Ayad Akhtar b) Githa Hariharan c) Carol Ann Duffy d) Ocean Vuong
10. Disgraced primarily explores themes related to
a) Medieval history b) Identity, religion, and cultural conflict
c) Victorian society d) Romantic love

PART B

II. Answer ALL the Questions: (either or type)

(5 x 4 = 20)

11. (a) Define Contemporary Literature and discuss its major characteristics.

OR

(b) Examine the impact of globalization and digital age on contemporary literature.

12. (a) Discuss the central themes in Ocean Vuong's "Aubade with Burning City".

OR

(b) Analyse Daljit Nagra's "Look We Have Coming to Dover" as a poem of migration.

13. (a) Write a note on Zadie Smith's Changing My Mind.

OR

(b) Discuss the major concerns in Ta-Nehisi Coates' Between the World and Me.

14. (a) Compare and contrast any two short stories prescribed in this unit.

OR

(b) Examine the theme of trauma and resilience in Anuradha Roy's Sleeping on Jupiter.

15. (a) Discuss Disgraced as a contemporary drama.

OR

(b) Analyse the theme of identity crisis in Ayad Akhtar's Disgraced.

PART C

III. Answer any THREE of the following questions:

(3 x 10 = 30)

16. Discuss the meaning, scope, and major post-2000 trends in Contemporary Literature with special reference to themes like identity, migration, and technology.

17. Critically analyse any two poems from the prescribed list, highlighting their themes and stylistic features.

18. Compare and contrast the prose works of Zadie Smith and Ta-Nehisi Coates as examples of contemporary non-fiction.

19. Examine the portrayal of cultural displacement and identity in the short stories of Jhumpa Lahiri as a contemporary novel.

20. Discuss Ayad Akhtar's Disgraced as a powerful exploration of race, religion, and assimilation in contemporary society.

SEMESTER-VI

B.A. ENGLISH	MJD – 14 CONTEMPORARY LITERARY THEORY	CODE -
SEMESTER – VI		HRS/WK - 5
CORE – MJD-XIV		CREDIT - 4

Contemporary Literary Theory aims to interrogate texts through diverse lenses like power, identity, and language instability, moving beyond traditional interpretation. Typical course outcomes emphasize critical analysis, theoretical application, and interdisciplinary insight, with at least seven key ones outlined below.

Objectives:

Contemporary Literary Theory challenges fixed meanings, authorship, and universal truths, drawing from postmodernism, poststructuralism, and cultural shifts to explore marginalization and intertextuality. It connects literature to broader fields like sociology, anthropology, and philosophy, fostering practical text analysis. Core goals include demystifying theory as a tool for interpretation and revealing socio-political assumptions in texts.

Course Outcomes

Courses in contemporary literary theory yield measurable competencies, often listed as follows:

CO1. Explain key concepts and purposes of literary theory and distinguish between criticism and theory, demonstrating accurate use of theoretical vocabulary in written and oral work.

CO2. Identify and analyze the core principles of Structuralism (Saussurean sign, signifier/signified) and describe the role and methods of structuralist criticism in interpreting texts.

CO3. Compare and critically evaluate Poststructuralist theories (Derrida's logocentrism, aporia, decentering), applying them to close readings that reveal interpretive indeterminacy.

CO4. Describe major features of Postmodernism (metanarrative, fragmentation, hyperreality, simulacra) and assess their influence on literary forms and cultural texts through analytical essays or presentations.

CO5. Explain foundational psychoanalytic concepts (Freud's unconscious, id/ego/superego, Oedipus complex) and apply psychoanalytic approaches to analyze character, narrative, and symbolism in literary texts.

CO6. Compare major strands of feminist thought (waves of feminism, gynocriticism, écritureféminine, Marxist/Black/Dalit feminism, womanism, postfeminism) and queer theory (social construction of gender/sexuality, transgender/LGBTIQ perspectives), using these frameworks to produce intersectional readings of literature.

CO7. Analyze Postcolonial and Ecocritical concepts and synthesize them in project work that examines literature's relation to power, place, and environment.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD - 14 CONTEMPORARY LITERARY THEORY								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	PS O 7	PS O 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
CO6	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41% - 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	$0 \leq \text{rating} \leq 1$	$1.1 \leq \text{rating} \leq 2$	$2.1 \leq \text{rating} \leq 3$	$3.1 \leq \text{rating} \leq 4$	$4.1 \leq \text{rating} \leq 5$
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD – 14 CONTEMPORARY LITERARY THEORY

UNIT I – Introduction to Literary Theory

What is Literary Theory? Nature, purpose, and importance of theory in studying literature.

Literature and Criticism, Difference between criticism, and theory (basic ideas).

UNIT II –Structuralism and Poststructuralism

Structuralism: Saussure - Sign, Signifier, Signified –Scope of Structuralism. The Role of Structuralist critic. Poststructuralism: Derrida, Logocentrism, Aporia, Decentering.

UNIT III - Postmodernism and Psychoanalytic Theory

Post-Modernism: Metanarrative, Fragmentation, Hyperreality and Simulacra.

Psychoanalytic Theory: Unconscious. Freud – Id, Ego, Superego, Oedipus Complex.

Unit IV: Feminism and Queer Theory

Feminism: The three waves in feminism, Gynocriticism, French Feminism - Ecriture feminine, Marxist Feminism, Lesbian Feminism, Backlash, Black Feminism, Dalit Feminism, Postfeminism, Womanism..

Queer Theory: Social constructionism of gender and sexuality, LGBTIQ, Transgender identity

Unit-V Postcolonialism, and Ecocriticism

Postcolonialism: Eurocentrism, Orientalism, Alterity, Diaspora, Hybridity, Uncanny

Ecocriticism: Anthropocentrism, Shallow Ecology vs Deep Ecology, Environmental Imagination, Ecofeminism.

BOOKS FOR REFERENCE:

David Lodge & Nigel Wood (eds.) – *Modern Criticism and Theory: A Reader* (3rd ed., 2019)

Selden, Raman, et al. *A Reader's Guide to Contemporary Literary Theory*. 6th ed., Routledge, 2017.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester UP, 2017.

Eagleton, Terry. *Literary Theory: An Introduction*. 3rd ed., U of Minnesota P, 2008.

Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3rd ed., Longman, 2008.

Simons, Jon, editor. *From Post-Structuralism to Postmodernism*. Hodder Arnold, 1998.

Goodman, W. R. *Contemporary Literary Theory*. 5th ed., D. O. A. B. A. Publications, 2024.

Di Leo, Jeffrey R. *Contemporary Literary and Cultural Theory: An Overview*. Bloomsbury Academic, 2023.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. 2nd ed., Oxford UP, 2011.

Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*. Blackwell, 2008.

Rivkin, Julie, and Michael Ryan, editors. *Literary Theory: An Anthology*. 3rd ed., Blackwell, 2017.

Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd ed., Routledge, 2002.

During, Simon, editor. *The Cultural Studies Reader*. 3rd ed., Routledge, 2007.

Derrida, Jacques. *Of Grammatology*. Translated by Gayatri Chakravorty Spivak, Johns Hopkins UP, 1997.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. 2nd ed., Routledge, 1999.

Prepared by

Verified by

Approved by

Dr. S. Parameshwari

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

Saradha Gangadharan College
(Autonomous)
(for the Candidates admitted from 2025 onwards)
B.A.English Degree Examination, Dec.-2025
Model Question Paper
Sixth Semester
MJD. XIV Contemporary Literary Theory

Time: 3 Hrs.

Max. Marks: 60

PART-A

Answer ALL the questions (MCQS)

(10 × 1 = 10)

1. Literary theory is primarily concerned with:
 - a) Writing biographies of authors
 - b) Understanding and interpreting literature through concepts and methods
 - c) Publishing literary works
 - d) Translating literary texts
2. Which of the following best distinguishes literary theory from literary criticism?
 - a) Theory evaluates texts, criticism creates texts
 - b) Theory provides frameworks, criticism applies them to texts
 - c) Theory is older than criticism
 - d) There is no difference
3. According to Saussure, a sign consists of:

a) Text and context	b) Form and meaning
c) Signifier and Signified	d) Author and reader
4. Derrida's concept of "Logocentrism" refers to:
 - a) The belief in fixed and central meanings
 - b) The study of logos in literature
 - c) The rejection of language
 - d) The use of symbols in poetry
5. The term "Metanarrative" is associated with:

a) Small personal stories	b) Grand universal explanations of reality
c) Narrative poems	d) Dramatic monologues
7. In Freud's theory, the component that operates on the pleasure principle is:

a) Ego	b) Superego	c) Id	d) Conscious mind
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8. Gynocriticism focuses on:
a) Male authorship b) Women's writing and female literary traditions
c) Political criticism d) Colonial discourse
9. Queer Theory challenges:
a) Literary genres b) Fixed categories of gender and sexuality
c) Historical research d) Linguistic structures
9. The concept of "Orientalism" was developed by:
a) Jacques Derrida b) Roland Barthes c) Edward Said d) Sigmund Freud
10. Deep Ecology advocates:
a) Human-centered environmental policies b) The intrinsic value of all living beings
c) Industrial expansion d) Economic development over ecology

Part-B

II Answer all the questions:

(5x4=20)

11. (a) Explain the nature, purpose, and importance of Literary Theory in the study of literature.

OR

(b) Differentiate between Literary Criticism and Literary Theory.

12. (a) Explain Saussure's concepts of Sign, Signifier, and Signified

OR

(b) Examine Derrida's Poststructuralism with reference to Logocentrism and Decentering.

13. (a) Discuss the major features of Postmodernism.

OR

(b) Explain Freud's Psychoanalytic Theory.

14. (a) Trace the development of Feminism through its three waves.

OR

(b) Explain the social construction of gender and sexuality.

15. (a) Discuss the major concepts of Postcolonialism.

OR

(b) Explain the key concepts of Ecocriticism, including Anthropocentrism, Deep Ecology, Environmental Imagination, and Ecofeminism.

Part -C

III Answer any THREE of the following:

(3x10=30)

16. Explain the significance of Literary Theory and discuss how it differs from Literary Criticism.
17. Critically analyze Structuralism and Poststructuralism as approaches to literary interpretation.
18. Discuss the major principles of Postmodernism and evaluate their impact on contemporary literary studies.
19. Examine the contributions of Feminism and Queer Theory to the understanding of gender and identity in literature.
20. Analyze the major concepts of Postcolonialism and explain its relevance in contemporary literary criticism.

B.A. ENGLISH	MJD – 15 INTERNSHIP	CODE -
SEMESTER - VI		HRS/WK – 2
CORE –MJD XV		CREDIT – 4

COURSE DESCRIPTION:

This course offers students an opportunity to undergo internship training in institutions, organizations, publishing houses, media firms, schools, content writing agencies, libraries, NGOs, corporate sectors, or other language-related fields. Through hands-on experience, students develop communication skills, professional ethics, teamwork, leadership qualities, and workplace adaptability.

The internship encourages students to understand the practical applications of English language and literature in various professional domains. Students are expected to maintain an internship diary, submit a report, and present their learning outcomes at the end of the training period.

Course Objective

The internship course is designed to provide practical exposure and professional experience to B.A. English students by enabling them to apply their language, communication, literary, and analytical skills in real-world work environments. The course bridges academic learning and career opportunities through experiential learning.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Apply language and communication skills in professional settings.
2. Develop interpersonal and organizational skills.
3. Gain practical knowledge related to publishing, teaching, media, content writing, or administration.
4. Enhance critical thinking, creativity, and problem-solving abilities.
5. Understand workplace ethics and professional responsibilities.

Duration

Minimum: 3–4 weeks as prescribed by the institution

Internship may be completed during semester vacation or designated training period.

Areas of Internship

Students may undergo training in:

Schools and educational institutions

Publishing houses

Media and journalism organizations

Content writing and digital marketing firms

Libraries and archives

Translation and proofreading centres

Corporate communication departments

Expected Outcome

The course enables students to gain industry exposure, professional confidence, and practical competence, thereby preparing them for higher studies, research, teaching, media professions, and other career opportunities related to English studies.

Guidelines:

1. Each Student must be allotted a faculty to guide. The HOD may allot the guide by discussing with other faculty members.
2. After completing the project, 10-12 days may be given for the students to prepare and submit the report.
3. The students may do a PPT presentation.
4. Since it is a four credit paper, the maximum marks to be awarded is 100. Out of this 100 marks, 60 marks may be awarded by the guide and 40 marks may be allotted for the presentation.

B.A. ENGLISH	MID 4: AI IN ENGLISH LANGUAGE	CODE -
SEMESTER – VI		HRS/WK - 5
CORE – MID IV		CREDIT - 4

COURSE DESCRIPTION

This course introduces students to the foundational concepts and evolving landscape of Artificial Intelligence (AI), beginning with its definition, history, development, and expanding scope across disciplines. It clarifies the distinction between AI and Machine Learning while examining how AI operates in everyday life through smart assistants and social media platforms. Students engage with widely used AI tools such as ChatGPT, Google AI, Meta AI, and Gemini, critically assessing their capabilities, limitations, and societal impact. The course further explores generative AI in creative writing, including poetry, prose, and short fiction, alongside digital humanities methods such as text mining and sentiment analysis. It emphasizes the dynamics of human–AI collaboration in both artistic and academic contexts. Representations of AI in literature and film are analyzed with attention to themes of human–machine interaction, cyborg identity, and machine consciousness. Ethical concerns—such as privacy, bias, surveillance, academic integrity, authorship, and ownership—are critically examined, including the application of the “AI stoplight system” for responsible academic use. By integrating technology, creativity, ethics, and pedagogy, the course equips students with critical, analytical, and practical skills to engage thoughtfully and responsibly with AI in contemporary society.

COURSE OBJECTIVES

The course aims to:

1. Understand the definition, history, scope, and core concepts of Artificial Intelligence and distinguish it from Machine Learning.
2. Examine the role of AI in daily life through smart technologies and tools such as ChatGPT, Google AI, Meta AI, and Gemini.
3. Explore the use of generative AI in narrative writing, digital humanities, and human–AI creative collaboration.
4. Analyze representations of AI in literature and film, with attention to human–machine interaction and ethical concerns.

5. Evaluate issues of academic integrity, authorship, creativity, and the ethical use of AI in education and society.

COURSE OUTCOMES (COs)

Upon completing this course, students will be able to:

- **CO1:** Demonstrate a clear understanding of the definition, history, and evolution of Artificial Intelligence.
Differentiate between AI and Machine Learning with appropriate examples.
Explain the scope and interdisciplinary applications of AI across technology, humanities, and social sciences.
- **CO2:** Analyze how AI functions in smart assistants, recommendation systems, and social media platforms.
Critically evaluate AI tools such as ChatGPT, Google AI, Meta AI, and Gemini in terms of usability, reliability, and ethical implications.
Assess the societal impact of AI technologies in communication, information access, and digital behavior.
- **CO3:** Apply generative AI tools in producing creative works such as poetry, prose, and short fiction.
Use basic digital humanities methods, including text mining and sentiment analysis, to interpret literary texts.
Evaluate the role of human–AI collaboration in shaping creativity and authorship.
- **CO4:** Trace the evolution of AI representations in science fiction from the 20th to the 21st century.
Critically analyze themes such as human–machine interaction, cyborg identity, and artificial consciousness in literary and cinematic texts.
Examine ethical issues—privacy, bias, and surveillance—as portrayed in AI narratives.
- **CO5:** Demonstrate responsible AI usage by applying academic integrity principles and the “AI spotlight system.”
Utilize AI tools to enhance language learning skills (Listening, Speaking, Reading, and Writing).

Reflect critically on emerging debates about authorship, ownership, creativity, and the future of education in the age of AI.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD - 4AI IN ENGLISH LANGUAGE								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	PS O 7	PS O 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
CO6	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MID 4: AI IN ENGLISH LANGUAGE

UNIT – I –INTRODUCTIONTOARTIFICIAL INTELLIGENCE: (12 Hours)

Definition, history, and evolution of AI, Scope of AI, Understanding AI vs. Machine Learning.

UNIT – II –AI IN DAILY LIFE: (12 Hours)

Smart assistants, AI in social media, Explore AI-based tools (Google AI, ChatGPT,MetaAI, Gemini).

UNIT – III – AI IN NARRATIVE AND CREATIVITY: (12 Hours)

Generative AI in creative writing: poetry, prose, and short-fiction, AI in digital humanities: text mining, sentiment analysis, The role of human-AI collaboration.

UNIT – IV –AI REPRESENTATIONS IN LITERATURE AND FILM: (12 Hours)

The evolution of AI in science fiction (20th–21st century), Human-machine interaction, cyborgs, and consciousness in literature, Ethical issues: Privacy, bias, and surveillance in AI literature.

UNIT – V – ETHICS AND PEDAGOGY: (12 Hours)

Academic integrity and the "AI stoplight system" for assignment permissibility, AI tools for language learning (LSRW skills), The future of authorship, ownership, and creativity.

Books for Reference:

1. Mueller, John Paul, and Luca Massaron. *Artificial Intelligence For Dummies*. Wiley, 2018.
2. Russell, Stuart, and Peter Norvig. *Artificial Intelligence: A Modern Approach*. 4th ed., Pearson, 2021.
3. Boden, Margaret A. *AI: Its Nature and Future*. Oxford UP, 2016.

4. Marcus, Gary, and Ernest Davis. *Rebooting AI: Building Artificial Intelligence We Can Trust*. Pantheon, 2019.

Prepared by

Verified by

Approved by

Dr. M. Kanikapriya

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

B.A. ENGLISH	MID- 5 ENGLISH FOR PROFESSIONAL EXCELLENCE	CODE -
SEMESTER – VI		HRS/WK – 5
CORE – MID- V		CREDIT – 4

COURSE DESCRIPTION:

This course is designed to develop comprehensive English language proficiency by integrating listening, speaking, reading, writing, vocabulary, and employability skills. It enables students to communicate effectively in academic, professional, and social contexts. Emphasis is placed on language accuracy, critical reading and writing, workplace communication, vocabulary enrichment, and soft skills such as emotional intelligence and professional ethics.

COURSE OBJECTIVES:

- To enhance students proficiency in English for academic and professional contexts
- To develop essential softskills required for employability and course growth
- To fasten confidence in communication, teamwork, leadership and workplace interaction
- To execute workplace and professional competent
- To deliver effective presentation and publics peech

COURSE OUTCOMES:

On successful completion of the course, students will be able to:

- **CO 1:** Apply appropriate listening and speaking strategies to communicate effectively in academic and workplace situations.
- **CO 2:**Analyze written texts using suitable reading strategies and produce coherent written documents for academic and professional purposes.
- **CO 3:** Evaluate and correct grammatical, structural, and usage-related errors in spoken and written English.
- **CO 4:** Apply advanced vocabulary, collocations, idioms, and language structures in meaningful contexts.

- **CO 5:** Create professional documents such as résumés, cover letters, reviews, and demonstrate employability and interpersonal skills in real-life situations.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD –5 ENGLISH FOR PROFESSIONAL EXCELLENCE								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	PS O 7	PS O 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
CO6	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MID- 5 ENGLISH FOR PROFESSIONAL EXCELLENCE

UNIT 1: FUNDAMENTALS OF PROFESSIONAL COMMUNICATION

- Communication: Process and Types of Communication
- Verbal and Non-verbal Communication
- Barriers to Effective Communication
- Listening Skills and Active Listening
- Professional Etiquette and Workplace Behaviour

UNIT2: LANGUAGE SKILLS FOR PROFESSIONAL EXCELLENCE

- Vocabulary Building and Functional Grammar
- Reading Comprehension and Note Making
- Pronunciation and Intonation
- Reading Strategies–Skimming and Scanning
- Professional Speaking Skills and Small Talk

UNIT 3: PROFESSIONAL WRITIN SKILLS

- Resume / CV Writing
- Cover Letters and Job Applications
- Email Writing and Digital Communication
- Report Writing and Preparing Agenda/Minutes of Meeting
- Business Correspondence

UNIT4: SOFTSKILLS FOR EMPLOYABILITY

- Goal Setting and Career Planning
- Interview Skills, Mock Interview and Group Discussion Techniques
- Personal Branding and Linked in Profile Writing
- Time Management, Leadership and Teamwork Skills
- Emotional Intelligence and Stress Management

UNIT5: PRESENTATION AND WORK PLACE COMMUNICATION

- Public Speaking
- Presentation Skills and Use of Visual Aids
- Workplace Communication and Team Collaboration
- Conflict Resolution and Negotiation Skills
- Project Presentation and Viva-Voce

Prepared by

Verified by

Approved by

Mr. V. R. Suresh

Books for Reference:

1. Bovee, Courtland L., and John V. Thill. *Business Communication Today*. 15th ed., Pearson, 2022.
2. Lesikar, Raymond V., Marie E. Flatley, and Kathryn Rentz. *Business Communication: Connecting in a Digital World*. 13th ed., McGraw-Hill Education, 2019.
3. Murphy, Herta A., Herbert W. Hildebrandt, and Jane P. Thomas. *Effective Business Communications*. 7th ed., McGraw-Hill, 2018.
4. Raman, Meenakshi, and Sangeeta Sharma. *Technical Communication: Principles and Practice*. 3rd ed., Oxford UP, 2015.
5. Rizvi, M. Ashraf. *Effective Technical Communication*. 2nd ed., McGraw-Hill Education, 2017.
6. Sanjay Kumar, and Pushp Lata. *Communication Skills*. 2nd ed., Oxford UP, 2018.
7. Sharma, R. C., and Krishna Mohan. *Business Correspondence and Report Writing*. 4th ed., Tata McGraw-Hill, 2017.
8. Kaul, Asha. *Effective Business Communication*. 2nd ed., PHI Learning, 2015.
9. Pease, Allan, and Barbara Pease. *The Definitive Book of Body Language*. Bantam Books, 2006.
10. Carnegie, Dale. *How to Win Friends and Influence People*. Simon & Schuster, 2010.
11. Covey, Stephen R. *The 7 Habits of Highly Effective People*. Free Press, 2020.

12. Goleman, Daniel. *Emotional Intelligence: Why It Can Matter More Than IQ*. Bloomsbury Publishing, 2020.
13. Lucas, Stephen E. *The Art of Public Speaking*. 14th ed., McGraw-Hill Education, 2020.
14. Adler, Ronald B., Lawrence B. Rosenfeld, and Russell F. Proctor II. *Interplay: The Process of Interpersonal Communication*. 15th ed., Oxford UP, 2020.
15. Butterfield, Jeff. *Soft Skills for Everyone*. Cengage Learning, 2017.
16. Raman, Meenakshi, and Sangeeta Sharma. *Professional Communication*. Oxford UP, 2019.

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.



SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2025

MODEL QUESTION PAPER

SIXTH SEMESTER

MID 5 ENGLISH FOR PROFESSIONAL EXCELLENCE

Time: 3 Hours

Maximum Marks: 60

PART – A

I. Answer ALL the questions (MCQS) (10 × 1 = 10)

1. Which type of communication use spoken words?

- | | |
|-----------------------------|--------------------------|
| A) Non-verbal Communication | B) Visual Communication |
| C) Verbal Communication | D) Written Communication |

2. Active listening is a part of _____.

- A) Reading Skills B) Listening Skills C) Writing Skills D) Grammar Skills

3. Skimming and scanning are_____.

- A) Writing Techniques B) Reading Strategies C) Speaking Skills D) Listening Skills

4. Vocabulary building helps to improve_____.

- A) Communication Skills B) Drawing Skills C) Sports Skills D) Typing Skills

5. A Resume / CV is mainly used for_____.

- A) Entertainment B) Job Application C) Story Writing D) Advertisement

6. Which is a form of digital communication?

- A) Email Writing B) Note Making C) Public Speaking D) Group Discussion

7. Time management helps in_____.

- A) Wasting Time B) Increasing Productivity C) Sleeping More D) Avoiding Work

8. Emotional Intelligence is the ability to_____.

- | | |
|-------------------------|-----------------------------------|
| A) Solve Maths Problems | B) Understand and Manage Emotions |
| C) Drive Vehicles | D) Play Games |

9. Visual aids are commonly used in_____.

- A) Presentations B) Cooking C) Sports D) Painting

10. Conflict Resolution skills help to_____.

- A) CreateProblems B) AvoidCommunication C) SolveDisputesEffectively
D) Increase Conflicts

PART-B

II. ANSWER THE FOLLOWING QUESTIONS. (5X4=20)

11. (a) Explain the process of communication.

(OR)

(b) Discuss the barriers to effective communication and suggest ways to overcome.

12. (a) Explain the importance of vocabulary building and functional grammar in professional communication

(OR)

(b) What are skimming and scanning? Explain their significance in reading comprehension.

13. (a) Explain the structure and importance of a Resume.

(OR)

(b) Write a note on email writing and digital communication.

14. (a) Explain the importance of time management in personal and professional life.

(OR)

(b) Discuss the role of emotional intelligence in workplace success.

15. (a) Explain the importance of presentation skills and the use of visual aids.

(OR)

(b) What is conflict resolution? Explain the techniques used for resolving conflicts in the workplace.

PART-C

III. ANSWER ANY THREE OF THE FOLLOWING (3x10=30)

16. Elaborate the process, types and barrier of communication.

17. Discuss the importance of language skills for professional excellence.

- 18.Explain various professional writing skills with examples.
- 19.Explain the importance of soft skills for employability.
20. Elucidate the importance of presentation and workplace communication.

B.A. ENGLISH	MID- 6 ENGLISH FOR TOURISM AND HOSPITALITY	CODE -
SEMESTER – VI		HRS/WK – 4
CORE – MID- VI		CREDIT – 4

COURSE DESCRIPTION

A course designed to develop effective English communication skills tailored for tourism and hospitality contexts. Emphasis is on spoken and written skills, professional vocabulary, customer interaction, cultural sensitivity, and industry-specific communication. The course promotes intercultural communication awareness and service-oriented language use, preparing students to communicate effectively in diverse, multicultural professional environments and enhancing their employability in the tourism and hospitality industry.

OBJECTIVES

This course seeks to equip learners with the ability to use industry-specific vocabulary and appropriate grammatical structures in spoken and written communication, enabling them to interact confidently with tourists, guests, clients, and colleagues. The course focuses on enhancing speaking, listening, reading, and writing skills necessary for handling enquiries, reservations, complaints, and service-related interactions in a polite and professional manner. It also aims to develop competence in drafting workplace documents such as emails, itineraries, brochures, and short reports relevant to tourism and hospitality operations.

COURSE OUTCOMES

Upon completing this course, students will be able to:

- **CO1:** Students will be able to demonstrate a foundational understanding of English language usage and basic grammatical structures and apply essential tourism and hospitality vocabulary accurately in simple professional communication contexts.
- **CO2:** Students will be able to communicate effectively and confidently in spoken English during service interactions, including guest handling, enquiries, and complaint resolution, while demonstrating appropriate professional tone and intercultural awareness.
- **CO3:** Students will be able to produce clear, concise, and professionally appropriate written documents such as emails, itineraries, brochures, and reports relevant to tourism and hospitality operations.

- **CO4:** Students will be able to read, comprehend, and interpret tourism and hospitality-related texts, extracting relevant information and responding appropriately in academic and professional contexts.
- **CO5:** Students will be able to apply integrated English communication skills in presentations, role-plays, and professional interactions, demonstrating readiness for employment in tourism and hospitality sectors.

By achieving these outcomes, students will develop a complete understanding of how to prepare and present written documents such as emails, brochures, proposals, and itineraries along with effective interactions with guests, clients, and colleagues from diverse cultural backgrounds.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD –6ENGLISH FOR TOURISM AND HOSPITALITY								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	PS O 7	PS O 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
CO6	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41% - 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MID- 6 ENGLISH FOR TOURISM AND HOSPITALITY

UNIT – I: English Language Basics for Tourism and Hospitality (10 Hours)

Nature and scope of English in Tourism and Hospitality

Role of English in service industries

Basic grammar for professional use (tenses, sentence structure, parts of speech)

Introduction to tourism and hospitality vocabulary

Common expressions used in hotels, travel agencies, and tourism offices.

UNIT – II: Speaking and Listening Skills in Service Contexts (15 Hours)

Greeting and welcoming guests

Face-to-face communication with tourists

Telephone etiquette and handling enquiries

Listening to guest needs and instructions

Handling complaints and difficult situations politely

Cultural sensitivity in spoken communication

UNIT – III: Writing Skills for Tourism and Hospitality (15 Hours)

Professional email writing

Writing itineraries, confirmations, and tour plans

Drafting brochures and promotional content

Notices, memos, and basic reports

Style and tone in business correspondence

UNIT – IV: Reading and Comprehension of Tourism Texts

(10 Hours)

Reading tourism brochures and travel guides

Comprehension of hotel manuals and service policies

Understanding travel regulations and safety instructions

Reading and interpreting customer feedback and reviews

Vocabulary building through reading texts.

UNIT – V: Presentation, Professional Interaction, and Employability Skills (10 Hours)

Oral presentations on tourist destinations and services

Group discussions and role plays (tour guiding, front office, customer service)

Interview skills for tourism and hospitality jobs

Professional ethics and service-oriented communication

Team communication and workplace etiquette

Books for Reference:

1. Bhatia, A. K. *Business Communication*, McGraw Hill Education, New Delhi, 2016.
2. Davenport, Vanessa. *Communication Skills for the Hospitality Management and Tourism Industry*, Oryx Press, Hyderabad, 2015.
3. Dubicka, Iwonna and Margaret O’Keeffe. *English for International Tourism*, Pearson Education, London, 2013.
4. Mol, Hans and Edward Alden. *English for Tourism and Hospitality in Higher Education Studies*, Garnet Education, London, 2010.
5. Wren, P. C. and H. Martin. *High School English Grammar and Composition*, S. Chand & Company, New Delhi, 2016.
6. Sasikumar, V. and P. V. Dhamija. *Spoken English: A Self-Learning Guide*, Tata McGraw Hill, New Delhi, 2014.
7. Sweeney, Simon. *English for Business Communication*, Cambridge University Press, Cambridge, 2002.
8. Harding, Keith. *English for Specific Purposes*, Oxford University Press, Oxford, 2007.

9. Lesikar, Raymond V., Marie E. Flatley and Kathryn Rentz. *Business Communication: Making Connections in a Digital World*, McGraw Hill Education, New Delhi, 2015.

Prepared by
Ms. Charumathi E

Verified by

Approved by

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

Internal passing minimum is 16 out of 40 marks.



SARADHA GANGADHARAN COLLEGE
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B.A. English. DEGREE EXAMINATION DECEMBER 2025

MODEL QUESTION PAPER
MID–III
ENGLISH FOR TOURISM AND HOSPITALITY

Time: 3 Hours

Maximum Marks: 60

PART-A

I. Answer ALL the Questions: (10 × 1 = 10 Marks)

1. The primary purpose of English in the tourism and hospitality industry is to
 - a) Promote regional languages
 - b) Facilitate effective communication with guests
 - c) Teach literature
 - d) Conduct scientific research
2. Which tense is most commonly used while welcoming guests and giving instructions?
 - a) Past Perfect
 - b) Present Simple
 - c) Future Perfect
 - d) Past Continuous
3. Which of the following is the most appropriate greeting at a hotel reception?
 - a) What do you want?
 - b) Welcome to our hotel. How may I assist you?
 - c) Come quickly.
 - d) Sit there.
4. Telephone etiquette mainly requires the staff to
 - a) Speak loudly
 - b) Respond politely and professionally
 - c) End the call immediately
 - d) Avoid answering queries
5. Which of the following is an essential element of a professional email?
 - a) Slang expressions
 - b) Clear subject line
 - c) Informal abbreviations

- d) Emojis
6. A tour itinerary mainly provides
- a) Hotel advertisements
 - b) A detailed travel schedule
 - c) Guest complaints
 - d) Restaurant reviews
7. Reading customer feedback primarily helps an organisation to
- a) Increase taxes
 - b) Improve service quality
 - c) Reduce staff
 - d) Cancel bookings
8. Safety instructions in tourism are mainly intended to
- a) Entertain tourists
 - b) Ensure the well-being of travellers
 - c) Promote festivals
 - d) Increase ticket prices
9. Group discussions and role plays help students develop
- a) Mathematical ability
 - b) Professional communication skills
 - c) Artistic talent
 - d) Technical drawing skills
10. Workplace etiquette in hospitality mainly promotes
- a) Professionalism and teamwork
 - b) Competition among employees
 - c) Personal opinions
 - d) Informal communication

PART - B

II. Answer ALL the Questions: (5 × 4 = 20 Marks)

11. a) Explain the role of English in the tourism and hospitality industry.

OR

- b) Discuss the importance of industry-specific vocabulary in tourism and hospitality.

12. a) Explain the importance of greeting and welcoming guests professionally.

OR

b) Discuss how complaints can be handled politely in a hospitality organisation.

13. a) Write a professional email confirming a hotel reservation.

OR

b) Explain the important features of an effective travel itinerary.

14. a) Discuss the importance of reading tourism brochures and travel guides.

OR

b) Explain how customer feedback helps improve hospitality services.

15. a) Discuss the importance of interview skills in tourism and hospitality careers.

OR

b) Explain the significance of workplace etiquette and professional ethics in the hospitality industry.

PART-C

III. Answer ANY THREE of the following Questions: (3 × 10 = 30 Marks)

16. Discuss the importance of English language skills in tourism and hospitality with suitable examples.

17. Explain the role of speaking, listening and intercultural communication in delivering quality customer service.

18. Discuss the various forms of professional writing used in tourism and hospitality, such as emails, itineraries, brochures and reports.

19. Explain how reading comprehension and vocabulary development contribute to effective communication in the tourism and hospitality sector.

20. Examine the importance of presentation skills, teamwork, interview skills and workplace etiquette in enhancing employability in the tourism and hospitality industry.

SEMESTER - VII

B.A. ENGLISH	MJD 16- DIASPORIC LITERATURE	CODE -
SEMESTER – VII		HRS/WK – 5
CORE – MJD XVI		CREDIT – 4

COURSE DESCRIPTION

This course aims to develop students' ability to write clear, coherent, and well-structured academic texts in English. It familiarizes learners with the conventions of academic discourse, including formal style, logical organization, critical thinking, and ethical use of sources. It enables students to write effective paragraphs, essays, summaries, and research-based assignments while avoiding errors and plagiarism.

OBJECTIVES:

To acquaint students with a knowledge of Indian Diaspora writers and their works.

To help the students have a broad outlook on diaspora literature and to make them understand and estimate the diverse paths, the Indian culture has taken in the era of multiculturalism.

Course Outcomes:

- **CO1:** To examine how poets navigate the tension between native heritage and colonial linguistic history.
- **CO2:** To interpret the ethical implications of global inequality and body politics.
- **CO3:** To apply the theoretical frameworks of Diasporic concepts: "homeland" and "belonging" to real-world cultural shifts.
- **CO4:** To assess the diverse storytelling methods to represent the psychological nuances of displacement.
- **CO5:** To Explore the legal, social, and emotional struggles of characters in long-form fiction.
- **CO6:** To comprehend the shift in cultural values across generations.
- **CO7:** To develop the ability to argue effectively about the impact of globalization on Indian literature and the preservation of cultural memory.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD –16- DIASPORIC LITERATURE								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
CO6	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD 16- DIASPORIC LITERATURE

UNIT I: POETRY

(12 Hours)

Sujata Bhatt: A Different History

R. Parthasarathy: Homecoming

A. K. Ramanujan: Relations: Of Mothers, Love Poem for a Wife

Meena Alexander: I Root My Name

UNIT II: PROSE**(12 Hours)**

Amitav Ghosh: The Diaspora in Indian Culture

Salman Rushdie: Imaginary Homelands

UNIT III: SHORT STORY**(12 Hours)**

V.S.Naipaul: The Enemy

Jhumpa Lahiri: Interpreter of Maladies

Amit Chaudhuri: Portrait of an Artist

Shauna Singh Baldwin: English Lessons

Shani Mootoo: Out of Main Street

UNIT IV: NOVEL**(12 Hours)**

Kiran Desai: The Inheritance of Loss

Bharathi Mukherjee: Jasmine

UNIT V: DRAMA**(12 Hours)**

Detailed: Manjula Padmanabhan: Harvest

Non-Detailed: Duma Ndlovu: Sheila's Day

BOOKS FOR REFERENCE

Bandyopadhyay, Pranab, ed. - Women Poets of India: An Anthology of Indian Poetry - Calcutta: United Writers, 1977.

Batra, Shakti - Modern Indian Literature: Poems and Short Stories: A Critical Study - Delhi: Surjeet Publications, 2006.

De Souza, Eunice, ed. - Nine Indian Women Poets: An Anthology - New Delhi: Oxford University Press, 1997.

King, Bruce Modern Indian Poetry in English Press, 1987. New Delhi: Oxford University

Kurup P.K.J. Contemporary Indian Poetry in English New Delhi: Atlantic Publishers, 1991.

Arvind Krishna Mehrotra, ed. - An Illustrated History of Indian Literature in English - New Delhi: Permanent Black, 2003..

M.C. Leod A.L. Commonwealth and American Women's Discourse: Essays in Criticism - New Delhi: Sterling Publishers, 1996.

Mukherjee, Bharati - Indian English Novelists: An Anthology of Critical Essays.

Peeradina, Saleem - Contemporary Indian Poetry in English

Rao Ramakrishna, Adapa and Sivaram Krishna M. When East meets West: Indian Thought in Anglo Indian and Indo English Fiction

Balachandran, Dr.K-critical Essays on Diasporic Writings-Arise Publishers& Distributers, 2008.

Prepared by

Verified by

Approved by

Mrs. P. Anitha

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
VII SEMESTER
MJD – 16: DIASPORIC LITERATURE**

TIME: 3HRS

MAX MARKS: 60

PART A

I. Answer ALL the Questions:

(10 × 1 = 10 Marks)

1. What is the central theme of A Different History?

- A) Nature
- B) Language, culture, and colonialism
- C) War
- D) Love

2. Homecoming" symbolizes:

- A) Physical return only
- B) Recovery of identity
- C) Defeat
- D) Celebration

3. The word "diaspora" refers to:

- A) A political movement
- B) The dispersion of people from their homeland
- C) A religious ceremony
- D) A literary genre

4. The title "The Enemy" symbolizes:

- A) A single individual only
- B) Conflict, fear, and hostility
- C) Animals
- D) Nature

5. English in the essay symbolizes:

- A) A school subject only
- B) Power, identity, and opportunity
- C) Entertainment
- D) Tradition alone

6. The Inheritance of Loss won the:

- A) Pulitzer Prize
- B) Booker Prize
- C) Nobel Prize
- D) SahityaAkademi Award

7. Jasmine's husband is:

- A) Bud Ripplemeyer
- B) Prakash

- C) Taylor
- D) Half-Face

8. What is the central theme of Harvest?

- A) Romance
- B) Globalization and exploitation
- C) Adventure
- D) Comedy

9. Sheila's Day mainly deals with:

- A) Romance
- B) Social and racial issues
- C) Science
- D) Mythology

10. The title Harvest symbolizes:

- A) Agriculture
- B) Exploitation of the human body
- C) Religious rituals
- D) Family celebration

PART B

II. Answer ALL the Questions:

(5 × 4 = 20 Marks)

1. Discuss the symbolism in Harvest

OR

Characterize Sheila.

2. Explain the significance of the title The Inheritance of Loss.

OR

Discuss the feminist aspects of Jasmine.

3. Explain the significance of the title Interpreter of Maladies.

OR

Explain the title Portrait of an Artist.

4. How does migration influence cultural identity?

OR

Explain the title Imaginary Homelands.

5. Explain the title A Different History.

OR

Explain the meaning of exile in the poem.

PART C

III. Answer ANY THREE of the following questions:

(3 × 10 = 30 Marks)

1. Critically appreciate *Of Mothers*.
2. Analyze how migration has shaped Indian culture according to Ghosh.
3. Analyze the themes of language, identity, and culture in *English Lessons*.
4. Analyze the relevance of *Jasmine* in the context of diaspora literature.
5. Compare *Harvest* and *Sheila's Day* as plays that expose social injustice.

B.A. ENGLISH	MJD – 17 LITERATURE AND VISUAL MEDIA	CODE -
SEMESTER – VII		HRS/WK – 4
CORE – MJD XVII		CREDIT - 4

COURSE DESCRIPTION:

This course introduces students to the study of visual culture and cinema as important cultural texts. It explores how images, films, and visual media shape meanings related to everyday life, identity, ideology, gender, race, and caste. The course combines theoretical readings with film analysis to develop critical thinking, visual literacy, and interpretative skills in an interdisciplinary framework connecting literature, culture, and media studies.

COURSE OUTCOMES (COs):

- **CO1:** Understand and explain key concepts related to visual culture and postmodernism.
- **CO2:** Analyse visual representations of gender, race, and caste in films and visual media.
- **CO3:** Apply major film theories and critical approaches to the study of cinema.
- **CO4:** Interpret films as narrative and cultural texts, using concepts such as genre, intertextuality, and adaptation.
- **CO5:** Critically evaluate films in terms of ideology, discourse, and social context, especially within Indian cinema.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD –17- LITERATURE AMD VISUAL MEDIA								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	PS O 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme-specific outcomes.

MJD – 17 LITERATURE AND VISUAL MEDIA

UNIT I: Introduction to Visual Culture

(12 Hours)

Nicholas Mirzoeff: “What is Visual Culture?”

Roland Barthes: “Rhetoric of the Image”

UNIT II: Visualising Gender, Race, and Caste

(12 Hours)

Frantz Fanon: “The Fact of Blackness”

bell hooks: “The Oppositional Gaze”

Film – Nagraj Manjule: Fandry

UNIT III: Theoretical Approaches to Film

(12 Hours)

André Bazin: “The Evolution of the Language of Cinema”

Laura Mulvey: “Visual Pleasure and Narrative Cinema”

Film - Charlie Chaplin: City Lights

UNIT IV: Film, Genre, Narrative and Interpretation

(12 Hours)

Seymour Chatman: “What Novels Can Do That Films Can't (and Vice

Versa)”SundarSarukkai: “Reading Against the Reel”

Film - Akira Kurosawa: Rashomon

UNIT V: Film as Text, Ideology, and Discourse

(12 Hours)

Satyajit Ray: “What Is Wrong with Indian Films?”

M. S. S. Pandian: “Tamil Cultural Elites and Cinema”

Film - Satyajit Ray: PatherPanchali

Books for references:

1. Barthes, Roland. “Rhetoric of the Image.” *Image–Music–Text*. Translated by Stephen Heath, Hill and Wang, 1977.
2. Bazin, André. “The Evolution of the Language of Cinema.” *What Is Cinema?* Vol. I. Translated by Hugh Gray, University of California Press, 1967.
3. Fanon, Frantz. “The Fact of Blackness.” *Black Skin, White Masks*. Translated by Charles Lam Markmann, Pluto Press, 1986.
4. hooks, bell. “The Oppositional Gaze: Black Female Spectators.” *Black Looks: Race and Representation*. South End Press, 1992.
5. Mirzoeff, Nicholas. “What Is Visual Culture?” *An Introduction to Visual Culture*. 3rd ed., Routledge, 2023.
6. Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” *Screen*, vol. 16, no. 3, 1975, pp. 6–18.
7. Pandian, M. S. S. “Tamil Cultural Elites and Cinema: Outline of an Argument.” *Economic and Political Weekly*, vol. 26, no. 11/12, 1991, pp. 759–770.
8. Ray, Satyajit. “What Is Wrong with Indian Films?” *Our Films, Their Films*. Orient BlackSwan, 2001.
9. Sarukkai, Sundar. “Reading Against the Reel.” *Philosophy of Cinema*. Pearson Longman, 2009.

10. Chatman, Seymour. "What Novels Can Do That Films Can't (and Vice Versa)." *Critical Inquiry*, vol. 7, no. 1, 1980, pp. 121–140.

Filmography

1. *City Lights*. Directed by Charlie Chaplin, United Artists, 1931.
2. *Fandry*. Directed by Nagraj Manjule, Zee Talkies, 2013.
3. *Pather Panchali*. Directed by Satyajit Ray, Government of West Bengal, 1955.
4. *Rashomon*. Directed by Akira Kurosawa, Daiei Film, 1950.

Prepared by

Verified by

Approved by

Ms. Harithaa N.

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

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**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
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B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
VII SEMESTER
MJD – 17: LITERATURE AND VISUAL MEDIA**

TIME: 3 HRS

MAX MARKS: 60

SECTION A

I. Answer ALL the Questions:

(10 × 1 = 10 Marks)

1. According to Nicholas Mirzoeff, visual culture is primarily concerned with
 - a) Literary language
 - b) The production and interpretation of visual images
 - c) Classical art alone
 - d) Oral traditions
2. Roland Barthes distinguishes between the literal and the _____ message in an image.
 - a) Political
 - b) Symbolic (connoted)
 - c) Historical
 - d) Scientific
3. According to Frantz Fanon, the experience of "blackness" is shaped mainly by
 - a) Economic privilege
 - b) Colonialism and racism
 - c) Religious identity
 - d) Language alone
4. bell hooks' concept of the "oppositional gaze" encourages
 - a) Passive viewing of films
 - b) Critical resistance to dominant representations
 - c) Avoiding visual media
 - d) Commercial filmmaking
5. According to André Bazin, the strength of cinema lies in its ability to
 - a) Depend entirely on editing
 - b) Capture the reality of the world
 - c) Eliminate narrative
 - d) Replace literature
6. Laura Mulvey argues that classical cinema is largely structured around the
 - a) Female gaze
 - b) Child's perspective

- c) Male gaze
- d) Spectator's silence

7. In *Rashomon*, the central narrative technique is the presentation of

- a) A single objective truth
- b) Multiple conflicting perspectives of the same event
- c) A historical documentary
- d) A linear love story

8. According to Sundar Sarukkai, reading a film critically requires the viewer to

- a) Accept everything shown on screen
- b) Read against the visual narrative
- c) Ignore social context
- d) Focus only on entertainment

9. In *Pather Panchali*, the train primarily symbolizes

- a) Wealth and luxury
- b) Change, modernity, and aspiration
- c) Political revolution
- d) Religious faith

10. M. S. S. Pandian argues that Tamil cinema reflects and shapes

- a) Scientific discoveries
- b) Cultural and social ideologies
- c) International diplomacy
- d) Environmental movements

SECTION B

II. Answer ALL the Questions:

(5 × 4 = 20 Marks)

11. a) Explain Nicholas Mirzoeff's concept of Visual Culture.

OR

b) Discuss Roland Barthes' concepts of denotation and connotation.

12. a) Explain the concept of the oppositional gaze proposed by bell hooks.

OR

b) Discuss how *Fandry* portrays caste discrimination.

13. a) Explain André Bazin's views on realism in cinema.

OR

b) Discuss Laura Mulvey's concept of the male gaze.

14. a) Explain Seymour Chatman's views on the relationship between novels and films.

OR

b) Discuss the narrative technique used in *Rashomon*.

15. a) Explain Satyajit Ray's criticism of Indian cinema.

OR

b) Discuss M. S. S. Pandian's views on Tamil cinema and culture.

SECTION C

III. **Answer ANY THREE of the following questions:** (3 × 10 = 30 Marks)

16. Discuss Roland Barthes' concept of image and meaning in "Rhetoric of the Image."

17. Analyse the representation of caste and social discrimination in *Fandry*.

18. Discuss Laura Mulvey's theory of the Male Gaze with reference to "Visual Pleasure and Narrative Cinema."

19. Analyse the narrative structure and the theme of truth in *Rashomon*.

20. Discuss the portrayal of rural life and human values in *Pather Panchali*.

B.A. ENGLISH	MJD- 18 ADVANCED ENGLISH GRAMMAR AND USAGE	CODE -
SEMESTER - VII		HRS/WK - 4
CORE - MJD XVIII		CREDIT - 4

COURSE DESCRIPTION:

This course offers an advanced and systematic study of English grammar with emphasis on usage, accuracy, and contextual appropriateness. It moves from sentence-level structures to discourse-level organisation, enabling learners to apply grammatical knowledge effectively in academic and professional communication.

COURSE OUTCOMES (COs):

- **CO1:**Apply appropriate tense, aspect, and future time reference forms accurately in spoken and written communication.
- **CO2:**Use modal verbs, passive constructions, and varied question structures effectively to convey meaning and purpose.
- **CO3:**Employ reporting structures, subjunctive forms, and verb complementation patterns accurately in different communicative contexts.
- **CO4:**Demonstrate accurate use of nouns, articles, determiners, and relative clauses to produce grammatically coherent sentences.
- **CO5:**Apply adjectives, adverbs, prepositions, conditionals, and information-organising structures effectively to enhance clarity and style in communication.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MJD –18- ADVANCED ENGLISH GRAMMAR AND USAGE								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme-specific outcomes.

MJD- 18 ADVANCED ENGLISH GRAMMAR AND USAGE

UNIT I: Tense, Aspect and Future Time Reference (12 Hours)

Present Simple and Present Continuous

Present Perfect and Present Perfect Continuous

Past Simple and Past Continuous

Past Perfect and Past Perfect Continuous

Future Forms (will, going to, Present Continuous)

Future Continuous and Future Perfect

UNIT II: Modality, Voice and Question Structures (12 Hours)

Modal and Semi-modal Verbs

Possibility, Probability, Obligation and Necessity

Permission and Ability

Passive Voice: Forms and Uses

Reporting with Passive Structures

Wh-questions, Negative Questions and Echo Questions

UNIT III: Reporting, Subjunctives and Verb Complementation (12 Hours)

Reporting Statements

Reporting Questions and Commands

Reporting with Nouns and Adjectives

The Subjunctive and Formulaic Expressions

Verb + -ing and Verb + Infinitive Patterns

Verb–Object–Complement Structures

UNIT IV: Nouns, Articles and Relative Clauses (12 Hours)

Countable and Uncountable Nouns

Agreement between Subject and Verb

Definite, Indefinite and Zero Articles

Determiners and Quantifiers

Relative Clauses: Defining and Non-defining

Participle Clauses and Reduced Relative Clauses

UNIT V: Adjectives, Adverbs, Prepositions and Organizing Information (12 Hours)

Position and Order of Adjectives

Adverbs and Adverbial Expressions

Comparison: Degrees and Structures

Prepositions and Prepositional Phrases

Conditionals and Hypothetical Meaning

Information Organization: Inversion, Fronting and Cleft Sentences

Prescribed Text:

Hewings, Martin. *Advanced Grammar in Use*. Cambridge University Press, 2005

Books for Reference:

Aarts, Bas. *Oxford Modern English Grammar*. Oxford University Press, 2011.

Carter, Ronald, and Michael McCarthy. *Cambridge Grammar of English*. Cambridge University Press, 2006.

Greenbaum, Sidney. *The Oxford English Grammar*. Oxford University Press, 1996.

Huddleston, Rodney, and Geoffrey K. Pullum. *A Student's Introduction to English Grammar*. Cambridge University Press, 2005.

Murphy, Raymond. *Intermediate English Grammar*. Cambridge University Press, 1999.

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

Prepared by

Verified by

Approved by

Ms. Harithaa N

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
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INTERNAL ASSESSMENT- THEORY

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SARADHA GANGADHARAN COLLEGE
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B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
VII SEMESTER
MJD – 18: ADVANCED ENGLISH GRAMMAR AND USAGE

TIME: 3HRS

MAX MARKS: 60

SECTION A

I. Answer ALL the Questions:

(10 × 1 = 10 Marks)

1. By the time the committee meets tomorrow, the chairperson _____ the final report.

- a) will submit
- b) will have submitted
- c) has submitted
- d) had submitted

2. Which sentence best expresses a deduction about a past event?

- a) She must finish the report today.
- b) She must have forgotten the meeting.
- c) She should finish the report.
- d) She can finish the report.

3. Choose the grammatically correct sentence.

- a) The proposal is believed to have been rejected.
- b) The proposal believes to have been rejected.
- c) The proposal is believed having been rejected.
- d) The proposal has believed to reject.

4. Which sentence correctly reports the statement?

"I may not attend the conference."

- a) He said that he may not attend the conference.
- b) He said that he might not attend the conference.
- c) He said that he must not attend the conference.
- d) He said that he cannot attend the conference.

5. Choose the correct sentence.

- a) The committee recommended him to resign.
- b) The committee recommended that he resign.
- c) The committee recommended him resign.
- d) The committee recommended he to resign.

6. Which sentence is grammatically correct?

- a) A great deal of information were collected.
- b) A great deal of information was collected.
- c) Many information were collected.
- d) The informations were collected.

7. Choose the correct relative clause.

- a) The book, that I borrowed yesterday, is fascinating.
- b) The book which I borrowed yesterday is fascinating.
- c) The book whom I borrowed yesterday is fascinating.
- d) The book whose I borrowed yesterday is fascinating.

8. Which sentence uses the adjective sequence correctly?

- a) An Italian beautiful old marble statue
- b) A beautiful old Italian marble statue
- c) An old marble beautiful Italian statue
- d) A marble old beautiful Italian statue

9. Which sentence expresses a hypothetical meaning correctly?

- a) If I know the answer, I would tell you.
- b) If I knew the answer, I would tell you.
- c) If I had know the answer, I would tell you.
- d) If I would know the answer, I would tell you.

10. Which sentence uses inversion correctly?

- a) Rarely I have seen such dedication.
- b) Rarely have I seen such dedication.
- c) I have rarely seen such dedication.
- d) Both (b) and (c)

SECTION B

II. Answer ALL the Questions:

(5 × 4 = 20 Marks)

11. a) Rewrite the following sentences using the verb form given in brackets.

- i. The researchers finished the survey before the conference began. (*Past Perfect*)
- ii. She is writing a monograph on ecocriticism. (*Future Perfect*)
- iii. We expect the committee to publish the report next week. (*Future Continuous*)
- iv. The professor started teaching here in 2012 and still teaches. (*Present Perfect Continuous*)

OR

b) Correct the tense and aspect errors in the following sentences.

- i. By next July, I will complete my dissertation.
- ii. They are knowing each other for many years.
- iii. She has been publishing her article yesterday.
- iv. When we arrived, the lecture already started.

12. a) Rewrite the following sentences using an appropriate passive construction.

- i. People believe that the manuscript was destroyed in the fire.
- ii. They expect the committee to announce the results tomorrow.
- iii. Scholars have found several errors in the edition.
- iv. Someone must have misplaced the original document.

OR

b) Rewrite the following using appropriate modal verbs to express the meaning indicated.

- i. It is possible that the data were misinterpreted. (*probability*)
- ii. Students are required to submit the dissertation by Friday. (*obligation*)
- iii. It was unnecessary for her to attend the meeting. (*lack of necessity*)
- iv. Is it possible for you to complete the review today? (*polite request*)

13. a) Rewrite the following in reported speech.

- i. "The results have exceeded our expectations," the researcher said.
- ii. "Could you send me the revised draft?" the editor asked.
- iii. "Do not alter the original manuscript," the curator said.
- iv. "It is essential that every participant be present," the coordinator said.

OR

b) Complete the sentences using the appropriate verb pattern.

- i. The committee advised the students _____ (apply).
- ii. She denied _____ (plagiarize) the article.
- iii. We persuaded him _____ (accept) the fellowship.
- iv. I regret _____ (inform) you that your application has been unsuccessful.

14. a) Edit the following sentences by correcting errors in articles, determiners, and agreement.

- i. Every researchers were given an identity card.
- ii. Much equipments were purchased for the laboratory.
- iii. The information have already been circulated.
- iv. Each of the students have submitted their dissertation.

OR

b) Combine each pair of sentences using an appropriate relative clause.

- i. The scholar presented the keynote lecture. His book won an international award.
- ii. I visited the archive. The original manuscripts are preserved there.
- iii. The article was published last month. It has received considerable attention.
- iv. The student completed the project. The supervisor highly appreciated the project.

15. a) Rewrite the following sentences as directed.

- i. No other student in the class is as diligent as Maya. (*Use the superlative.*)
- ii. Hardly had the lecture begun when the electricity failed. (*Rewrite without inversion.*)
- iii. He completed the assignment carefully. (*Use an appropriate adverbial expression.*)
- iv. She solved the problem. (*Rewrite as a cleft sentence.*)

OR

b) Correct the grammatical errors in the following sentences.

- i. Scarcely I had entered the room when the meeting started.
- ii. She speaks English more fluently than anyone in the department.
- iii. If he would have revised the paper, it would have been accepted.
- iv. It was because of her dedication the project succeeded.

SECTION C

III. Answer ANY THREE of the following questions:

(3 × 10 = 30 Marks)

16. Complete the following passage by supplying the correct tense, aspect, or future time reference of the verbs given in brackets.

Last year, Meera _____ (join) a software company in Bengaluru. Since then, she _____ (work) on several challenging projects. Every morning she _____ (leave) home at 8 a.m. and usually _____ (reach) the office before 9. At the moment, she _____ (prepare) a presentation for an international client. By next Friday, she _____ (complete) the project. This time next week, she _____ (travel) to Hyderabad for a conference. She hopes that by the end of the year she _____ (gain) enough experience to lead a team of her own. She _____ (already/receive) positive feedback from her manager, and everyone believes she _____ (have) a successful career.

17. Rewrite the following passage by changing the active sentences into passive:

Yesterday the principal announced the examination schedule. The teachers will distribute the hall tickets tomorrow. Students must submit their identity cards before entering the hall. The invigilators can answer no questions during the examination. Who checked the attendance yesterday? Why you didn't bring your hall ticket? Someone has already informed the parents about the examination. The committee may announce the results next week. Everyone should follow the examination rules carefully. Did the office send the circular?

18. Rewrite the following conversation in reported speech:

Principal: "Why have you not submitted your assignment?"

Student: "I was unwell, sir."

Principal: "You must submit it by Monday."

Student: "I will complete it this weekend."

Principal: "I suggest that you meet your course instructor for guidance."

Student: "Thank you, sir. I will do that."

19. Rewrite the following passage by correcting all the errors:

Every student have responsibility towards the environment. Many information about climate change are available on internet. A people who ignores these issues often fails to understand their seriousness. The teacher gave an advice to the students who was interested in environmental studies. The books which you borrowed from library is on the table. There is few water left in the bottle, so bring a bottle of water. Earth is only planet which supports life.

20. Rewrite the following passage by correcting all the errors:

Ramesh is one of the most smartest students in our college. He speaks English very fluent and completes his work more quicker than anyone else. He is good in mathematics but weak at physics. If he will continue to practise regularly, he would become an excellent engineer. Never I have seen such a dedicated student before. It was yesterday when he has completed the project. Only after the results were announced he realised the value of hard work.

B.A. ENGLISH	MID -7 WOMEN'S WRITING	CODE -
SEMESTER - VII		HRS/WK – 4
CORE - MID VII		CREDIT - 4

COURSE DESCRIPTION:

The Course explores diverse female experiences across poetry, prose, drama, and fiction, focusing on themes of patriarchy, identity, body politics, and socio-cultural constraints. It analyzes how authors like Plath, Angelou, and Roy challenge traditional gender roles and express the complexities of being a woman.

Course Outcomes:

- **CO1: Understand** the diverse voices and perspectives within feminist literature.
- **CO2: Analyze** the representation of women and gender dynamics in various literary forms (Poetry, Drama, Fiction).
- **CO3: Evaluate** the impact of patriarchal structures on women's lives and their responses to them.
- **CO4: Identify** key themes such as bodily autonomy, domesticity, and social injustice.
- **CO5: Apply** critical, feminist theories to interpret the texts.
- **CO6: Contextualize** the works within their specific social, cultural, and political settings.
- **CO7: Analyze** the intersection of ecofeminism, environmentalism, and women's roles.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
V						MID -7 WOMEN'S WRITING								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme-specific outcomes.

MID -7 WOMEN'S WRITING

UNIT 1: POETRY

(12 Hours)

Sylvia Plath: Lady Lazarus

E.B. Browning: A Man's Requirements

Maya Angelou: Phenomenal Woman

Imtiaz Dharker: Another Woman

Meena Kandasamy: Apologies for Living on

UNIT II: PROSE**(12 Hours)**

Padmini Sen Gupta: The Position of Women in Ancient India

Vandana Shiva: Ecofeminism: Masculinization of the Motherland

UNIT III: SHORT STORY**(12 Hours)**

Joyce Carol Oates: The White Cat

Flannery O'Connor: A Good Man is Hard to Find

Katherine Mansfield: The Doll House

C. S. Lakshmi: A Deer in the forest

Kate Chopin: The Story of an Hour

UNIT IV: NOVEL**(12 Hours)**

Arundhati Roy: The God of Small things

ManjuKapur: Difficult Daughters

UNIT V: DRAMA**(12 Hours)**

Detailed: Caryl Churchill: Top Girls

Non-detailed: Morsha Norman: 'night, Mother

BOOKS FOR REFERENCE:

Gilbert, Sandra and Susan Gubar. The Mad Woman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination. Yale Nota Bene, 2000. Eagleton, Mary Ed. Feminist Literary Theory: A Reader. 2nd edition. Blackwell Publishers: UK, 1994.

Jaidka, Manju. From Slant to Straight: Recent Trends in Women's Poetry. New Delhi: Prestige Books, 2000.

Web sources

Encyclopedia of Feminist Literary Theory

<http://www.tandfebooks.com.iproxy.inflibnet.ac.in:2048/action/showBook?doi-10.4324/97802038744>

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QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
VII SEMESTER
MID – 7: WOMEN’S WRITING**

PART A

I. Answer ALL the Questions:

10 × 1 = 10 Marks

1. Who wrote "Lady Lazarus"?
 - a) Maya Angelou
 - b) Sylvia Plath
 - c) Imtiaz Dharker
 - d) E.B. Browning
2. "Phenomenal Woman" celebrates:
 - a) Nature
 - b) Women's confidence and self-worth
 - c) War
 - d) Education
3. The author of "The Position of Women in Ancient India" is:
 - a) Vandana Shiva
 - b) Padmini Sen Gupta
 - c) Arundhati Roy
 - d) Manju Kapur
4. Ecofeminism mainly connects:
 - a) Politics and economics
 - b) Women and nature
 - c) Religion and culture
 - d) Science and technology
5. Who wrote "A Good Man is Hard to Find"?
 - a) Joyce Carol Oates
 - b) Katherine Mansfield
 - c) Flannery O'Connor
 - d) C.S. Lakshmi
6. The central symbol in "The Doll House" is:
 - a) Garden
 - b) Doll House
 - c) River
 - d) Forest
7. Who is the author of The God of Small Things?
 - a) Anita Desai
 - b) Arundhati Roy
 - c) Shashi Deshpande
 - d) Kamala Das

8. Difficult Daughters was written by:

- a) Manju Kapur
- b) Anita Nair
- c) Bharati Mukherjee
- d) Nayantara Sahgal

8. Top Girls is a:

- a) Novel
- b) Drama
- c) Short Story
- d) Essay

9. Who wrote 'night, Mother?

- a) Caryl Churchill
- b) Marsha Norman
- c) Sylvia Plath
- d) Maya Angelou

PART B

II. Answer ALL the Questions:

5 × 4 = 20 Marks

11.a) Explain the central theme of "Lady Lazarus."

OR

b) Discuss the message of "Phenomenal Woman."

12.a) Describe the portrayal of women in "Another Woman."

OR

b) Explain the qualities mentioned in "A Man's Requirements."

13.a) Discuss the status of women in ancient India according to Padmini Sen Gupta.

OR

b) Explain the main ideas of Eco-feminism presented by Vandana Shiva.

14.a) Write a short note on "The Doll House."

OR

b) Explain the significance of the ending of "A Good Man is Hard to Find."

15.a) Describe the major themes of Top Girls.

OR

b) Explain the relationship between Jessie and her mother in night, Mother.

PART C

IV. Answer ANY THREE of the following questions:

3 × 10 = 30 Marks

16. Analyse *Lady Lazarus* as a feminist poem.
17. Discuss the significance of Ecofeminism in Vandana Shiva's essay.
18. Analyse the themes of caste, class, and childhood in *The Doll House*.
19. Critically examine the themes and narrative technique in *The God of Small Things*.
20. Analyse *Top Girls* as a feminist play, highlighting its major themes and characters.

B.A. ENGLISH	MID -8 ACADEMIC WRITING	CODE -
SEMESTER – VII		HRS/WK - 5
CORE – MID VIII		CREDIT - 4

COURSE DESCRIPTION

This course aims to develop students’ ability to write clear, coherent, and well-structured academic texts in English. It familiarizes learners with the conventions of academic discourse, including formal style, logical organization, critical thinking, and ethical use of sources. It enables students to write effective paragraphs, essays, summaries, and research-based assignments while avoiding errors and plagiarism.

OBJECTIVES

The primary objectives of this course are to:

1. Introduce the characteristics, purpose, scope and types of academic writing.
2. Develop students’ understanding of effective sentence construction in academic writing.
3. Familiarize learners with common professional writing formats and conventions.
4. Train students in paragraphing and essay writing
5. Familiarize students with referencing and plagiarism awareness

COURSE OUTCOMES (COs):

- **CO1:** Define academic writing and explain its purpose and audience.
- **CO2:** Identify and correct common sentence-level errors such as fragments and run-on sentences.
- **CO3:** Explain the nature and importance of professional writing in academic and workplace contexts. Enhance writing skills to effectively convey ideas and information through written mediums like letters, resumes, emails, reports, etc.
- **CO4: Apply suitable research methods and methodologies** for qualitative, quantitative, analytical, and descriptive research.
- **CO5:** Demonstrate awareness of ethical academic practices, including originality and avoidance of plagiarism.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
IV						MJD- 8 ACADAMIC WRITING								4	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MID -8 ACADEMIC WRITING

UNIT I: INTRODUCTION TO ACADEMIC WRITING

Definition; characteristics; purposes: scope and types; the writing process; elements of writing; mechanics of writing; idioms and phrases; common errors; reading comprehension and note-making; paraphrasing and summarizing.

UNIT II: I WRITING IN THE CLASSROOM: EFFECTIVE SENTENCES

Clarity; precision; and academic tone; common errors; fragments; run-on sentences; redundancy; cohesive writing; clarity and conciseness in writing; introduction to technical writing; modes of writing – description, narration, exposition and argument; essay and paragraph writing; types of essays and paragraphs; critical thinking skills; reference skills related to note taking, collating information and organizing it.

UNIT III: PROFESSIONAL WRITING IN WORKPLACE CONTEXTS

Professional Writing written vs. spoken language; formal and informal letters; writing at the workplace; job applications; writing e-mails – style and tone; effective resumes; types of reports and format of formal reports, short reports for newspaper; memorandum and notice.

UNIT IV: ACADEMIC RESEARCH WRITING: METHODS, PROCESSES, AND DOCUMENTATION

Research Writing Research proposal; writing a research paper; writing an abstract; research methods and methodology; types of research – descriptive, analytical, quantitative, qualitative etc; planning the research topic; defining and formulating the research problem, importance of literature review; citation – MLA and APA styles; in-text citations; footnotes and endnotes; compiling a bibliography; proof reading.

UNIT V: ETHICAL ISSUES AND BEST PRACTICES IN SCHOLARLY WRITING

Ethics in Writing Research ethics; plagiarism and other ethical issues; publication ethics; citation and acknowledgement; political correctness; inclusive language; best practices, setting initiatives and guidelines; copyright and intellectual property rights; conflict of interest; open access publications and initiatives.

Books for References:

Bailey, Stephen. Academic Writing: A Handbook for International Students. 5th ed., Routledge, 2018.

Cholij, Mark. Towards Academic English: Developing Effective Writing Skills. Cambridge University Press, 2007.

Dutta, Sumanta. Research and Publication Ethics in Social Sciences. Bharti Publications, 2022.

Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 9th ed. Modern Language Association of America, 2021.

Gupta, Renu. A Course in Academic Writing. Orient Blackswan, 2017.

Hacker, Diana, and Nancy Sommers. *A Writer's Reference*. 9th ed., Bedford/St. Martin's, 2018.

Hamp-Lyons, Liz, and Ben Heasley. Study Writing: A Course in Written English for Academic Purposes. Cambridge University Press, 2006.

Hewings, Martin. *Advanced English Grammar*. Cambridge University Press, 2007.

Lipson, Charles. *Doing Honest Work in College: How to Prepare Citations, Avoid Plagiarism, and Achieve Real Academic Success*. 2nd ed., U of Chicago P, 2008.

Kothari, C. R., and Gaurav Garg. *Research Methodology: Methods and Techniques*. New Age International Publishers, 2019.

Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. Sage Publications, 2011. Narayanaswami, V. R. *Strengthen Your Writing*. Orient Blackswan, 2009.

Ray, Partha Pratim. *A Guide to Research and Publication Ethics*. New Delhi Publishers, 2022.

Rodeny Huddleston, Rodney, et al. *A Student's Introduction to English Grammar*. Cambridge University Press, 2021.

Seely, John. *Oxford Guide to Effective Writing and Speaking*. Oxford University Press, 2013.

Swales. John M., and Christine B. Feak. *Academic Writing for Graduate Students: Essential Tasks and Skills*. 3rd ed., University of Michigan Press, 2012.

Swan, Michael. *Practical English Usage*. Oxford University Press, 2013. Tickoo, Champa, and Jaya Sasikumar. *Writing with a Purpose*. Generic Publishers, 2014.

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QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)**

B.A. English. DEGREE EXAMINATION DECEMBER 2026

MODEL QUESTION PAPER

EIGHTH SEMESTER

MID – VIII – ACADEMIC WRITING

TIME: 3HRS

MAX MARKS: 60

PART A

Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

Choose the Correct Answer:

1. Which of the following best describes the core characteristic of an academic tone?
 - A) Subjective, emotional, and conversational
 - B) Objective, formal, and evidence-based
 - C) Informal, anecdotal, and highly persuasive
 - D) Figurative, poetic, and creative
2. When paraphrasing a source text, which of the following practices must be followed?
 - A) Change a few words using synonyms while maintaining the exact sentence structure.
 - B) Copy the exact sentence but place it inside quotation marks without a citation.
 - C) Rewrite the core idea completely in your own words and sentence structure, and provide an in-text citation.
 - D) Shorten the text to a bulleted list of main points without attributing the author.
3. Identify the structural error in the following sentence: "*The research team completed the laboratory experiment, they began analyzing the data immediately.*"
 - A) Sentence Fragment
 - B) Comma Splice (Run-on)
 - C) Redundancy
 - D) Lack of Parallelism
4. Which mode of writing primarily aims to convince the reader of a specific viewpoint using logical reasoning and sound evidence?
 - A) Description
 - B) Narration
 - C) Exposition
 - D) Argumentation

5. When drafting a professional email to a external corporate client, which of the following practices should be strictly avoided?
- A) Utilizing a clear and descriptive subject line.
 - B) Incorporating casual text-speak, emojis, and un-capitalized acronyms.
 - C) Organizing dense information using bulleted lists.
 - D) Concluding with a formal sign-off and digital signature.
6. What is the primary operational purpose of an internal corporate Memorandum (Memo)?
- A) To apply for a new job position or promotion within an external industry.
 - B) To broadcast short news stories to public media outlets and newspapers.
 - C) To communicate official updates, policies, or directives to employees within the same organization.
 - D) To document exhaustive academic research results for international peer review.
7. Which research type focuses on understanding underlying reasons, opinions, and meanings through non-numerical data collection methods like open-ended interviews?
- A) Quantitative Research
 - B) Analytical Research
 - C) Qualitative Research
 - D) Experimental Research
8. In APA style documentation, what specific information must be included in an in-text citation for a paraphrased idea?
- A) Author's last name and the exact page number (e.g., Smith, p. 45)
 - B) Author's last name and the publication year (e.g., Smith, 2021)
 - C) Title of the book and the publication year (e.g., *Principles of Writing*, 2021)
 - D) Full URL of the database and the accessed date
9. What is the term used to describe an author's unethical reuse of significant portions of their own previously published work without proper attribution or citation?
- A) Collaborative Plagiarism
 - B) Self-Plagiarism (or Text-Recycling)
 - C) Patchwriting
 - D) Intellectual Property Theft
10. Which of the following exemplifies the use of "inclusive language" in scholarly communication?
- A) Utilizing the generic pronoun "he" to represent all human beings in a study.
 - B) Using gender-neutral terms like "flight attendants" instead of "stewardesses" and "chairperson" instead of "chairman."
 - C) Standardizing research variables around historical cultural assumptions.

D) Disregarding regional terminology variations to prioritize mainstream language norms.

PART B

Answer ALL the Questions: (either or type)

(5 x 4 = 20)

11. a) Explain the fundamental differences between "paraphrasing" and "summarizing" in academic writing.

(or)

b) Explain the five steps of writing.

12. a) Write a short note on sentence fragment.

(or)

b) Explain the parts of a perfect paragraph.

13.a).What is a formal workplace report?

(or)

b) What are the vital sections of a modern job resume?

14. a) What are the essential structural components of a formal cover letter for a job application.

(or)

b) What is the difference between Quantitative research and Qualitative research?

15. a) Define Conflict of Interest and explain why full transparency regarding funding is crucial for research integrity.

(or)

b) What are the broader benefits of Open Access publications?

PART C

Answer any THREE of the following questions:

(3 x 10 = 30)

16. Discuss the multi-stage nature of the writing process.

17. Compare and contrast the structural and stylistic differences between an Expository Essay and an Argumentative Essay.

18. Explain the formal workplace report.

19. How do they differ when doing in-text citations and creating the final list of sources?

20. Explain the difference between Copyright protection and Intellectual Property Rights.

SEMESTER – VIII

B.A. ENGLISH	MJD -19 INTRODUCTION TO COMPARATIVE LITERATURE	CODE -
SEMESTER - VIII		HRS/WK - 5
CORE – MJD XIX		CREDIT - 4

Course Description

This course provides a comprehensive introduction to Comparative Literature, focusing on the study of literary texts across linguistic, national, and disciplinary boundaries. It begins by establishing a theoretical foundation in the history of the discipline, exploring how concepts like intertextuality, reception, and adaptation allow us to see literature as a global dialogue. Students will engage in a comparative study of diverse genres—poetry, short stories, the novel, and drama—examining works from the Latin American, Urdu, Russian, African, and Sanskrit traditions. By juxtaposing authors such as Neruda and Faiz, or Dostoevsky and Achebe, the course investigates how universal human concerns—identity, morality, resistance, and love—are shaped by specific cultural and historical contexts.

Course Objectives

The course aims to:

1. Establish a theoretical foundation by introducing the history of Comparative Literature and the essential concepts of intertextuality, reception, and the ethics of plurality in a globalized world.
2. Foster cross-cultural literacy by encouraging students to analyze how diverse linguistic and national traditions.
3. To gain a working knowledge of the origin and development of comparative studies
4. To compare literary and non-literary texts of other languages of the world with English.
5. To help students recognize the various thought and language pattern.

Course Outcomes (COs)

Upon completing this course, students will be able to:

CO1: Trace the historical emergence of [Comparative Literature](#) as an academic discipline and its role in fostering a transnational understanding of cultural expression.

CO2: Knowledge about literatures of the world and analyze the texts critically

CO3: knowledge of using comparison as a tool of criticism.

CO4: Effective communicative ideas related to the world historical contexts of literary production and reception of diverse ideas.

CO5: a broad outlook on literature as Comparative Literature involves 'Mutual Illumination'

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
IV						MJD -19 INTRODUCTION TO COMPARATIVE LITERATURE								4	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO 1	PO 2	PO 3	PO 4	PO 5	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	PS O 7	PS O 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41% - 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD -19 INTRODUCTION TO COMPARATIVE LITERATURE

UNIT – I –Theoretical Foundations of Comparative Literature (12 Hours)

Definition of the term Comparative Literature, Difference/Alterity, and Ethics of Plurality.

Concepts: History, Reception, Intertextuality, and Adaptation.

UNIT – II –Imitation, Influence, and Translation: Cross-Cultural Comparative Reading (12 Hours)

Unconscious Imitation and Conscious Influence Translation - Comparing Hawthorne's The Scarlet Letter with Anandamoorthy's Samskara.

UNIT – III –Comparative Literature and Literary History: Epochs, Periods, and Generations (12 Hours)

The Link between Comparative Literature and History of Literature, The difference between Epoch, Period and Generation.

UNIT – IV –Comparative Studies in Form and Genre (12 Hours)

Genres - Comparing two Texts on the basis of Form - Comparing Burns with Bharathidasan and Bacon with Valluvar, Kamban with John Milton, Bharathidasan with Wordsworth.

UNIT – V –Thematic Comparisons: Characters, Situations, and Parallel Narratives (12 Hours)

Comparing Works on the basis of Themes - Characters and Situations. In addition to these, the teacher can illustrate the Study of Comparative Literature by comparing Shakespeare's Antony and Cleopatra with Dryden's All for Love and Goethe's Faust with Marlowe's Dr Faustus.

Books for Reference:

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell, 1993.

Brooks, Cleanth and Robert Penn Warren. *Modern Rhetoric*. Atlanta: Harcourt, Brace & world, 1958.

Daiches, David. *Critical Approaches to Literature*. Kolkata: Orient Longman, 2006.

Spivak, Gayatri Chakravorty. *Death of a Discipline*. Columbia: Columbia University Press, 2003.

Guillén, Claudio. *The Challenge of Comparative Literature*. Translated by Cola Franzen, Harvard UP, 1993.

Mohan, Devinder. *Comparative Poetics: Aesthetics of the Ineffable*. New Delhi: Intellectual Publishing House, 1988.

Peck, John and Martin Coyle. *Practical Criticism*. New York: Palgrave, 1995.

Subramanian, N., Padma Srinivasan, and G. R. Balakrishnan, editors. *Introduction to the Study of Comparative Literature: Theory and Practice*. TEESI Publications, 1997.

Weisstein, Ulrich. *Comparative Literature and Literary Theory: Survey and Introduction*. Indiana UP, 1973.

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Verified by

Approved by

Dr. M. Kanikapriya

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)**

(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2026

MODEL QUESTION PAPER

SEMESTER - VIII

MJD – XIX – INTRODUCTION TO COMPARATIVE LITERATURE

TIME: 3HRS

MAX MARKS: 60

PART A

Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

Choose the Correct Answer:

- 1. "Alterity" means:**
 - A) Similarity
 - B) Equality
 - C) Otherness or difference
 - D) Tradition
- 2. Who wrote *The Scarlet Letter*?**
 - A) Herman Melville
 - B) Nathaniel Hawthorne
 - C) Mark Twain
 - D) Walt Whitman
- 3. An epoch is:**
 - A) A short literary trend
 - B) A major historical period marked by significant changes
 - C) A generation of writers
 - D) A literary device
- 4. Bharathidasan is celebrated as:**
 - A) Tamil poet and social reformer
 - B) Novelist
 - C) Dramatist
 - D) Translator
- 5. Shakespeare's *Antony and Cleopatra* is a:**
 - A) Tragedy
 - B) Comedy
 - C) Epic
 - D) Novel

Fill in the Blanks:

6. Intertextuality was strongly developed by _____.
7. Dryden's *All for Love* is based on Shakespeare's _____.

True or False:

8. Comparative literature can analyze characters across texts.
9. Goethe's *Faust* and Marlowe's *Doctor Faustus* are unrelated.
10. Comparative literature ignores historical context.

PART B

Answer ALL the Questions: (either or type)

(5 x 4 = 20)

11. a) What is Reception theory in Comparative Literature?

(or)

- b) Explain the idea of Adaptation in literature with examples.

12. a) Compare *The Scarlet Letter* and *Samskara* as moral novels.

(or)

- b) Explain the difference between unconscious imitation and conscious influence.

13. a) Differentiate between Epoch and Period.

(or)

- b) Define Epoch, Period, and Generation with examples.

14. a) Compare Kamban and John Milton as epic poets.

(or)

- b) Compare Bharathidasan and Wordsworth as nature poets.

15. a) Compare Shakespeare's *Antony and Cleopatra* with Dryden's *All for Love*.

(or)

- b) Compare Goethe's *Faust* and Marlowe's *Doctor Faustus*.

PART C

Answer any THREE of the following questions:

(3 x 10 = 30)

16. Explain the Ethics of Plurality in Comparative Literature with suitable examples.
17. Compare *The Scarlet Letter* by Hawthorne and *Samskara* by U. R. Ananthamurthy as studies of moral conflict and social judgment.
18. Discuss the concepts of Epoch, Period, and Generation with suitable literary examples.
19. Compare Robert Burns and Bharathidasan as poets of social and cultural consciousness.
20. Compare Shakespeare's *Antony and Cleopatra* with Dryden's *All for Love* as tragic interpretations

B.A. ENGLISH	MJD-20 RESEARCH METHODOLOGY FOR HUMANITIES	CODE -
SEMESTER – VIII		HRS/WK - 5
CORE – MJD XX		CREDIT - 3

COURSE DESCRIPTION

This paper will introduce the idea of research, ways to do research in English literature and language studies with various methods and approaches employed in the field to research. By elucidating the mode of research in literature and language studies, the paper offers an understanding of research both in literary studies and social sciences including education.

Objectives:

- To make the learners understand the idea of research in literature studies and social sciences.
- To familiarize students with major methods and approaches useful for research.
- To help beginners in research to identify research areas, review of related literature, identify research gap, find resources and frame hypotheses.
- To provide an awareness of documenting, formatting, and referencing, following the Handbook of MLA 9th Edition and APA 7th edition.
- To make the students familiarizing Digital tools for research purpose.

Course Outcomes:

Upon successful completion of this course, learners will be able to:

- **CO1:** Understand how to go about doing research in English literature and Language Studies
- **CO2:** Be familiar with the various research done in English Studies.
- **CO3:** To help beginners to identify a research area, review of related literature, identify research gap, writing synopsis and writing final outline.
- **CO4:** Carry out documenting, formatting and referencing in MLA.
- **CO5:** Be familiar with digital tools for research and reporting. Avoid plagiarism.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
IV						MJD-20 RESEARCH METHODOLOGY FOR HUMANITIES								4	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD-20 RESEARCH METHODOLOGY FOR HUMANITIES

Unit I: Introduction to Research in English Studies (12 Hours)

Meaning, nature and scope of research, Types of research: qualitative, quantitative and interdisciplinary research, Research methods and research methodology, Selecting a research topic and formulating research questions, Review of literature and identifying research gaps, Ethics in academic research.

Unit II: Research Process and Documentation(12 Hours)

Steps in the research process, Planning and organising a research project, preparing a research proposal, Primary and secondary sources, Using library resources and digital archives, Evaluating sources for academic research.

Unit III: MLA 9th Edition: Academic Writing and Documentation(12 Hours)

MLA style: principles and guidelines, In-text citations and parent ethical documentation, Integrating quotations, paraphrases and summaries, Avoiding plagiarism and maintaining academic integrity, Formatting a research paper (title page, margins, Capitalization, headings, pagination)

Unit IV: Works Cited and Citation Practices (MLA 9th Edition)(12 Hours)

Core elements of MLA citation, Preparing the Works Cited page, Citing books, journal articles, websites and electronic sources, Citing films, interviews, social media and other digital materials, Containers and the updated MLA citation system

Unit V: Writing and Presenting Research (12 Hours)

Structure of a research paper: introduction, chapters and conclusion, Argument, thesis statement and academic style, Notes, bibliography and appendices, Editing, proofreading and revising research writing, Presenting research findings (seminars, conferences and publications)

Books for References:

MLA Handbook for Writers of Research Papers. 9th edition. Modern Language Association of America, 2021.

Turabian, Kate L. A Manual for Writers of Research Papers, Theses, and Dissertations. 9th ed., 2018.

Booth, Wayne C., Gregory G. Colomb, Joseph M. Williams, et al. The Craft of Research. 4th ed., 2016.

Hacker, Diana, and Nancy Sommers. A Writer's Reference. 10th ed., 2023.

Kothari, C. R., and Gaurav Garg. Research Methodology: Methods and Techniques. 4th ed., 2019.

Griffin, Gabriele (Ed.). Research Methods in English Studies. 2nd ed., 2013.

Gamble, Sarah (Ed.). The Routledge Companion to Literary Theory. 2018.

Murray, Rowena, and Sarah Moore. The Handbook of Academic Writing: A Fresh Approach. 2006.

Prepared by

Verified by

Approved by

Dr. M. Doss

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

**SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)**

(For the candidates admitted from 2025 onwards)

B.A. English. DEGREE EXAMINATION DECEMBER 2026

MODEL QUESTION PAPER

SEMESTER - VIII

MJD – 20 – RESEARCH METHODOLOGY FOR HUMANITIES

TIME: 3HRS

MAX MARKS: 60

PART A

Answer ALL the Questions: (MCQ)

(10 x 1 = 10)

1. Which of the following is NOT a major type of research?
a) Qualitative b) Quantitative c) Decorative d) Interdisciplinary
2. Identifying research gaps is mainly done during
a) Formulating research questions
b) Review of literature
c) Data collection
d) Proofreading
3. Primary sources are
a) Second-hand interpretations
b) Original materials and first-hand accounts
c) Only online articles
d) Summaries of research papers
4. A research proposal is prepared in
a) The final stage of research
b) The planning stage
c) After data analysis
d) Only for publication
5. MLA stands for
a) Modern Language Association
b) Modern Literature Academy
c) Medical Language Association
d) Manuscript Learning Agency
6. In MLA 9th edition, in-text citations generally include
a) Author's last name and page number
b) Full title and year
c) Only the page number
d) Author's full name and publisher
7. The "Containers" concept in MLA 9th edition is used for
a) Citing only books
b) Organizing citation elements for different source types
c) Storing research data
d) Formatting the title page

8. Which of the following is placed at the end of a research paper in MLA style?
- a) Works Cited
 - b) Bibliography
 - c) Index
 - d) Glossary
9. The central argument of a research paper is usually presented in the
- a) Thesis statement
 - b) Appendix
 - c) Works Cited
 - d) Footnotes only
10. Which of the following is the final step in research writing?
- a) Editing, proofreading and revising
 - b) Selecting the topic
 - c) Preparing the proposal
 - d) Review of literature

PART B

II. Answer ALL the Questions: (either or type)

(5 x 4 = 20)

11. (a) Explain the meaning, nature, and scope of research in English Studies.
OR
(b) Discuss the different types of research (qualitative, quantitative, and interdisciplinary).
12. (a) Describe the major steps involved in the research process.
OR
(b) Differentiate between primary and secondary sources with examples.
13. (a) Write a note on the principles and guidelines of MLA 9th edition.
OR
(b) Explain how to integrate quotations, paraphrases, and summaries in academic writing.
14. (a) Describe the core elements of MLA citation (9th edition).
OR
(b) Explain how to cite electronic sources, websites, and social media in MLA style.
15. (a) Discuss the structure of a research paper (introduction, chapters, and conclusion).
OR
(b) Explain the importance of editing, proofreading, and revising in research writing.

PART C

Answer any THREE of the following questions:

(3 x 10 = 30)

16. Discuss the importance of Review of Literature and identifying research gaps in academic research.
17. Explain the process of preparing a research proposal and the significance of using library resources and digital archives.
18. Describe the MLA 9th edition guidelines for in-text citations, formatting a research paper, and avoiding plagiarism.
19. Explain the Works Cited page in MLA 9th edition with special reference to citing books, journal articles, and digital sources.

20. Discuss the various stages of writing and presenting research, including thesis statement, academic style, and presentation at seminars/conferences.

B.A. ENGLISH	MJD – 21 CULTURAL STUDIES	CODE -
SEMESTER – VIII		HRS/WK - 5
CORE – MJD XXI		CREDIT - 4

Course Description:

- Introduce students to the major keywords, core concepts, and theoretical developments of Cultural Studies as a globally relevant interdisciplinary field.
- Provide a comprehensive understanding of the historical emergence and academic development of Cultural Studies in both Western contexts and India.
- Familiarize learners with key thinkers and foundational texts that have shaped Cultural Studies as a discipline.
- Examine the construction, negotiation, and maintenance of identities (such as class, gender, race, and nation) through everyday practices and material culture.
- Enable students to analyse culture as a lived experience, emphasizing daily life, media, and social practices.

Course Objectives:

- Explore the formation and expansion of popular culture in modern societies from the early twentieth century to the information age.
- Study the characteristics and functions of popular culture and its influence on social values and collective consciousness.
- Investigate the relationship between popular culture, art, literature, and consumer culture across different historical phases.
- Develop critical perspectives on mass media, commodification, and cultural production in contemporary societies.
- Encourage learners to apply Cultural Studies theories to real-world cultural texts and practices.

Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CLO1: Trace the intellectual movements, key texts and concepts that have shaped cultural studies.

CLO2: Understand the origin and development of the core perspectives of cultural studies and their institutionalization in the Western and Indian contexts.

CLO3: Carry out cultural analysis of literary texts.

CLO4: Examine how common identity markers like body, disability, sexuality, religion, and caste are used as cultural signs to privilege/stigmatize one’s social identity.

CLO5: Develop a critical outlook in perceiving culture in relation to the power and historical contexts: local, regional, national, and global.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDI T
IV						MJD-21CULTURAL STUDIES								4	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8		
CO1	5	4	5	4	4	4	5	4	5	4	5	4	5	4	
CO2	4	4	4	4	5	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	5	4	4	5	4	4	4	5	4	4	4	
CO4	4	4	5	4	4	4	4	4	5	4	4	4	5	4	
CO5	4	3	4	4	5	4	4	3	4	3	4	3	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course has a **High** association with programme outcomes and programme specific outcomes.

MJD – 21 CULTURAL STUDIES

Unit 1 – Introduction to Culture Studies

(12 Hours)

Culture as a concept, definition of culture, Major theorists and terms, Culture as a Study

F.R. Leavis: “Mass Civilization and Minority Culture”

E.P. Thompson: “The Preface” *The Making of the English Working Class*

Unit 2 – Understanding Cultural Studies

(12 Hours)

Memetics, Structuralism, Marxism, Poststructuralism

Major Schools of Cultural Studies-Birmingham and Frankfurt

Raymond Williams: “‘Culture’, Keywords”

John Storey (editor): “Introduction: The Study of Popular Culture

and Cultural Studies” *Cultural Theory and Popular Culture: A Reader*.

Stuart Hall: “Cultural Studies and its Theoretical Legacies” Simon During: “Introduction” *The Cultural Studies Reader*

Unit 3 - Culture and the Politics of Identity

(12 Hours)

Subjectivity, Identity, Ideology, Representation, Power, Discourse

Culture and Development, Language, Ethnicity, Race and Nation, Globalization, Consumption

Partha Chatterjee: “Whose Imagined Community?”

Prashant Ingle: “Intersecting Dalit and Cultural Studies: De-Brahmanising the Disciplinary Space”

Unit 4 - Culture and Technology

(12 Hours)

Culture Industry, The Commodity, Media, Television, New Media, Science, Technology and Cultural Studies, Cyberculture, Cultural Policy

Raymond Williams: “Advertising: the magic system” Walter Benjamin: “The Work of Art in the Age of Technological Reproducibility”

Nicholas Mirzoeff: “Visualising Visuality” *The Right to Look*

Unit 5 - Culture, Body and Sexuality

(12 Hours)

Gender, The Body, Space, Time

Simi Linton: “What is Disability Studies?”

Tejaswini Niranjana: “Teaching Gender Studies as Cultural Studies”

Books for Reference:

Agger, B. (2014). *Cultural Studies as Critical Theory*. New York: Routledge. (Original work published in 1992).

Andrew Edgar and Peter Sedgwick, *Key Concepts in Cultural Theory*, Routledge, 1999.

Barker, Chris. *The Sage Dictionary of Cultural Studies*. London: Sage, 2004.

Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold, 2003.

Chatterjee, P. (1991). Whose Imagined Community? *Millennium*, 20(3), 521–525.

<https://doi.org/10.1177/03058298910200030601>

During, Simon. *The Cultural Studies Reader*. Routledge, 2007.

Grossberg, L. (2010). *Cultural studies in the future tense*. Durham, NC: Duke University Press.

Certeau, Michel de. *The Practice of Everyday Life*. Berkeley: 20 0

U of California P, 1984. Edgar, Andrew, and Peter Sedgwick, eds. *Key Concepts in Cultural Theory*. London: Routledge,

Hall, Stuart. *Essential Essays*, Vol. 1. Duke UP, 2018.

Hoggart, Richard, et al. *The Uses of Literacy: Aspects of Working-Class Life*. Penguin Classics, 2009.

<https://doi.org/10.1215/9781478002413>

Ingole, P. Intersecting Dalit and Cultural Studies: De-brahmanising the Disciplinary Space. *CASTE / A Global Journal on Social Exclusion*, 1(2), 2020, 91-106.

<https://doi.org/10.26812/caste.v1i2.177>

Lewis, Jeff. *Cultural Studies -The Basics*. First edition, SAGE Publications Ltd, 2002. Linton, Simi. “What is Disability Studies?” *PMLA*, Vol. 120, No. 2 (Mar. 2005), pp. 518-522

Mirzoeff, Nicholas. *The Right to Look*, Duke University Press, 2011.

Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva, 2011.

Oswell, David. *Culture and Society: An Introduction to Cultural Studies*. 1st edition, Sage Publications Ltd., 2007.

Storey, John. *Cultural Theory and Popular Culture: A Reader*. Longman, 2008. Niranjana, Tejaswini. *Teaching Gender Studies as Cultural Studies*, *Inter-Asia Cultural Studies*, 9:3, 2020, 469-477, DOI: 10.1080/14649370802184791

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson, 2012.

Strinati, Dominic. *An Introduction to Theories of Popular Culture*. London: Routledge, 1995.

Tudor, Andrew. *Decoding Culture: Theory and Method in Cultural Studies*. London: Sage,

Thompson, E.P. *The Making of the English Working Class*. Penguin Books, 2013. Williams,

Raymond. *Keywords: A Vocabulary of Culture and Society*. OUP, 2013.

<http://www.uel.ac.uk/ccsr/index.htm> 2. <http://www.lwbooks.co.uk/journals/newformations/contents.html> 3. <http://theory.eserver.org/> 4. <http://www.cs.cmu.edu/~phoebe/cultural-studies.html>

Prepared by

Verified by

Approved by

Mrs. B. Narmadha

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

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SARADHA GANGADHARAN COLLEGE
(AUTONOMOUS)
(For the candidates admitted from 2025 onwards)
B.A. English. DEGREE EXAMINATION
MODEL QUESTION PAPER
VIII SEMESTER
MJD – XXI – CULTURAL STUDIES

TIME: 3 Hours

MAX MARKS: 60

PART A

Answer ALL the Questions: (Multiple Choice Questions) (10 x 1 = 10)

1. Who authored the influential essay "Mass Civilization and Minority Culture" (1930), which argued that traditional cultural values were being threatened by modern mass media?

- a) E.P. Thompson
- b) F.R. Leavis
- c) Raymond Williams
- d) Stuart Hall

2. In the preface to *The Making of the English Working Class*, E.P. Thompson famously states that he is seeking to rescue the poor stockinger, the Luddite cropper, and the "obsolete" handloom weaver from what?

- a) The structuralist determinism of history
- b) The condescension of posterity
- c) The ideological state apparatus
- d) The elite culture of the minority

3. Which theoretical concept, popularized by Richard Dawkins and examined within cultural studies, refers to an idea, behavior, or style that spreads from person to person within a culture?

- a) Ideologeme
- b) Episteme
- c) Meme / Memetics
- d) Discourse

4. The concept of the "Culture Industry" is most closely associated with which major school of cultural studies?

- a) The Birmingham School
- b) The Frankfurt School
- c) The Chicago School
- d) The Yale School

5. Partha Chatterjee's essay "Whose Imagined Community?" serves as a critical intervention and response to the nationalism theories proposed by which scholar?

- a) Benedict Anderson
- b) Homi Bhabha
- c) Edward Said
- d) Gayatri Spivak

6. In his work "Intersecting Dalit and Cultural Studies," Prashant Ingole argues for the necessity of doing what to the disciplinary space of Indian cultural analysis?

- a) Sanskritising the text
- b) De-Brahmanising the framework
- c) Essentialising subalternity
- d) Globalising standard terminology

7. Raymond Williams describes advertising as "the magic system" primarily because it does what?

- a) Utilizes optical illusions and advanced graphic design
- b) Generates profound economic stability instantly
- c) Transforms mundane commodities into signs of social status and emotional fulfillment
- d) Uses hidden subliminal messaging controlled by the state

8. Walter Benjamin argues that the unique existence of a work of art—its traditional authority and presence in time and space—is withered by technological reproduction. What term does he use for this quality?

- a) Simulacrum
- b) Aura
- c) Hegemony
- d) Mystique

9. In her essay "What is Disability Studies?", Simi Linton argues that disability should be primarily understood and studied as a category of what nature?

- a) Medical and biological pathology
- b) Political, social, and cultural identity
- c) Individual tragedy and charity
- d) Purely economic dependency

10. Tejaswini Niranjana advocates for teaching Gender Studies within the framework of Cultural Studies in order to break away from which limitation?

- a) The over-reliance on quantitative data and western-centric pedagogical models
- b) The focus on literary texts alone
- c) The complete elimination of feminist histories
- d) The study of global financial flows

PART B

Answer ALL the Questions: (either or type)

(5 x 4 = 20)

Each should not exceed 150 words

11. a) Define culture and explain any two major characteristics highlighted in Cultural Studies.

or

b) Write a short note on F.R. Leavis's distinction between Mass Civilization and Minority Culture.

12. a) Differentiate between the approaches of the Birmingham School and the Frankfurt School.

or

b) Explain Raymond Williams's contribution to the understanding of the word "Culture" in Keywords.

13. a) Discuss the relationship between Identity, Ideology and Representation in Cultural Studies.

or

b) Outline the primary arguments Prashant Ingole presents regarding the systemic exclusion of Dalit experiences from mainstream Indian cultural studies

14. a) Explain Walter Benjamin's concept of "aura" and its relevance in the age of technological reproducibility.

or

b) Write a note on Raymond Williams's essay "Advertising: the magic system".

15. a) What is Disability Studies according to Simi Linton?

or

b) Discuss Tejaswini Niranjana's views on teaching Gender Studies as Cultural Studies

PART C

Answer any THREE of the following questions:

(3 x 10 = 30)

Each answer should not exceed 400 words

16. Critically examine the contributions of F.R. Leavis and E.P. Thompson to the understanding of culture as a concept in Cultural Studies.

17. Trace the major theoretical influences (Structuralism, Marxism, Poststructuralism) on the development of Cultural Studies with special reference to Stuart Hall and John Storey.

18.) Partha Chatterjee challenges Benedict Anderson's view of nation-building by asking: "Whose Imagined Community?" Analyze how postcolonial nations construct internal identities that might conflict with Western models of the nation-state.

- 19.) Discuss the impact of technology and media on culture with special reference to the ideas of Walter Benjamin, Raymond Williams, and Nicholas Mirzoeff
20. Examine the intersections of Gender, Body, Sexuality and Disability in Cultural Studies drawing on the works of Simi Linton and Tejaswini Niranjana.

B.A. ENGLISH	MJD –22 MINOR PROJECT	CODE -
SEMESTER – VIII		HRS/WK – 2
CORE –MJD XXII		CREDIT - 4

MJD –22 MINOR PROJECT

Students shall be given necessary guidance by the Faculty in identifying research problems, conduct of study and preparation of a Project Report.

B.A. ENGLISH	MJD – 23 Puducherry Literature	CODE – MJD XXIII
SEMESTER – VIII		HRS/WK - 5
MJD XXIII		CREDIT - 4

Course Description

This course introduces the rich and diverse body of regional literature emerging from Puducherry, a unique cultural space shaped by Tamil, Indian, and French intellectual traditions. It brings together poetry, spiritual–philosophical writings, drama, short stories, and novels by eminent writers connected to Puducherry either by origin, residence, or literary engagement. Through close reading of texts by Mahakavi Subramania Bharathi, Bharathidasan, Vanidasan, Sri Aurobindo, The Mother (Mirra Alfassa), K. A. Gunasekaran, P. Raja, Prapanchan, Ari Gautier, and M. Mukundan, the course explores themes of nationalism, beauty, spirituality, social justice, marginal voices, cultural memory, and regional identity. By the end of the course, students will gain an informed understanding of Puducherry’s literary legacy and its contribution to Indian literature in English.

Course Objectives

- To introduce students to major writers and texts associated with Puducherry’s literary culture.
- To develop critical appreciation of regional poetry, spiritual writing, drama, short fiction, and novels.
- To examine how history, philosophy, nationalism, and spirituality shape Puducherry literature.
- To familiarize students with translated regional texts and issues of language and cultural representation.
- To enhance students’ analytical, interpretative, and comparative literary skills through close reading.

Course Outcomes

- Recall major Puducherry writers, genres, and texts.
- Explain central themes such as beauty, spirituality, nationalism, social consciousness, and regional identity.
- Apply literary concepts to interpret poems, dramas, short stories, and novels.
- Analyze narrative techniques, symbolism, philosophical ideas, and cultural contexts in the prescribed works.
- Critically evaluate the significance of Puducherry literature within Indian regional and translated literature.
- Produce critical essays, comparative analyses, or reflective responses on Puducherry writers and texts.

Relationship Matrix Course Outcomes, Programme Outcomes and Programme Specific Outcomes

SEMESTER	COURSE CODE					COURSE TITLE								HOURS	CREDIT
VIII						MJD – 23 Puducherry Literature								5	4
COURSE OUTCOMES (COS)	PROGRAMME OUTCOME (POS)					PROGRAMME SPECIFIC OUTCOMES (PSOS)								MEAN SCORE OF COS	
	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8		
CO1	5	4	4	4	3	4	5	4	4	4	4	3	4	4	
CO2	4	4	4	5	4	4	4	4	4	3	4	4	4	4	
CO3	5	4	4	4	4	5	4	4	4	4	4	3	4	4	
CO4	4	5	4	4	4	4	4	5	4	4	4	3	4	4	
CO5	4	4	5	4	4	4	4	4	3	4	3	4	5	4	
CO6	4	4	4	3	4	4	4	4	5	4	4	4	4	4	
Mean Overall Score														4	

Result: the score of this course is 4 (High)

Association	1% - 20%	21% - 40%	41%- 60%	61% - 80%	81% - 100%
Scale	1	2	3	4	5
Interval	0<= rating <=1	1.1<=rating<=2	2.1<=rating<=3	3.1<=rating<=4	4.1<=rating<=5
Rating	Very Poor	Poor	Moderate	High	Very High

This course is having High association with programme outcomes and programme specific outcomes.

MJD – 23 Puducherry Literature

Unit I: An Introduction to Puducherry Literature

(12 Hours)

Raja and Rita Nath Keshari : Glimpse of Pondicherry

Ananda Ranga Pillai :: *The Private Diary of Ananda Ranga Pillai (1736–1761)* –

Volume I, Chapter II: "Life in the French
Factory."

Unit II: Poetry**(12 Hours)**

MahakaviSubramania Bharathi	:"Kuyil Pattu" (The Song of the Cuckoo)
Bharathidasan	: "The Laughter of Beauty" (<i>AzhaginSirippu</i>).
Vanidasan	: Select Poems from <i>Thamizhachi</i>
Sri Aurobindo	: Savitri: A Legend and a Symbol <i>Savitri</i> (Book I, Canto I: "The Symbol Dawn").
The Mother (Mirra Alfassa)	: Selections from Prayers and Meditations (2 spiritual diary entries).

Unit III: Short Stories**(12 Hours)**

P. Raja	: The Black Bitch and Other Stories (Select 5 stories)
Manoj Das	: The Bridge in the Moonlit Night and Other Stories (Select 3 stories)

Unit IV Novel and short fiction**(12 Hours)**

Prapanchan	: Beyond the Sky (English translation of VaanamVasappadum)
Ari Gautier	: The Thinnai
M. Mukundan	: <i>Mayyazhippuzhayude Theerangalil</i>

Unit V: Drama**(12 Hours)**

Bharathidasan	: <i>Pisiranthaiyar</i>
K.A. Gunasekaran	: <i>The Touch</i>

Books for References

- Raja, P., and Rita Nath Keshari. Glimpse of Pondicherry. Busy Bee Books, 2005.
- Alfassa, Mirra (The Mother). *Prayers and Meditations*. Sri Aurobindo Ashram Publication Department, 1979.
- Aurobindo, Sri. *Savitri: A Legend and a Symbol*. Sri Aurobindo Ashram Press, 1997.
- Bharathidasan. *AzhaginSirippu (The Laughter of Beauty)*. Paari Nilayam, 1944.
- Bharathidasan, *Pisiranthaiyar*. Tamil University, 1985.
- Das, Manoj. The Bridge in the Moonlit Night and Other Stories. National Book Trust, 1994
- Gautier, Ari. *The Thinnai*. Translated by Blake Smith, Hachette India, 2021.

- Gunasekaran, K. A. "The Touch." *The Oxford India Anthology of Tamil Dalit Writing*, edited by Ravikumar and R. Azhagarasan, Oxford UP, 2012, pp. 245-260.
- Mukundan, M. *On the Banks of the Mayyazhi (MayyazhippuzhayudeTheerangalil)*. Translated by Gita Krishnankutty, Penguin Books, 1999.
- Prapanchan. *Beyond the Sky*. Translated by P. Balasubramanian, Sahitya Akademi, 2010.
- Raja, P. *The Black Bitch and Other Stories*. Prabhat Prakashan, 2016.
- Subramania Bharathi, C. *Kuyil Pattu (The Song of the Cuckoo)*. Emerald Publishers, 2005.
- Vanidasan. *Thamizhachi*. Pari Nilayam, 1955

QUESTION PAPER PATTERN

EXTERNAL ASSESSMENT -THEORY

PARTS	TYPE OF QUESTIONS	MARKS
PART A	Answer ALL the Questions (MCQ)	10 x 1Mark =10 Marks
PART B	Answer ALL the Questions (either or type)	5 x 4 Marks = 20 Marks
PART C	Answer any 3 out of 5 Questions (ESSAY)	3 x 10 Marks = 30 Marks
TOTAL		60 Marks

External passing minimum is 24 out of 60 marks.

To pass a course, the student must secure a minimum of 40 out of 100 marks (40%).

INTERNAL ASSESSMENT- THEORY

COMPONENTS	MARKS
Two Internal Assessment tests	10 Marks
Two Assignments	10 Marks
Model Exam	10 Marks
Seminars/Presentations	5 Marks
Attendance	5 Marks
Total	40 Marks

Internal passing minimum is 16 out of 40 marks.

1. Who authored Glimpses of Pondicherry?
a) Ananda Ranga Pillai b) Raja and Rita Nath Keshari c) P. Raja d) Bharathidasan
2. In The Private Diary of Ananda Ranga Pillai, Chapter II primarily describes:
a) Spiritual meditations b) Life in the French Factory and colonial administration
c) Poetic compositions d) Freedom struggle events
3. In Subramania Bharathi's narrative poem *Kuyil Pattu*, the transformation of the Kuyil bird serves as an allegory for:
(a) Political freedom from British rule
(b) The evolution of the human soul toward divine love
(c) The destruction of local ecology
(d) The historical timeline of Puducherry
4. Book I, Canto I of Sri Aurobindo's epic *Savitri* is titled "The Symbol Dawn." What does the "Dawn" primarily symbolize in this context?
(a) The literal sunrise over the Bay of Bengal
(b) The awakening of supreme spiritual consciousness in a blind world
(c) The physical birth of Princess Savitri
(d) The historical transition to the modern age
5. Bharathidasan's historical play *Pisiranthaiyar* celebrates the legendary, transcendental friendship between the poet Pisiranthaiyar and which Sangam king?
(a) Karikala Cholan (b) Kopperuncholan
(c) Nedunchezhiyan (d) Elara the Great
6. K.A. Gunasekaran's seminal play *The Touch* uses the theatrical medium to forcefully interrogate which socio-political reality of rural and regional life?
(a) Colonial linguistic dominance (b) Maritime trade disputes
(c) Caste-based discrimination and untouchability (d) The migration of native workers to France

7. In P. Raja's *The Black Bitch and Other Stories*, the titular story uses the canine protagonist to explore deep themes of:

- (a) Unconditional loyalty contrasted with human prejudice
- (b) Elite lifestyle changes in post-colonial Puducherry
- (c) Stray animal management in urban municipalities
- (d) Superstitions prevalent in fishing hamlets

8. What recurring motif anchors the psychological tension in the title story of Manoj Das's *The Bridge in the Moonlit Night and Other Stories*?

- (a) A missed train to Madras
- (b) An old man's confrontation with memory, nostalgia, and lost love
- (c) The filing of a property law suit against colonial archives
- (d) A sudden flash flood washing away village boundaries

9. Beyond the Sky by Prapanchan is a historical novel centered on:

- a) French colonial efforts in Pondicherry through Ananda Ranga Pillai's perspective
- b) Post-independence politics
- c) Spiritual ashram life
- d) Modern urban life

10. M. Mukundan's Mayyazhippuzhayude Theerangalil is set in:

- a) Mahe (Mayyazhi), depicting freedom movement against French rule
- b) Auroville
- c) Pure Tamil literary circles
- d) Dalit urban slums

PART B

Answer ALL the Questions: (either or type)

(5 x 4 = 20)

Each should not exceed 150 words

11a. Briefly describe the historical importance of Ananda Ranga Pillai's diary as a primary source.

(or)

11b. What glimpses of multicultural life in Pondicherry does *Glimpses of Pondicherry* offer?

12(a) How does Bharathidasan weave the aesthetics of nature with political consciousness in "The Laughter of Beauty" (*Azhagin Sirippu*)?

(or)

(b) Discuss the spiritual intimacy and interiority reflected in the two selected diary entries from *The Mother's Prayers and Meditations*.

13. (a) Explain how Bharathidasan utilizes historical archetypes to convey modern democratic values in *Pisiranthaiyar*.

or

(b) Analyze the significance of the title *The Touch* by K.A. Gunasekaran as a critique of structural inequality.

14. (a) Explore the social realism and native regional flavor in any two selected short stories from P. Raja's *The Black Bitch and Other Stories*.

or

(b) Analyze Manoj Das's mastery over blending human psychology with surreal elements in the title story of *The Bridge in the Moonlit Night*.

15. (a) How does M. Mukundan recreate the existential anxieties of the native population during the twilight hours of French rule in *Mayyazhippuzhayude Theerangalil*?

or

(b) Briefly discuss how Ari Gautier uses the architectural space of the *Thinnai* to map out the complex identities, languages, and street-lore of Puducherry.

PART C

Answer any THREE of the following questions:

(3 x 10 = 30)

Each answer should not exceed 400 words

16. Critically examine how Ananda Ranga Pillai's *The Private Diary* (Chapter II) provides an indigenous perspective on 18th-century French colonial life in Pondicherry. Discuss its value as historical literature.

17. Parallel the themes of liberation, transformation, and artistic vision as explored in Subramania Bharathi's allegorical narrative *Kuyil Pattu* and Sri Aurobindo's spiritual epic *Savitri* (Book I, Canto I: "The Symbol Dawn").

18. Evaluate the social reformist message in K.A. Gunasekaran's *The Touch*

19. Citing five selected short stories from *The Black Bitch*, argue how P. Raja acts as a cultural chronicler of the ordinary, marginalized, and overlooked denizens of Puducherry

20. Discuss how the novels in Unit V (*Beyond the Sky*, *The Thinnai*, and *Mayyazhippuzhayude Theerangalil*) collectively portray Puducherry's Franco-Indian hybrid identity, colonial legacies, and freedom struggles.