

(Abstract)

M.A. English Language and Literature Programme - Under Choice Based Credit and Semester System (in OBE) implemented in Affiliated Colleges w.e.f.2023 admission- Model Question Papers- Approved - Orders issued

ACADEMIC C SECTION

ACAD/ACAD C5/13936/2023

Dated: 12.06.2025

- Read:-1. U.O.s No. ACAD/ACAD C5/13936/2023 dtd: 23.08.2023, 06.03.2024 and 21/08/2024
2. U.O No. ACAD/ACAD C5/13936/2023 dtd: 25.10.2024
3. U.O. Note No. EX C1-II/29289/2024 (1) dtd. 06.02.2025
4. Minutes of the meeting of BoS in English (PG) held on 19/02/2025.
5. E-mail dtd.22.04.2025 from the chairperson, BoS English (PG)
5. Minutes of the meeting of all Deans of Faculties held on 04.06.2025
6. Orders of Vice Chancellor in File No. ACAD C3/2948/2025 dtd: 04.06.2025

ORDER

1. The Scheme, Syllabus, Pattern of Question Papers of M.A. English Language and Literature Programme under CBCSS (In Outcome Based Education system) was approved and implemented in Affiliated Colleges with effect from 2023 admission vide Paper read (1) and certain modifications were effected thereafter w.e.f 2024 admission vide paper read 2.
2. Meanwhile, the Examination Branch vide paper read 3, requested to furnish blooms taxonomy based model question papers for the Programme, as petitions were received from the students in respect of previous examinations conducted as per the approved question paper pattern.
3. The meeting of Board of Studies in English (PG) held on 19/02/2025 vide paper read 4, considered the matter and subsequently the Chairperson submitted the Model Question papers of M A English Language & Literature programme in Affiliated colleges for approval.
4. As the Standing Committee of the Academic Council has not been reconstituted and considering the urgency of the matter the Hon'ble Vice Chancellor has ordered to place the matter before the meeting of all Deans of Faculties held on 04.06.2025 and the meeting vide paper read 5 recommended to approval of the Model Question papers of M A English Language & Literature programme in Affiliated colleges .
5. The Vice Chancellor, after considering the recommendation of Deans of Faculties and in exercising the powers of the Academic Council conferred under Section 11(1), Chapter III of Kannur University Act 1996, **approved the Model Question Papers of M.A. English Language and Literature Programme (CBCSS-OBE) implemented in the Affiliated Colleges under the University w.e.f. 2023 admission, subject to reporting the matter to the Academic Council.**
6. The Model Question Papers of M.A. English Language and Literature Programme (2023 admission) under CBCSS (In Outcome Based Education system) in Affiliated Colleges under the University is appended with this U.O. and uploaded in the University website.

Orders are issued accordingly.

Sd/-

Bindu K P G

DEPUTY REGISTRAR (ACADEMIC)

For REGISTRAR

To: 1. The Controller of Examinations (Through PA)

Copy To: 1. Chairperson, BoS in English (PG)

2. PS to VC/PA to R

3. DR/AR (Acad)

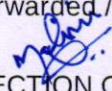
4. Web Manager (for uploading on the website)

5. EG-1/EX C1 / AR-I/AR-II (Exam Branch)

6. Computer Programmer

7. SF/DF/FC

Forwarded / By Order


SECTION OFFICER

KV



Model Question (Credit 4)

I Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG01C01: POETRY I

Time: 3 Hours

Max. Marks: 80

PART A

(Answer **5 questions** out of **6**. Each question carries **4 marks**.)

(Based on the cognitive levels of Remembering and Understanding)

1. Define the term *pastoral poetry* with reference to Virgil's *Eclogue II*.
2. Briefly explain the theme of *The Canonization* by John Donne.
3. What are the key features of Romantic poetry as seen in Wordsworth's *Ode on Intimations of Immortality*?
4. Explain the significance of the *carpe diem* motif in *To His Coy Mistress* by Andrew Marvell.
5. Describe the use of symbolism in *The Tiger* by William Blake.
6. How does Milton's *Sonnet XXIII* reflect his personal grief and religious faith?

(5x4 = 20 marks)

PART B

(Answer **3 questions** out of **5**. Each question carries **8 marks**.)

(Based on the cognitive level of Creating)

7. Write a creative response in the form of a modern-day sonnet inspired by Shakespeare's *Sonnet 18*.
8. Imagine you are an 18th-century poet. Compose a short poem that embodies the themes of Enlightenment poetry.
9. Rewrite a stanza from Coleridge's *Kubla Khan* in contemporary free verse while maintaining its imagery and essence.
10. Compose a short poem reflecting the transcendentalist themes found in Whitman's *Out of the Cradle Endlessly Rocking*.
11. Write a dramatic monologue in the style of Robert Browning's *Porphyria's Lover*, giving voice to a character from a modern-day setting.

(3x8 = 24 marks)

PART C

(Answer **3 questions** out of **5**. Each question carries **12 marks**.)

(Based on the cognitive levels of *Applying, Analyzing, and Evaluating*)

12. Apply the concept of *metaphysical conceit* to analyze *The Canonization* by John Donne.
13. Compare and contrast the themes of love and mortality in Shakespeare's *Sonnet 116* and Elizabeth Barrett Browning's *Sonnet 43*.
14. Analyze how the elements of *mock epic* are employed in Dryden's *Mac Flecknoe*.
15. Evaluate the influence of *Symbolist Poetry* in the works of Charles Baudelaire and Arthur Rimbaud.
16. Discuss the role of mysticism in Rabindranath Tagore's *Gitanjali* and G.M. Hopkins' *Windhover*.

(3x12 = 36 marks)

Model Question (Credit 4)

I Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG01C02: PROSE AND FICTION I

Time: 3 Hours

Max. Marks: 80

PART A

(Answer **5 questions** out of **6**. Each question carries **4 marks**.)

(Based on the cognitive levels of *Remembering* and *Understanding*)

1. Define the key characteristics of the *narrative essay* with reference to Francis Bacon's *Of Travel*.
2. Briefly explain the theme of childhood and nostalgia in Charles Lamb's *Dream Children: A Reverie*.
3. What are the major arguments presented in Chapter 4 of Mary Wollstonecraft's *A Vindication of the Rights of Woman*?
4. Explain the role of supernatural elements in Dickens' *A Christmas Carol*.
5. Describe the use of aestheticism in Oscar Wilde's *The Picture of Dorian Gray*.
6. How does *The Passion in the Desert* by Honoré de Balzac explore human-animal relationships?

(5x4 = 20 marks)

PART B

(Answer **3 questions** out of **5**. Each question carries **8 marks**.)

(Based on the cognitive level of *Creating*)

7. Rewrite a passage from *A Christmas Carol* in a modern setting, maintaining its core theme.
8. Imagine you are a 19th-century author. Write a short passage in the style of *Notes from Underground*.
9. Adapt a scene from *The Adventures of Pinocchio* into a contemporary children's story.
10. Compose a monologue from the perspective of a minor character in *Billy Budd*.
11. Write a diary entry as a character from *Incidents in the Life of a Slave Girl*.

(3x8 = 24 marks)

PART C

(Answer **3 questions** out of **5**. Each question carries **12 marks**.)

(Based on the cognitive levels of *Applying, Analyzing, and Evaluating*)

12. Apply the concept of realism to analyze *The Passion in the Desert* by Honoré de Balzac.
13. Compare and contrast the themes of morality and transformation in *The Picture of Dorian Gray* and *A Christmas Carol*.
14. Analyze the role of existentialism in Dostoevsky's *Notes from Underground*.
15. Evaluate the representation of colonialism in Bankim Chandra Chatterjee's *Anandamath*.
16. Discuss the role of gender and power dynamics in Harriet Jacobs' *Incidents in the Life of a Slave Girl*.

(3x12 = 36 marks)

Model Question (Credit 4)

I Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination,

ENGLISH LANGUAGE AND LITERATURE

MAENG01C03: DRAMA AND THEATRE STUDIES I

Maximum Marks: 80

Time: 3 Hours

PART A

(Answer **5 questions** out of **6**. Each question carries **4 marks**.)

(Based on the cognitive levels of *Remembering* and *Understanding*)

1. Define the term *Commedia dell'arte* and explain its significance in theatre history.
2. Briefly explain the themes of fate and justice in Sophocles' *Electra*.
3. What are the key features of Kathakali as a traditional theatre form?
4. Describe the concept of *anagnorisis* with reference to *Macbeth*.
5. Explain the use of supernatural elements in Goethe's *Faust (Part I)*.
6. What are the characteristics of *Sentimental Comedy*? Provide examples.

(5x4 = 20 marks)

PART B

(Answer **3 questions** out of **5**. Each question carries **8 marks**.)

(Based on the cognitive level of *Creating*)

7. Rewrite a monologue from *Hedda Gabler* in a contemporary setting while retaining its core emotions.
8. Imagine you are a playwright in the 19th century. Write a short dramatic scene inspired by *The Importance of Being Earnest*.
9. Adapt a scene from *Miss Julie* into a one-act modern play with a different cultural context.
10. Write a dramatic soliloquy for a minor character in *The Seagull*.
11. Design a stage setting for a scene from *Abhijnanasakuntalam*, explaining the rationale behind your choices.

(3x8 = 24 marks)

PART C

(Answer **3 questions** out of **5**. Each question carries **12 marks**.)

(Based on the cognitive levels of *Applying*, *Analyzing*, and *Evaluating*)

12. Apply the concept of *tragic flaw* to analyze the downfall of Macbeth.
13. Compare and contrast the representation of female characters in *Hedda Gabler* and *Miss Julie*.
14. Analyze the role of satire in Oscar Wilde's *The Importance of Being Earnest*.
15. Evaluate the influence of Greek tragedy on Kalidasa's *Abhijnanasakuntalam*.
16. Discuss the concept of *performativity* in theatre with reference to *The Seagull*.

(3x12 = 36 marks)

Model Question (Credit 4)

I Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE
MAENG01C04: LITERARY CRITICISM AND THEORY

Maximum Marks: 80

Time: 3 Hours

PART A

(Answer **5 questions** out of **6**. Each question carries **4 marks**.)

(Based on the cognitive levels of *Remembering* and *Understanding*)

1. Define the term *Mimesis* and explain its significance in Aristotle's *Poetics*.
2. Briefly explain the concept of *Catharsis* in classical tragedy.
3. What are the key principles of *Neoclassical Criticism*?
4. Describe the debate between *Fancy*, *Primary Imagination*, and *Secondary Imagination* in Romantic literary criticism.
5. Explain the concept of *Objective Correlative* as proposed by T.S. Eliot.
6. What are the fundamental aspects of *Dhvani Theory* in Indian Aesthetics?

(5x4 = 20 marks)

PART B

(Answer **3 questions** out of **5**. Each question carries **8 marks**.)

(Based on the cognitive level of *Creating*)

7. Imagine you are a Neoclassical critic. Write a short critique of a contemporary novel based on *art as skill and imitation of classical models*.
8. Rewrite a modern literary review using the *Touchstone Method* proposed by Matthew Arnold.
9. Compose an essay applying *Rasa Theory* to a contemporary film or literary text.
10. Develop an original poem or short prose using the principles of *Defamiliarization* as proposed by Russian Formalists.
11. Create a critical dialogue between Aristotle and T.S. Eliot on the nature of *tragedy and poetic expression*.

(3x8 = 24 marks)

PART C

(Answer **3 questions** out of **5**. Each question carries **12 marks**.)

(Based on the cognitive levels of *Applying, Analyzing, and Evaluating*)

12. Apply *Formalism* and *New Criticism* to analyze a selected literary text of your choice.
13. Compare and contrast the principles of *Structuralism* and *Post-Structuralism* in literary theory.
14. Analyze the influence of *New Historicism* on interpreting literature and historical narratives.
15. Evaluate the significance of *Dalit Aesthetics* as discussed by Sharan Kumar Limbale.
16. Discuss the role of *Intertextuality* in modern literary criticism with suitable examples.

(3x12 = 36 marks)

Model Question (Credit 4)

I Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG01E01: LIFE WRITING

Maximum Marks: 80

Time: 3 Hours

PART A (Answer 5 questions out of 6. Each question carries 4 marks.)

(Based on the cognitive levels of Remembering and Understanding)

1. Define life writing and its significance in literature.
2. Explain the role of self-representation in autobiographical narratives.
3. What are the major themes in Gandhi's *The Story of My Experiments with Truth*?
4. Describe the impact of Dalit autobiography with reference to *Waiting for a Visa*.
5. Discuss the portrayal of gender in *My Life as a Comrade*.
6. Explain the narrative techniques used in *Mother Forest* by C.K. Janu.

PART B

(Answer 3 questions out of 5. Each question carries 8 marks.)

(Based on the cognitive level of Creating)

7. Rewrite a section of a classic autobiography as a modern-day blog post.
8. Imagine you are a Dalit writer. Compose an autobiographical excerpt addressing caste discrimination.
9. Write a creative response analyzing gendered experiences in life writing.
10. Create a diary entry based on the perspective of a historical figure.
11. Develop a short memoir on a personal experience of resilience.

PART C

(Answer 3 questions out of 5. Each question carries 12 marks.)

(Based on the cognitive levels of Applying, Analyzing, and Evaluating)

12. Analyze the impact of intersectionality in Dalit autobiographies.
13. Compare and contrast *My Story* by Kamala Das and *The Autobiography of a Sex Worker* by Nalini Jameela.

14. Evaluate the use of trauma and resilience in *I Know Why the Caged Bird Sings*.
15. Discuss the role of life narratives in shaping socio-political discourse.
16. Apply disability theory to *One Little Finger* by Malini Chib.

Model Question (Credit 4)

I Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG01E02: DISABILITY STUDIES

Maximum Marks: 80

Time: 3 Hours

PART A (Answer **5 questions** out of **6**. Each question carries **4 marks**.)

(Based on the cognitive levels of Remembering and Understanding)

1. Define disability studies and its interdisciplinary approach.
2. Explain the significance of Lennard J. Davis' *Disability, Normality, and Power*.
3. Discuss the representation of disability in *Trying to Grow* by Firdous Kanga.
4. What are the major themes in *Three Blind Men Describe an Elephant*?
5. Describe the role of metaphor in disability poetry.
6. Explain the portrayal of disability in *Taare Zameen Par*.

PART B

(Answer **3 questions** out of **5**. Each question carries **8 marks**.)

(Based on the cognitive level of Creating)

7. Write a poem reflecting the challenges of disability.
8. Rewrite a traditional folktale incorporating a disabled protagonist.
9. Compose a critical essay on the ethics of disability representation in cinema.
10. Develop a screenplay on accessibility in urban spaces.
11. Create a dialogue between a disability activist and a policymaker.

PART C

(Answer **3 questions** out of **5**. Each question carries **12 marks**.)

(Based on the cognitive levels of Applying, Analyzing, and Evaluating)

12. Apply the social model of disability to *Vision* by Rabindranath Tagore.
13. Compare the treatment of blindness in *The Country of the Blind* and *Touching the Rock*.
14. Analyze gender and disability in *The Autobiography of a Sex Worker*.

15. Evaluate the impact of disability rights movements on literature.
16. Discuss how *CODA* challenges stereotypes about deaf culture.

Model Question (Credit 4)

I Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE
MAENG01E03: INTRODUCTION TO CHILDREN'S LITERATURE

Maximum Marks: 80

Time: 3 Hours

PART A (Answer **5 questions** out of **6**. Each question carries **4 marks**.)
(Based on the cognitive levels of Remembering and Understanding)

1. Define children's literature and its key features.
2. Explain the moral lessons in Aesop's fables.
3. Discuss the significance of folktales in children's literature.
4. What are the major themes in *The Secret Diary of Adrian Mole*?
5. Describe the impact of illustrations in picture books.
6. Explain gender representation in *The Little Women*.

PART B

(Answer **3 questions** out of **5**. Each question carries **8 marks**.)
(Based on the cognitive level of Creating)

7. Write a short fairy tale with a modern twist.
8. Illustrate a children's story and provide a short explanation.
9. Compose an alternative ending for *Charlotte's Web*.
10. Develop a lesson plan for introducing *Harry Potter* to young readers.
11. Write a critical review of a contemporary children's book.

PART C

(Answer **3 questions** out of **5**. Each question carries **12 marks**.)
(Based on the cognitive levels of Applying, Analyzing, and Evaluating)

12. Apply postcolonial theory to *Peter Pan*.
13. Compare *Kim* by Kipling and *Harry Potter* as imperial narratives.
14. Analyze how *The Snowy Day* represents diversity in children's literature.

15. Evaluate the role of animals as moral symbols in *Charlotte's Web*.
16. Discuss the impact of digital storytelling on children's literature.

Model Question (Credit 4)

I Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG01E04: TRAVEL NARRATIVES

Maximum Marks: 80

Time: 3 Hours

PART A (Answer **5 questions** out of **6**. Each question carries **4 marks**.)

(Based on the cognitive levels of Remembering and Understanding)

1. Define travel narratives and their characteristics.
2. Explain the significance of maps in travel writing.
3. Discuss *The Alchemist* as a spiritual journey.
4. What are the major themes in *Zen and the Art of Motorcycle Maintenance*?
5. Describe postcolonial perspectives on travel writing.
6. Explain the representation of landscapes in *Into the Wild*.

PART B

(Answer **3 questions** out of **5**. Each question carries **8 marks**.)

(Based on the cognitive level of Creating)

7. Write a short travelogue based on a personal journey.
8. Develop an itinerary for a literary-themed travel experience.
9. Compose a review of a travel documentary.
10. Create an alternative ending for *The Motorcycle Diaries*.
11. Write a script for a travel-based short film.

PART C

(Answer **3 questions** out of **5**. Each question carries **12 marks**.)

(Based on the cognitive levels of Applying, Analyzing, and Evaluating)

12. Apply gender analysis to *Love with a Chance of Drowning*.
13. Compare *Following the Fish* with *City of Djinns* as cultural explorations.
14. Analyze the role of nostalgia in *Wild* by Cheryl Strayed.

15. Evaluate the ethics of travel writing in a postcolonial world.
16. Discuss the role of visual storytelling in *The Beach*.

Model Question (Credit 4)

I Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE
MAENG01E05: HISTORY OF ENGLISH LANGUAGE

Maximum Marks: 80

Time: 3 Hours

PART A (Answer **5 questions** out of **6**. Each question carries **4 marks**.)

(Based on the cognitive levels of Remembering and Understanding)

1. Define the Indo-European family of languages and explain the position of English within it.
2. Discuss the major characteristics of Old English vocabulary and grammar.
3. What was the impact of the Norman Conquest on Middle English?
4. Explain the role of the Renaissance in shaping Modern English.
5. Describe the contributions of Shakespeare and Milton to the English language.
6. Explain the influence of modern dictionaries and the internet on contemporary English.

PART B

(Answer **3 questions** out of **5**. Each question carries **8 marks**.)

(Based on the cognitive level of Creating)

7. Imagine you are a language historian. Write an essay predicting the future of English in the digital age.
8. Rewrite a short Old English passage into Modern English while retaining its essence.
9. Develop a short script explaining the concept of language evolution for a documentary.
10. Create a timeline showcasing key influences on English from 450 AD to the present.
11. Write a conversation between Dr. Samuel Johnson and a modern linguist on dictionary-making.

PART C

(Answer **3 questions** out of **5**. Each question carries **12 marks**.)

(Based on the cognitive levels of Applying, Analyzing, and Evaluating)

12. Apply the concept of language change to analyze the differences between Middle and Modern English.
13. Compare the grammatical structures of Old, Middle, and Modern English with examples.
14. Analyze the impact of colonialism on the expansion of the English language.
15. Evaluate the role of bilingualism and multilingualism in the global spread of English.
16. Discuss the ongoing debates on language purity versus linguistic change.

Model Question (Credit 4)

II Semester M.A. Degree Examination in English Language and Literature

Course Code: MAENG02C05

Course Title: Poetry II

Time: 3 Hours

Maximum Marks: 80

PART A

(Answer any five of the following. Each question carries 4 marks.)

(Level I: Remembering & Level II: Understanding)

(5×4 = 20 marks)

1. What theme does Robert Frost explore in *Mending Wall*?
2. How does Paul Valéry use imagery in *The Footsteps*?
3. Explain the philosophical undertones in Sri Aurobindo's *The Tiger and the Deer*.
4. Identify the movement and theme in Philip Larkin's *Church Going*.
5. How does Margaret Atwood depict inner psychological landscapes in *Journey to the Interior*?
6. What is the central idea of *His Coy Mistress to Mr. Marvell* by A. D. Hope?

PART B

(Answer any three of the following. Each question carries 8 marks.)

(Level V: Evaluating & Level VI: Creating)

(3×8 = 24 marks)

7. Evaluate the cultural symbolism in Jayanta Mahapatra's *The Abandoned British Cemetery at Balasore, India*.
8. Imagine a conversation between Allen Ginsberg and Kamala Das on the theme of alienation.
9. Create a critical response comparing the use of myth in Seamus Heaney's *The Tollund Man* and Ayyappa Paniker's *Kurukshetra*.
10. Discuss how Derek Walcott blends history and poetry in *Ruins of a Great House*.
11. Develop an original interpretation of *A Vision* by Simon Armitage using the lens of contemporary spirituality.

PART C

(Answer any three of the following. Each question carries 12 marks.)

(Level III: Applying & Level IV: Analyzing)

(3×12 = 36 marks)

12. Analyze *The Waste Land* as a critique of post-war Western civilization.

13. Apply postcolonial theory to the reading of *Aboriginal Australia* by Jack Davis and *To Live in the Borderlands* by Gloria Anzaldúa.
14. Discuss the confessional and feminist aspects of *Lady Lazarus* and *The Old Playhouse*.
15. Compare and contrast the treatment of nature and death in *The Footsteps* and *Daunt: A Poem for a Dried up River*.
16. Analyze how *Adam's Curse* and *A Mark of Resistance* address the labor of writing and poetic expression.

Model Question (Credit 4)

II Semester M.A. Degree Examination in English Language and Literature

Course Code: MAENG02C06
Course Title: Prose and Fiction II
Time: 3 Hours
Maximum Marks: 80

PART A

(Answer any five of the following. Each question carries 4 marks.)

(Level I: Remembering & Level II: Understanding)

(5×4 = 20 marks)

1. What is the significance of the title *Shooting an Elephant* by George Orwell?
2. How does *A Room of One's Own* argue for women's access to education and income?
3. Identify key traits of the character Father Brown in "The Blue Cross."
4. What is the symbolic meaning of the execution machine in Kafka's *In the Penal Colony*?
5. Comment on the theme of memory and time in Annie Ernaux's *The Years*.
6. How does Adichie define feminism in *We Should All Be Feminists*?

PART B

(Answer any three of the following. Each question carries 8 marks.)

(Level VI: Creating)

(3×8 = 24 marks)

7. Rewrite the ending of *Kafka on the Shore* with a new interpretation of Kafka's psychological journey.
8. Imagine a conversation between Rudyard Kipling and Franz Kafka on empire and power.
9. Reimagine "The Blue Cross" in a 21st-century cybercrime setting.
10. Create a monologue for Draupadi after the final scene in Mahasweta Devi's story.
11. Design an alternative narrative arc for *The Real Life of Sebastian Knight*, using an omniscient narrator.

PART C

(Answer any three of the following. Each question carries 12 marks.)

(Level III: Applying, IV: Analyzing, V: Evaluating)

(3×12 = 36 marks)

12. Analyze *Kim* as a colonial Bildungsroman that blurs the lines between East and West.
13. Discuss the use of irony and imperial critique in Orwell's *Shooting an Elephant*.
14. Apply postmodern narrative theory to *The Real Life of Sebastian Knight* by Vladimir Nabokov.

15. Examine how *The House of the Spirits* explores the intersection of personal and political histories.
16. Evaluate how *Draupadi* by Mahasweta Devi reclaims female body and voice as sites of resistance.

Model Question (Credit 4)

II Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG02C07: Drama & Theatre Studies - 2

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. What is **Agit-Prop Theatre**, and how does it engage with political issues?
2. Define **Poor Theatre** and explain its significance.
3. How does **Absurd Theatre** challenge traditional dramatic structure?
4. What are the key features of **Street Theatre**?
5. What is the role of **Queer Theatre** in representing LGBTQ+ narratives?
6. Explain the concept of **Theatre of Cruelty** as proposed by **Antonin Artaud**.

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Describe the main idea of **Tughlaq** in simple terms.
8. How would you introduce **Rhinoceros** to someone unfamiliar with the play?
9. Suggest a modern setting for **A Streetcar Named Desire** and explain why it fits.
10. If you were to stage **Six Characters in Search of an Author**, what kind of set design would you use?
11. Why do you think **Blasted** is considered shocking?

(3x8 = 24 marks)

Type C (Answer any 3 questions)

12. Compare the **political themes** in **Tughlaq** and **Lear**.
13. How does Sarah Kane's **Blasted** challenge **audience expectations of theatre**?
14. Discuss the significance of **intertextuality & metatheatre** in Pirandello's **Six Characters in Search of an Author**.
15. Critically assess Judith Butler's **re-interpretation of Antigone**. How does Butler use Antigone to discuss gender, kinship, and state power?
16. **Evaluate Frances Babbage's perspective on theatrical adaptation**. How does adaptation theory apply to modern reimaginings of classical plays?

(3x12 = 36 marks)

Model Question (Credit 4)

II Semester M.A. Degree Examination in English Language and Literature

Course Code: MAENG02C08

Course Title: Critical Theory

Time: 3 Hours

Maximum Marks: 80

PART A

(Answer any five of the following. Each question carries 4 marks.)

(Level I: Remembering & Level II: Understanding)

(5×4 = 20 marks)

1. What does Derrida mean by *logocentrism* in the essay “Structure, Sign and Play”?
2. Define *power* and *discourse* as used by Michel Foucault in *The Order of Discourse*.
3. Explain Zizek’s idea of apocalypse in *The End is Near... Only Not the Way We Imagined It*.
4. What is the significance of *conversion* in Omvedt’s essay “Phule/ Remembering the Kingdom of Bali”?
5. How does Cathy Caruth define *trauma* in her essay *Traumatic Departures*?
6. What is Judith Butler’s critique of the term “women” as the subject of feminism?

PART B

(Answer any three of the following. Each question carries 8 marks.)

(Level VI: Creating)

(3×8 = 24 marks)

7. Rewrite a section of Caruth’s *Traumatic Departures* as a monologue from Freud’s perspective.
8. Imagine a dialogue between Foucault and Omvedt on the concept of marginality and power.
9. Create a classroom debate prompt based on Judith Butler’s problematization of identity in feminism.
10. Design a theoretical toolkit (with concepts and keywords) for analyzing posthuman identity using Hayles and Westphal.
11. Compose a manifesto blending Zizek’s Marxist urgency with Butler’s performativity politics for the present social media age.

PART C

(Answer any three of the following. Each question carries 12 marks.)

(Level III: Applying, IV: Analyzing, V: Evaluating)

(3×12 = 36 marks)

12. Apply Derrida's concept of *aporia* and *deconstruction* to literary or cultural texts of your choice.
13. Analyze Foucault's *The Order of Discourse* in terms of how it reshapes traditional ideas of truth and authority.
14. Evaluate Omvedt's critique of caste and her invocation of anti-caste utopias through Phule's ideas.
15. Compare and contrast Cathy Caruth's and Judith Butler's perspectives on the body as a site of trauma and identity.
16. Analyze the intersections between posthumanism and geocriticism using Hayles and Westphal as your theoretical base.

Model Question (Credit 4)

II Semester M.A. Degree Examination in English Language and Literature

Course Code: MAENG02E06
Course Title: Folkloristic Studies
Time: 3 Hours
Maximum Marks: 80

PART A

(Answer any five of the following. Each question carries 4 marks.)

(Level I: Remembering & Level II: Understanding)

(5×4 = 20 marks)

1. Define folklore and mention two of its key characteristics.
2. What is the difference between folk culture and popular culture?
3. Explain the significance of folktales in shaping cultural memory.
4. What is the main argument in A.K. Ramanujan's essay *Who Needs Folklore?*
5. List any four traditional Indian folk music forms mentioned in the syllabus.
6. Describe the key features of Theyyam as a folk performance of Kerala.

PART B

(Answer any three of the following. Each question carries 8 marks.)

(Level VI: Creating)

(3×8 = 24 marks)

7. Design a folk archive project that documents oral traditions from your local community.
8. Reimagine a folk epic as a children's illustrated storybook—outline its key elements.
9. Create a comparative analysis between two Indian folk performance styles based on structure, purpose, and symbolism.
10. Imagine a conversation between a folklorist and a tribal artist on the relevance of folk painting in today's world.
11. Develop a classroom module introducing students to Kerala's folk art forms using multimedia and fieldwork methods.

PART C

(Answer any three of the following. Each question carries 12 marks.)

(Level III: Applying, IV: Analyzing, V: Evaluating)

(3×12 = 36 marks)

12. Analyze the structural theory of Vladimir Propp with examples from Indian folktales.
13. Apply psychoanalytic theory to interpret a chosen folk narrative from Kerala or elsewhere in India.

14. Evaluate the relevance of the contextual theory by Parry and Lord in studying folk performances.
15. Discuss the transformation of folk genres in everyday life with reference to modern digital culture.
16. Analyze the cultural significance of two traditional Indian folk painting styles in the context of regional identity.

Model Question (Credit 4)

II Semester M.A. Degree Examination in English Language and Literature

Course Code: MAENG02E07

Course Title: Dalit Studies

Time: 3 Hours

Maximum Marks: 80

PART A

(Answer any five of the following. Each question carries 4 marks.)

(Level I: Remembering & Level II: Understanding)

(5×4 = 20 marks)

1. What is the central argument of Ambedkar in *We Too Are Humans*?
2. How does Phule critique caste laws in his essay?
3. What does Gopal Guru mean by “Dalit women talk differently”?
4. Explain the significance of the poem *Yasodhara* by Hira Bansode.
5. How does *All Aboil* by M.B. Manoj portray the everyday violence of caste?
6. What is the core argument of Suraj Yengde’s chapter *Being a Dalit*?

PART B

(Answer any three of the following. Each question carries 8 marks.)

(Level VI: Creating)

(3×8 = 24 marks)

7. Reconstruct the personal voice of Rajani from Rekha Raj’s *Rajani’s Suicide* in the form of a diary entry.
8. Rewrite *Which Language Should I Speak* as a performance poem and outline your staging plan.
9. Create a fictional dialogue between Baburao Bagul’s protagonist in *When I Hid My Caste* and Kancha Ilaiah’s voice in *Why I Am Not a Hindu*.
10. Imagine a documentary interview with Yashica Dutt reflecting on her experience of “coming out” as Dalit.
11. Design a classroom presentation that combines poetry and visual media to represent the protest aesthetics in Dalit poetry.

PART C

(Answer any three of the following. Each question carries 12 marks.)

(Level III: Applying, IV: Analyzing, V: Evaluating)

(3×12 = 36 marks)

12. Apply intersectional theory to analyze the voices of Dalit women in Gopal Guru and Rekha Raj's essays.
13. Analyze how caste operates as a structural force in *The Grip of Change* by P. Sivakami.
14. Evaluate the cultural and political significance of *The Celluloid* as a documentary on caste and cinema.
15. Discuss the aesthetics of resistance in the poetry of Aleena, Arun Kamble, and Mangal Rathod.
16. Compare and contrast the portrayal of caste trauma in *Spectral Speech* and *All Aboil*.

Model Question (Credit 4)

II Semester M.A. Degree Examination in English Language and Literature

Course Code: MAENG02E08

Course Title: Gender Studies

Time: 3 Hours

Maximum Marks: 80

PART A

(Answer any five of the following. Each question carries 4 marks.)

(Level I: Remembering & Level II: Understanding)

(5×4 = 20 marks)

1. What does bell hooks mean by “Love as the practice of freedom”?
2. How does Arundhati Roy link language and resistance in *The Language of Literature*?
3. Summarize Nivedita Menon’s argument about agency in *Victims or Agents*.
4. What is the central idea of Sara Ahmed’s *Killing Joy*?
5. Explain Adrienne Rich’s concept of “Compulsory Heterosexuality”.
6. What does Pierre Bourdieu mean by *Masculine Domination*?

PART B

(Answer any three of the following. Each question carries 8 marks.)

(Level VI: Creating)

(3×8 = 24 marks)

7. Construct a feminist response to contemporary digital misogyny using key ideas from Nivedita Menon and Arunima G.
8. Imagine a roundtable conversation between Mohanty, Chakravarti, and Ahmed on feminist resistance.
9. Create a feminist critique of a media campaign or advertisement using Connell’s and Rowena’s theories on masculinity.
10. Reinterpret the feminist politics of the Bhakti movement using Uma Chakravarti’s essay.
11. Devise a research proposal on intersectional feminism in India based on insights from Crenshaw and Sherin B.S.

PART C

(Answer any three of the following. Each question carries 12 marks.)

(Level III: Applying, IV: Analyzing, V: Evaluating)

(3×12 = 36 marks)

12. Apply the concept of *intersectionality* to analyze caste, gender, and religion using Sharmila Rege and Crenshaw.

13. Analyze the critiques of Western feminism in Mohanty's *Under Western Eyes* and Hirschkind & Mahmood's essay.
14. Evaluate how Adrienne Rich and bell hooks reconceptualize relationships, identity, and sexuality in feminist theory.
15. Analyze the politics of pleasure and gender in Jenny Rowena's essay on Malayalam cinema's "laughter films."
16. Discuss how masculinity is constructed and challenged through the works of Pierre Bourdieu and R.W. Connell.

Model Question (Credit 4)

II Semester M.A. Degree Examination in English Language and Literature

MAENG02E09: Shakespeare Studies

Time: 3 Hours

Maximum Marks: 80

PART A (Answer any Five Questions. Each question carries 4 marks)

1. Can you recall specific instances from Shakespeare's plays that reflect the hierarchical class structure of Elizabethan England?
2. What are some of the recurring themes in Shakespeare's plays, and can you remember instances where these themes are prominent?
3. How does Shakespeare use disguises in Twelfth Night to explore the theme of identity and self-discovery among the characters?
4. Can you recall the key differences between Howard Jacobson's portrayal of Shylock and Shakespeare's original character in "The Merchant of Venice"?
5. Explain how the traditional art form of Theyyam is integrated into the narrative of "Kaliyattam" and how it influences the characters and themes.
6. How does Showalter analyze Ophelia's descent into madness in "Hamlet"?

PART B (Answer any Three Questions. Each question carries 8 marks)

7. Create a modern adaptation of a Shakespearean tragedy, placing the story in a contemporary setting. Justify your creative choices.
8. Create an alternative ending for "Hamlet" that diverges from the original, explaining the choices you made and the impact on the overall message of the play.
9. If you were to stage a scene from "A Tempest," how would you use costumes, lighting, and set design to enhance the play's themes and messages?
10. Create an analysis of how does Bloom address the adaptability of Shakespeare's works to various cultural contexts? Can you provide examples of successful Shakespearean adaptations which are not discussed by Bloom?.
11. Build an idea how Showalter explores the intersections of gender and madness in the context of Ophelia's character?

PART C (Answer any Three Questions. Each question carries 12 marks)

12. Evaluate the role of fate and tragic flaws in Shakespearean tragedies, using examples to support your analysis.
13. Analyze the character of Viola and her role in the play. How does her disguise as Cesario complicate the romantic relationships in "Twelfth Night"?
14. Evaluate the effectiveness of Shakespeare's use of language and poetic devices in conveying complex emotions in his Sonnets.
15. Evaluate the effectiveness of Kurosawa's decision to set "Ran" in medieval Japan. How does this setting enhance or alter the themes of "King Lear"?
16. According to Bloom, how has the reception of Shakespeare's works changed over time, and how has this contributed to the idea of Shakespearean universalism ?

Model Question (Credit 4)

II Semester M.A. Degree Examination in English Language and Literature

Course Code: MAENG02E10
Course Title: Medical Humanities
Time: 3 Hours
Maximum Marks: 80

PART A

(Answer any five of the following. Each question carries 4 marks.)

(Level I: Remembering & Level II: Understanding)

(5×4 = 20 marks)

1. What is meant by “narrative medicine”?
2. Define “graphic medicine” and mention one of its uses.
3. How does Mike Bury classify illness narratives?
4. Explain the significance of the photograph in Stella Bolaki’s *Re-covering Scarred Bodies*.
5. What does Susan Sontag argue against in *Illness as Metaphor*?
6. Describe the role of humour in Innocent’s *Laughing Cancer Away*.

PART B

(Answer any three of the following. Each question carries 8 marks.)

(Level VI: Creating)

(3×8 = 24 marks)

7. Reimagine the character Ivan Ilyich from Tolstoy’s story as a 21st-century patient in a modern hospital.
8. Design a visual storytelling project based on Alice Munro’s *Floating Bridge* to represent emotional healing.
9. Compose a reflection journal entry from the perspective of a medical student who has just read Paul Kalanithi’s *When Breath Becomes Air*.
10. Imagine a collaborative performance combining medical museum curation and theatre, based on themes from Module I.
11. Create a blog post or social media campaign inspired by Wayne Booth’s essay on ethics and narrative in medicine.

PART C

(Answer any three of the following. Each question carries 12 marks.)

(Level III: Applying, IV: Analyzing, V: Evaluating)

(3×12 = 36 marks)

12. Apply the illness narrative framework to analyze *The Death of Ivan Ilyich*. How does the story reflect the stages of illness experience?
13. Analyze how Susan Sontag critiques the metaphorical burden placed on people suffering from illness.
14. Evaluate the contribution of *Recovering Bodies* by G. Thomas Couser to the field of disability and life writing.
15. Discuss the intersection of art, ethics, and empathy in the writings of Virginia Woolf and Stella Bolaki.
16. Compare how Paul Kalanithi and Keith Wailoo view the role of humanity in medical practice.

Model Question (Credit 4)

III Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG03C09: LINGUISTICS

Time: 3 Hours

Max. Marks: 80

Type A Answer any 5 questions

1. Define pidgin and creole.
- 2.
3. What is Natural Language Processing?
4. Describe the branches of linguistics.
5. Discuss the stylistic variations of language.
6. Explain the principles of TG grammar.
7. Clarify the concepts of competence and performance.

(5x4 = 20 marks)

Type B Answer any 3 questions

7. Examine the principles of word formation in English with examples.
8. Describe the consonant sounds in English
9. Critically bring out the contributions of Prague, Copenhagen and London schools of linguistics.
10. Evaluate addition, elision and assimilation as three basic concepts of phonology.
11. Differentiate between lexical and grammatical meaning, and denotative and connotative meaning.

(3x8 = 24 marks)

Type C Answer any 3 questions

12. Analyse the principles of the classification of speech sounds.
13. Evaluate the processes in IC analysis and Phrase Structure Grammar.
14. Appraise American Structuralism with reference to the contributions of Saussure.

15. Examine theories of meaning like hyponymy, metonymy, entailment and prototype.

16. Critically explore the function of suprasegmental features.

(3x12 = 36 marks)

Model Question (Credit 4)

III Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG03C10: CULTURAL STUDIES

Time: 3 Hours

Max. Marks: 80

Type A: Answer any 5 questions

1. What is National Culture according to Fanon?
2. What is the nature of the relationship between Marxism and Cultural Studies according to Stuart Hall?
3. What is imperialism?
4. Describe the two movements that interrupted the history of Cultural Studies as a discipline.
5. How does Kancha Illaiah challenge the conventional distinction between work and leisure?
6. How does the disability movement challenge ableist stereotypes of the body?

(5x4 = 20 marks)

Type B: Answer any 3 questions

7. Describe the notion of spiritual liberation in *Therigatha*.
8. Analyse the contribution of women in the Ambedkarite movement.
9. Explain the concept of unruly bodies as divergent from idealized human form of Western culture and the disembodied narrative self of conventional autobiography
10. Describe how food captures the dynamics of history and radical change.
11. How do you explain the association between the human subject and the world of animate and inanimate objects? Or, how do you comprehend the idea of human as a product of technology?

(3x8 = 24 marks)

Type C: Answer any 3 questions

12. How does Audre Lorde's essay on "Age, Race, Class, and Sex," contribute to the intersectional understanding of feminism. Explain.

13. Discuss Kancha Illaiah's conceptualisation of the dignity of productive labour.
14. Explain how sonic cultures determine urban life with reference to the observations made by Brian Larkin.
15. Elaborate on Fanon's emphasis on culture in resisting colonization.
16. Discuss the influence of Edward Said's work on the study of imperialism and culture.

(3x12 = 36 marks)

Model Question (Credit 4)

III Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG03C11: FILM STUDIES

Time: 3 Hours

Max. Marks: 80

Type A: Answer any 5 questions

1. Define Classical Hollywood cinema.
2. What constitutes pre-production and post-production phases in film making?
3. Describe the neo-realist aspects of *Bicycle Thieves*.
4. What is montage?
5. Describe the concept of cinema of attractions.
6. Elaborate on the realist and formative tendencies in cinema.

(5x4 = 20 marks)

Type B: Answer any 3 questions

7. Identify and describe any two film movements which deviate from classical Hollywood cinematic tradition.
8. Examine the significance of the associations between cinema and politics with reference to MSS Pandian's study of MG Ramachandran.
9. Discuss how *Get Out* addresses concerns of racism.
10. Does the film *Babasaheb Ambedkar* upset traditional frameworks of addressing caste in Indian cinema? Explain.
11. Describe the features of home and space as depicted in *Kumbalangi Nights*.

(3x8 = 24 marks)

Type C: Answer any 3 questions

12. Does Malayalam cinema's preoccupation with its own history demonstrate an interrogation of dominant historical narratives? Explain.

13. Describe the nature of Asian representation in Hollywood.
14. What is particular about the practise of remembering in *Memories in March*. Explain.
15. Critically evaluate the significance of colour in representing marginalized communities in *Kaala*.
16. Describe oppositional gaze and alternative spectatorial traditions with reference to bell hook's essay.

(3x12 = 36 marks)

Model Question (Credit 4)

III Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

**ENGLISH LANGUAGE AND LITERATURE
MAENG03C12: VOICES FROM THE MARGIN**

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Briefly explain the central theme of Alice Sheppard's short story "So.Not.Broken".
2. Mention the significance of the title "Body without the 'd'".
3. Sketch the main arguments of Kimberley Crenshaw's essay "Mapping the Margins".
4. Mention how Oodgeroo Noonuccal depicts the indigenous experiences in "The Dispossessed".
5. Explain how *Memory of Departure* portrays the experience of displacement.
6. What is the primary focus in *Margarita with a Straw*?

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Construct a dialogue between two characters from *Margarita with a Straw* and *Memory of Departure*, discussing their experiences of identity crisis and displacement.
8. Can you compare and contrast the experiences of marginalisation portrayed by Oodgeroo Noonuccal and Abeer Khshiboon in their respective works?
9. Do you think that Mahasweta Devi's "Draupadi" is relevant in the present times too?
10. What difference you would have identified in Nawal El Saadawi's narration if the protagonist was a male?
11. Discuss the significance of Sharmila Rege's essay in the 21st century.

(3x8 = 24 marks)

Type C (Answer any 3 questions)

12. Critically examine the narrative technique employed in *Woman at Point Zero* to convey the complex dynamics of power and gender.

13. Analyse the movie *Margarita with a Straw* using the theoretical framework of disability theory.
14. Evaluate how Carmen Maria Machado challenges the traditional narrative trope through “Inventory” and assess its contribution to queer literature.
15. Explore how the Dalit consciousness is portrayed through the poems of Aleena and Meena Kandasamy.
16. Analyse how Oodgeroo Noonuccal’s representation of the indigenous experiences in “The Dispossessed” contribute to the contemporary discussions on marginalisation.

(3x12 = 36 marks)

Model Question (Credit 4)

III Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG03O01: CONTENT WRITING

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Name any three types of content writing.
2. Describe the four stages of writing process in content writing.
3. Explain the fundamentals of SEO in content writing.
4. Explain the relevance of identifying the target audience in content writing.
5. How does creative content writing differ from technical content writing?
6. Mention the significance of networking for freelance content writers.

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Create a check list for self-editing in content writing.
8. Draft a press release announcing the launch of a new tool for content writing.
9. Write a product description for an e-commerce website selling home appliances.
10. How will you differentiate between the different types of content writing? Provide examples.
11. Mention how you can identify the target audience in content writing.

(3x8 = 24 marks)

Type C (Answer any 3 questions)

12. Compare and contrast the strategies of content writing employed in two different e-commerce websites.
13. Evaluate the role of AI tools in content writing.
14. Examine the differences between writing for a blog and writing for a social media.
15. Assess the relevance of proof reading and editing in content writing.
16. Evaluate the effectiveness of various tools and resources in enhancing content writing. *(3x12 = 36 marks)*

Model Question (Credit 4)

III Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG03O02:: DIGITAL HUMANITIES

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Define *Data Visualization* and discuss its relevance in the Digital Humanities.
2. What is *Algorithmic Analysis*? Mention two key areas where it is applied.
3. Explain the concept of *Cultural Analytics*.
4. What is the importance of *Data Curation* in creating Digital Archives?
5. Describe the role of *Augmented Reality* in literary studies.
6. Briefly describe the role of *Digital Editions* in preserving literary heritage.

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Discuss the main ideas presented by Matthew Kirschenbaum in his essay “*What Is Digital Humanities and What’s It Doing in English Departments?*”.
8. Examine Kathleen Fitzpatrick’s views on the transformation of Humanities through digital methods
9. Analyze Stephen Ramsay’s approach to computational text analysis in “*How to Do Things (to Texts) with Computers*”.
10. Evaluate Adam Koehler’s arguments about the emergence of Digital Creative Writing Studies.
11. Examine Bryan Alexander’s concept of the “*networked book*” in the context of digital storytelling.

(3x8 = 24 marks)

Type C (Answer any 3 questions)

12. Critically analyze David M. Berry's views on the need for a critical approach within Digital Humanities.
13. What cautionary points does John Hunter raise about institutionalizing Digital Humanities alongside Critical Theory?
14. How do Leighton Evans and Sian Rees argue for a broader interpretation of Digital Humanities beyond mere technological applications?
15. Discuss the contributions of Geospatial Analysis and Network Analysis to Digital Humanities research.
16. Explain how Gamification and Corpus Linguistics are transforming the ways we study and teach literature today.

(3x12 = 36 marks)

Model Question (Credit 4)

III Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

**ENGLISH LANGUAGE AND LITERATURE
MAENG03O03: ECOLOGY AND LITERATURE**

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Describe the concept of deep ecology.
2. Enumerate the causes and effects of global warming.
3. Define and explain Eco poetics.
4. Define Anthropocene with its implications in ecology.
5. Explain the central theme of the poem “Indian Summer”.
6. How does *Budhini* represent the modern ecological crisis?

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Find out the deeper connection between Ecocriticism, Ecofeminism, and Deep Ecology.
8. Compare the concepts of Political Ecology and Ecosophy.
9. Examine how “Snake” turns out to be a powerful ecological poem.
10. Provide an account of the ecological crisis presented in *Valli*.
11. Make a critique of the romanticisation of Nature in “Fern Hill”.

(3x8 = 24 marks)

Type C (Answer any 3 questions)

12. Discuss Murphy D. Patrick’s idea of Ecology in contemporary Literature.
13. Evaluate Louise Westling’s analysis of the relationship between Ecology and Literature.
14. Analyze *Swarga* in the light of the ecological concepts you have studied.

15. Critically examine the ecological concerns in “A Flowering Tree”.

16. How does Vandana Shiva critique the modern understanding of development?

(3x12 = 36 marks)

Model Question (Credit 4)

III Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG03O04 :VISUAL STUDIES

Time: 3 Hours

Max. Marks: 80

Type A Answer any 5 questions

1. Describe the concept of “gaze” and its implications in visual representation.
2. What is semiotics and how does it relate to visual studies
3. Describe Laura Mulvey's contributions to the understanding of visual pleasure
4. Define “denotation” and “connotation” with examples relevant to visual culture
5. Summarize Martin Kemp's view on why “Mona Lisa” became iconic
6. How does “The Two Fridas” reflect Frida Kahlo's inner conflicts?

(5x4 = 20 marks)

Type B Answer any 3 questions

7. Construct a brief analysis of an artwork using semiotic principles
8. Create a visual representation that critiques a popular media narrative.
9. Examine how the “visual turn” in political anthropology critiques Indian politics
10. Create a brief outline for a visual campaign addressing environmental issues
11. Analyze how Warhol's Campbell's “Soup Cans” critiques consumer culture.

(3x8 = 24 marks)

Type C Answer any 3 questions

12. Discuss Nicholas Mirzoeff's definition of visual culture and its implications for art and media
13. Evaluate how John Berger's “Ways of Seeing” challenges traditional perspectives on art
14. Analyze Guy Debord's concept of “The Commodity as Spectacle and its relevance today
15. Evaluate Susan Sontag's critique of the image world and its implications for visual studies
16. How does Cindy Sherman's “Untitled Film Stills” series address the gaze and constructed identities within popular media?

(3x12 = 36 marks)

Model Question (Credit 4)

III Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG03O05 :FOOD CULTURE STUDIES

Time: 3 Hours

Max. Marks: 80

Type A(Answer any 5 questions)

1. What does Arjun Appadurai mean by “ gastro politics?”
2. What does rain signify in the poem *Women are for Cooking, Men are for making Money* by Joyce Carol Oates?
3. What is the significance of the madeleine episode in Proust’s *Remembrance of Things Past*?
4. What elements of fantasy are suggested in the poem *We Eat out Together*?
5. According to Margaret Mead, what could be the inappropriate moral attitudes towards food?
6. Which images in the poem *A Miracle for Breakfast* are polysemic? Discuss in brief.

(5 x 4 = 20)

Type B(Answer any 3 questions)

7. Examine how food operates as a narrative device in *Remains of the Feast*.
8. Highlight the essential features of a food narrative in the novel, *Like Water for Chocolate*.
9. Roland Barthes ‘ views on the impact of food advertising on the perception of food.
10. What are the socio cultural markers in the poem *Harvest Song* in relation to food production and food consumption?
11. How far does the making of food help Triton to navigate personal identity in the midst of socio political chaos in the *Reef*?

(3 x 8 = 24)

Type C(Answer any 3 questions)

12. How has the construction of food choices and its mediation shaped the average American mindset, according to Margaret Mead?
13. Discuss the paradigms chosen by Arjun Appadurai to critique the politics of food in the Indian cultural scenario.

14. How are visual techniques used in the plot of the film *Lunchbox* to establish the inherent connection between food and longing?
15. Examine the centrality of food in navigating fragmented relationships in *Macher Jhol*.
16. Illustrate how the diner in Maya Angelou's poem is a contested space between two food options: the traditional and the modern.

(3 X 12 = 36)

Model Question (Credit 4)

IV Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG04C13: TRANSLATION STUDIES

Time: 3 Hours

Max. Marks: 80

Type A Answer any 5 questions

1. Define code mixing and code switching
2. What is polysystem theory in translation
3. Describe sense to sense and literary translations
4. Explain transcreation
5. List the issues in translation with regard to culture
6. Explain back translation.

(5x4 = 20 marks)

Type B Answer any 3 questions

7. Critically examine the processes involved in translation
8. Comment on the idea of untranslatability according to Susan Bassnett
9. Discuss the issue of loss and gain in translation
10. Assess the implications in audiovisual translations.
11. Evaluate Jacobson's observations in "On Linguistic Aspects of Translation".

(3x8 = 24 marks)

Type C Answer any 3 questions

12. How does E. V Ramakrishnan evaluate the performative aspect of Shakespearean plays in the translations of 19th century.
13. "The central problem of translation is the problem of equivalence". Critically elucidate.
14. Translate the following text into your regional language. Mention the language of your choice before the translation.

Nothing is ever really lost, or can be lost,
No birth, identity, form—no object of the world.
Nor life, nor force, nor any visible thing;
Appearance must not foil, nor shifted sphere confuse thy brain.
Ample are time and space—ample the fields of Nature.

The body, sluggish, aged, cold—the embers left from earlier fires,
The light in the eye grown dim, shall duly flame again;
The sun now low in the west rises for mornings and for noons continual;
To frozen clods ever the spring's invisible law returns,
With grass and flowers and summer fruits and corn.

15. Discuss the 'linguistic approaches' that Mona Baker brings into the discussion on translation.
16. Analyse how gender, caste/class, and culture pose challenges to literary translators and suggest techniques to resolve them.

(3x12 = 36 marks)

IV Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG04C14: NEW MEDIA STUDIES

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Differentiate between digital journalism and traditional print journalism.
2. What role do video streaming platforms play in modern media consumption?
3. Differentiate between various types of New Media, such as social media platforms, digital news websites, and blogging platforms.
4. Discuss the role of Content Management Systems (CMS) in digital journalism.
5. What is Mobile Journalism (MoJo), and what are some key tools and apps used in this field?
6. Explain the significance of cyber journalism and e-newspapers in contemporary media.

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Write an analytical note on *The Danger of a Single Story* by Chimamanda Ngozi Adichie, focusing on its relevance to digital storytelling.
8. Discuss the narrative techniques used in *The Alibi* (Episode 1 of Serial) and their impact on investigative journalism.
9. Critically evaluate the role of documentary storytelling in *Won't You Be My Neighbor?* (2018).
10. Analyze the visual and narrative structure of *My Octopus Teacher* (2020) as a form of digital storytelling.
11. Create a digital storytelling strategy inspired by the themes of any one of the above-mentioned works.

(3x8 = 24 marks)

Type C (Answer any 3 questions)

12. Critically assess the role of Twitter and Facebook in mobilizing political movements, with reference to the Iranian uprisings and Black Lives Matter.

13. Critically analyze the impact of digital media on marginalized communities, referencing movements like #MeToo and LGBTQ+ activism.
14. In what ways do pre-digital systems like card indexes and encyclopedias anticipate hypertext? Analyze Krapp's argument on non-linear textuality.
15. Assess how transmedial storytelling in *Game of Thrones: Transmedial Worlds, Fandom, and Social Gaming* redefines audience engagement.
16. Compare Mirzoeff's and Foucault's interpretations of *Las Meninas*. How do they critique power and representation?

(3x12 = 36 marks)

Model Question Paper (Credit 4)

IV Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG04C15: NARRATIVES OF NORTH MALABAR

Time: 3 Hours

Max. Marks: 80

Type A: Remembering & Understanding (Answer any 5 questions) (5x4 = 20 marks)

1. What were Hermann Gundert's major contributions to the Malayalam language?
2. What is 'Teyyat', and why is it significant in tracing the theatre traditions of the northern part of North Kerala?
3. How does *Travellers on Foot* reflect Bhakti traditions in Indian poetry?
4. How does *Theeyoor Chronicles* blend history and fiction in its storytelling?
5. How did the documentary *Ara Jeevithangalku Oru Swargam* contribute to raising awareness about the Endosulfan disaster?

Type B: Creating (Answer any 3 questions) (3x8 = 24 marks)

7. Discuss how Logan's *Malabar Manual* blends geography and culture to establish colonial dominance. How is the same continued in the times of neocolonialism?
8. How according to Dinesan and Rajagopalan has the internet and cyberspace transformed the representation and reach of Teyyam and Theatre in North Kerala?
9. Compare the themes of movement and decision-making in *Travellers on Foot* and any other 'movement' poetry in English.
10. How do writers like N. Prabhakaran and Vinoy Thomas narrate the every day lives of the ordinary people of North Kerala?
11. How do films challenge official narratives? Discuss with particular reference to *Kenjira* and *Ara Jeevithangalku Oru Swargam*.

Type C: Applying, Analyzing & Evaluating (Answer any 3 questions) (3x12 = 36 marks)

12. Evaluate the transformation of Hermann Gundert's image from a missionary to a cultural visionary in Kerala's collective memory.
13. Discuss the effects of tourism and state appropriation on the ritualistic and oppositional nature of Teyyam.
14. Examine the theme of cultural displacement in Sukumaran Chaligadha's poetry, with reference to tribal narratives in general.
15. *Theeyoor Chronicles* presents history through multiple viewpoints. Analyze how this approach reshapes our understanding of historical truth.
16. Critically analyze how *Kenjira* portrays the systemic oppression of the Paniya tribe and the role of institutional failures in their continued marginalization.

Model Question Paper (Credit 4)

IV Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG04E11: SPORTS STUDIES

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Which sporting activities in India were overshadowed by the rise of cricket as a national sport?
2. Which images imply the presence of the audience in the poem *The Shirt*?
3. What are the salient features of a sports narrative?
4. Briefly describe the historical event upon which the film *Two Halves in Hell* is based.
5. Comment on the elegiac tone in the poem *To an Athlete dying Young*.
6. What is “bending like Beckham “ in soccer? How far does Jess bend conventions to achieve her goal?

(5 x 4

= 20 marks)

Type B (Answer any 3 questions)

7. Using the Foucauldian critique of subject, knowledge and power, examine how power relations are portrayed in the staged fight of *The Battle Royal*.
8. Marianne Moore foregrounds the dynamics of a live baseball game to connote its similarities with writing. Illustrate with reference to the poem.
9. Highlight the significance of Roy's Wonder bat in *The Natural*.
10. Davy A. Carozza's views on the two types of passes in football.
11. The body as performance site in the poem *A Boy Juggling the Soccer Ball*.

(3 x

8 = 24 marks)

Type C (Answer any 3 questions)

12. Give an overview of Bourdieu's ideas of the convergence of class, race, place and ideology in the transition of games to sports in sports history.
13. Give an account of the evolution and struggles of the subaltern character in sports and literature, as delineated by Supriya Chaudhury in her essay.
14. Give an account of Kaushik Bandhopadhyay's views on the development of sports historiography in India, its present and future challenges.
15. Evaluate *Beyond the Boundary: ICC Women's World Cup 2020* as a sports documentary.
16. Critically view the picturization of the undermining psychological pressures of failure and success in the sportscape of the film *Captain: An Unsung Hero*.

(3 x 12 = 36 marks)

Model Question (Credit 4)

IV Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG04E12: GRAPHIC NARRATIVES

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Briefly define alternative comics.
2. Define the term *encapsulation* with examples.
3. Comment on *The Complete Mouse* as a graphic work of literature.
4. Give a brief account on the Japanese influence in comics at present.
5. Critically analyse *300* by Zack Snyder as a superhero comic narrative.
6. Name some Indian graphic narratives in circulation today.

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Comment on the history and development of graphic narratives as a literary genre.
8. Illustrate on the influence of cartoon over global cinema.
9. How are disability represented in Graphic Narratives?
10. Discuss *Rani of Jhansi* as a bold female representation in Amar Chitra Katha.
11. Evaluate on the depiction of cultural stereotypes in Graphic fiction.

(3x8 = 24 marks)

Type C (Answer any 3 questions)

12. Comment on the influence of Amar Chitra Katha on the Indian children and youth.
13. Critically analyse gender and sexuality in Graphic Narratives.
14. Give a scrutiny on George Orwell's *1984* as a graphic fiction.
15. How did *Captain America* evolve as a new breed of superhero? Comment.
16. Illustrate on the themes of race, ethnicity and diversity in select graphic novels.

(3x12 = 36 marks)

Model Question (Credit 4)

IV Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG04E13: HUMAN RIGHTS AND LITERATURE

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Define Human Rights.
2. Discuss the significance of the title of the story *The Scream*.
3. Discuss the classification of Human Rights.
4. Explain the importance of Human Rights.
5. Explain the historical context of the novel *The Farming of Bones*.
6. Discuss the origin and growth of Human Rights.

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Analyze the genre of poetry and the Limits of Human Rights.
8. Analyse the Human Rights issues of older people as represented in *The Scream*.
9. Discuss the problems faced by the underprivileged people of China as represented in the story *An Internet Baby*.
10. Critically evaluate Disability, Literature and Human Rights.
11. Create a narrative that speaks about the gendered nature of Human Rights violation in India.

(3x8 = 24 marks)

Type C (Answer any 3 questions)

12. Critically analyse the relationship between Human Rights and Gender.
13. Analyse the Human Rights violation of refugees as mentioned in *What Is the What*.
14. Critically examine the essay “Is the Age of Human Rights Over”?
15. Compare and evaluate the racial issues mentioned by Nadine Gordimer and Achmat Dangor.
16. Analyse the story “In the Prison of Repose” as a narrative that celebrates Human Rights.

(3x12 = 36 marks)

Model Question (Credit 4)
IV Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE
MAENG04E14: SURVIVAL LITERATURE

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Define the art of survival.
2. The theme of persistence in *3000 Nights*.
3. Comment on Survival and Anthropocene.
4. What does Langston Hughes' *Life is Fine* tell us about survival?
5. What is the secret of happiness according to Navdeep Babbar?
6. Explain Walt Whitman's ethics on survival in *Out of the Cradle Endlessly Rocking*.

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Trace the reception of survival narratives through history.
8. Illustrate the theme of the poem *A Plagued Journey*?
9. How does *Lost in the Jungle: A Harrowing True Story of Adventure and Survival* prove to be justifying to its title?
10. Critically evaluate the themes of persistence and sufferings in *The Goat Days*.
11. Evaluate the insidious rise of the silent force in *Mushrooms*. (3x8 = 24 marks)

Type C (Answer any 3 questions)

12. How are ethics and survival presented in dementia narratives?
13. Analyse the episodes of survival in Jonathan Franklin's essay.
14. Discuss the significance of minority and ethnic survival worldwide.
15. *The Revenant* is a nail-biting example of fight against nature and man. Illustrate.
16. How are the plights of refugees from Aleppo presented in Christy Lefteri novel?

(3x12 = 36 marks)

Model Question (Credit 4)

IV Semester M.A. Degree (C.B.C.S.S. – O.B.E. – Regular) Examination

ENGLISH LANGUAGE AND LITERATURE

MAENG04E15: INTRODUCTION TO DIASPORA AND MIGRATION STUDIES

Time: 3 Hours

Max. Marks: 80

Type A (Answer any 5 questions)

1. Describe the concept of diaspora.
2. Enumerate the major issues involved in the process of migration.
3. Explain how hybridity is understood in diasporic discourses.
4. What is the central concern of the poem “Minority”?
5. Explain the central theme of the poem “Our Sun”.
6. How does *The Circle of Reason* represent the diasporic experience?

(5x4 = 20 marks)

Type B (Answer any 3 questions)

7. Find out the major characteristics of diaspora enumerated by Kevin.
8. Examine how Robin Kohen discusses the empowerment of the diasporic people.
9. Examine how “The Diaspora” represents the realities of diasporic experience.
10. Provide an account of the diasporic elements in *Anthill*.
11. Make a critique of the film *Churuli*.

(3x8 = 24 marks)

Type C (Answer any 3 questions)

12. Discuss Pottekkatt’s description of the migrant community in *Poison Maiden*.
13. Evaluate *Vastuhara* as an example for the critical engagement between film and diaspora.
14. Analyze *Paradesi* in the light of the contemporary discourses on diaspora and migration.
15. Critically examine how *Goat Days* succeeds in delineating the miserable plight of the people in diaspora.
16. Critically analyse the diasporic elements in *Temporary People*.

(3x12 = 36 marks)