

**UNIVERSITY OF CALICUT
(GENERAL AND ACADEMIC BRANCH-IV)**

No. GA IV/B2/2140/06

Calicut University P.O.,
673 635
Dated:19.01.2012

U.O. NOTE

Sub: MA English CUCSS IIIrd Semester Model Question Papers forwarding of reg.

Ref:- Letter dtd 10.01.2012 from the Chairman Board of Studies English(P.G)

.....

With reference to the above , the model Question papers of IIIrd Semester MA English under Calicut University Credit Semester System in affiliated colleges is forwarded herewith for information and necessary action.

**Sd/-
DEPUTY REGISTRAR (G&A-IV)
For REGISTRAR**

To

1.The Deputy Registrar-III,
Exams.

2. PA to CE

‘Approved for Issue’

**Sd/-
SECTION OFFICER**

University of Calicut
Third Semester Model Examination(CUCSS PG), 2011
MA English Language and Literature

EN3C05
Twentieth Century British Literature Post 1940

Time: 3 Hrs.

Weightage: 36

I. Answer **all** the following questions in a word, phrase or sentence:

1. Seamus Heaney received the Nobel Prize for literature in the year _____
2. The word 'plantagen' means -----
3. What is meant by Whitsun?
4. What is the epigraph of 'On the Move'?
5. Which is the first novel of Anna Wolf?
6. Name the borstal boy in *The Loneliness of the Long distance Runner*
7. Who coined the term The Theatre of the Absurd
8. Bond theatre is called _____ theatre.

(8 x 1/2 = 4)

II. Answer any **three** of the following questions in a paragraph of **150** words each:

9. The structure of *The Golden Notebook*
10. Running as a metaphor in *The Loneliness of the Long Distance Runner*.
11. The treatment of childhood in "Fern Hill"
12. The question of faith in "Church Going"
13. Lucky's Speech in *Waiting for Godot*
14. Cordelia in Bond's *Lear*

(3 x 2 = 6)

III. Annotate any three of the following:

15. I will stand a long time
Bridegroom to the Goddess
16. Men manufacture both machine and soul
17. Time held me green and dying
Though I sang in my chains like the sea
18. But superstition, like belief must die
And what remains when disbelief has gone?
19. Killers from the egg: the malevolent aged grin

They dance on the surface among the flies
20. He coils, he flourishes
The blackjack tail as if looking for a target
Hurrying through the underworld, soundless.

(3 x 2 = 6)

IV. Write an essay of **450** words each on any **four** of the following questions, choosing one from each section:

Section A

21. Seamus Heaney as a bog poet
22. How far is Larkin a movement poet?
23. Vitality not violence is my theme. Comment on Ted Hughes's statement.

Section B

24. Bond's *Lear* is a critique of *King Lear*. Discuss
25. *The Birthday Party* is a fine example of The Comedy of Menace. Examine
- 26 The absurd elements in *Waiting for Godot*

Section C

27. The feminist concerns in *The Golden Notebook*
28. Comment on the Metafictional concerns of *The French Lieutenant's Woman*.
- 29 The treatment of the theme of sin in *The Heart of the Matter*

Section D

30. The question of identity in Postwar theatre.
31. Self reflexivity in Postwar fiction
32. The theme of violence in postwar poetry.

(4 x 5 = 20)

*This format can be used for all papers in which annotations are asked.

University of Calicut
Third Semester Model Examination (CUCSS PG), 2011
MA English Language and Literature

EN3C06 The English Language History and Structure

Time: 3 Hrs.

Weightage: 36

I. Answer **all** the following questions in a word, phrase or sentence:

1. Which are the centring diphthongs of English?
2. Give an example of clear 'l'
3. Transcribe and mark the primary stress of 'academic'
4. Give an example of Triphthong?
5. What is a kernel sentence?
6. What is meant by back formation?
7. Give an example of an onomatopoeic word.
8. Differentiate between British and American pronunciations of the word 'God'
(8 x 1/2 = 4)

II. Answer any **six** of the following questions in a paragraph of about **150** words each:-

9. Elision
10. Assimilation
11. Fricatives of R.P.
12. I.P.A.
13. General Indian English
14. Allomorphs
15. Define Competence and Performance
16. I.C. analysis
17. Generalization as a semantic change.
18. Difference in spelling between British English and American English
(6 x 2 = 12)

IV. Write an essay of **450** words each on any **four** of the following questions, choosing one from each section:

Section A

19. English as an Indo- European Language.
20. Write an essay on supra segmental features
21. Difference between human Language and other modes of communication.

Section B

22. Write an essay on the characteristics of Old English.
23. Write an essay on French influence on English.
24. Contributions of Shakespeare and Spenser.

Section C

25. How is British English different from American English?

26. Write an essay on the semantic changes in the English language.
27 Write an essay on the various methods of word formation.

. Section D

28. Attempt a structuralist critique of Traditional Grammar.
29. How is T.G. Grammar an improvement over phrase structure grammar?
30. Write an essay on the classification of English vowels and consonants
(4 x 5 = 20)

University of Calicut
Third Semester Model Examination(CUCSS PG), 2011
MA English Language and Literature

EN3E13 Advanced Literary Theory

Time: 3 Hrs.

Weightage: 36

I. Answer *all* the following questions in a word, phrase or sentence:

1. How many basic functions are there in a narration, according to Vladimir Propp?
2. Who proposed the critical idiom *écriture feminine*?
3. Which novel of Jane Austen is mainly discussed by Edward Said in “Jane Austen and Empire”?
4. With which theorist, is the term *jouissance* associated?
5. Who wrote *The Wretched of the Earth*?
6. Strategic Essentialism is a term developed by -----.
7. Which period of British history is the main focus of the New Historicists?
8. Who is the author of *Silent Spring*?

(8 x 1/2 = 4)

II. Answer any **six** of the following questions in a paragraph of about **150** words each:-

9. Gynocriticism
10. Ecofeminism
11. Yale School of Criticism
12. Mirror Stage
13. Subaltern
14. Trace, according to Derrida
15. Cultural materialism
16. The Nation as an Imagined Community
17. Metaphor and Metonymy, according to Roman Jakobson
18. What is meant by presentism?

(6x 2 = 12)

IV. Write an essay of **450** words each on any **four** of the following questions, choosing one from each section:

Section A

19. Describe the key features of structuralism.
20. Post-structuralism is not a philosophy of nihilism. Discuss.
21. Discuss briefly the Lacanian theory of identity formation.

Section B

22. Narrate briefly the different waves of Feminism.
23. New Historicism deals with the reciprocal concerns of textuality and historicity. Discuss.
24. How does Homi Bhabha problematize the binary oppositions of Orientalism?

Section C

25. "The Purloined Letter" stands for the unconscious. Discuss.
26. Consider "The Laugh of the Medusa" as a critique of patriarchal politics.
27. How does Edward Said connect Sir Thomas Bertram's control of his estates in England and the Carribean?

Section D

28. According to Derrida, differance is the basis of language. Discuss.
29. "Shakespeare not only borrowed a vocabulary of demonic possession from the text... also reiterated Harsnett's concern with the sacred and the question of Christian redemption." Discuss.
30. How does Graham Good criticize poststructuralism, postcolonialism and postmodernism?

(4 x 5 = 20)

Third Semester M.A. DEGREE EXAMINATION, DECEMBER 2011
(CUCSS PG)
English
Model Question Paper

Optional Group E

EN3E14: Post structuralism and Postmodernism

TIME: THREE HOURS

MAXIMUM WEIGHTAGE: 36

I. Answer **all** the following questions in a word, phrase or sentence:-

1. What is a supplement?
2. What is the linguistic signified?
- 3-----is the author of *Gender Trouble*.
4. What is Phonocentrism?
5. Simulation is associated with the theories of -----
6. What is metalanguage?
7. What is transcendent reading?
- 8.-----is the translator of Derrida's *Of Grammatology* into English

(8x1/2=4)

II. Write a paragraph of about **150** words each on any **six** of the following:-

9. Parody in Postmodernism.
10. Metanarrative.
11. Hermeneutics
12. Logo centrisim
13. Rhizome
14. Performativity of Gender.
15. Simulacrum
16. Postcolonial novels as texts of delegitimation.

17. Linguistic ethics

18. Graphocentrism

(6x2=12)

III Write essays of about 450 words on any four of the following, choosing *one* from each section:

Section A

19. How does Jacques Derrida undermine the fundamentals of Western Metaphysics?
20. Critically comment on Julia Kristeva's views on ethics of linguistics?
21. Attempt a critical analysis of Nietzsche's critique of the epistemological basis of western philosophical tradition.

Section B

22. "Genealogy does not pretend to go back in time to restore any unbroken continuity that operates beyond the dispersion of forgotten things." Discuss.
23. Examine how Judith Butler challenges the received notions of Gender.
24. "There is no longer a tripartite division between a field of reality (the world) and a field of representation (the book) and a field of subjectivity (the author). Rather, an assemblage establishes connections between certain multiplicities drawn from each of these orders, so that a book has no sequel or the world as its object nor one or several authors as its subject." Discuss.

Section C

25. Why, according to Habermas, is modernity an incomplete project?
26. How is the emergence of postmodernism related to the emergence of consumer capitalism?
27. Why does Lyotard find mini-narratives more desirable than grand narratives?

Section D

28. Critically examine the notion of Postcolonialists as comprador intelligentsia.
29. What has been the impact of Baudrillard's theory of Simulacrum in the contemporary studies on media and society?
30. Comment on Terry Eagleton's critical engagement with Postmodernism.
-

(4x5=20)

THIRD SEMESTER MODEL (CUCSS PG) EXAMINATION

ENGLISH

OPTIONAL GROUP E

PAPER EN3E15 – POSTCOLONIAL FICTION AND DRAMA

TIME: THREE HOURS

MAXIMUM WEIGHTAGE: 36

I. Answer *all* the following questions in a word, phrase or sentence:-

1. What is the significance of the festival of the New Pumpkin Leaves in *Arrow of God*?

2. Explain the significance of the title *The Mimic Men*.

3. Where is the novel *The Stone Angel* set?

4. Name the ethnic communities that the two boys Amir and Hassan belong to, in *The Kite Runner*.

5. What is the Professor in *The Road* in search of?

6. How is the summer of 1953 different from previous summers, in Ray Lawler's play?

7. Who are the Canadian brothers in the play?

8. Comment on the role of the child in *Hayavadana*.

(8 x ½ = 4)

II. Write a paragraph of about 150 words each on any *six* of the following:-

9. Ezeulu's attitude towards Christianity.

10. The theme of Americanisation in *The Golden Gate*.

11. Symbolism in *The Stone Angel*

12. The political background of *The Kite Runner*.

13. Pessimism in *The Mimic Men*.

14. The Quest motif in *The Road*.
15. Humour in *Summer of the Seventeenth Doll*
16. The role of Matilda in *The Canadian Brothers*.
17. The theme of Incompleteness in *Hayavadana*.
18. Poetic technique in *The Golden Gate*.

(6 x 2 = 12)

- III. Write essays of about 450 words on any *four* of the following, choosing *one* from each section:-

Section A

19. *Arrow of God* as a study in colonial encounters and power structures.
20. The character of Ralph Singh.
21. Hagar Shipley and the theme of death.

Section B

22. Amir's feeling of insecurity in *The Kite Runner*.
23. The social criticism in *The Golden Gate*.
24. Innovative techniques in *The Canadian Brothers*.

Section C

25. The significance of *Summer of the Seventeenth Doll* in Australian Theatre.
26. *The Road* as a satire on Nigerian politics.
27. Folk elements in *Hayavadana*.

Section D

28. The portrayal of native culture in works of postcolonial fiction and drama, with special reference to the prescribed works of Achebe and Soyinka
29. Experimentation in fictional techniques, with special reference to any of the prescribed novels.
30. The revival of native theatrical traditions in Postcolonial drama, with special reference to any of the prescribed plays.

(4 x 5 = 20)

MODEL QUESTION PAPER
THIRD SEMESTER M.A. DEGREE EXAMINATION, DECEMBER 2011
(CUCSS PG)
English
EN3E16 – FILM STUDIES
(2010 ADMISSIONS)

Time: Three Hours

Maximum Weightage: 36

- I. Answer **all** the following questions in a word, phrase or sentence:
1. Name the technological innovation attempted in *Citizen Kane*.
 2. What is the political project in Laura Mulvey's essay?
 3. In which film did Eisenstein use a special clock to generate the montage effect?
 4. Name the film movement that Italian neo-realism attempted to critique?
 5. Name the Shakespeare play which inspired Kurosawa's *Ran*?
 6. Who directed the movie version of *Gone with the Wind*?
 7. What did the wild strawberries metaphorically represent?
 8. Who is the fourth Lucia?
- (8 x ½ =4)
- II. Write a paragraph of about **150** words each on any **six** of the following:
9. Intellectual Montage
 10. Depth of Field.
 11. Male Gaze.
 12. Camera Obscura
 13. Political significance of Aberrant Readings.
 14. The character of Melanie Hamilton
 15. Religion v/s Science in *Wild Strawberries*
 16. Gender relationships in the *Jurassic Park*.
 17. Narrative style in *Glass*
 18. French New Wave
- (6 x 2 = 12)
- III. Write essays of about **450** words on any **four** of the following, choosing **one** from each section:
-

Section A

19. How do Stam and Spence lead the discussions on racism and colonialism in cinema beyond a narrow preoccupation with representations?
20. Why does Baudry describe cinema as a phantasmaticization of 'reality'?
21. Critically examine Vimal Dissenayeke's views on mainstream Indian cinema.?

Section B

22. Compare and contrast the views of Eisenstein and Bazin on montage.
23. What are the similarities and differences between Classic Realism and Neo-realism in cinema?
24. Discuss the different uses of montage in *Battleship Potemkin*

Section C

25. Discuss *Gone with the Wind* as an explication of the American Dream.
26. Discuss *Psycho* as a psychological drama.
27. How does *Jurassic Park* manifest contemporary social anxieties?

Section D

28. How does Maria Braun become a metaphor for modern Germany.
29. Discuss the important aspects of documentary cinema with special reference to *Glass*.
30. How does *Breathless* manipulate motifs from mainstream Hollywood cinema?

(4 x 5 = 20)

Model Question Paper

Third semester MA Degree Examination (CUCSS PG), 2011

English

EN3E17

Regional Indian Literatures in Translation

TIME: THREE HOURS

MAXIMUM WEIGHTAGE: 36

1. Answer **all** the following questions in a word, phrase or sentence:-

1. In the play *Silence the court is in session* witnesses take oath touching the _____
2. What do the characters Aziz and Azam symbolize in *Tughlak*?

3. *The Saga of Dharmapuri* is a translation of the novel _____ in Malayalam.
4. The play *Bayen* is about the superstitions in the ----- community.
5. *Samskara* was translated into English by -----
6. *Godaan* was originally written in-----
7. What does the word Gaddika mean?
8. Na.Pichamurti is honoured for his pioneering work in the domain of ----in Tamil Poetry
(8 x ½ = 4)

II. Write a paragraph of about **150** words each on any **six** of the following:-

9. Elements of modernism in the regional Indian poetry
10. Chandri in *Samskara*
11. Third Theatre
12. Representation of Gandhi in *Muktadhara*
13. Imagery in “The Traitor”.
14. Theme of resurrection in K.J.Baby’s play
15. The goat in Basheer’s novel
16. The City in Dhoomil’s poem
17. Representation of the subaltern in Nadugaddika
18. Sidhartha in *The Saga of Dharmapuri*

(6 x 2= 12)

III. Write essays of about **450** words each on any **four** of the following, choosing *one* from each section:-

Section A

19. “Satire is the strongest tool of the modern Indian poets.”Analyze this statement.
20. Comment on the historical consciousness that emerges in the poems prescribed for study.
21. Attempt a critical analysis of the themes of Rajiv Patel’s poems.

Section B

22. Discuss the revolutionary element in the play “Behold!He comes Again”.
23. “Tughlak” is more than a revolutionary play. Discuss.
24. Comment on the contemporary significance of “Muktadhara.”

Section C

25. Discuss Anantamurthy’s critique of the notion of purity in *Samskara*.
26. Amrita Pritam’s writings “...after 1960 deal more and more with women who acknowledge their desires and their independence and accept responsibility for their lives...”.Discuss in relation to the novel *A Line In Water*.
27. Bring out the autobiographical elements in *Pathumma’s Goat*.

Section D

28. Compare the lives of marginalized women presented in Indian Fiction and Drama.
29. Write an essay on the Indian dramatic tradition with reference to the plays prescribed.

30. How do Premchand and Anantamurthy portray village life in their novels?

(4x5=20)

University of Calicut
Third Semester Model Examination (CUCSS PG), 2011
MA English Language and Literature
EN3E18 Malayalam Literature in Translation

Time: 3 Hrs.

Weightage: 36

I. Answer **all** the following questions in a word, phrase or sentence:

1. The novel *Chemeen* was first published in the year-----
2. Where is the novel *Mist* set?
3. Who is the father of Appukili?
4. Which incident in the life of Pappu made him think of 'tomorrow'?
5. Who is Colossus?
6. Why does akrooran go to Ambadi?
7. "Did something fall in your eyes or what?" Why does Nani ask thus?
8. What is the name of Kunjipathuma's grandfather's name?

(8 x 1/2 = 4)

II. Answer any **six** of the following questions in a paragraph of about **150** words each:-

9. The treatment of history in *Marthanda Varma*
10. The technique of narration in *Mist*
11. Humanistic ideals in *From the Gutter*
12. The diving fowl in *The Legends of Khasak*
13. Father- son relationship in *Mastercarpenter*
14. Martyrdom in *Behold he Comes Again*
15. Love as the central theme in *The Blue Fish*
16. Karappan in *Nadugadhika*.
17. Love as envisioned by Ulloor
18. Romantic elements in *Manaswini*

(6x 2 = 12)

IV. Write an essay of **450** words each on any **four** of the following questions, choosing one from each section:

Section A

19. The "Fallen Flower" has all the characteristics of an Elegy . Substantiate.
20. The theme of motherhood in Balamaniamma and Vyloppilli.

21. "The Rats" as a social satire.

Section B

22. Elements of social criticism in *Indulekha*
23. Attempt a feminist reading of *Chemmeen*
24. The representation of women in *The Legends of Khasak*.

Section C

25. *Behold He Comes Again* as a Christian drama
26. *Nadugadhika* as a streetplay.
27. *Bharata Vakyam* presents the relation between art and life. Discuss.

Section D

28. Nostalgia as a central theme in Malayalam fiction
29. Romantic poetry in Malayalam
30. Malayalam theatre as a theatre of revolt.

(4 x 5 = 20)

*This format can be used for all papers in which annotations are not asked.

THIRD SEMESTER M.A. DEGREE EXAMINATION, DECEMBER 2011

(CUCSS,PG)

English

EN3E19 – WOMEN'S WRITING

(2010 ADMISSIONS)

Time: Three Hours

Maximum Weightage: 36

- I. Answer **all** the following questions in a word, phrase or sentence:
1. Where was Sappho born?
 2. What does the caged bird sing about?
 3. How did Pope Joan die?
 4. Which uprising constitutes the backdrop of Mahashevti Devi's play?
 5. How does Jaya break her silence?
 6. What does the colour *purple* represent?
 7. Why was Jeanette treated as an outcast at her school?
 8. What was the profession of Mademoiselle Reisz?

(8x ½ =4)

- II. Write a paragraph of about **150** words each on any **six** of the following:

- 9. Écriture féminine**
- 10. The political dilemma in the 'Introduction' to *Women Writing in India*.**
- 11. Power dynamics in the banning of *Sati*.**
- 12. Syntax in Emily Dickinson's poems**
- 13. Confessional Poetry**
- 14. Love poems of Andrienne Rich**
- 15. The character of Elsie Norris**
- 16. Patriarchy among the Olinkas**
- 17. The critique of Thatcherism in *Top Girls***
- 18. Sujatha's meeting with Somu's mother.**

(6 x 2 = 12)

III. Write essays of about 450 words on any *four* of the following, choosing *one* from each section:

Section A

19. Discuss the political implications of Gayatri Spivak's "Can the Subaltern Speak?" to feminist criticism.
20. How does Tharu and Lalitha elucidate the relevance of Gynocriticism by tracing the publishing history of *Radhika Santwanam*?
21. What is Helen Cixous invocation to women writers?

Section B

22. Discuss Maya Angelou's work as *autobiographical fiction*.
23. Compare and contrast the confessional element in the works of Kamala Das and Sylvia Plath.
24. Elucidate Margaret Atwood's contribution to theorizing of Canadian identity

Section C

25. Discuss Alice Walker's novel as an artistic illustration of Womanism.
26. What are the political implications of the contradictory critical readings of the conclusion of Kate Chopin's *The Awakening*.
27. How does *That Long Silence* present a critique of the normative middleclass Indian family?

Section D

28. Discuss the salient features of feminist theatre with reference to the plays prescribed for study.
29. Discuss *Top Girls* as a post-feminist play.
30. How does *Mother of 1084* become a play about a woman's awakening?

(4 x 5 = 20)