

Registration Number:

Date & Session:

**ST. JOSEPH’S UNIVERSITY, BENGALURU -27**

**B.A COMMUNICATIVE ENGLISH –VI SEMESTER**

**ENDSEMESTER EXAMINATION: MAY 2024**

**CE 6123: COMMUNICATIVE ENGLISH**

**(For current batch students)**

**Time: 2 Hours Max Marks: 60**

**Instructions:**

1. **This paper has THREE sections and THREE pages.**
2. **You will lose marks if you exceed the suggested word limit.**
3. **Read the following extract from a paper on ‘Science Fiction and Feminism: Nova and Cognitive Estrangement’ and answer the questions below.**

In her essay “A Better Way of Being,” Frances Bonner writes, “Feminist SF is a valuable political form for women writers to use to explore the implications of feminist arguments”. This is because while science fiction (SF) literature narrates its stories typically from spatially or temporally distant spaces, it is often really about contemporary society. Bonner cites Darko Suvin’s concepts of the novum and cognitive estrangement to explain specifically how these function in SF. Suvin defines the novum as a “totalizing phenomenon or relationship deviating from the author’s and the implied reader’s norm of reality”. This has the result of “dislocating accepted ways of thinking […] defamiliarizing our most familiar categories”, a process Suvin refers to as “cognitive estrangement”. Thus, SF takes familiar and apparently natural phenomena and modes of thinking and being and places them in alien or alienating environments, forcing readers to reconsider what they believe to be “true,” normal and acceptable. The potential of this for feminism is that it enables the movement to subvert and deconstruct patriarchy, which is a stable and normative phenomenon and therefore difficult to confront and challenge within the system defined by them. Feminist writers can therefore create new, theoretical but cognitively logical spaces in which the systems that oppress women can be exposed, debated and refuted.

1. **Answer the following questions in FIVE-EIGHT sentences. (3x5=15)**
2. Does feminist sci-fi writing face the risk of not being taken seriously because the work itself is likely to be read as more feminist than sci-fi? Argue. Substantiate your viewpoint with examples from readings and discussions held in class this semester.
3. Explain how you understand “cognitive estrangement” using a sci-fi story of your choice.
4. Is all feminist writing a kind of sci-fi? What evidence can you find in the extract to agree or disagree with this view? Explain.
5. **The following is a short-story by writer Janet Frame. It is called *Summer.* Read it and answer the questions below.**

I went out to play cricket on the lawn. I played by myself, l.b.w. I said and other cricket terms. We had a smooth lawn with cherry blossom growing near the fence, and a concrete path where steps led up to the kitchen door. I played I think for about three hours, enjoying myself immensely. Then it started to rain. It rained hard and the sky grew darker. And then I lost my ball. I didn’t see where it landed. I searched near the hedge and by the cherry tree and of course all over the lawn, but I couldn’t find my ball. It didn’t seem fair that I couldn’t find it, so I started to cry. My father opened the door leading down on to the lawn.

— What’s the matter, son?

— I’ve lost me ball. I’ve lost me ball.

— Never mind son, perhaps it’s in the hedge.

* It’s not in the hedge, I’ve looked.

— Have you looked near the cherry tree?

— I’ve looked everywhere. I’ve lost me ball and it’s raining.

My father put his arm around my shoulder. He was kind and friendly.

— Never mind son, we'll find it tomorrow, it won't be far away.

And so we went up the stairs into the kitchen, my father and I, and I didn’t care about the lost ball any more that night.

1. **Answer ANY THREE of the following questions in 100-150 words. (3x10=30)**
2. You are teaching this story to a class of standard X students. They are convinced that it’s not worth their time but how would you persuade them that if read carefully, this story has more to offer than just a lost cricket ball? How would you read this story to them?
3. This story is from Janet Frame’s debut collection of short stories titled *The Lagoon and Other Stories.* She spent most of her life in hospitals due to psychiatric problems.In 1951, days before her scheduled lobotomy, her collection won New Zealand’s most prestigious literary prizes. The lobotomy was cancelled.

Now read the story again. Has anything changed? If you were told that many of her short stories explore her childhood and psychiatric hospitalization from a fictional perspective, what about the way you read the story changes? Explain.

1. Is there any evidence in the story to suggest that l.b.w is the only cricket term the narrator is familiar with? Give reasons.
2. Write the opening paragraph for a sci-fi story set in an examination hall. The paragraph must be 150 words and must contain at least ONE novum.
3. **Read the following lyrics from Taylor Swift’s “Would’ve Could’ve Should’ve” and answer the question below in 150-200 words.**

If you would've blinked then I would've

Looked away at the first glance

If you tasted poison, you could've

Spit me out at the first chance

If I was some paint, did it splatter

On a promising grown man?

And if I was a child, did it matter

If you got to wash your hands?

Ooh, oh

All I used to do was pray

Would've, could've, should've

If you'd never looked my way

I would've stayed on my knees

And I damn sure never would've danced with the devil

1. Why do you make of the use of modal verbs “would”, “could” and “should” in the song “Would’ve Could’ve Should’ve”? / Why do you think the song uses “if” at the beginning of almost every alternate line? (**10 marks)** Pick an interesting use of figurative language / comparison in this excerpt and explain why you like it. **(5 marks)**

**\*\*\*\*\*\***