



**ST. THOMAS' COLLEGE
(AUTONOMOUS)
THRISSUR**

*Affiliated
to the*
UNIVERSITY OF CALICUT

**SYLLABUS
FOR
DEGREE
OF**

**MASTER OF ARTS (M.A.)
IN
ENGLISH LANGUAGE & LITERATURE
(2020 Admissions onwards)**

ST. THOMAS' COLLEGE (AUTONOMOUS), THRISSUR
M.A in English Language and Literature
SYLLABUS for (CBCSS Scheme) 2020 Admissions

Semester 1

Core courses

1. ENG1CO1 British Literature from Chaucer to 18 th century	(5 credits)
2. ENG1CO2 British Literature 19 th century	(5 credits)
3. ENG1CO3 History of English Language	(5 credits)
4. ENG1CO4 Indian Literature in English	(5 credits)
Total Credits	20

Semester 2

Core Courses

5. ENG2 CO5 Twentieth century British Literature up to 1940	(5 credits)
6. ENG2 CO6 Literary Criticism and Theory - Part 1(up to New Criticism)	(5 credits)
7. ENG2 CO7 American Literature	(5 credits)
8. ENG2 CO8 Postcolonial writings	(5 credits)
Total Credits	20

Semester 3

Core Course

09. ENG3 CO9 Twentieth century British Literature post 1940	(5 credits)
10. ENG3C10 Literary criticism and theory - Part 2	(5 credits)

Electives

11. ENG3 E06 Teaching English (Elective 1)	(5 credits)
12. ENG3 E07 World Drama (Elective 2)	(5 Credits)
Total Credits	20

Semester 4

Core Courses

13. ENG4 C11 English Literature in the 21 st Century	(4 credits)
14. ENG4 C12 Dissertation / Project	(4 credits)
15. ENG4 C13 Comprehensive viva-voce	(4 credits)

Electives

16. ENG4 E12 Literature and Ecology (Elective 1)	(4 credits)
17. ENG4 E18 Malayalam Literature in English Translation (Elective 2)	(4 Credits)
Total Credits	20

Maximum Credits **80**

Audit courses

AEC (Ability Enhancement Course) (4 credits)

1. ENG1 A01 Writing Skills

PCC (Professional Competency Course) (4 credits)

1. ENG2 A02 Translation Theory and Practice

ST. THOMAS' COLLEGE (AUTONOMOUS), THRISSUR
MA English (CBCSS) Syllabus 2020

PROGRAMME OUTCOME:

- a. In-depth expertise in discipline
- b. Ability to function in multidisciplinary domains
- c. Research Intelligence
- d. Professional and Ethical Responsibility
- e. Self-directed and life-long learning
- f. Global Perspective
- g. Maturity to respond to one's calling

PROGRAMME SPECIFIC OUTCOMES:

- a. To master a comprehensive overview of English language and literature
- b. To demonstrate mastery of the discipline by detailing the development and current practices of literary studies, rhetoric
- c. To demonstrate mastery of the discipline by characterizing, instantiating, and critiquing the dominant critical theories, methodologies, and practices in the field.
- d. To define, apply, and integrate theoretical terms, concepts, and perspectives important to English as a discipline in their own work and will identify and analyze them in the work of other writers.
- e. To train the learners to confront the challenges of attaining professional careers
- f. To pursue research oriented studies further.

SEMESTER –I

Four Core Courses

ENG1CO1	British Literature from Chaucer to 18th century	(5 credits)
ENG1CO2	British Literature 19th century	(5 credits)
ENG1CO3	History of English Language	(5 credits)
ENG1CO4	Indian Literature in English	(5 credits)
Total Credits		20

ENG1CO1: British Literature from Chaucer to 18th century (5 credits)

COURSE OBJECTIVES:

- a. To make the students aware of these literary periods and the trends of each introducing their great masters.
- b. To enable students to have a historical perspective of the development of English literature over the centuries.
- c. To introduce the music and quaintness of the English sounds and vocabulary of the earliest period in English literary history.

COURSE OUTCOME:

- a. To understand different types of genres, dialectical differences and the major subject matter of literary works of the specific period
- b. To generate analytical skills and critical thinking through reading, discussion, and written assignments of the works of Shakespeare, Bacon and Addison
- c. To build a greater appreciation of language as an artistic medium and of the aesthetic principles that shape literary works by reading Chaucer, Donne, etc.
- d. To analyze the relationship between literature and the historical/ cultural contexts in which it was written by reading Swift and Defoe.
- e. To understand literature as an expression of human values within a historical and social context.
- f. To identify the universal human concerns that are the basis for literary works.

Section A: Poetry

Geoffrey Chaucer : “The General Prologue to Canterbury Tales” (first 100 lines)

William Shakespeare : Sonnet 18. Shall I Compare thee to a Summer's Day

John Donne : “The Canonization”

John Milton : “Paradise Lost” Book 1 (lines up to 270)

John Dryden : “Mac Flecknoe”

Andrew Marvell : “To His Coy Mistress”

Thomas Gray : “Elegy written in a Country Churchyard”

(All poems in section A are marked for annotation)

Section B: Drama

Shakespeare	: Hamlet
Webster	: The Duchess of Malfi
Sheridan	: The Rivals

Section C: Prose and Fiction

Francis Bacon	: “Of Marriage”,
Joseph Addison	: Sir Roger at Church
Swift	: Gulliver’s Travels
Henry Fielding	: Joseph Andrews
Daniel Defoe	: Robinson Crusoe

ENG1CO2: British Literature 19th Century (5 credits)

COURSE OBJECTIVES:

- a. To familiarize students with the fundamental premises of the Romantic Movement and Victorian literature, their theoretical and ideological frameworks.
- b. To familiarize students with the major trends and offshoots across various genres.

COURSE OUTCOME:

- a. To illustrate to the learners the background, major themes and literary techniques in the texts chosen for study.
- b. To analyze the poetry, drama and fiction of those times by critically analyzing the works of Wordsworth, Keats, Shelley, Byron, Browning, Tennyson , Wilde, Lamb, Hazlitt, Dickens, Bronte, Hardy etc.
- c. To estimate and understand the concepts related to Transition, Romantic and Victorian Era literary texts.
- d. To focus the students on the initial flowering of Romanticism, followed by the rapid growth of industrialization, scientific thinking and materialism all of which find expression in the texts chosen for study
- e. To judge the criteria involving Romantic and Victorian studies.
- f. To determine the subjective and individualistic imagination of the Romantic and Victorians writers.

Section A (Poetry)

William Blake	: The Tiger, The Lamb
William Wordsworth	: Lines Composed a Few Miles above Tintern Abbey
S.T.Coleridge	: Kubla Khan
P.B.Shelley	: Ozymandias
John Keats	: Ode to a Nightingale
Byron	: She Walks in Beauty
Tennyson	: Tithonus
Browning	: Fra Lippo Lippi
Elizabeth Barret Browning	: A Musical Instrument
Mathew Arnold	: Dover Beach
D.G Rossetti	: The Blessed Damozel

(All poems in section A are marked for annotation)

Section B: Drama

Oscar Wilde	: The Importance of Being Earnest
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Section C: Fiction and Prose

Charles Lamb	: “Dream Children – A Reverie”
William Hazlitt	: On Reading Old Books
Charles Dickens	: A Tale of Two Cities
Emily Bronte	: Wuthering Heights
Thomas Hardy	: Tess of the D’Urbevilles

ENG1CO3: History of English Language (5 credits)

COURSE OBJECTIVES:

- The course provides an overview of the origin and development of the English language.
- It also looks into its phonological, morphological, syntactic and semantic changes during its development.
- It also aims to help students to deepen their understanding of the relationship between English language, British History, and English literature
- The course also looks into the spread of English in the colonial and postcolonial times and also how the rise of ‘englishes’ keeps the position of English as global language.

COURSE OUTCOME:

- a. To understand the origin and development of English
- b. To analyze the role of different conquests, attacks and invasion in shaping English.
- c. To understand the phonological, morphological, syntactic and semantic changes in the history of English language
- d. To analyze the colonial and postcolonial status and spread of English
- e. To correlate English language growth and development of English literature
- f. To identify diversity in the speakers of the English language and changes that brought about by the advancement of science and technology

Section A.

Language families - The Indo-European family of languages; Germanic Family of languages and the origin of English - The early history of English language; Old English Period - Scandinavian invasions - Middle English Period: The Impact of the Norman Conquest on the English Language; - Middle English Literature. Modern English Period – Latin and Greek influence – Loan words - The impact of the Renaissance – Bible Translations. Sound changes in English – The Great Vowel Shift - Changes in Grammar, vocabulary, phonology and morphology – Semantics – word formation

Section B.

Foreign influences on English in the Seventeenth, Eighteenth and the Nineteenth Centuries – Colonialism and the English language – Expansion of Vocabulary – Semantic change- Pidgins and Creoles- Contributions of major writers to the growth of English vocabulary.

Section C.

The discrepancy between spelling and pronunciation - Attempts to reform English spelling – Evolution of Standard English - Dialects of English: British and American – English in India – English in the postcolonial world – English as a global language — The rise of ‘englishes’ – impact of Science and Technology – English in the digital age.

Recommended Reading:

F. T. Wood	: An Outline History of the English language
C. L. Wrenn	: The English Language
A. C. Baugh	: A History of the English Language
David Crystal	: English as a Global Language
David Crystal	: The English Language: A guided Tour of the Language
Bill Ashcroft, et al	: The Empire Writes Back
Christian Mair	: The Politics of English as a World Language
Andreas Sedlatschek	: Contemporary Indian English: Variation and Change
Pingali Sailaja	: Indian English
Michael Hanrahan & Deborah L Madsen (Ed.)	: Teaching, Technology, Textuality: Approaches to New Media

ENG1C04: Indian Literature in English (Credits 5)

COURSE OBJECTIVES

- a. To provide an insight to students to the historical, cultural and literary heritage of India
- b. To acquaint the students with major movements and figures of Indian literature in English
- c. To equip students to address the complex issues of identity, nationalism, historical tradition in Indian context.
- d. To develop an understanding of how and why Indian literature emerged as a distinct field of study.

COURSE OUTCOME:

- a. Understand and assimilate the various factors including tradition, experiment, imitation, innovation, convention, and revolt, involved in the evolution of Indian writing in English.
- b. Take close introspection of the emergence of Indian and Pan-Indian ideologies in colonial and post-colonial India and its role in shaping various literary works.
- c. Analyze and appreciate the idea of 'Indianness' depicted in the works.
- d. Extend the vistas of their thinking by amalgamating and comparing the knowledge acquired from this course with that of the other courses.
- e. Acquire knowledge of major literary movements and figures of Indian writing in English.
- f. Acquire values and concerns which can help the evolution of humane concerns and perspectives through the works of Indian literature in English.

COURSE CONTENT

Growth and rise of Indian writing in English - A Historical perspective –The beginning - Renaissance in India - Toru Dutt, Tagore, Aurobindo, Sarojini Naidu - Indian English poetry and fiction - Mulk Raj Anand, Raja Rao, R.K. Narayanan: The Trio of Indian English fiction - Indian English prose – Indian English Drama –Partition novels- Contemporary writers

Texts for study

Section A: Poetry

Toru Dutt	: “Our Casuarina Tree”
Rabindranath Tagore	: “The Child”
Nizzim Ezekiel	: “In the Country Cottage”
Jayantha Mahapatra	: “Hunger”
A.K. Ramanujan	: “Obituary”
R. Parthasarathy	: “River, Once”
Kamala Das	: “The Old Playhouse”
Gieve Patel	: “The Ambiguous fate of Gieve Patel, he being neither Muslim nor Hindu in India”
Meena Alexander	: “Blue Lotus”
Arundhati Subramaniam	: “Home”
Meena Kandasamy	: ”Dead Woman Walking”

(All poems in section A are marked for annotation)

Section B: Fiction

Mulk Raj Anand	: <i>Coolie</i>
R.K. Narayanan	: <i>The Guide</i>
Salman Rushdie	: <i>Midnight’s Children</i>
Amitav Ghosh	: <i>The Hungry Tide</i>

Section C: Drama

Girish Karnad	: <i>Yayati (English Translation by the author)</i>
Mahesh Dattani	: <i>Tara</i>

Section D: Prose

Jawaharlal Nehru	: What is Culture?
Amartya Sen	: Reason and Identity

(From: The Argumentative Indian, Part IV)

AUDIT COURSE (4 credits)

ENG1A01: Writing Skills

This course aims at imparting practical skills in writing to students. The focus will be on developing the linguistic, cognitive and logical skills required in writing different types of essays, anecdotes, academic papers and reports.

Course content

The course material would consist of textbooks on good writing and specimen pieces representing various kinds of essays, articles, advertisements and anecdotes.

Main Texts

Palmer, Richard : Write in Style: A guide to Good English.

Strunk, William, E. B White and Maria Kalman : The Elements of Style

McCarthy and O'Dell : English Vocabulary in Use

(Evaluation: Based on a paper not below 600 words)

SEMESTER II

Core Papers

ENG2 CO5 Twentieth century British Literature up to 1940 (5 credits)

ENG2 CO6 Literary Criticism and Theory - Part 1(up to New Criticism) (5 credits)

ENG2 CO7 American Literature (5 credits)

ENG2 CO8 Postcolonial writings (5 credits)

Total Credits 20

ENG2C05: Twentieth Century British Literature up to 1940 (5 credits)

COURSE OBJECTIVES

- a. To familiarize students with the changed literary perspectives in the twentieth century, along with the social, economic and political background.
- b. To acquaint the students how the definition of Englishness has shifted in the course of the century and has become more inclusive and complex, and how the changing position of Britain in the world is reflected in the literature.
- c. To acquire knowledge of the ways in which the literary innovations of important British authors figure in and/or alongside the international aesthetic movements.
- d. Acquire proficiency in making meaningful comparisons across time and space in literary texts.

COURSE OUTCOME

- a. To make insightful cognition of the major socio-historical incidents of the twentieth century which have influenced life and literature of the time in various dimensions.
- b. To understand and appreciate the broad spectrum of literary and artistic movements of the Twentieth century, especially British literature, and thereby develop the critical acumen to comprehend and critically analyze the symbiotic relationship of theme and technique in the literary works.
- c. To analyze and demonstrate the knowledge of the major literary movements of the period.
4. To understand and deploy a range of terms, concepts and themes pertaining to the British literary studies.
5. To develop competence in analyzing and interpreting texts from different periods in literary history.
6. To identify, expound on and compare literary genres and periods.

Section A

G.M. Hopkins	: “The Windhover”
W.B. Yeats	: The Second Coming, Byzantium
TS Eliot	: The Waste Land
W.H.Auden	: Funeral Blues
Wilfred Owen	: A Strange Meeting

(All Poems in section A are marked for annotation purpose also)

Section B : Drama

GB Shaw	: Caesar and Cleopatra
TS Eliot	: Murder in the Cathedral
JM Synge	: Juno and The Paycock

Section C: Prose and Fiction

Virginia Woolf	: “Modern Fiction”
Joseph Conrad	: Heart of Darkness
D.H. Lawrence	: Sons and Lovers
James Joyce	: A Portrait of the Artist as a Young Man

ENG2C06: Literary Criticism and Theory – Part 1(Up to New Criticism)

(5 credits)

COURSE OBJECTIVES

- The course provides an overlook of the development of literary theory and criticism.
- It also looks into major Indian literary theories
- It also aims to enable students to analyze different literary texts.

COURSE OUTCOME

- To understand the origin and development of literary criticism
- To understand how the social, economic, political, religious, and philosophical backgrounds make different readings of literary texts possible.
- To understand the relevance of Plato’s Republic, Aristotle’s Poetics, Longinus’ On the Sublime in the development of literary criticism and theory.
- To understand the significance of critics such as Philip Sydney, William Wordsworth, F. R. Leavis, Cleanth Brooks, T.S. Eliot and Northrop Fry.
- To understand Indian literary theories of Rasa and Dhvani
- To analyze and interpret literary texts using different critical and literary approaches to literature.

Section A

Plato	: The Republic (Books 2 and 3)
Aristotle	: Poetics
Longinus	: On the sublime (Chapters 7 – 9)

Section B

Sir Philip Sydney	: An Apology for Poetry
William Wordsworth	: Preface to Lyrical Ballads
F. R Leavis	: Hard Times: An Analytic note (From 'The Great Tradition')
T.S. Eliot	: Tradition and Individual Talent
Cleanth Brooks	: The Language of Paradox
Northrop Frye	: The Archetypes of Literature

Section C

S.N. Das Gupta	: The Theory of Rasa
Kunjunni Raja	: Theory of Dhvani

ENG2C07: American Literature (5 credits)

COURSE OBJECTIVES

- a. To acquaint students with the dominant trends in American Literature from the early colonial period into the twentieth century.
- b. To identify key ideas, representative authors and works, significant historical cultural events and characteristic perspectives or attitude expressed in the American literature of different periods and regions.
- c. To analyze different works of American literature using appropriate, critical and literary frameworks

COURSE OUTCOME

- a. To have an overview of American Literature: its central themes, literary periods and key artistic features.
- b. To describe major conventions and themes of major works in American literature.
- c. To describe major historical, socio-political, economic and cultural events that shaped American literature.
- c. To analyze texts in American literature using major critical theories
- d. To describe how ethnic and gender identities play a vital role in the shaping of American literature.

e. To write research based critical papers on assigned readings following the principles of academic writing

Texts Prescribed

Section A

Edgar Allan Poe	: The Raven
Walt Whitman	: A passage to India
Emily Dickinson	: There is a certain slant of light
Robert Frost	: Home Burial
Wallace Stevens	: The Emperor of Ice Cream
EE Cummings	: Buffalo Bill
Langston Hughes	: I Too
Robert Lowell	: For the Union Dead
Allen Ginsberg	: America
Sylvia Plath	: Edge
Gloria E. Anzaldua	: To live in the Borderlands means you

(All poems in section A are marked for annotation)

Section B: Prose and Fiction

Ralph Waldo Emerson	: “Self-reliance”
Herman Melville	: <i>Moby Dick</i>
Mark Twain	: <i>Huckleberry Finn</i>
William Faulkner	: <i>The Sound and the Fury</i>
Tony Morrison	: <i>Tar Baby</i>

Section C: Drama

Eugene O'Neill	: The Emperor Jones
Tennessee Williams	: The Glass Menagerie
Amiri Baraka (LeRoi Jones)	: Dutchman

ENG2C08: Postcolonial Writings (Credits: 5)

COURSE OBJECTIVES

a. To explore colonialism and its cultural impacts through writings produced by people from countries with a history of colonialism

b. To expose the students to various concepts related to imperialism, colonialism and the process of decolonization of the mind.

COURSE OUTCOME

- a. To exemplify the nature of post-colonial drama as a theatrical, cultural, social, and political concept.
- b. To determine how the idea of ‘empire’ is deconstructed by the playwrights; and thereby explore the cultural diversities and pluralities that constitute a post-colonial ‘national’ drama.
- c. To identify and examine the paradoxes and hybridities in the forms and styles of post-colonial literature.
- d. To critique how indigenous folk and /or mythical styles and themes inform post-colonial literary works to constitute a syncretism of cultures.
- e. To infer the claims of universalism made on behalf of canonical texts in juxtaposition to the elements of hybridity, marginality, plurality and ‘otherness’, by examining these postcolonial texts.
- f. To construct and design postcolonial studies as truly cross-disciplinary. To clear the ground from where the student can see how beyond the general discursive constellations, there are regional specifics that ‘in a hybrid mode’ negotiate issues of sovereignty, language, race, gender, identity and place.

Texts for Study

Section A: Poetry

A. K. Ramanujan	: “Self Portrait”
Dom Moraes	: “A Letter”, “Sinbad”
Leopold Senghor	: “New York”
Gabriel Okara	: “The Mystic Drum”
David Diop	: “Africa”
Allen Curnow	: “House and Land”
A.D. Hope	: “Australia”
Jack Davis	: “Aboriginal Australian”
Margaret Atwood	: “Journey to the Interior”
Derek Walcott	: “Ruins of a Great House”
E. E. Tiang Hong	: “Arrival”
Almaghir Hashmi	: “So What if I Live in a House Made by Idiots”
Kamau Brathwaite	: “Negus”

Section B: Drama

Wole Soyinka	: <i>The Road</i>
GirishKarnad	: <i>Hayavadana</i>
Timberlake Wertenbaker	: <i>Our Country's Good</i>

Section C: Fiction

Chinua Achebe	: <i>Things Fall Apart</i>
V. S. Naipaul	: <i>A House for Mr.Biswas</i>
Margaret Laurence	: <i>Stone Angel</i>
Khaled Hosseini	: <i>The Kite Runner</i>

AUDIT COURSE

ENG2 A02 Translation Theory and Practice (Credits: 4)

COURSE DESCRIPTION

The course aims at familiarizing the students with the core of translation theory and some of the current theoretical positions, and at offering training in translation of literary and non-literary texts and interpreting. The students can also obtain a general understanding of the current debates in the discipline.

TEXTS/TOPICS FOR STUDY

UNIT I – Theoretical and Descriptive translation studies

Types of translation – equivalence in translation – process of translation – language and culture in translation – translatability - Audiovisual Translation – Translation in Journalism - basic features of interpreting – introduction to Machine Translation - historicity and politics in literary translation – Indian tradition in translation theory.

Recommended Reading

Susan Bassnett	: Translation Studies. Chapter I, “Central Issues.”
Andre Lefevere	: “Beyond Interpretation or the Business of (Re)Writing.
Ayyappa Panikker	: “Towards an Indian Theory of Literary Translation.”
P. P. Raveendran	: “Translation and Sensibility: The Khasak Landscape in English and Malayalam”

Jorge Diaz Cintas	: “Audio-Visual Translation: An Overview of its Potential, ”New Trends in Audio Visual Translation (Ed. Jorge Diaz Cintas)
Sara Bani	: “Án Analysis of Press Translation Process,” Translation in Global News, (Ed. Kyle Conway and Susan Bassnett)
John Milton	: “Translation Studies and Adaptation Studies”

UNIT II – Translation Practice

Practice in translation and interpretation

The direction of translation/interpreting will be from Malayalam or Hindi into English and from English into Malayalam/Hindi. Tamil and Gujarati may be considered as additional source/target languages for translation practice on demand by students registered for the course.

Evaluation: Based on the translation of a work not below 600 words.

SEMESTER III

2 Core Courses and 2 Electives

Core Courses

ENG3CO9	Twentieth Century British Literature Post 1940	(5 credits)
ENG3C10	Literary Criticism and Theory – Part 2	(5 credits)

Electives

ENG3 E06	Teaching English (Elective 1)	(5 credits)
ENG3 E07	World Drama (Elective 2)	(5 credits)

Total Credits **20**

ENG3C09: Twentieth Century British Literature Post 1940 (5 Credits)

COURSE OBJECTIVES

- a. To introduce students to various trends in British literature of Post 1940s.
- b. To introduce poems, prose and drama of this period and to facilitate them to analyze them in the light of major literary and cultural trends of the period.
- c. To provide awareness on how politics of the time influence literary works and vice versa.

COURSE OUTCOME

- a. To understand various modes of readings of Post1940 British writers and their works.
- b. To understand major literary movements in British literature of this period.
- c. To understand major socio - political economic and cultural background of the period.
- d. To critically analyze the given texts using various literary and cultural tools.
- e. To explore other major fictional and non-fictional works of the time.

Section A: Poetry

Dylan Thomas	: “Fern Hill”
Philip Larkin	: “Church Going”
Thom Gunn	: “On the Move”
Ted Hughes	: “View of a Pig”,
Seamus Heaney	: “Punishment”
Charles Tomlinson	: “Swimming Chenango Lake”
Geoffrey Hill	: “In Memory of Jane Frazer”
Elizabeth Jennings	: “One Flesh”
Andrew Motion	: “The Last Call”

(Annotations will cover the entire section)

Section B: Drama

Samuel Beckett	: <i>Waiting for Godot</i>
Caryl Churchill	: <i>Top Girls</i>
Harold Pinter	: <i>The Birthday Party</i>
Edward Bond	: <i>Lear</i>

Section C: Fiction

John Fowles	: <i>The French Lieutenant's woman</i>
Kingsley Amis	: <i>Lucky Jim</i>
Alan Sillitoe	: <i>Loneliness of the Long Distance Runner</i>

ENG3C10: Literary Criticism and Theory: Part 2 (5 credits)

COURSE OBJECTIVES

- Provide the students with an exposure to important texts in the history of literary theory and criticism.
- Showcase the practical significance of understanding the historical attitudes towards literary theory.
- Establish the value of theory and criticism, and how it has shaped the discipline later.
- Offer a critical understanding of literary theory and its application in various texts.

COURSE OUTCOME

- Articulate the broader ways in which literary theory applies to their own culture, global culture, and their own lives.
- Express through written work and in-class comments their ability to apply various theories to works of literature.
- Demonstrate their ability to articulate theoretical concepts orally by their class participation and formal presentation of their final paper.
- Reflect on ethical and philosophical issues raised whenever one reads a creative, explanatory, or persuasive text.
- Provide a comparison between various literary schools and ideas.
- Understand a historical overview of Literary theory and Criticism.

1. Structuralism: An Overview

Major theorists: Ferdinand de Saussure, Claude- Levi-Strauss, Roland Barthes, Gerrard Genette

Key concepts: Structure, Sign, Signifier, Signified, Semiology, Semiotics, Langue and Parole, Mythemes, Structuralist Narratology.

Text for Detailed Study:

Roland Barthes: "Structuralist Activity"

2. Post-Structuralism/ Deconstruction: An Overview

Major theorists: Jacques Derrida, Roland Barthes, Michel Foucault, The Yale School.

Key concepts: Deconstruction of Sign, Decentering, Logocentrism, Aporia, Supplement, The Death of the Author, Knowledge, Power, Discourse.

Text for Detailed Study:

Jacques Derrida: “Structure, Sign and Play in the Discourse of Social Sciences”

3. Psychoanalysis: An Overview

Major theorists: Sigmund Freud, Jacques Lacan.

Key concepts: Id, Ego, Superego, Dream Mechanism, Oedipus Complex, Unconscious, Mirror Stage, Imaginary, Symbolic and Real, Ego Formation and Constructions of Selfhood, Jouissance, Unconscious is structured like a Language.

Text for Detailed Study:

Jacques Lacan: “The Mirror Stage as Formative of the Function of the I”

4. Feminism: An Overview

Major theorists: Virginia Woolf, Kate Millet, Elaine Showalter, Helene Cixous, Adrienne Rich.

Key concepts: Gynocriticism, Ecriture Feminine, Womanism, The Language Problem in Feminism, Marxist Feminism, French Feminism, Lesbian Feminism, Black Feminism, Dalit Feminism, Post- feminism.

Text for Detailed Study:

Elaine Showalter: “Towards a Feminist Poetics”

5. Cultural Materialism/ New Historicism: An Overview

Major theorists: Raymond Williams, Jonathan Dollimore, Stephen Greenblatt, Louis Montrose.

Key concepts: Neo-Marxism, Culture: New Definitions, Thin and Thick Descriptions, Textuality and Historicity, Texts, Contexts and Co-texts, Rereading the Renaissance and Shakespeare, The Politics of Representation and Power.

Text for Detailed Study:

Louis Montrose: “Professing the Renaissance: The Poetics and Politics of Culture”

6. Postcolonialism: An Overview

Major theorists: Frantz Fanon, Edward Said, Homi Bhabha, Gayatri Spivak, Benedict Anderson.

Key concepts: Critique of Eurocentrism and Universalism, Decolonization, National Consciousness, Critiquing Nationalism, Postnationalism, Imagined Communities, Orientalism, Strategic Essentialism, Subaltern Studies, Hybridity, Ambivalence, Mimicry.

Text for Detailed Study:

Edward Said: “Jane Austen and Empire”

7. Ecocriticism: An Overview

Major theorists: Jonathan Bate, Cheryll Glotfelty, Laurence Coupe, Patrick D. Murphy, William Rueckert.

Key concepts: Anthropocentrism, Shallow Ecology vs Deep Ecology, The Crisis of Humanism, Nature/Culture, Green Studies, Environmental Imagination, Ecofeminism.

Text for Detailed Study:

Cheryll Glotfelty: “Introduction: Literary Studies in an age of Environmental Crisis”
(From *The Ecocriticism Reader*)

8. Critiquing Theory: An Overview

Text for Detailed Study:

Graham Good: “Presentism: Postmodernism, Poststructuralism, Postcolonialism”

ELECTIVES

ENG3E06: Teaching of English (Credits: 5)

COURSE OBJECTIVES

- a. This course aims to familiarize the students with the theories, approaches, methods, and specific techniques concerning the teaching of English language.
- b. The learner will be able to use English language with ease, and students engage in innovative Teaching techniques and digital learning tools to read fluently, to enrich their vocabulary and to enjoy reading, writing and further teaching.

COURSE OUTCOME

- a. To understand basic concepts and the current developments in Language Teaching in general and ELT in India combines the principles of ELT with practice to enable students to perceive and perpetuate a model of classroom interaction and effective teaching.
- b. To understand linguistic, psychological and pedagogical approaches to English language teaching and learning.
- c. To use various classroom strategies, techniques and teaching aids for English classroom.
- d. To prepare lesson plans for teaching English literature and general language skills effectively
- e. To understand the processes and procedures for testing and evaluation of Language items.
- f. To use ICT in ELT classrooms

Section A

The teaching of English in India: The present situation: objectives, methods and materials. The meaning of “learning” English: the four skills: listening, speaking, reading and writing. Knowledge versus skill, linguistics and language teaching. The difference between learning a first language and learning a second language. Bilingualism and linguistic interference. Contrastive analysis.

Section B

The teaching of (1) Spoken English (2) Written English: different types of composition (3) Listening Comprehension (4) Reading Comprehension. The teaching of

Vocabulary. Vocabulary control applied to texts: word lists, dictionary work. The teaching of grammar: Theoretical grammar and pedagogical grammar substitution tables.

Section C

The teaching of literature: Prose, Poetry and Drama. The teaching of fictional work Selection, grading and sequencing of teaching items. Preparation of lessons, plans for teaching English. The use of audio aids in the teaching of various items. Preparation of lessons, plans for teaching English.

Section D

The use of audio aids in the teaching of English Error analysis and remedial teaching their significance and rationale. Tests and examination in English. Diagnostic tests and achievement tests. English language teaching materials; their construction and use. The Internet and ELT: Impact of the ICT on English learning/Teaching. Computer Assisted Language Learning (CALL).Recent Trends in ELT: Content and Language Integrated Learning (CLIL), Language Across the Curriculum (LAC)

Recommended Texts

1. W.R. ELT Section 1 & 2, Ministry of Education, Govt. of India: Report of the study group of the Teaching of English 1967 and 1971.
2. Wilkins DA: Linguistics in Language Teaching Bulletins of the CIEFL, OKAK, VK “English in India”
3. Bright &Gregor: Teaching English as a Second Language Correster Jean: Teaching without learning
4. Ghosh, Sashi& Das: Introduction to English Language Teaching Vol. 3 Methods at the College Level, OUP.

ENG3 E07: World Drama (5 credits)

COURSE OBJECTIVES:-

- a. To give an overview on the nature of drama as a theatrical, cultural, social, and political concept.
- b. To acquaint the student with the social and cultural contexts that inform ancient and contemporary world drama.

COURSE OUTCOME:-

- a. To interpret the origin and development of drama in Europe and the rest of the world and thereby to consider the cultural diversities and pluralities that constitute world drama.
- b. To determine the relevance of theatre movements of the 19th and 20th centuries – naturalism, realism, dadaism, expressionism, surrealism, postmodernism, Theatre of the Absurd, Epic Theatre, Theatre of Cruelty.
- c. To ascertain the contributions of literary greats like Sophocles, Sudraka, Shakespeare, Ibsen, Chekov, Strindberg, Brecht, Ionesco, Genet, Pirandello.
- d. To judge the completeness, contradictions and central issues presented in the dramas of a particular age and place.
- e. To exemplify the paradoxes and hybridities in the forms and styles of world drama and to enable students to experience the joy of drama as a performing art.
- f. Further, to create a framework for dramatic understanding and appreciation.

Section A

Sophocles	:Oedipus Rex
Sudraka	:The Little Clay Cart
Shakespeare	:King Lear

Section B

Ibsen	: Ghosts
Chekhov	:The Cherry Orchard
Strindberg	: A Dream Play

Section C

Bertolt Brecht	: Mother courage and her Children
Ionesco	: Rhinoceros
Genet	: The Balcony

Section D

Pirandello	: Six Characters in Search of an Author
Dario Fo	: Accidental Death of an Anarchist
Gao Xingjian	: The Other Shore

(Since no text is prescribed for detailed study any standard translation can be used.)

SEMESTER IV

3 Core Courses and Two Electives

Core Courses

ENG4C11	English Literature in the 21 st Century	(4 credits)
ENG4C12	Dissertation	(4 credits)
ENG4C13	Comprehensive Viva-Voce	(4 credits)

Electives

ENG4 E12	Literature and Ecology (Elective 1)	(4 credits)
ENG4 E18	Malayalam Literature in English Translation (Elective 2)	(4 credits)

Total Credits **20**

ENG4C11 English Literature in the 21st Century (4 credits)

COURSE OBJECTIVES

- To provide the students with an insight to contemporary English literature.
- To help the students interpret the cultural elements and relevance of the 21st century British literature.
- To keep the students with an understanding of contemporary social economic and political scenario.
- To felicitate the students to examine the relevance of various critical interpretations of contemporary literature.

COURSE OUTCOME

- To understand the contemporary relevance of English literature.
- To compare and contrast the 21st century English literary works with earlier literary works.
- To examine different genres of contemporary literature.
- To analyze various genres such as poetry, drama and fiction using critical tools of appreciation.
- To relocate literature in contemporary social, political and cultural context.
- To analyze and appreciate multiple nuances of contemporary English literature.

SectionA:Poetry

Simon Armitage	: “A Vision”
Benjamin Zephaniah	: “Rong Radio Station”
Martin Espada	: “Alabanza: In Praise of Local 100”
Evan Boland	: “Atlantis - A lost Sonnet”
DaljitNagra	: “Look We Have Coming to Dover”
Sean O’Brien	: “Water- Gardens”
Ocean Vuong	: “Detonation”
Terrance Hayes	: “I Lock You in an American Sonnet that is Part Prison”
Sarah Howe	: “Yangtze”
Jorie Graham	: “Fast”
Vijay Nambisan	: These were my Homes

Section B: Drama

Tracy Letts	: <i>August: Osage County</i>
Lucy Kirkwood	: <i>Chimerica</i>
Ayad Akhtar	: <i>Disgraced</i>

Section C: Fiction & Prose

Kazuo Ishiguro	: <i>Never Let Me Go</i>
Mohsin Hamid	: <i>The Reluctant Fundamentalist</i>
Chimamanda Ngozi Adichie	: <i>Purple Hibiscus</i>
Richard Powers	: <i>The Echo Maker</i>
Viet Thanh Nguyen	: <i>The Sympathizer</i>
Ali Smith	: <i>Autumn</i>
Amitav Ghosh	: Chapters 1-4 (Part I 'Stories' from <i>The Great Derangement</i>)
David Lodge	: “ <i>Consciousness and the Two Cultures</i> ” (Chapter 1, <i>Consciousness and the Novel</i>)

ENG4C12: Dissertation/Project (Credits: 4)

COURSE OBJECTIVES

- To help the students to understand basic ideas of literary and linguistic research.
- To introduce the students to literary and linguistic research methods and methodologies.

- c. To introduce the mechanics of writing and styles of presenting literary and linguistic research.
- d. To develop written and oral presentation skills.
- e. To make the learners capable of writing research papers, dissertation or thesis on a particular topic in literature.

COURSE OUTCOME

- a. To articulate a clear research problem and formulate a hypothesis or question.
- b. To identify and demonstrate appropriate research methodologies and know when to use them.
- c. To use library resources, academic data bases and other tools to explore relevant researches in language and literature.
- d. To conduct research in language and literature with academic integrity.
- e. To present and publish research findings in reputed and highly indexed journals and conferences

Option 1:

Dissertation: A work of authentic research on a topic related to the curriculum and approved by the Department Council. The dissertation should be a minimum of 15000 words, excluding the bibliography and title pages.

Option 2:

Translation Project: A work of annotated translation into English of literary/cultural text(s) of a regional Indian language, approved by the Department Council. The project report should include the translation and an analysis/statement of the work undertaken, addressing the challenges faced in the work of translation. The work should be a minimum of 15000 words, including the translation and the analysis, but excluding the bibliography and title pages.

Option 3:

Pedagogic Project: A practice oriented work of research, aimed at developing a teaching methodology for a specific literary/cultural area, texts(s). The report should include a detailing of the methodology, the rationale for it, and an analytical statement of the practice as executed. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

Option 4:

Other Projects: Any other project such as producing a play, making a video film, executing field work, case study, etc., generally related to the curriculum and approved by the Department Council. The project report should include details of the work and an analytical statement of the challenges faced in the process of the work. The report should be a minimum of 10000 words, excluding the bibliography and title *pages*.

(Dissertation/Project should follow the guidelines of the latest version of MLA Handbook. Any standard legible font can be used. Matter can be typed on both sides of the page. Soft Binding is also permitted. Department Councils are free to decide the binding style of the project)

ELECTIVES

ENG4E12: Literature and Ecology (4 Credits)

COURSE OBJECTIVES

- a. To expose students to the scopes of green poetics and green cultural studies through a variety of ecologically conscious literary works.
- b. To prepare students to contemplate environmental ethics.
- c. To equip the learner to improve understanding of current global environmental issues.
- d. To build an interdisciplinary research outlook among students of English literature.

COURSE OUTCOME

- a. To develop an ecological concern towards nature and recognize that our life-support system is maintained by all the species that make-up the biosphere, so that they are prepared to sustain biodiversity at all costs.
- b. To understand the place of human beings in the biocentric world.
- c. To become aware of various theories of ecocriticism and application of those theories in literature.
- d. To develop observation skills and critical thinking and apply them to the analysis of a problem infested environment.
- e. To analyze the principles of ecology and the environmental damage to life-supportive elements such as air, land and water on a global and local scale.
- f. To develop skills for reading and interpreting in environmental terms with a special interest in innovative forms of imaginative, critical and activist practice.

Poetry:

Langston Hughes	: The Negro Speaks of Rivers
Robert Frost	: A Minor Bird
Margaret Cavendish	: Of Many Worlds in This World
Joy Harjo	: Remember
Andrew Waterman	: History Lesson (from the collection By the River Wensum)
Earle Birney	: Bushed

Prose and Fiction:

Walter De La Mare	: The Three Royal Monkeys
Rachel Carson	: Silent Spring
Wangari Mathai	: Replenishing the Earth
Nadine Gordimer	: The Conservationist
Vandana Siva	: Staying Alive

Theory:

1. Glotfelty, Cheryll: "Literary studies in an age of environmental crisis" the Ecocriticism Reader: Landmarks in literary ecology. Ed. Cheryll Glotfelty and Harold Fromm. Athens: University of Georgia Press 1996. XX- XXV
2. Preeti Rajan Ghosh: Towards an Understanding of Environmental Aesthetics.
3. Dietrich, Gabriele: "Women Ecology and Culture". Gender and Politics in India: Ed. Nivedita Menon New Delhi: OUP 1999. 72- 95.

Texts for further reading:-

1. Vandana Siva : Women in Nature
2. Sehdev Kumar : How Natural is Nature?
3. David Arnold : Colonizing Nature
4. Howard William : "Some Principles of Ecocriticism".
5. Gadgil, Madhav : "Environmentalism at Crossroads".
6. Ecological Journeys: The Science and politics of conservation in India.

ENG4E18: Malayalam Literature in English Translation (Credits: 4)

COURSE OBJECTIVES

- a. To introduce the learners to movements and trends in Malayalam literature since the 1970s, offering representative texts for study.
- b. To introduce the students to the richness of Malayalam literature in the respective period
- c. To introduce the theories in translation.
- d. To introduce some of the major Malayalam writers to the students.

COURSE OUTCOME

- a To discern the salient features of the works of major twentieth century Malayalam writers
- b. To learn the literary merits of Malayalam writers

- c. To experience the feel of translation in great works.
- d. To understand the modern trends in Malayalam literature.
- e. To experiment with literary forms in Malayalam poems and prose.

Texts for Study

Poetry

Ayyappa Panikker	: “Hey, Gagarin”
N N Kakkad	: “Death of a Rogue Elephant”
K Satchidanandan	: “Stammer”
K G Sankarappillai	: “The Trees of Cochin”
Balachandran Chullikkad	: “Where Is John?”
Rose Mary	: “The Mourning Man – A Sketch”
Vijayalakshmi	: “In Hiding”
Raghavan Atholi	: “Kandathi”
Veerankutty	: “In the Sanatorium for Trees”
S Joseph	: “A Lass Called Terror”
Kalpetta Narayanan	: “Culprits”

Fiction

Sethu	: <i>Pandavapuram</i>
O V Vijayan	: <i>Legends of Khasak</i>
Zachariah	: “Some Recent Unnatural Deaths”
Anand	: “The Last Laugh”
Pattathuvila Karunakaran	: “Divine Dispensations”
M Sukumaran	: “Broken Glasses”
Sarah Joseph	: “Inside Every Woman Writer”
Gracy	: “Panchali”
C Ayyappan	: “Spectral Speech”
Narayan	: “Thenvarikka”
Benyamin	: “Goat Days”

Drama

Kavalam Narayana Panikkar	: <i>Karimkutty</i>
K J Baby	: <i>Nadugaddika</i>
C J Thomas	: <i>Behold, He Comes Again</i>
G Sankara Pillai	: <i>Bharatha Vakyam</i>

Name:

Reg. No.

**ST. THOMAS' COLLEGE (AUTONOMOUS), THRISSUR
FIRST SEMESTER M.A. (CSS) DEGREE EXAMINATIONS
MODEL QUESTION PAPER**

ENG1CO1: BRITISH LITERATURE FROM CHAUCER TO 18TH CENTURY

Time: 3 Hours

Maximum Weightage: 30

I. Write a short note on any four of the following questions:

(4 x 2 = 8 Weightage)

1. How does Gray reflect on death in his "Elegy Written in a Country Churchyard"?
2. What sort of values and virtues does Bacon advocate in the essay "Of Marriage"?
3. Explicate Horatio's role in *Hamlet*.
4. Discuss the character of Mrs. Malaprop.
5. Illustrate Sir Roger's eccentricity in Addison's "Sir Roger at Church".
6. How does Gulliver characterize religious disputes in speaking to the Houyhnhnms?
7. What factors influenced Fielding in his conception and composition of "Joseph Andrews"?

II. Answer any two of the following, each in a paragraph:

(2 x 3 = 6 Weightage)

8. The Gravedigger's scene in *Hamlet*.
9. The brothers of the Duchess of Malfi.
10. The significance of Chaucer's "General Prologue".
11. "The short and simple annals of the poor" narrated by Thomas Gray in his Elegy.

III. Annotate any two of the following:

(2 x 3 = 6 Weightage)

12. "Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,
Though she and I do love."
13. "But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;"

14. "To mortal men, he with his horrid crew
Lay vanquisht, rowling in the fiery Gulfe
Confounded though immortal:"

15. "My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;"

IV. Write essays on any two of the following questions:

(2 x 5=10 Weightage)

16. Account for Hamlet's procrastination in securing vengeance for the murder of his father.

17. Discuss how the structure of the poem "To His Coy Mistress" is integrated to its theme.

18. Analyze and evaluate Swift's use of Gulliver as a narrator.

19. Bacon's prose style.



Name:

Reg. No.

ST. THOMAS' COLLEGE (AUTONOMOUS), THRISSUR
I SEMESTER M A ENGLISH LANGUAGE AND LITERATURE
MODEL QUESTION PAPER

ENG1C02: BRITISH LITERATURE 19TH CENTURY

Time: 3 hours

Total Weightage: 30

I. Write short notes on any four of the following:

(2 x 4=8 weightage)

1. How did religion affect William Blake? Explain with reference to *The Lamb* and *The Tyger*.
2. Titular significance of *Kubla Khan*
3. *Tithonus* is a poem in favour of the human practice of dying. Comment.
4. The sweetness of the music in *The Music Instrument* voices the exploitation of the women in a patriarchal society.
5. The final recognition that power is ultimately transitory as found in *Ozymandias*
6. The concept of undying love in *The Blessed Damsel*
7. Features of Romantic Poetry

II. Annotate any two of the following:

(3×2=6 weightage)

1. "Your business is not to catch men with show,
With homage to the perishable clay...
Make them forget there's such a thing as flesh.
Your business is to paint the souls of men."
2. Sophocles long ago

Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery;
3. 'mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,

With tranquil restoration:

4. And beat me down and marr'd and wasted me,

And tho' they could not end me, left me maim'd
To dwell in presence of immortal youth,
Immortal age beside immortal youth,
And all I was, in ashes.

III. Write a short essay on any two of the following

(3x2=6 weightage)

1. Concept of respect and reputation in *Importance of being Earnest*
2. Loss and pathos in *Dream Children*
3. Reader response theory and on reading old books
4. Class struggle in *A Tale of Two Cities*

IV. Write long essays on any two of the following

(5x2=10 Weightage)

1. What is the role of fate in *Tess of the d'Urbervilles*? To what extent does Tess's tragedy hinge on improbable coincidence?
2. "Love and revenge are the two main themes in *Wuthering Heights* as they govern the whole story and grip us throughout the novel." Discuss.
3. Explain permanence versus mutability in the poem *Ode to a Nightingale*.
4. What is a dramatic Monologue? Substantiate your answer with reference to Browning's *Fra Lippo Lippi*. Also, elucidate on Lippo's most important statements concerning the basis of art: should art be realistic and true-to-life, or should it be idealistic and didactic.

Name:

Reg. No.

ST. THOMAS' COLLEGE (AUTONOMOUS), THRISSUR
I SEMESTER M A ENGLISH LANGUAGE AND LITERATURE
MODEL QUESTION PAPER

ENG1CO3 History of English Language

Time: 3 hours

Maximum Weightage: 30

I Write a short note on any four of the following:

(4x2=8 weightage)

1. Celtic influence on Old English
2. Grimm's law
3. Language families in India
4. Latin loan words
5. Old English poetry
6. Impact of Viking invasions on English language
7. Reasons for the rise of 'englishes'

II Answer any four of the following, each in a paragraph:

(4x3=12 weightage)

8. Old English period is known as the period of full inflections. Discuss.
9. Characteristics of Middle English
10. Write briefly on modern English period.
11. Trace out the French influence on English language.
12. Old English literature
13. Describe the contributions of the Bible translators
14. Contributions of Shakespeare to the growth of English vocabulary
15. English in the colonial and postcolonial times

III Write essays on any two of the following questions:

(2x5=10 weightage)

16. What is a language family? Trace the descent of English in Indo European family.
17. Dialects of English: British, American and General Indian English
18. Explain how the spelling reforms aided the growth of English language.
19. Discuss the growth and development of English as a global language.

Name:

Reg. No.

**ST. THOMAS' COLLEGE (AUTONOMOUS), THRISSUR
FIRST SEMESTER M.A. (CSS) DEGREE EXAMINATIONS
MODEL QUESTION PAPER**

ENG1CO4 – INDIAN LITERATURE IN ENGLISH

Time: 3 Hours

Maximum Weightage: 30

I. Write a short note on any four of the following questions:

(4 x 2 = 8 Weightage)

1. Search for roots in Ramanujan's poetry.
2. Elements of lost innocence and childhood in Kamala Das' poetry.
3. Romanticized nature in Ezekiel's "In the Country Cottage".
4. Significance of saffron and green right before Saleem's birth in Salman Rushdie's *Midnight's Children*.
5. Picture of the contemporary society in Narayan's *The Guide*.
6. Describe the boat that Fokir uses on a day to day basis in Amitav Ghosh's *The Hungry Tide*?
7. Theme of responsibility in Karnad's play *Yayati*.

II. Answer any two of the following, each in a paragraph:

(2 x 3 =6 Weightage)

8. Religious imagery in Rushdie's *Midnight's Children*.
9. The poem "Our Casuarina Tree" is an assertion of Indian nationalism. Explain.
10. Nehru's prose style.
11. Use of myth and reality in Karnad's play *Yayati*.

III. Annotate any two of the following:

(2 x 3 =6 Weightage)

12. But not because of its magnificence
Dear is the Casuarina to my soul
13. "And he left us
a changed mother

and more than
one annual ritual”

14. “i am a dead woman walking asylum corridors,
with faltering step, with felted, flying hair”
15. I heard him say: My daughter, she's just turned fifteen...
Feel her. I'll be back soon, your bus leaves at nine.

IV. Write essays on any two of the following questions:

(2 x 5=10 Weightage)

16. Consider Toru Dutt as a Romantic poet.
17. Humour plays a key role in R. K. Narayan’s works. Discuss with reference to the novel you have studied.
18. Examine the theme of identity in Mahesh Dattani’s *Tara*.
19. Critically analyze Amartya Sen’s essay “Reason and Identity”.



Name:

Reg. No.

**ST. THOMAS' COLLEGE (AUTONOMOUS), THRISSUR
THIRD SEMESTER M.A. (CSS) DEGREE EXAMINATIONS
MODEL QUESTION PAPER**

EN3E06: TEACHING OF ENGLISH

Time: 3 Hours

Maximum Weightage: 30

I. Give short answers to any FOUR of the following (4x2=8 weightage)

1. What are structural words? Give an example.
2. What is ICT4LT?
3. What is Sociolinguistics?
4. What is active vocabulary?
5. What is multi-lingualism?
6. What is ESP?
7. Expand Meanings of CLIL and LAC?

II. Write a paragraph on any FOUR of the following (4x3=12 Weightage)

8. Grammatical Vs Communicative Competence
9. Implications of Interference and Inter-language
10. Characteristics of a diagnostic test
11. Product-focussed approach to writing
12. Teaching of Grammar
13. Use of audio-visual aids in English language teaching.
14. Controlled Compositions
15. Teaching Intensive and Extensive Reading

III. Write essays of about 450 words on any TWO of the following

(2X5=10 Weightage)

16. Attempt a historical survey of English language teaching in India.
17. Examine the use of the various types of composition for second language learners.
18. Prepare a lesson plan for introducing a lesson / poem in a High School Class.
19. What is error analysis and how is it useful in ELT especially in the context of remedial teaching?

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