

POST-GRADUATE COURSE

Term End Examination — June, 2022/December, 2022

ENGLISH LANGUAGE TEACHING (Old Syllabus)

**Paper-VI : TRENDS IN CRITICAL THEORY-II, LITERARY
MATERIALS EXPLOITATION AND APPLICATION**

(Up to January 2021 Enrolment Session)

Time : 4 hours]

[Full Marks : 100

Weightage of Marks : 80%

Special credit will be given accuracy and relevance in the answer. Marks will be deducted for incorrect spelling, untidy work and illegible handwriting. The weightage for each question has been indicated in the margin.

SECTION - A

1. Answer any *two* from the following : 18 × 2 = 36
- 'Tragedy is the highest form of poetry' — Who held this view, and how did he justify this view ?
 - How would you distinguish between classical tragedy and modern social tragedy ?
 - Write a note on Shakespeare's tragic-comedies or dark comedies.
 - Write a short essay on the modern plotters short story.

OR

'A good one-act play is a miniature palace of beauty' — Justify this remark with reference to any one-act play of your choice.

SECTION - B

2. Answer any *three* from the following : 12 × 3 = 36
- If it is commonly said that a good lyric is at once personal and universal. Do you agree ? If so, write how this blend between the subjective and the universal comes about.

OR

What are the three formal sub-types of the lyric poetry ? Add short notes on each.

- Dr. Johnson says that the essay is 'a loose sally of the mind'. Discuss how far Dr. Johnson is right to have said this ?

OR

The personal essay was born in the 18th century and reached its apogee in the 19th century, in the works of Lamb, Hazlitt and de Quincy. Discuss briefly.

- Frame four (4) writing tasks for the learners and explain how you would evaluate the tasks in point of quality and presentation of the learners' performance.
- Discuss the diverse or different narrative techniques employed by the typical 19th century English novelists.

OR

Write a note on the stream of consciousness technique in a novel.

- e) Frame three post-reading tasks on a poem you have just discussed in your class or interface with the learners. What should be ideally your strategies behind using these tasks ?
- f) Write a note on the ideal teaching techniques when a text with farcical and burlesque elements is taken up with the learners.

SECTION - C

3. Answer any *four* from the following : 7 × 4 = 28

- a) Comedy is a social art. In a sense all comedies celebrate life. Do you agree ? If so, justify.
- b) Introduce four brainstorming ideas to elicit the concept of ballads when you are given to teaching this form of poetry.

OR

Distinguish between the simple tragic hero and the ideal, complex tragic hero in Aristotelian terms.

- c) Write short notes on : $1\frac{1}{2} + 1\frac{1}{2} + 1\frac{1}{2} + 1\frac{1}{2} + 1 = 7$
 - (i) Hubris and Hamartia
 - (ii) Peripetia and Catharsis
 - (iii) Protest play
 - (iv) Comic relief in tragedy
 - (v) Classical three unities
- d) The following cut across generic divisions and posit a few randomly chosen issues for a literature class. Choose any *two* of the topics given, and discuss briefly : $1 + 1 + 1 + 2 + 1 + 1 = 7$
 - (i) 'Afterpiece' in Greek dramatic tradition
 - (ii) The motif of deception and disguise in comedy
 - (iii) English sonneteering tradition
 - (iv) The value of anagnorisis to the tragic protagonist
 - (v) The romantic comedy
 - (vi) Features of an Ode
- e) What is the difference between biography and autobiography ?
- f) Is historical novel reconstruction of brute history or quasi-historical ?
- g) What should be your approach to teaching the 'romantic lyric' ?
- h) Enlighten your students on the art and technique of writing e-mails.

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