

ASSIGNMENT TOPICS
Master of Arts (English) First year
2019 Calendar Session
MAEGD1.01 STRUCTURE OF MODERN ENGLISH

Answer any THREE questions
All questions carry equal marks

3 x 10 = 30

1. What are the Major tenets of Modern Linguistics?
 2. What are the basic intonation patterns in English? How do they affect the meaning of sentences?
 3. Give a description of Pure Vowels in English with the help of the vowel diagram.
 4. Define a simple sentence and distinguish it from complex, compound sentences.
 5. What are the differences between L1 and L2 Teaching?
 6. Define “communicative Approach”. What are the advantages of communicative approach?
 7. Transcribe the following:
 - (a) (i) Elision
 - (ii) Leisure
 - (iii) Permanent
 - (iv) Permanent
 - (iv) International
 - (v) Institution
 - (vii) Binding
 - (viii) Binding
 - (viii) Phraseology
 - (ix) Chaos
 - (x) Intonation
 - (b) (i) It’s raining again.
 - (ii) My uncle is a Professor of Linguistics.
 - (iii) There is no smoke without fire.
 - (iv) I’ve read thirty plays of Shakespeare
8. Write about any FOUR of the following.
 - (a) Notions of acceptability
 - (b) Modern Linguistics
 - (c) Pharyngeal cavity
 - (d) Cardial vowels
 - (e) Structure APPROACH
 - (f) Morphemes and Allomorphs

ASSIGNMENT TOPICS
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MAEGD1.02 SIXTEENTH CENTURY LITERATURE

Answer any THREE questions
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3 x 10 = 30

1. Write a critical essay on the Elizabethan theater.
2. Examine Dr.Faustus as a morality play.
3. Discuss the plot and structure of the play, Duchess of Malfi.
4. Critically comment on the tragic flaw of King Lear and its consequences.
5. Justify the title of the play Twelfth Night.
6. Write an essay on Ben Jonson's satire and humour in Every Man in his Humour.
7. Discuss Spenser's symbolism in Faerie Queen Book I.
8. Evaluate Bacon as the Wisest, Brightest, and the Meanest of the mankind.

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MAEGD1.03 SEVENTEENTH AND EIGHTEENTH CENTURY LITERATURE

Answer any THREE questions
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3 x 10 = 30

1. Why do you think Milton feels that it is necessary to “Justify the ways of God to men”? Explain.
2. How does Pope use the reversal of gender roles to advance his parody of the epic in The Rape of the Lock?
3. Discuss the attitudes of nineteenth-century critics to Restoration comedy.
4. Is Joseph Andrews a novel of education and if so, of whose education? Does Joseph learn and develop in the course of the story? Does Mr.Adams?
5. What is the significance of the discussion between Crusoe and his father in the beginning of Robinson Crusoe?
6. The Rivals by Sheridan is an artificial or anti-sentimental comedy of manners. Discuss.
7. What view of urban life does Blake present in Songs of innocence and of Experience?
8. Illustrate the major philosophical ideas of the 18th century depicted in the essays of ‘Coverley Papers’ by Addison and Steele.

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MAEGD1.04 NINETEENTH CENTURY LITERATURE

Answer any THREE questions
All questions carry equal marks

3 x 10 = 30

1. Write an essay on the characteristic features of the English Romantic Period.
2. Examine Wordsworth's portrayal on nature in the two poems prescribed.
3. Critically comment on Keats' negative capability in the poems prescribed.
4. Discuss the mastery of Browning over the dramatic monologue with reference to the poems prescribed.
5. Attempt a critical appreciation of Newman's Idea of University.
6. Examine Jane Austin's irony in *Pride and Prejudice*.
7. Discuss Hardy's pessimism in *Jude* and *Obscure*.
8. Write an essay on the thematic concerns of Charles Lamb in the essays prescribed.

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MAEGD1.05 TWENTIETH CENTURY LITERATURE

Answer any THREE questions
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3 x 10 = 30

1. Write an essay on the efforts of the revival of the poetic drama in the 20th century.
2. Examine the structure of the poem *The Waste Land*.
3. Critically comment on the symbolism of W B Yeats in the poems prescribed.
4. Discuss Shaw's thematic concerns in *Pygmalion*.
5. Write an essay on Becket's existentialism in *Waiting for Godot*.
6. Examine the portrayal of east west encounter in *Heart of Darkness*.
7. Evaluate Power and Glory as a religio-political novel.
8. Discuss *Lord of the Flies* as a modern fable.
