

INTERNAL ASSESSMENT QUESTION BANK

SEMESTER 1, SEMESTER 3 AND SEMESTER 5

COMMON INSTRUCTIONS FOR STUDENTS

1. This question bank is prescribed for the **Internal Assessment** of Semesters 1, 3, and 5. Students are required to prepare the questions carefully from the prescribed syllabus.
2. For **every Major paper (DSC)**, there are **nine questions**. Students must **write answers to any three questions out of the nine**. These three written answers will constitute the **Assignment** for that particular paper. Students are not required to write all nine questions.
3. **After selecting the three questions for the Assignment, students must discuss their selected questions with the respective Professor before beginning the written work.** This is necessary to avoid repetition among students and to ensure that different students prepare and present different topics.
4. **Presentation is compulsory for every Major paper.** After consultation with the Professor, each student must select **one question from the three questions written in the Assignment** and present it before the classmates and faculty members.
5. The presentation should demonstrate the student's understanding of the selected topic. Students should prepare the topic thoroughly and present it in a clear, systematic, and confident manner rather than simply reading the written answer.
6. The **Internal Assessment for each Major paper** will be based on **Assignment, Presentation, and Attendance**.
7. For **Ability Enhancement Course (AEC) papers**, there are **six questions**. Students must **write answers to any three questions out of the six**. These three written answers will constitute the **Assignment** for the AEC paper. **There is no presentation for AEC papers.** The Internal Assessment for an AEC paper will be based on the **Assignment and Attendance**.
8. The **date of presentation will be announced later**. Students of Major papers must remain prepared to present their selected question on the announced date.

Prepare your work sincerely, consult your professor before finalizing your topics, and make effective use of this question bank for your academic development.

SEMESTER 1:

DSC 101: INTRODUCTION TO LITERATURE: PROSE. Taught by Prof R L Pandya.

Questions

1. Define prose and discuss the major prose forms in English literature, with suitable examples.
2. Discuss the development and growth of the novel, short story, and essay in English literature.
3. Explain the important elements of a novel and a short story, with special reference to plot, setting, and characterization.

4. Discuss the importance of narrative technique and dialogue in a novel and a short story.
5. What is an epistolary novel? Discuss its major features and illustrate your answer with suitable examples.
6. Explain the characteristics of the historical novel and Gothic novel with suitable examples.
7. Discuss the major features of science fiction and stream-of-consciousness novels.
8. Explain the different forms of prose such as autobiography, biography, diary, letters, and travelogue.
9. What is a short story? Discuss its essential characteristics and explain how it differs from the novel.

DSC 102: INTRODUCTION TO LITERATURE POETRY. Taught by Prof S B Gauswami.

Questions

1. Define poetry and discuss the major forms of poetry, including the sonnet, elegy, ode, epic, ballad, lyric, and dramatic monologue.
2. Explain the characteristics of the sonnet, elegy, and ode, with suitable examples.
3. Discuss the major stanza forms used in English poetry, with suitable examples.
4. Explain the characteristics of the couplet, tercet, heroic couplet, blank verse, and Spenserian stanza.
5. Discuss terza rima, rime royal, ottava rima, and free verse, giving suitable examples.
6. Explain the major figures of speech used in poetry, with suitable examples of simile, metaphor, personification, and synecdoche.
7. Discuss hyperbole, onomatopoeia, alliteration, and assonance as poetic devices, with suitable examples.
8. Discuss Shakespeare's "**Sonnet 116: Let me not to the marriage of true minds**" as a poem about the permanence and constancy of true love.
9. Write a critical appreciation of **any one** of the following poems, with reference to its theme, poetic devices, form, and literary qualities:
 - (a) Alexander Pope's *Ode on Solitude*
 - (b) W. H. Auden's *In Memory of W. B. Yeats*
 - (c) John Keats's *La Belle Dame Sans Merci: A Ballad*

AEC 101: ENGLISH LANGUAGE. Taught by Prof R L Pandya.

Questions

1. Discuss the central idea and ending of *The Lady or the Tiger?*
2. Discuss the theme of love and sacrifice in *The Gift of the Magi*.
3. Describe the character of the astrologer in R. K. Narayan's *An Astrologer's Day*.

4. Explain the primary and modal auxiliary verbs with suitable examples. Write two examples each to show their use in sentences.
5. Explain the different types of tenses in English and write two suitable examples of each tense.
6. Discuss the theme of human values, relationships, and life experiences in *The Lady or the Tiger?*, *The Gift of the Magi*, and *An Astrologer's Day*.

SEMESTER 3:

DSC 105: AMERICAN LITERATURE Taught by Prof S B Gauswami.

Questions

1. Discuss *The Old Man and the Sea* as a story of struggle, courage, and human endurance.
2. Discuss the character of Santiago in Ernest Hemingway's *The Old Man and the Sea*.
3. Discuss the significance of the sea and the marlin in *The Old Man and the Sea*.
4. Discuss *The Glass Menagerie* as a play dealing with memory, family relationships, and escape from reality.
5. Discuss the character of Tom Wingfield in Tennessee Williams's *The Glass Menagerie*.
6. Discuss the character of Amanda Wingfield and her relationship with her children in *The Glass Menagerie*.
7. Discuss Sylvia Plath's "**Daddy**" as a poem dealing with memory, oppression, and personal conflict.
8. Discuss Emily Dickinson's "**Because I Couldn't Stop for Death**" as a poem dealing with death and immortality.
9. Discuss the major themes of **any two** of the following poems, with suitable reference to their poetic techniques:
 - (a) Robert Frost's *Mending Wall*
 - (b) Walt Whitman's *O Captain, My Captain*
 - (c) Sylvia Plath's *Daddy*
 - (d) Emily Dickinson's *Because I Couldn't Stop for Death*

DSC 106: CLASSICAL LITERATURE. Taught by Prof R L Pandya.

Questions

1. Discuss Sophocles' *Oedipus Rex* as a classical Greek tragedy.
2. Discuss the character of Oedipus and his tragic journey in *Oedipus Rex*.
3. Discuss the role of fate and free will in *Oedipus Rex*.
4. Explain the significance of dramatic irony in Sophocles' *Oedipus Rex*.
5. Discuss the role of Tiresias, Jocasta, and Creon in the development of *Oedipus Rex*.

6. Discuss Kalidasa's *Meghdutam* as a poem of love, separation, and longing.
7. Discuss the portrayal of nature in Kalidasa's *Meghdutam*.
8. Discuss the significance of the cloud as a messenger in *Meghdutam*.
9. Compare the treatment of **love and separation** in *Oedipus Rex* and *Meghdutam*.

DSC 107: HISTORY OF ENGLISH LITERATURE Taught by Prof S B Gauswami.

Questions

1. Discuss the major characteristics of the **Middle English Period** with reference to Geoffrey Chaucer, William Langland, and John Wyclif.
2. Discuss Geoffrey Chaucer's contribution to the development of English literature.
3. Discuss the contribution of William Langland, John Wyclif, and Edmund Spenser to English literature.
4. Discuss the major characteristics of the **Elizabethan and Jacobean periods** with reference to Francis Bacon, William Shakespeare, John Donne, and John Milton.
5. Discuss William Shakespeare's contribution to English literature.
6. Discuss the contributions of Francis Bacon, John Donne, and John Milton to English literature.
7. Discuss John Donne's "**The Flea**" as a metaphysical poem.
8. Discuss George Herbert's "**The Pulley**" as a poem dealing with the relationship between God and humanity.
9. Discuss Christopher Marlowe's *The Jew of Malta* as a Renaissance play, with special reference to the character of Barabas.

AEC 103: ENGLISH LANGUAGE Taught by Prof S B Gauswami.

Questions

1. Discuss the theme of appearance, social class, and human relationships in Katherine Mansfield's "**A Cup of Tea.**"
2. Discuss the character of the thief and his transformation in Ruskin Bond's "**The Thief.**"
3. Discuss the central ideas and message of Rabindranath Tagore's "**Where the Mind Is Without Fear.**"
4. Discuss Dilip Chitre's "**The Felling of the Banyan Tree**" as a poem about nature, memory, and displacement.
5. What is report writing? Explain its essential features and discuss the format of a formal report.
6. Write a report on a suitable **college event or academic programme**, following the proper format of report writing.

SEMESTER 5

DSC 111 HISTORY OF ENGLISH LITERATURE Taught by Prof R L Pandya.

Questions

1. Discuss the chief historical and social characteristics of the **Victorian Age** and their influence on English literature.
2. Discuss the major literary features of the **Victorian Age** with reference to the development of poetry, novel, essay, and prose.
3. Discuss the contributions of **Alfred Lord Tennyson, Charles Dickens, Thomas Carlyle, and John Ruskin** to Victorian literature.
4. Discuss the historical background and major literary features of the **Modern Age** in English literature.
5. Discuss the contributions of **T. S. Eliot, G. B. Shaw, W. B. Yeats, Henry James, and Virginia Woolf** to modern English literature.
6. Discuss Alfred Lord Tennyson's "**Break, Break, Break**" as a poem of grief and loss.
7. Discuss Robert Browning's "**My Last Duchess**" as a dramatic monologue, with special reference to the character of the Duke.
8. Discuss the themes and symbols in Thomas Hardy's "**The Darkling Thrush**" and W. H. Auden's "**The Unknown Citizen.**"
9. Discuss J. M. Synge's *Riders to the Sea* as a tragedy, with special reference to **Maurya and the theme of fate.**

DSC 112: LITERARY CRITICISM Taught by Prof S B Gauswami.

Questions

1. Discuss T. S. Eliot's concept of **tradition** and the individual talent in his essay "**Tradition and Individual Talent.**"
2. Explain Eliot's theory of **impersonality** and the relationship between the poet and poetry in "**Tradition and Individual Talent.**"
3. Discuss I. A. Richards' theory of the **four kinds of meaning** in his essay "**Four Kinds of Meaning.**"
4. Explain John Crowe Ransom's arguments in "**Criticism, Inc.**" and discuss his views on the nature and function of literary criticism.
5. Discuss Virginia Woolf's views on the **nature and development of modern fiction** in her essay "**Modern Fiction.**"
6. Explain Virginia Woolf's criticism of conventional fiction and her emphasis on the **inner life and consciousness of characters** in "**Modern Fiction.**"

7. Discuss Northrop Frye's concept of **archetypes** and their significance in literary criticism in "**The Archetypes of Literature.**"
8. Explain Frye's theory of the **mythical patterns and archetypal structures** underlying literature.
9. Compare the critical approaches of **T. S. Eliot, I. A. Richards, John Crowe Ransom, Virginia Woolf, and Northrop Frye** with reference to their prescribed essays.

DSC 113: A STUDY OF ENGLISH DRAMA Taught by Prof S B Gauswami.

Questions

1. Discuss Shakespeare's *Hamlet* as a **revenge tragedy**, with special reference to the character of Hamlet.
2. Discuss the major themes of Shakespeare's *Hamlet*, with particular reference to **revenge, hesitation, and appearance versus reality**.
3. Discuss the character of **Hamlet** and his tragic development in Shakespeare's play.
4. Discuss William Congreve's *The Way of the World* as a **Restoration comedy of manners**.
5. Discuss the character of **Mirabell and Millamant** and their relationship in *The Way of the World*.
6. Discuss the major characteristics of the **comedy of manners** as reflected in *The Way of the World*.
7. Discuss Oscar Wilde's *The Importance of Being Earnest* as a **comedy of manners**.
8. Discuss the use of **wit, irony, satire, and mistaken identity** in *The Importance of Being Earnest*.
9. Discuss George Bernard Shaw's *The Apple Cart* as a **political and philosophical drama**, with special reference to the conflict between the **King and the Government**.