

VIVEKANANDA COLLEGE

ENGLISH (Hons)

Paper-1

History of Literature

1. Critically analyse Beowulf as an epic.
2. Write an essay on Old English Prose.
3. Write an essay on Old English Heroic Poetry.
4. Who were the pioneers of Old English Christian Poetry? Attempt an analyses of their contribution
5. Write short notes on: 1066, 1188, *Sir Gawain and the Green Knight*, William Langland, *The Legend of Good Women*, *Everyman*, Mandeville, *Romance of the Rose* (250 words)
6. Write an essay on the beginnings of Drama in England.
7. Write an essay on Middle English Romances.
8. How important is Chaucer's contribution in English Literature.
9. Write an essay on the Middle English lyrical poetry.
10. Examine the growth and evolution of Elizabethan Sonnets.
11. Examine the growth and evolution of English Prose in the 16th century.
12. Assess the importance of religious prose in the Elizabethan age.
13. Write an essay on Elizabethan tragedy.
14. Write an essay on Elizabethan comedy.
15. Write an essay on Revenge plays of the 16th and 17th centuries.
16. Write short notes on: Christopher Marlowe, Bacon's *Essays*, The Authorised Version of Bible, Tottel's *Miscellany*, Holinshed's *Chronicles*, Puritans, 1603, Reformation, Renaissance, Webster, Marston, Ben Jonson.
17. Who are the Metaphysical Poets? What is so special about their poetry?
18. Write an essay on the rise of novel with special reference to any two novelists.
19. Write an essay on the Epistolary novels in English.
20. Write an essay on Restoration Comedy with special reference to any two dramatists.
21. Write an essay on the rise of essays in the 18th century.
22. Which is the Age of Enlightenment? Why?
23. Write short notes on: 1642, 1688, Donne, Dryden, Dr. Johnson, Pope, Richardson, Congreve, Milton, *The Dunciad*, picaresque, pastoral, *Absalom and Achitophel*, *All for Love*, *The Coverley Papers*.
24. Assess the importance of the precursors of Romantic Poetry with reference to at least two poets.
25. Assess the contribution of either Walter Scott or Jane Austen.
26. Write an essay on the Romantic revival in English.
27. Write an essay on the historical novel.
28. Assess the importance of Nature in Romantic poetry with reference to any two poets.

29. Comment on the growth and evolution of Gothic novels.
30. Write an essay on Romantic essayists.
31. Write short notes on: Hazlitt, *Hyperion*, *Prometheus Unbound*, *Lyrical Ballads*, *Preface*, William Cowper, *Biographia Literaria*, *Emma*, *Ivanhoe*, 1802, 1789, *The Castle of Otranto*.
32. Give an account of Pre-Raphaelite poetry with reference to the works of any two poets.
33. Critically assess the contribution of any two women novelists of the Victorian age.
34. Write an essay on Victorian poetry with reference to any two major poets.
35. Explore the world of Dickens's novels.
36. How significant is the contribution of essayists of the Victorian age? Discuss with examples from Carlyle and Pater.
37. Write short notes: *Dover Beach*, Hopkins, John Ruskin, Emily Bronte, *Vanity Fair*, *Sartor Resartus*.
38. Critically evaluate the contribution of Eliot or Dylan Thomas to Modern English poetry.
39. Critically evaluate the contribution of James Joyce or Virginia Woolf to the 20th century novel.
40. Write an essay on modern problem plays in English.
41. What would you term as "modernist" in modern poetry? Explain with examples.
42. Write an essay on War poets with references from at least two poets.
43. Critically comment on the theatre of absurd.
44. Write short notes on: 1922, Yeats, Synge, D.H.Lawrence, *Waiting for Godot*, *Look Back in Anger*, *Man and Superman*, Sartre, Existentialists, Angry young men.

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Philology

1. Examine the extent of Scandinavian influence on English Language.
 2. What was the impact of Norman Conquest on English language?
 3. How did Latin enrich English during and after the Renaissance? Has it been entirely an advantage?
 4. Examine the impact of French loan words in English.
 5. Write an essay on the Greek elements in English language.
 6. Assess the impact of Shakespeare and Bible on English Language.
 7. Short notes: American influence on English, Consonant shift, Back formation, Hybrids, Milton's influence on English language, Composition as a word formation process, regular word formation processes,
 8. Word notes: pea, church, cab, island, mob, perfect, gift, dream, doubt, wine, backstab, omnibus, sandwich, admiral
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Paper-2

1. *The Good Morrow* is an unconventional love poem. Discuss.
2. Critically examine *The Good Morrow* as a metaphysical poem.
3. Analyse Blake's symbolism with reference to his poetry.
4. Briefly examine the two states that are depicted in Blake's "The Tiger" and "The Lamb".
5. Examine the use of symbolism in Blake's "The Tiger" and "The Lamb".
6. Wordsworth's *Tintern Abbey* is an autobiographical poem. Discuss.
7. Show how Wordsworth invests familiar objects and experiences with rich symbolic associations in his poetry.
8. "Nature never did betray
The heart that loved her"How far is Wordsworth successful in validating this statement in *Tintern Abbey* and *Ode on Intimations of Immortality* ?
9. What aspects of Romantic Imagination are brought out in *Kubla Khan*?
10. Would you consider *Kubla Khan* as a fragment?
11. Bring out the Romantic aspects of *Kubla Khan*.
12. Critically examine the theme of *Kubla Khan*.
13. Explore the poetic treatment of Nature in Ode to the West Wind.
14. Shelley's *To a Skylark* is not just a simple poem in praise of a bird and its song. Do you agree?
15. "In *To a Skylark*, Shelley tells his readers that his skylark is much more than an ordinary bird". Do you agree?
16. Would you agree with the view that despite Shelley's fascination for the aerial he ultimately impresses as a poet of the world? Justify your answer.
17. Show how the different moods of the poet are brought out in any two of Keats's Odes.
18. Write a critical appreciation of Keats's *To Autumn*.
19. The Odes bring out Keats' fascination for aestheticism. Justify your answer.
20. Comment on the theme of Shakespeare's Sonnet No. 87.
21. What ideas of love emerge out of the confessions of the poet in "My Mistress' eyes...?"
22. Critically analyse Shakespeare's use of imagery in Sonnet No. 87
23. Comment on Shakespeare's portrayal of his mistress in Sonnet No. 130
24. Would you consider Shakespeare's Sonnet No. 130 an unconventional love poem?
25. Can it be said that Satan in *Paradise Lost*, is an admirable character? Give reasons for your answer.
26. Comment on Milton's use of epic similes in Bk-I PL.
27. Milton's Invocation is not simply an epic formality. Discuss.
28. What role does Beelzebub play in PL, Bk-I?
29. PL, Bk-I, Milton uses a number of epic conventions. Discuss.
30. What idea of Satan is derived from his speeches in Bk-I?
31. Comment on the functions of the numerous followers of Satan in Bk-I.

32. Critically comment on Milton's Invocation in Paradise Lost.
33. Examine The Rape of the Lock as a social satire.
34. Examine The Rape of the Lock as a mock heroic poem.
35. How does the supernatural machinery in The Rape of the Lock enhance the appeal of the poem?
36. Critically comment on Pope's description of Belinda's toilet.
37. Comment on Pope's treatment of Belinda in The Rape of the Lock.
38. Write notes (150 words) on the literary terms: conceit, wit, heroic couplet, imagery, carpe diem, refrain, Horatian ode, blank verse, pastoral elegy, rhyme, Pindaric ode, bathos.

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Paper-3

1. Critically analyse the character of Edward with special emphasis on the murder scene.
2. How far is Edward responsible for his tragic fate? Discuss.
3. Examine critically how Marlowe has transformed the chronicle play into a tragedy.
4. Bring out the significance of the Abdication scene in Edward II.
5. Critically examine Marlowe's portrayal of Younger Mortimer in Edward II.
6. Comment on Marlowe's treatment of irony of kingship in Edward II.
7. How does Marlowe explore the ethics of governance in Edward II?
7. Marlowe's Edward II is a study of irony of kingship. Do you agree?
7. Comment on Edward II as a history play.
8. Comment on the significance of the role of the Athenian artisans in *A Midsummer Night's Dream* with special reference to Nick Bottom.
9. *A Midsummer Night's Dream* explores the relation between the unconscious world of dreams and the controlling power of reason. Discuss.
10. Critically comment on the parallel plot of *A Midsummer Night's Dream*.
11. Examine the theme of love in its various dimensions in *A Midsummer Night's Dream*
12. Comment on how the woodland setting in *A Midsummer Night's Dream* contributes to the theme of the play.
13. Examine the significance of the title of *A Midsummer Night's Dream*.
13. Analyse AMND as a romantic comedy.

13. Critically examine Shakespeare's use of the "real world" and the "dream world" in *AMND*.
14. Examine the Julia-Falkland episode in *The Rivals*.
15. *The Rivals* was intended as a mockery of the sentimental mode. Discuss.
16. How far would you consider *The Rivals* to be an anti-sentimental comedy?
17. Attempt a critical character sketch of Mrs. Malaprop.
18. Would you consider the title of Sheridan's *The Rivals* an appropriate one? Justify your answer.
19. Comment on the role played by any two of the women characters in *The Rivals*.
20. Critically analyse the structure of *The Rivals*, commenting on Sheridan's handling of the plot.
20. Do you think there is an uneasy mix of satire and sentimentality in *The Rivals*? Justify your answer.
21. Trace Macbeth's journey from "If it were done..." to "To-morrow, and to-morrow..."
22. Comment on the Porter scene in *Macbeth*.
23. Bring out the significance of the sleepwalking scene of *Macbeth*.
24. Critically comment on the responses of Macbeth and Banquo to the Witches' prophecy.
25. Analyse Shakespeare's treatment of the supernatural in *Macbeth*.
26. Critically comment on the role of Macduff.
27. Would you agree with Terry Eagleton who views the witches as heroines of *Macbeth*?
28. Comment on "equivocation: the play of signs and meanings" in *Macbeth*.
29. Write a critical note on the banquet scene of *Macbeth*.
29. Write notes on literary terms (200 words): climax, comic relief, hamartia, three unities, catharsis, dramatic irony, hubris, soliloquy, Anagnorisis, Antagonist, Denouement.
30. Explain the following with reference to the context
 - a. "Lovers and madmen have such seething brains
Such shaping fantasies, that apprehend
More than cool reason ever comprehends."
 - b. See where he comes, and they with him.
Now, Mortimer, begins our tragedy.

c. "Madam, a circulating library in a town is as an evergreen tree of diabolical knowledge; it blossoms through the year. And depend on it ... that they who are so fond of handling the leaves, will long for the fruit at last."

d. "Nay, but Jack, such eyes! such eyes! so innocently wild! so bashfully irresolute! Not a glance but speaks and kindles some thought of love! Then, Jack, her cheeks! her cheeks, Jack! so deeply blushing at the insinuations of her tell-tale eyes! Then, Jack, her lips! O, Jack, lips smiling at their own discretion! and, if not smiling, more sweetly pouting—more lovely in sullenness! Then, Jack, her neck! O, Jack, Jack!"

e. They have tied me to a stake: I cannot fly...

f. Infirm of purpose! Give me the daggers.

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Paper-4

Novel

1. Comment on Jane Austen's treatment of the theme of marriage in *Pride and Prejudice*.
2. *Pride and Prejudice* has been called a comedy of manners. Do you agree?
3. Comment on Austen's narrative technique and show what bearing it has on the structure of the novel *Pride and Prejudice*.
4. Attempt a character analysis of the protagonists of *Pride and Prejudice*.
5. How important is *Pride and Prejudice* as a social document?
6. Write a note on Scott's treatment of history in *Kenilworth*.
7. Illustrate Scott's art of characterisation focussing on any two characters in *Kenilworth*.
8. Discuss the role of the narrator in *The Secret Sharer*.
9. Comment on the theme of Conrad's *The Secret Sharer*.

Essays/Short stories

1. Critically comment on the existence of playful and serious elements in the *Superannuated Man*.
2. Discuss the episode of shooting in Orwell's essay.
3. How would you assess the traits of an essay with reference to the works of Charles Lamb?
4. Comment on Orwell's handling of *Shooting an Elephant* in the context of its time.
5. Examine the appropriateness of the title "Araby".
6. Comment on the theme of *Araby*.
7. Write a note on Joyce's use of symbols in *Araby*.
8. Comment on the central idea of Bates' *The Ox*.
9. Discuss the symbols deployed by the author in *The Ox*.
10. Attempt a character sketch of Mrs. Thurlow.

11. Discuss the significance of the fly episode in *The Fly*.
 12. Attempt a character sketch of the boss in *The Fly*.
 13. Do you consider *The Fly* to be largely autobiographical? Justify your answer.
 14. To what extent does *Araby*/ *The Fly* become a perfect short story? Discuss, pointing out the characteristics of a short story.
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Paper-5

1. Examine *Ulysses* as a model of individual self assertion.
2. Attempt a comparative study of Tennyson and Browning with reference to their handling of dramatic monologue.
3. How effectively does Tennyson recreate the myth of Ulysses in the context of his age?
4. Do you think *Ulysses* ends on a note of despair? Give reasons for your answer.
5. Attempt a critical appreciation of *Ulysses*
6. How does Browning unfold the Duke's character in *My last Duchess*?
7. Critically comment on *My last Duchess* as a study of abnormal psychology.
8. Pick out the number of instances and show how Browning convinces us of the presence of a listener in *My last Duchess*.
9. "The speaker is not the poet" – Do you think Browning is able to meet this basic demand of a dramatic monologue?
10. Attempt a critical appreciation of *My last Duchess*.
11. Examine the imagery of *Dover Beach*.
12. Discuss the voice of anguish as perceived in Arnold's poetry with reference to *Dover Beach*.
13. Attempt a critical appreciation of *The Ways of Love*.
14. Comment on the poetic style of Elizabeth Browning.
15. Does *Pied Beauty* have an unconventional approach to the concept of beauty?
16. Comment critically on Hopkins's poetic style with special reference to the rhythm he deploys.
17. Comment on the religious element of *Pied Beauty*.
18. Attempt a critical appreciation of *Pied Beauty*.
19. Hopkins's poetry draws together elements of both tradition and modernity. Comment.
20. Examine how Hopkins mediates aesthetic and religious experience in *Pied Beauty*.
21. Examine the relationship of art and nature with reference to *Pied Beauty*.
22. *An Acre of Grass* deals with the frustrations of old age. Do you agree?
23. Analyse the two distinct thematic movements in *An Acre of Grass*.
24. "The old man's eagle mind" is a symbol of eventual transcendence from despair to creation. Discuss.
25. Attempt a critical appreciation of *Hawk Roosting*.
26. Attempt a critical appreciation of *In my Craft or Sullen Art*.
27. Critically analyse *The Love Song of J. Alfred Prufrock* as a modernist poem.
28. Write an essay on the character of Prufrock.

29. Prufrock presents the intricate problems faced by the modern hero. Discuss.
30. Write an essay on the dilemma of the modern man as presented in *The Love Song of J. Alfred Prufrock*.
31. Eliot's poem is a tissue of past quotations- substantiate.
32. Attempt a critical appreciation of *Spring Offensive*.
33. Analyse *Spring Offensive* as a product of its age.
34. Analyse *Spring Offensive* as a war poem.
35. Give an account of the devices used by Owen in *Spring Offensive*.
36. **Reference to context questions from texts.**

Rhetoric and Prosody

Unseen Passages from poems to be scanned. And identification of figures of speech from unseen poems.

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Novel

(Writing skills, Essay, substance, Reports etc- unseen)

1. How far do the rustics help in the progress of action in *The Mayor of Casterbridge*?
2. Is Henchard a tragic character? Give reasons for your answer.
3. *The Mayor of Casterbridge* tells the story of one man's fall and another's rise. Discuss.
4. Discuss the role of chance and coincidence in *The Mayor of Casterbridge*.
5. Hardy believed that the course of human life was shaped by forces, internal or external, beyond human control. Does this philosophy hold true in *The Mayor of Casterbridge*? What forces are responsible for shaping Henchard's life?
6. Discuss the similarities between Elizabeth-Jane and Farfrae, as well as those between Henchard and Lucetta. What effects does Hardy achieve through these pairings?
7. Critically comment on Hardy's handling of the plot in *The Mayor of Casterbridge*.

Essays/Reviews

1. The changing notion of heroism in the modern context.
2. Cross-cultural ventures in literature and social media.
3. Indian literature and male gaze.
4. Censorship and Literature.
5. Write a review of a famous cricketer's autobiography.
6. Write a dialogue between a teacher and a student just the before the examination.

Substance (unseen)

1. Write a substance and add a critical note:

O Goddess! Hear these tuneless numbers, wrung
By sweet enforcement and remembrance dear,
And pardon that thy secrets should be sung,
Even into thine own soft-couched ear:
Surely I dreamt to-day, or did I see
The winged Psyche with awaken'd eyes?

2. I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

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Paper-7

1. How far is Jimmy's anger justified? Is it progressive or regressive?
2. Examine Jimmy as a representative of the post-war youth problem.
3. Examine the appropriateness of the title *Look Back in Anger*.
4. Comment on the nature of the relationship between Jimmy and his wife.
5. Comment on the role of Cliff in *Look Back in Anger*.
6. What in your opinion is the resolution of *Look Back in Anger*? Have Jimmy and Alison repaired a marriage worth saving, or have they simply hid from problems they cannot face and handle?
7. In re-telling *Pygmalion* myth Shaw gives his play an individual imprint. Discuss.
8. Is *Pygmalion* a problem play?
9. Comment on the central issues of *Pygmalion*.
10. Attempt a character analysis of Eliza Doolittle.
11. Would you be supportive of Higgins's treatment of Eliza Doolittle? Give reasons for your answer.
12. Attempt a character analysis of Higgins
13. Comment critically on the nature of the closure with reference to *Pygmalion*.
14. Do you think Shaw's *Pygmalion* can be classified as a Romance? Discuss.
15. Explain how the differences of class and gender are represented in terms of difference in language in *Pygmalion*.

16. Examine *Riders to the Sea* as a poetic drama.
17. Comment on the role of the sea in *Riders to the Sea*.
18. Attempt a character sketch of Maurya.
19. Comment on the balance of Celtic and Greek elements in *Riders to the Sea*.
20. Discuss the various symbols deployed by Synge in *Riders to the Sea*.
21. Comment on the structure of the one-act play *Riders to the Sea*.
22. Show how the sea and Maurya work in apparent opposition in *Riders to the Sea*.
23. Do you consider *Riders to the Sea* a tragedy? Give arguments for your answer.
24. Write an essay on comic laughter.
25. Why does a tragedy evoke tears?
26. Enunciate the features of an epic with substantiation from any text.
27. What is a novel?
28. Do you find the mingling of tragic and comic elements in a tragedy justifiable?
29. Consider comedy as a social critique.
30. What do you think is the aim and function of comedy?
31. Comment on the growth of secondary epic.
32. Write an essay on Bildungsroman.
33. Consider the plot structure of a novel.
34. Write an essay on the narrative technique in a novel.