

ASSIGNMENT

B.A. ENGLISH – SEMESTER I

Paper I: Applied Language Skills and Literary Analysis

Instructions: Attempt **any four questions**, choosing **one question from each Unit**.

UNIT I

Q.1. Critically analyse Andrew Marvell's writing with reference to the prescribed poem.

OR

Q.2. Analyse the point of view in *The Jew of Malta* by Christopher Marlowe.

UNIT II

Q.3. Write an editorial on “**Skill Enhancement Course Development in India.**”
(Word Limit: 800–1000 words)

OR

Q.4. Prepare a report on the **funds raised by the students of S. S. Jain Subodh P.G. College for mobile education of BPL children.**

UNIT III

Q.5. Write a paragraph on **Metaphysical Poetry** and compare it with **Elizabethan Poetry**.

OR

Q.6. Write a paragraph on the role of the **Jew** in Shakespeare's *The Merchant of Venice*.

UNIT IV

Q.7. Write a summary of **Spenser's Epithalamion**.

OR

Q.8. Critically summarise **George Herbert's writing style** with reference to the prescribed poems.

ASSIGNMENT

B.A. ENGLISH (HONOURS) – SEMESTER I

Paper II: English Literature – Elizabethan Age and Metaphysicals

Instructions: Attempt **any four questions**, choosing **one question from each Unit**.

UNIT I

Q.1. Discuss John Donne as a Metaphysical poet with reference to the poems prescribed in your syllabus.

OR

Q.2. Critically evaluate George Herbert's poems *The Agonie* and *The Collar*.

UNIT II

Q.3. Discuss *The Jew of Malta* as a tragedy.

OR

Q.4. Comment on the art of characterization in *The Jew of Malta*.

UNIT III

Q.5. Discuss *The Merchant of Venice* as a tragicomedy.

OR

Q.6. Comment on the characters of **Shylock and Portia**.

UNIT IV

Q.7. Discuss Spenser as a poet with reference to his *Epithalamion*.

OR

Q.8. How does *Epithalamion* connect the wedding day with the natural cycles of the year?

ASSIGNMENT

B.A. ENGLISH (HONOURS) – SEMESTER III

Paper I: 19th Century Poetry & Drama

Instructions: Attempt **any three questions**, choosing **one question from each Unit**.

UNIT I

Q.1. Discuss Alfred Lord Tennyson as a representative Victorian poet with special reference to *The Lady of Shalott*, *Mariana*, and *Break, Break, Break*. Examine the major themes of isolation, loss, longing, and the conflict between imagination and reality in these poems.

OR

Q.2. Critically examine Robert Browning's treatment of the dramatic monologue in *Andrea del Sarto* and *Fra Lippo Lippi*. How do the two poems reveal the speakers' personalities, artistic ideals, psychological conflicts, and attitudes towards life?

UNIT II

Q.3. Critically analyse Matthew Arnold's *Thyrsis* as an elegy of friendship, memory, and loss. How does Arnold transform the pastoral tradition to express his personal grief and his reflections on modern life?

OR

Q.4. Discuss the significance of classical imagery, myth, and symbolism in Matthew Arnold's *Apollo Musagetes*. How does the poem reflect Arnold's ideas about art, beauty, order, and the role of the poet?

UNIT III

Q.5. Critically examine C. A. Swinburne's treatment of death and human mortality in *A Ballad of Death* and *The Complaint of Lisa*. Discuss the poet's use of imagery, rhythm, musicality, and symbolism.

OR

Q.6. Discuss G. M. Hopkins as a distinctive Victorian poet with reference to *Carrion Comfort*, *Felix Randal*, and *Binsey Poplars*. How do these poems reveal his concern with suffering, faith, nature, mortality, and spiritual struggle?

UNIT IV

Q.7. Critically examine Oscar Wilde's *An Ideal Husband* as a social comedy. Discuss how Wilde uses wit, satire, irony, and dramatic situations to expose Victorian attitudes towards marriage, morality, politics, reputation, and social respectability.

OR

Q.8. "*An Ideal Husband* questions the Victorian concept of the 'ideal' individual." Discuss. Analyse the major characters and show how Wilde explores the relationship between public reputation, private morality, forgiveness, and human imperfection.

ASSIGNMENT

B.A. ENGLISH (HONOURS) – SEMESTER III

Paper II: 19th Century Prose & Fiction

Instructions: Attempt **any three questions**, choosing **one question from each Unit**.

UNIT I

Q.1. Discuss *Wuthering Heights* as a novel of passion and revenge.

OR

Q.2. “*Hard Times* is Dickens’s critique of Utilitarianism and industrial society.” Discuss.

UNIT II

Q.3. Examine the role of Egdon Heath in *The Return of the Native*. Is it merely a setting, or does it function as a character that shapes the fate of Eustacia, Clym, and the others? Relate your answer to Hardy’s idea of fate and chance.

OR

Q.4. *Treasure Island* is more than a simple adventure story. Discuss it as a novel of adventure and moral growth, with special reference to Jim Hawkins and his relationship with Long John Silver.

UNIT III

Q.5. Discuss Thomas Carlyle’s criticism of the Victorian age in *Past and Present*. How does he contrast medieval society with the industrial present?

OR

Q.6. Explain Ruskin’s concept of the “**pathetic fallacy**” in *Of Pathetic Fallacy*. How does he distinguish between the true and false use of emotion in describing nature, and what examples from poetry does he use to support his view?

UNIT IV

Q.7. Discuss Carrie Chapman Catt’s *Foreword to Mill’s The Subjection of Women* as a document of the women’s suffrage movement. How does she place Mill’s work within the long struggle for women’s rights, and what significance does she give it?

OR

Q.8. Critically examine the arguments, tone, and rhetorical strategies of Carrie Chapman Catt's *Foreword*.

ASSIGNMENT

B.A. ENGLISH (HONOURS) – SEMESTER V

Paper I: Indian Writing in English – I

Instructions: Attempt **any three questions**, choosing **one question from each Unit**.

UNIT I

Q.1. Give a brief introduction to Indian Literature in English before Independence.

OR

Q.2. Attempt a critical appreciation of the poem “**Pilgrim of the Night.**”

UNIT II

Q.3. Why does Mulk Raj Anand call Chandu “**His Hero**”? Justify your answer.

OR

Q.4. Explain the **Gandhian outlook** as envisaged by S. Radhakrishnan.

UNIT III

Q.5. Discuss the major themes of Rabindranath Tagore’s *Chandalika*.

OR

Q.6. Discuss the character of **Prakriti** in *Chandalika*.

ASSIGNMENT

B.A. ENGLISH (HONOURS) – SEMESTER V

Paper II: Gender Writing – I (A)

Instructions: Attempt **any three questions**, choosing **one question from each Unit**.

UNIT I

Q.1. What are the arguments raised by J. S. Mill in his essay *The Subjection of Women* (Chapter I)?

OR

Q.2. Why does Chimamanda Ngozi Adichie say that “**We Should All Be Feminists**”?

UNIT II

Q.3. Critically appreciate the poem “**Let Me Not Lose My Dream**” by Georgia Douglas Johnson.

OR

Q.4. Do you think the title “**Me**” of Amrita Pritam’s poem is appropriate? What other title would you like to suggest?

UNIT III

Q.5. Write about the major and minor characters of Lorraine Hansberry’s *A Raisin in the Sun*.

OR

Q.6. Discuss the major and minor themes of Lorraine Hansberry’s *A Raisin in the Sun*.

ASSIGNMENT

B.A. ENGLISH (HONOURS) – SEMESTER V

Paper III: Postcolonial Writing – I

Instructions: Attempt **one question from each Unit**.

UNIT I

Q.1. Discuss Thomas Macaulay's *Minute on Indian Education* as a significant document of British colonial educational policy in India. Examine Macaulay's views on Indian languages, literature, and Western education.

OR

Explain the major arguments presented by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin in the Introduction to *The Empire Writes Back*. How do they conceptualize the relationship between literature and colonialism?

OR

Discuss Salman Rushdie's *The Courter* as a narrative of migration, cultural displacement, identity, and belonging. How does Rushdie portray the immigrant experience?

OR

Examine Nadine Gordimer's *Six Feet of the Country* as a critique of colonialism and racial inequality. Discuss the treatment of identity, power, and the value of human life.

UNIT II

Q.2. Discuss R. Parthasarathy's *Through Holes in a Wall, as It Were* as a poem of exile and cultural displacement. How does the poet negotiate questions of language, identity, and belonging?

OR

Analyse Judith Wright's *Bullocky* as a poem that engages with Australian colonial history and the relationship between human beings and the land.

OR

Discuss Derek Walcott's *Ruins of a Great House* as a postcolonial poem. How does Walcott use the imagery of ruins, history, and nature to question the legacy of European colonialism?

OR

Examine David Diop's *Africa* as an expression of African identity, colonial oppression, resistance, and hope. How does the poet construct Africa as both a site of suffering and a symbol of future liberation?

UNIT III

Q.3. Discuss Wole Soyinka's *Death and the King's Horseman* as a postcolonial tragedy. Examine the conflict between Yoruba cultural traditions and colonial intervention.

OR

Analyse the character of **Elesin Oba** in *Death and the King's Horseman*. How do his actions contribute to the central conflict and tragedy of the play?

OR

Discuss the significance of **ritual, death, and sacrifice** in Wole Soyinka's *Death and the King's Horseman*. How are these elements connected with Yoruba cultural beliefs?

OR

"The tragedy in *Death and the King's Horseman* arises from a clash of cultures as well as from individual failure." Discuss this statement with reference to the play.