

DINAKRUSHNA COLLEGE, JALESWAR

Department of English

QUESTION BANK

Paper — Core I / Major I: Introduction to Literary Studies

Unit / Chapter	Fill in Blanks (1 Mark)	Short Qs (2 Marks)	Medium Qs (5 Marks)	Long Qs (8 Marks)	Total
Unit-I: Introduction to Genres & Terms	10	10	10	5	35
Unit-II: Poetry Analysis	10	10	10	5	35
Unit-III: Prose Readings	10	10	10	5	35
Unit-IV: Drama Studies	10	10	10	5	35
Total Prepared	40	40	40	20	140

Unit-I: Introduction to Genres & Terms

Learning Outcome: The learners are able to define literature, identify major literary genres, and understand the core sub-types of poetry, prose, and drama.

Detailed Syllabus: What is literature? Literature and Society, Literature and Life, Literature and Science, the literary canon, genre, literary theory and criticism. Poetry: Lyric, Sonnet, Ballad, Ode, Elegy, Epic, Mock-Epic, Dramatic monologue. Prose: Novel, Novella, Short Story, Essay, Biography, Autobiography. Drama: Comedy, Tragedy, Tragi-comedy, one act-play, Epic play.

I. Fill in the Blanks (1 Mark each)

1. A 14-line poem written in iambic pentameter is called a _____.
2. A poem that laments the death of a person or a tragic loss is known as an _____.
3. A long narrative poem detailing heroism and grand adventures is an _____.
4. An extended piece of prose fiction that is shorter than a novel but longer than a short story is a _____.
5. The account of a person's life written by that person themselves is called an _____.
6. A poem written in the form of a speech by an individual character to a silent audience is a _____ monologue.
7. A classic example of a narrative folk song or poem that tells a story is a _____.
8. The term _____ refers to the authorized body of texts considered foundational in literature.
9. A dramatic work that combines both somber and humorous elements is called a _____.
10. The study, evaluation, and interpretation of literature is broadly termed literary _____.

II. Short Answer Questions (2 Marks each)

1. Define the term 'literary canon'.
2. What is the fundamental difference between a biography and an autobiography?
3. Mention any two characteristic features of a lyric poem.
4. Distinguish between an Epic and a Mock-Epic.
5. What is meant by a 'Dramatic Monologue'?

6. Briefly define a novella with one example.
7. State the primary difference between a short story and an essay.
8. What is the relationship between literature and society?
9. Define a 'One-Act Play'.
10. What is Epic Theatre or an Epic Play?

III. Medium Answer Questions (5 Marks each)

1. Explain the connection and conflicts between Literature and Science.
2. Outline the major characteristics of an Ode.
3. Discuss the core elements that define a tragedy.
4. Distinguish between the structure of a Shakespearean and a Petrarchan sonnet.
5. Elaborate on the function and importance of literary criticism.
6. Describe the key characteristics of a ballad.
7. Write a short note on the evolution of the modern novel.
8. Explain how literature reflects and influences human life.
9. Discuss the structural features of a comedy.
10. Describe the nature and purpose of a mock-epic poem.

IV. Long Answer Questions (8 Marks each)

1. Provide a comprehensive essay detailing the definition, scope, and social significance of literature.
2. Discuss the classification of poetic forms, highlighting the differences between lyric, narrative, and dramatic poetry.
3. Elaborate on the various sub-genres of prose fiction and non-fiction studied in your syllabus.
4. Write a detailed comparative account of classical tragedy, comedy, and tragi-comedy.
5. Discuss the development of literary theory and its role in decoding literary texts.

Unit-II: Poetry Analysis

Learning Outcome: The learners are able to analyze critical themes, poetic devices, and structural elements in the prescribed poems.

Detailed Syllabus: Sonnet no 130 by William Shakespeare, 'The Skylark' by P B Shelley, 'At Spring Time' by John Keats, "Because I could not stop for death" by Emily Dickinson.

I. Fill in the Blanks (1 Mark each)

1. Shakespeare's Sonnet 130 begins with the line "My mistress' eyes are nothing like the _____".
2. In 'The Skylark', the bird is compared to a high-born _____ in a palace tower.
3. "Because I could not stop for death" was written by the American poet _____.
4. In Dickinson's poem, Death is personified as a polite _____.
5. The poem 'At Spring Time' is authored by the famous Romantic poet _____.
6. P B Shelley belongs to the _____ generation of Romantic poets.
7. The setting of the carriage ride in Dickinson's poem includes a school, fields of grain, and the setting _____.
8. Shakespeare's Sonnet 130 acts as a satire against traditional _____ conventions of love poetry.
9. The bird in Shelley's 'The Skylark' sings from high up in the _____.

10. Keats is universally known for his vivid use of _____ imagery in his nature poems.

II. Short Answer Questions (2 Marks each)

1. What is the central message of Shakespeare's Sonnet 130?
2. How is Death personified in Emily Dickinson's poem?
3. Name two metaphors used by Shelley to describe the skylark.
4. What tone does Keats adopt in 'At Spring Time'?
5. Why does the speaker in Dickinson's poem say she "could not stop for Death"?
6. How does Shakespeare describe his mistress's breath in Sonnet 130?
7. What does the "swelling of the ground" represent in Dickinson's poem?
8. Mention the rhyme scheme of a typical Shakespearean sonnet.
9. Why does Shelley call the skylark a "Blithe Spirit"?
10. What season does John Keats celebrate in 'At Spring Time', and what does it symbolize?

III. Medium Answer Questions (5 Marks each)

1. Analyze the anti-Petrarchan imagery used by Shakespeare in Sonnet 130.
2. Discuss the theme of mortality in Emily Dickinson's "Because I could not stop for death".
3. Explain the spiritual and artistic symbolism of the bird in Shelley's 'The Skylark'.
4. Examine the presentation of nature in John Keats' 'At Spring Time'.
5. Detail the structure and progression of the carriage ride in Dickinson's poem.
6. Compare the attitudes toward human beauty found in conventional love sonnets versus Sonnet 130.
7. Explain the lines: "Our sweetest songs are those that tell of saddest thought" from 'The Skylark'.
8. Write a short note on the use of capitalization and dashes in Emily Dickinson's poetic style.
9. Discuss how Keats creates sensory images in 'At Spring Time'.
10. Outline the structural differences between Shelley's lyric style and Shakespeare's sonnet form.

IV. Long Answer Questions (8 Marks each)

1. Write a comprehensive critical appreciation of William Shakespeare's Sonnet 130, focusing on its themes and stylistic departure from contemporary love poetry.
2. Discuss P B Shelley's 'The Skylark' as a quintessential Romantic poem celebrating nature and transcendental art.
3. Critically analyze the journey from life to eternity as depicted in Emily Dickinson's "Because I could not stop for death".
4. Compare and contrast the treatment of nature and human emotion in the prescribed poems of John Keats and P B Shelley.
5. Elaborate on the diverse poetic structures and themes present in Unit-II, moving from Renaissance sonnets to 19th-century American poetry.

Unit-III: Prose Readings

Learning Outcome: The learners are able to critically appreciate short prose forms, narrative styles, and thematic messages across global and regional prose.

Detailed Syllabus: "The Bet" by Anton Chekhov, "The Night the Tiger came" by Manoj Das, "The Bicycle" by Dash Benhur, "The way to Equal Distribution" by Mahatma Gandhi.

I. Fill in the Blanks (1 Mark each)

1. In Chekhov's story, the bet takes place between a banker and a young _____.
2. The period of solitary confinement agreed upon in "The Bet" was _____ years.
3. "The way to Equal Distribution" is an essay written by _____.
4. The short story "The Night the Tiger came" is authored by the noted writer _____.
5. Dash Benhur is the author of the story titled _____.
6. Mahatma Gandhi's concept of equal distribution is deeply tied to his philosophy of _____.
7. In "The Bet", the capital prize pool locked away by the banker equals _____ million rubles.
8. The lawyer in "The Bet" spends his final years of confinement intensively studying the _____.
9. Genus or writers like Manoj Das and Dash Benhur are celebrated authors representing literature from the state of _____.
10. According to Gandhi, a violent revolution can be avoided if the rich act as _____ of their wealth.

II. Short Answer Questions (2 Marks each)

1. What was the core argument that sparked the conflict in Anton Chekhov's "The Bet"?
2. Define Gandhi's concept of 'Trusteeship' in brief.
3. What is the central theme of Dash Benhur's "The Bicycle"?
4. In "The Night the Tiger came", what does the tiger symbolize within the narrative environment?
5. Why does the lawyer renounce the two million rubles at the end of "The Bet"?
6. State two major challenges to implementing "Equal Distribution" according to Gandhi.
7. How does the banker's financial status change over the fifteen years in Chekhov's story?
8. What life lesson does the protagonist learn in "The Bicycle"?
9. Briefly describe the narrative atmosphere in Manoj Das's story.
10. What kind of books does the lawyer read during his first year of confinement?

III. Medium Answer Questions (5 Marks each)

1. Describe the psychological transformation of the lawyer across his fifteen years of isolation.
2. Explain Mahatma Gandhi's moral and economic arguments for a non-violent social order.
3. Discuss the narrative style and regional flavor present in Manoj Das's "The Night the Tiger came".
4. Analyze the symbolic significance of the bicycle in Dash Benhur's story.
5. Contrast the initial motivations of the banker and the lawyer with their final realisations.
6. Write a short note on the critique of material wealth as presented in "The Bet" and Gandhi's essay.
7. Detail the climax of Chekhov's story when the banker intends to murder the lawyer.
8. Explain how "The Bicycle" reflects changing generational perspectives or societal transitions.
9. Discuss the relevance of Gandhi's "The way to Equal Distribution" in the modern capitalist world.
10. Analyze the pacing and suspense built into "The Night the Tiger came".

IV. Long Answer Questions (8 Marks each)

1. Provide a detailed critical analysis of Anton Chekhov's "The Bet," exploring its philosophical inquiry into the value of human life versus material freedom.

2. Discuss Mahatma Gandhi's essay "The way to Equal Distribution" as a visionary guide for social and economic justice.
3. Compare the narrative techniques, thematic depths, and cultural backdrops of the short stories by Manoj Das and Dash Benhur.
4. Write a comprehensive essay examining how isolation, simplicity, and moral responsibility are treated as vehicles of human evolution in the prescribed prose texts.
5. Trace the structural elements of the short story genre using "The Bet," "The Night the Tiger came," and "The Bicycle" as core analytical models.

Unit-IV: Drama Studies

Learning Outcome: The learners will understand dramatic structures, performance elements, and the linguistic, tonal, and environmental variations separating comedies and tragedies.

Detailed Syllabus: Doctor Faustus by Christopher Marlowe (Act-5, Scene-2), One-Act play 'The Bear' by Anton Chekhov. Comparative attributes: Tone, language, and setting changes between comedy, tragedy, and tragi-comedy.

I. Fill in the Blanks (1 Mark each)

1. *Doctor Faustus* was written by the Elizabethan dramatist _____.
2. Act 5, Scene 2 of *Doctor Faustus* depicts the terrifying final hour before Faustus's soul is claimed by _____.
3. Anton Chekhov's *The Bear* is classified sub-genrically as a one-act _____.
4. In *The Bear*, the main female protagonist who vows to remain faithful to her dead husband is _____.
5. The angry, debt-collecting landlord who arrives at Popova's country estate is named _____.
6. Faustus famously begs for time to stand still, crying out: "O lente, lente currite, _____ equi!"
7. Unlike full-length multi-act plays, *The Bear* observes a strict unity of time and setting because it is a _____ play.
8. While *Doctor Faustus* belongs to the realm of high _____, *The Bear* is an absolute comedy.
9. In *The Bear*, the conflict reaches a hilarious peak when Smirnov challenges Popova to a _____.
10. The underlying mood or emotional atmosphere of a dramatic piece is known as its _____.

II. Short Answer Questions (2 Marks each)

1. What is the significance of the midnight clock striking in Act 5, Scene 2 of *Doctor Faustus*?
2. Why is Chekhov's *The Bear* referred to as a farce?
3. Define the role of Mephistopheles in Faustus's final moments.
4. How do Popova and Smirnov's initial feelings toward each other change by the end of the play?
5. State two distinct features of a tragic dramatic tone.
6. What is a comic setting, and how does it differ from a tragic setting?
7. Why does Faustus curse his parents and his books in his closing monologue?
8. What is the role of Luka in *The Bear*?
9. Define a 'Tragi-comedy'.
10. Give an example of how dramatic language changes when shifting from a classical tragedy to a light-hearted farce.

III. Medium Answer Questions (5 Marks each)

1. Analyze Christopher Marlowe's use of language and blank verse to build intense suspense in Faustus's final soliloquy.
2. Explain the comedic conflicts and situational irony driving the plot of Chekhov's *The Bear*.
3. Detail the key differences in tone and dramatic register between a tragedy and a comedy.
4. Discuss how the domestic, rural setting of *The Bear* influences its light-hearted dramatic arc.
5. Examine Faustus's desperate desire to dissolve into nature or turn into beasts to escape eternal damnation.
6. Outline the psychological battle between pride and attraction as demonstrated by Smirnov and Popova.
7. Explain how language choices in drama convey the social status and gravity of characters.
8. Discuss the structural limitations and advantages of the One-Act play format using *The Bear* as an example.
9. Write a short note on the traits of a Renaissance tragic hero as embodied by Faustus.
10. Compare the dramatic presentation of death/grief in *Doctor Faustus* versus *The Bear*.

IV. Long Answer Questions (8 Marks each)

1. Provide a meticulous critical description of the psychological despair, imagery, and dramatic power of Act 5, Scene 2 of Christopher Marlowe's *Doctor Faustus*.
2. Discuss Anton Chekhov's *The Bear* as a masterclass in comic timing, character dynamics, and the subversion of traditional romantic expectations.
3. Write a comprehensive comparative essay detailing how tone, language delivery, and atmospheric settings vary across comedies, tragedies, and tragi-comedies.
4. Compare and contrast the thematic treatment of human folly and obsession in Marlowe's high tragedy and Chekhov's domestic farce.
5. Elaborate on the evolution of dramatic form from the high-stakes existentialism of Elizabethan tragedies to the intimate, character-driven realism of late 19th-century one-act plays.