

INTERNAL ASSESSMENT
FAKIR CHAND COLLEGE
DEPARTMENT OF ENGLISH

SEMESTER IV

PAPER CODE: CC8

F.M. 10

TIME: 30 MINS

Answer **any two** questions:

(2x5)

1. What is the sub-title of Jonson's poem '*London*'? Justify briefly the aptness of the sub-title.
2. What message does the poet want to deliver through the poem '*Elegy Written in a Country Churchyard*'?
3. Is '*The Way of the World*' a serious play? Discuss in brief.
4. Discuss in brief any two themes of the novel '*Robinson Crusoe*'.

FAKIR CHAND COLLEGE

Department of English

Semester- IV

English Honours

Internal Examination, 2021

Paper: CC-9

Time-30minutes

F.M.-10

Answer any two of the following questions (each answer should be within 200 words): (5X2)

1. Critically examine the theme of Coleridge 's “ Kubla Khan”.
2. Write a note on Shelley's use of imagery in “Ode to the West Wind”.
3. Consider Lamb as a Romantic essayist.
4. Write a note on the character of the Monster in “Frankenstein”.

F. C. College
INTERNAL EXAMINATION
2021

ENGA SEM 4 – CC10

Full Marks – 10

Answer *any two* from the following questions:

2×5

1. How does the Duke of Ferrara betray himself in the monologue *MY LAST DUCHESS*?

2. Explain the lines:

*'And we are here on a darkling plain
Swept with confused alarms of struggle and flight
Where ignorant armies clash by night.'*

3. What is the effect of Darcy's letter on Elizabeth?

4. Hardy describes Mr. Henchard as a man of strong impulses.

Discuss briefly with reference to the selling of his wife.

INTERNAL ASSESSMENT
FAKIR CHAND COLLEGE
DEPARTMENT OF ENGLISH

SEMESTER IV

PAPER CODE: SEC B2

F.M. 10

TIME: 30 MINS

Answer any one:

1. Write the substance of any one given below with a critical note: (6+4)

Education must bear its share of blame for contemporary lack of faith, if it either increases susceptibility to it or if it fails to provide an antidote. It increases susceptibility if it over-emphasizes the analytical and critical elements in studies. It is right to teach the pupil to criticize, but it is even more important to train him concurrently to admire. Otherwise the eye is fixed on negatives rather than on positives, on evil rather than on good, and that simplicity which is the chief mark of nobility of nature risks being killed. And, ironically, the truth itself is lost, for truth is not seen by one-eyed people and still less by those who took first for evil rather than for good. It is a common error to suppose that the critical spirit is the spirit of truth..... The over-critical mood is even more disastrous than uncritical credulity. It is blind to ignore the evil and suffering in the world or the follies, failures and crimes of man; but it is equally blind to ignore his great creations, his splendid achievements, his shining virtues. There is a time for criticism, for developing the critical faculty, for minute and exact study of literature and other subjects; it is a part of higher education.

OR

Happy the man, whose wish and care

A few paternal acres bound,

Content to breathe his native air

In his own ground.

Whose herds with milk, whose fields with bread,

Whose flocks supply him with attire,

Whose trees in summer yield him shade,

In winter fire.

Blest, who can unconcern'dly find
Hours, days, and years slide soft away,
In health of body, peace of mind,
Quiet by day.
Sound sleep by night; study and ease,
Together mixt; sweet recreation:
And innocence, which most does please
With meditation.
Thus let me live, unseen, unknown,
Thus unlamented let me die,
Steal from the world, and not a stone
Tell where I lie.

OR

The origin of drama in China goes back at least to the sixth century A.D. and since that time there has been a continuous tradition of highly conventionalized dramatic performance up to the 1920s when Western influences began to make themselves felt with a progressive vulgarization of traditional-style performances in the larger cities and a tentative introduction of stage realism. The characteristic form of traditional Chinese theatre is a drama in numerous short scenes, partly spoken, partly sung, and partly mimed. It is played with virtually no scenery, but with a great variety of symbolic props: a very formalized depiction of an archway on a cloth banner may represent a city, or an outline of a series of peaks painted on a light screen a range of mountains: a blue cloth agitated by stage hands stands for water, four black flags fluttering for a strong wind, two yellow flags and wheels for a chariot and so on. Most of the burden of conveying time, place and atmosphere therefore falls on the performers, who are trained from an early age in the acrobatic control of their bodies and acquire in addition a wide range of conventional gestures.

OR

This blue-washed, old, thatched Summerhouse-
Paint scaling, and fading from its walls-
How often from its hingeless door
I have watched-dead leaf, like the ghost of a mouse,
Rasping the worn brick floor-
The snows of the weir descending below,
And their thunderous waterfall.
Fall-fall: dark, garrulous rumour,
Until I could listen no more.
Could listen no more- for beauty with sorrow
Is a burden hard to be borne:
The evening light on the foam, and the swans, there;
That music, remote, forlorn.